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Undergraduate Music Education Major Identity Formation in the University Music Department

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Abstract

The purpose of this study was to determine relationships among social identity, value of music education, musician-teacher orientation, selected demographic factors, and self-concept as a music educator. Participants (N = 968) were volunteer undergraduate music education majors enrolled at four-year institutions granting a bachelor of music education degree in the United States during the 2011 fall academic term. Each subject completed the Undergraduate Music Education Major Identity Survey (UMEMIS) and data were examined using descriptive analysis, correlational analysis, stepwise multiple regression analysis, and analysis of variance. Social identity, value of music education, and musician-teacher orientation were related to self-concept as a music educator, social identity and musician-teacher orientation contributed to the development of self-concept, and increases in self-concept as a music educator were influenced by differences in social identity, value of music education, and musician-teacher orientation. Specifically, enthusiasm about being a teacher, social identity while interacting with school children, active involvement in supervised observation and teaching, encouragement to be a teacher by members of the music department community, and value for applied and music education faculty expertise in teaching ($p < .001$) impact undergraduate music education self-concept as a music educator.

Keywords: identity, music department, socio-cultural setting, socialization, self-concept as music educator

Undergraduate music education major identity formation is a primary factor in pre-service music teacher education. Music education researchers continue to examine the identity development of future music educators (e.g., Austin, Isbell, and Russell 2012; Austin and Miksza 2009; Berg 2010; Haston and Russell 2012; Hourigan and Thornton 2009; Isbell 2008; Russell 2012). While research findings from varied populations propose that music teachers encourage

their students to persist toward vocations as musicians rather than music teachers (Cox 1997, L’Roy 1983, Roberts 1991), there is important value in examining the ways in which undergraduate music education major identity as a music teacher is affected by the socio-cultural setting of the university music department.

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 and L’Roy 1985, Mark 1998, Roberts 1991, Woodford 2002). Scheib (2007) contends,

For music education students in undergraduate music programs, greater emphasis is often placed on the formation and/or solidification of the musician-performer identity, with significantly less support for and attention to the development of the teacher-self. (1)

Self-concept is formed through experiences with the environment and is influenced especially by environmental reinforcements and significant others (Shavelson et al. 1976). 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 et al. 1980; Dweck and Henderson 1989; Dweck and Leggett 1988; Weiner 1986). McClellan (2007, 2011a) ascertains that self-concept as music educator encompasses one’s sense of competence, feelings regarding abilities, and possession of dispositions necessary to be a qualified music teacher.

A social identity is the portion of an individual's self-concept derived from perceived membership in a relevant social group (Turner and Oakes 1986). Social identity theory (Turner and Reynolds 2010) introduces the concept of a social identity as a way in which to explain intergroup behavior (Tajfel and 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 and Turner 1979).

Doloff (2006), constructing a definition of identity on meanings of Bouij, et al., states “we construct a dynamic and evolving sense of who we are through our experiences and relationships to our environment, others, and the results of our actions” (125). Bouij (2004) believes that socialization, a central concept in understanding music teacher education, includes both formal and informal learning as well as unconscious influence from the collectivity. Jorgensen (2006) believes that identity “is socially as well as individually constructed” (29); identities “are dynamic and in a state of ‘becoming,’ and social constructs” (39). Ruud (2006) defines identity as “constructed through narratives we tell about ourselves in relation to musical events and experiences in different contexts—personal, transpersonal, social, and those specifically located in time and place” (63).

Froehlich (2007) emphasizes that individuals are socialized by their choice of membership in cultures, their efforts to become familiar with the chosen cultural codes, values, and subculture practices, and by shaping these cultures and contributing to their cultural production. They identify with these groups and these associations become part of their identity construction process (Mueller 2002). Roberts’ (1991) theory “accounts for the interaction of music education students in Canadian universities as they come to construct an identity as a ‘musician’” (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’” (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, 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 (70). Researchers (Brewer 2009, L’Roy 1983) acknowledge that the development of occupational identity results from interactions with others, professors, peers, supervisors, cooperating teachers, and the training environment.

Symbolic interactionism is a sociological theory that has been used to investigate socialization and occupational identity among preservice music teachers (Isbell 2008, L’Roy 1983, Paul 1998, Roberts 2000b, Wolfgang 1990). Blumer (1969)

created the term “symbolic interactionism” to propose that people act toward things based on the meaning those things have for them; and these meanings are derived from social interaction and modified through interpretation. Austin et al. (2012) define socialization as “the collective impact of people and experiences most connected to the individual or context,” and claim occupational identity is “a merger of teacher-musician and self-other dimensions” based on symbolic interactionism (Blumer 1969). Further, Austin et al. (2012) define symbolic interactionism as “the process of interacting with and defining the actions of others—is mediated by people’s interpretations of their surroundings and the symbolic meaning derived from their experiences” (67).

The school continues to be one of the most powerful agents for socialization and the resultant change of identity within a specific culture (Aróstegui and Louro 2009). Both individual and social human developments emerge from interaction with objects in the environment (Winnicott 1971). For human beings, such an environment is mainly social and cultural, and existing agencies, such as schools, are in charge of purposely promoting their development. Students gain knowledge through the students’ and schools’ cultural settings and this grows to be important for upcoming learning (Holland et.al. 1998). The individual construction of identity is grounded in both the personal and socio-cultural interactions, which shape our ways of understanding not just music, but all of reality (Aróstegui and Louro 2009, 26).

As the socio-cultural setting of the school or department of music may influence the occupational identity of undergraduate music education majors, there is a need to examine the collective impact of people, associations, and experiences most connected to the undergraduate music education major in the university music department culture. This research is valuable to the music teacher educators in refining music education curricula, enhancing professional clinical experiences, and collaborating with music department faculty to establish an environment conducive to the development of undergraduate music teacher identity in the music department culture. This study will benefit the music teacher education profession in improving the development of music teacher identity through the university undergraduate music education program.

The purpose of this study was to determine relationships among social identity, value of music education, musician-teacher orientation, and self-concept as a music educator. The research questions that guided this study were (a) What are the relationships among social identity, value of music education, musician-teacher orientation, and self-concept as a music educator? (b) To what extent does social identity, value of music education, and musician-teacher orientation contribute to undergraduate students' self-concept as a music educator? and (c) Do significant differences exist in undergraduate students' self-concept as a music educator due to the demographic factors of gender, ethnicity, class level, major concentration, social identity, value of music education, and musician-teacher orientation?

Method

Procedure

The researcher consulted membership lists from the *Society of Music Teacher Education* and *National Association for Music Education* Collegiate Advisors to compile an email contact list of music education professors with undergraduate students enrolled in bachelor of music education degree programs across the United States. Per university institutional review protocol, the researcher relied upon contact list member discretion regarding student participation and the subsequent effort made by undergraduate students to complete the survey. The researcher emailed contact list members ($N = 904$) requesting their students participate in the study. The cover letter described the study, instructions for completing the online survey, and the confidential nature of participation. Three "reminder" emails were sent to contact list members over the four-week period that undergraduates could complete the survey. A few of the contact list members responded during this time, only to indicate support and/or that they would inform their students of the survey. Therefore, it was not possible to calculate response rate or ascertain the proportion of students who actually participated among potential participants.

Participants

Participants ($N = 968$) were volunteer undergraduate music education majors enrolled at four-year institutions granting a bachelor of music education degree in

the United States during the 2011 fall academic term. The sample included 600 Women (62%) and 368 Men (38%). Undergraduate class distributions were as follows: Freshmen/First Year ($n = 195$), Sophomore/ Second Year Students ($n = 236$), Junior/third year ($n = 208$), Senior/Fourth Year ($n = 193$), and Senior/Fifth Year ($n = 136$). The sample included individuals registered as Instrumental Music Education ($n = 552$), Vocal Music Education ($n = 300$), and Instrumental and Vocal Music Education ($n = 116$) majors. Ethnic heritage distribution were African American ($n = 23$), Asian American ($n = 17$), Hispanic/Latino American ($n = 40$), Native American ($n = 9$), White ($n = 871$), and Other ($n = 8$). Campus location distribution were as follows: Rural ($n = 183$), Suburban ($n = 449$), and Urban ($n = 336$). Respondents attended Private ($n = 329$) and Public Institutions ($n = 639$). Certain institutions offered a Master of Music Education degree ($n = 667$) and Ph.D. of Music Education ($n = 279$) in addition to a Bachelor of Music Education degree. Table 1 lists the number of respondents by state.

Table 1

Number of Respondents by State

State	Number of Respondents
Pennsylvania	106
Kansas	92
Ohio	80
Missouri	63
Illinois	62
Tennessee	60
Delaware	47
Indiana	43
South Carolina	42
Michigan	40
Virginia	40
New Jersey	37

Louisiana	30
Florida	25
North Carolina	22
Washington	21
Georgia	20
Arizona	18
Idaho	18
Kentucky	17
California	14
Colorado	14
Iowa	14
Maryland	14
Arkansas	12
Nevada	12
Rhode Island	12

Responses from all other states were less than ten ($n < 10$).

Instrumentation

The Undergraduate Music Education Major Identity Survey (UMEMIS) was constructed for purposes of this study. The UMEMIS consists of five parts. The first part gathers demographic data on subjects, and the four subsequent parts were used to gather data on four variables—social identity, value of music education, musician-teacher orientation, and self-concept as music educator. A self-report rating scale (i.e., Likert scale) format was used to relate individual items to subsets of the UMEMIS entitled Social Identity Scale (SIS), Value of Music Education Measure (VMEM), Musician-Teacher Orientation Index (MTOI), and Self-Concept As a Music Educator (SCAME).

Subject Demographics of the UMEMIS (questions 1–9) gathered information concerning subjects' gender, class rank, concentration, ethnic heritage, campus location, institution type, and music education degrees offered by the university. The Social Identity Scale (SIS) and Value of Music Education Measure (VMEM) were based upon sections of the questionnaire used in the dissertation (L'Roy 1983) on

The Development of Occupational Identity in Undergraduate Music Education Majors using a Symbolic Interactionist theoretical framework. After having tested the clarity and consistency of the questions, the questionnaire was administered to undergraduate music education majors (Froehlich and L’Roy 1985). Findings from this study confirmed that role development resulted from the interactions of students, faculty, and training environment.

The Social Identity Scale (SIS) was used to obtain information on social interactions, experiences, and social identity while participating in the university music department. Three SIS subscales were based on items previously used by L’Roy (1983). SIS Subscale One (questions 10–52) measures university student perceptions of social interactions (e.g., time I talk to my friends about coursework in music, music education, applied study, ensembles, concerts, classroom management, methods of teaching, observation/teaching in schools) and experiences in the music department (e.g., amount of time I spend preparing for music, music education, and music theory courses; applied lessons; performing for my peers; teaching my peers, talking to my peers about teaching; talking to my music, music education, applied, or ensemble professors about teaching outside the classroom; observing/teaching school students). Responses to SIS subscale items were reported on a scale from 1 to 5, with one indicating negative rate of occurrence of a factor (1 = never) and five indicating a positive rate of occurrence of a factor (5 = always). SIS Subscale Two (questions 53-73) measures university student perceptions of identity through social interactions with significant others in the music department (e.g., How do you feel about yourself (student vs. teacher) when interacting with peers, school students, school teachers, music, music education, applied, or ensemble professors; How do you think these “significant others” think about you). Responses to SIS subscale items were reported on a scale from 1 to 5, with one indicating a social identity as student (1 = student) and five indicating a social identity as teacher (5 = teacher). SIS Subscale Three (questions 104–108) were original queries to measure university student level of feelings about social identity through interactions with significant others in the music department (e.g., my applied, ensemble, music professor, or university department community encourage me as a music education major and/or future music teacher). Responses to SIS subscale items were reported on a scale from

1 to 5, with one indicating negative feeling (1 = weak feelings) towards a factor and five indicating positive feelings (5 = powerful feelings) towards a factor. A mean score of 3 or above indicated an overall, positive development of social identity as music educator in the university music department. The range of the SIS subtest was 69-345 points. Cronbach's alpha reliability of the Social Identity Scale was .924.

The Value of Music Education Measure (VMEM) was used to gather data on importance of the music teacher education curriculum and music department faculty in preparation to teach music, and assessment of the music education profession. The VMEM was based on items previously used by L'Roy (1983). VMEM Subscale One (questions 74–88) measures university student merit for music teacher education curriculum and music department faculty in their preparation to teach music (e.g., How helpful did you find education, music, or musicianship courses, applied study, ensembles, observing/teaching school students, performing for peers, teaching peers, talking to peers about teaching, talking to professors about teaching, in preparing you to teach). Responses to VMEM subscale items were reported on a scale from 1 to 5, with one indicating negative rate of assistance of a factor (1 = not helpful) and five indicating a positive rate of assistance of a factor (5 = very helpful). VMEM Subscale Two (questions 109–113) measures university student impressions of the music education profession (e.g., How strongly do I feel that music education is the field that could satisfy me, music education is one of several fields which I could find equally satisfying, music education is not the most satisfying field but it offers security). Responses to VMEM subscale items were reported on a scale from 1 to 5, with one indicating negative feeling (1 = weak feeling) towards a factor and five indicating a positive feeling towards a factor (5 = power feeling). A mean score of 3 or above indicated an overall positive image of the music education profession. The VMEM scale has a maximum possible range of 20 to 100 points. Cronbach's alpha reliability of the Value of Music Education Measure was .735.

The Musician-Teacher Orientation Index (MTOI) (Hargreaves et al. 2007) (questions 90-104) was specially designed in order to assess the level of participants' identification with these two professional groups in terms of their attitudes towards careers in music and teaching, and to the wider social implications of these professions (e.g. the attitudes of one's peers and institutional affiliations). The

Luhtanen and Crocker's (1992) Collective Self-Esteem Scale influenced its design. Hargreaves et al. (2007) constructed the statements so as to represent a continuum based on the predicted responses from three archetypes: specialist expert performing musician, music teacher, and generalist teacher. The MTOI in this study remained constant with Hargreaves' (2007) design except for changing the rating scale format from a 7-point to 5-point Likert scale in order to relate individual items to subsets of the UMEMIS. Responses to MTOI items reported on a scale from 1 to 5, with specialist musician rating at one pole (1–2) and generalist teacher at the other (4–5). Hargreaves et al. (2007) hypothesized that music teachers might produce intermediate ratings. They employed a two-way ANOVA and found one significant effect for the student group on the MTOI (musician: $X = 3.30$; education: $X = 4.01$, $F = 24.53$, $p < .001$). The power of the test was 0.99. This demonstrates that “the MTOI was functioning appropriately in distinguishing between the identification of two groups with ‘musician’ and ‘teacher’ professions, respectively” (Hargreaves et al. 2007, 673).

The Self-Concept as a Music Educator (SCAME) (McClellan 2007) (questions 114–133) focused on respondents' Self-Concept As a Music Educator (SCAME). The examination of items included in the Interstate New Teacher Assessment Support Consortium (e.g., Council of Chief State School Officers 2007) and teacher evaluation measures (e.g., Richmond Public Schools 1993) was used to construct twenty original queries in the SCAME (e.g., I possess the musical ability to be a good teacher; I am knowledgeable about materials and resources needed to teach music; I can manage student behavior to keep students on task in learning; I can plan lessons that meet the individual and group needs of my students; I can teach lessons that maintain student interest and involvement in learning; I can work cooperatively with peers, teachers, parents, and superiors). The SCAME measure in this study remained constant with McClellan's (2007) original design. Responses to SCAME items were reported on a scale from 1 to 5 with one indicating negative feeling (1= strongly disagree) towards a factor and five indicating a positive feeling (5 = strongly agree) towards a factor. A mean score of 3 or above indicated an overall, positive image as music educator. The SCAME scale has a range of 20 to 100 points. Cronbach's alpha reliability of the SCAME was .918.

Results

To address the first research question—What are the relationships among social identity, value of music education, musician-teacher orientation, and self-concept as a music educator?—correlations were computed to examine relationships among all variables of social identity, value of music education, musician-teacher orientation, and self-concept as a music educator. Pearson Product-Moment Correlations were computed between subtest composite scores and self-concept as a music educator. A moderately weak positive correlation ($r(966) = .386, p < .001$) was found between the SIS subtest and SCAME composite score. Weak positive correlation ($r(966) = .244, p < .001$) found between VMEM subtest and SCAME composite score and weak positive correlation ($r(966) = .243, p < .001$) found between MTOI subtest and SCAME composite score indicate moderately weak links among value of music education, musician-teacher orientation, and music education major's concept of being a music educator.

These correlation analyses found that while undergraduate enthusiasm for the music education profession and professional orientation as music teacher has some relation to the development of self-concept as a music educator, music education major social identity through social interactions with peers, faculty, and administrators in the varied experiences in the music department has a stronger association to undergraduate perception of self as a music educator. Therefore, music education major level of interest, eagerness, and satisfaction in pursuing a career as music teacher, and empathy with being a music teacher were somewhat related to having the confidence, competence, skills, knowledge, and training to be a successful music educator. Undergraduate interactions with peers, music professors, music education professors, and ensemble directors in ensemble rehearsals, applied lessons, class meetings, and social settings in the music department had even stronger connection to music education major self-concept as a music educator.

Considering associations among other subtest composite scores, a moderate positive correlation ($r(966) = .464, p < .001$) was found between VMEM and SIS composite scores. Moderately weak positive correlation ($r(966) = .335, p < .001$) was found between VMEM and MTOI composite scores. Weak positive correlation ($r(966) = .287, p < .001$) was found between SIS and MTOI composite scores. The

moderate relationship among these variable composites reflects modest associations between undergraduate merit for the music education profession and individual social identity developed through experiences and social interactions in the music department. These tests also indicate that there were modest relations among music education major value for the music education curriculum and music department faculty, preparation to become a music teacher, and orientation towards being a music teacher. Undergraduate experiences and interactions with peers, faculty, and administrators in the music department, and beliefs of these individuals regarding the music education field and preparation to be a music educator are related to undergraduate perception about being a musician-teacher or music teacher.

Further analyses were conducted to examine correlations between individual SIS, VMEM, MTOI items and SCAME composite. Ninety-eight SIS/VMEM/MTOI item correlations with the composite SCAME were significant and varied from a low of $-.272$ to a high of $.400$. Moderate positive correlations between SCAME composite and SIS, VMEM, MTOI items are presented in Table 2. Of these measures, enthusiasm about being a teacher had the strongest correlation with subject self-concept as a music educator. All other SIS, VMEM, and MTOI items had weak to extremely weak correlations with SCAME. Six factors were not significant ($p > .01$).

Table 2

Pearson Product-Moment Correlations of SIS, VMEM, MTOI Items and SCAME Composite

<u>Item</u>	<u>Correlation*</u>
Enthusiasm about Being a Teacher	.400
How School Children Think of You	.387
How Feel About Yourself while Dealing with Children	.361
Music Department Peers Support for Music Education Majors	.335
Worthy of Being Member of Teachers' Union	.334
Music Dept Community Encourages You to be a Teacher	.327
Worthy of Being Member-Musicians' Union	.321

*Significant at the .001 level

For these reasons, undergraduate passion for being a music teacher has moderate relationship to concept of self as a future music educator. The way school children in clinical experiences think about undergraduates, how undergraduates think about themselves while working with school children, and how undergraduates' peers support them as music education majors in the music department are also related to self-concept. Overall undergraduate perceptions of music department community support and their own worthiness to be a member of a teachers' union and/or musicians' union have relationship to their personal perception about being a future music educator.

To address the second research question—To what extent does social identity, value of music education, and musician-teacher orientation contribute to undergraduate students' self-concept as a music educator?—stepwise multiple regression analyses were computed to determine whether the social identity, value of music education, and musician-teacher orientation predict undergraduate self-concept. SIS and MTOI Composites contributed statistically to the prediction of SCAME ($p < .001$). VMEM did not contribute statistically and was excluded from the regression analysis. Therefore, music education major social identity through experiences and interactions in the music department, and professional orientation as music teacher predicts undergraduate self-concept as a future music educator.

Table 3 summarizes information pertaining to the overall relationship between predictor variable items SIS, VMEM, MTOI, and SCAME. The table shows that interactions and experiences in the music department culture do contribute to music education major self-concept as a future music educator. Undergraduate interaction with peers and faculty in their applied study, music rehearsals, musical gigs, clinical experience teaching in schools, and research projects contribute to the development of self-concept as a music teacher. Music education majors feelings about the way they see themselves, the way school children see them, and the way they are supervised by music education faculty in clinical experiences impact their personal perception of themselves as teachers. Orientation as a music educator rather than musician and understanding of the music education profession adds to undergraduate music education major perception of self as a music teacher.

Table 3

Summary of the Regression Model for SIS, VMEM, and MTOI Variables on SCAME

Model Summary				
Model	<i>R</i>	<i>R</i> ²	Adjusted <i>R</i> ²	SEE
1	.722	.521	.440	6.428

a. Predictors: (Constant), Time Talk about Applied Study, Time Talk about Teaching in Schools, Time Talking about Gigs, Time on Research Projects, Time on Large Ensemble Rehearsal, Regarding Self while Deal with Children, How School Children Think of You, How Your Music Department Peers Think of You, How Supervised Observation/Teaching Prepares You to Teach, Enthusiasm for Teaching within Career, Worthy Member of a Musicians' Union, Value Perform Skill More than Teach Skill, Music Ed is the Only Field that Satisfy Me, Once Entered BME Program I've had No Doubts

The Adjusted R squared (.440) in Table 3 demonstrates that 44% of the variation in SCAME can be explained by differences in the noted "Predictors" (i.e., SIS, MTOI, and VMEM items). Thus, 44% of the variation in adolescent self-concept as music educator can be explained by differences in social identity, professional orientation as a music teacher, and importance of the music teacher education curriculum, music department faculty, and value for the music education profession. As the Adjusted R square (.440) is close to R square (.521), these findings have practical importance and can be generalized to the overall undergraduate population regarding social identity, orientation as music teacher, identification with the profession, and self-concept as music educator. Social identity, professional orientation, and value for music education predict undergraduate SCAME.

Further stepwise multiple-regression analyses were calculated to determine whether the sixty-nine social identity, twenty value of music education, and fifteen musician-teacher orientation individual items predict undergraduate self-concept as a music educator. Table 4 presents the prediction equation from the stepwise regression. Coefficients from the Prediction Equation illustrate that an average subject influenced by the individual SIS, MTOI, and VMEM items listed in the table increases self-concept as a music educator. This evidence supports the results presented in Table 3.

Table 4

Prediction Equation for Stepwise Multiple Regression of SIS, MTOI, VMEM Items on SCAME

Model	Coefficients ^a				
	Unstandardized Coefficient		Standardized Coefficient		Sig.
	<i>b</i>	<i>SE</i>	<i>b</i>	<i>t</i>	
1(Constant)	37.775	4.492		8.409	.000
Talk about Applied Study	.850	.348	.102	2.442	.015
Talk about Teach in Schools	-.846	.349	.102	-2.420	.016
Talk about Gigs	-.944	.280	-.126	-3.375	.001
Time on Research	.802	.336	.106	2.385	.017
Time on Large Ens Rehearsal	.876	.346	.096	2.561	.011
Regard Self-Interact with Children	1.138	.346	.119	3.286	.001
How Children Think of You	2.740	.410	.238	6.680	.000
How Music Peers Think of You	.947	.280	.140	3.379	.001
How Oberv/Teach Prepare to Teach	1.000	.417	.086	2.396	.017
Enthusiasm about Teaching as Career	1.078	.491	.094	2.196	.028
Worthy Member of Musician Union	1.210	.367	.135	3.293	.001
Value Perform Skill than Teach Skill	-1.027	.368	-.120	-2.795	.005
Music Ed Field Only Field for Me	.506	.245	.083	2.061	.040

^a Dependent Variable: SCAME

To address the third research question—Do significant differences exist in undergraduate students' self-concept as a music educator due to the demographic factors of gender, ethnicity, class level, major concentration, social identity, value of music education, and music-teacher orientation?—seven One-Way ANOVAs were computed to examine the main effects and their interactions of each variable and self-concept as a music educator. One-Way ANOVAs found statistical differences in self-concept as a music educator due to the demographic factor of undergraduate class level ($F(4,832) = 2.658, p < .05$). One-Way ANOVAs found that statistical

differences did not exist in undergraduate students' self-concept as a music educator due to the other demographic factors. While Tukey's HSD analysis revealed no significant statistical differences between undergraduate class levels, descriptive statistics indicated Senior/Fifth Year and Senior/Fourth Year undergraduate music education majors have the highest self-concept mean score. Therefore, these statistical tests indicate that undergraduate self-concept as a music educator was found to increase as the music education major progressed from freshmen to sophomore to junior to senior class in the music education program. The statistical tests also demonstrated that self-concept was not influenced by any other demographic factor.

One-Way ANOVAs were computed for significant differences in self-concept as a music educator due to each of the factors of Social Identity, Value of Music Education, and Musician-Teacher Orientation. Undergraduate music education major self-concept as a music educator differed significantly due to Social Identity ($F(157,593) = 2.011, p < .001$), Value of Music Education ($F(51,759) = 2.776, p < .001$), and Musician-Teacher Orientation ($F(27,789) = 3.572, p < .001$).

These individual statistical tests indicate that undergraduate self-concept as a music educator was found to increase as a result of changes in student social identity through experiences and social interactions with peers, faculty, and others in the music department. Undergraduate self-concept was also found to increase as a result of music education major completion of music education curricula, professional clinical experience, and identification with the music education profession. In the third One-Way ANOVA, undergraduate self-concept as a music educator was found to increase as a result of student professional orientation as musician, teacher, and tendencies toward music teaching. By isolating each variable component in each One-Way ANOVA, the statistical analyses show that undergraduate students' self-concept as future music educators differed significantly due to their social interactions and experiences in the university music department, preparation to become music educators, and identification with the music education profession.

A factorial analysis of variance (Table 5) was computed to test social identity (SIS), value of music education (VMEM), and musician-teacher orientation (MTOI) effect on self-concept as a music educator (SCAME). A significant main effect for SIS

($F(129,43) = 12.088, p < .001$), VMEM ($F(38,43) = 10.140, p < .001$), and MTOI ($F(20,43) = 10.973, p < .001$) was found. The interaction between SIS and VMEM ($F(4,43) = 20.308, p < .001$), and between SIS and MTOI ($F(4,43) = 9.148, p < .001$) were statistically significant.

The factorial analysis of variance shows interaction and variability among the correlated variables SIS, VMEM, MTOI, and SCAME. This statistical test found that significant differences do exist in undergraduate students' self-concept as a music educator due to social identity, value of music education, musician-teacher orientation, and the interaction of social identity and value of music education, and the interaction of social identity and music-teacher orientation. As a result, undergraduate students' self-concept as a music educator increases due to changes in their social identity through experiences and interactions in the university music department; through their interaction with music department faculty, peers, and administration while completing music education curriculum and clinical experiences; and through personal professional orientation in the music teacher education program.

Undergraduate self-concept as music educator also increases due to the interaction of social identity and personal value of music and education, and interaction of social identity and professional orientation. Particularly, the interface of undergraduate experiences and social interactions within the music education curriculum, and experiences and social interactions with personal beliefs about being a musician or music teacher, or combined identity of musician/teacher influences the development of self-concept as a music educator.

Table 5

Tests between Subjects Effects – SCAME, SIS, VMEM, MTOI Composites

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared	Observed Power
Corrected Model	52455.506 ^a	671	78.175	13.767	.000	.995	1.000
Intercept	2141062.988	1	2141062.988	377060.922	.000	1.000	1.000
SIS_Composite	8854.568	129	68.640	12.088	.000	.973	1.000
VMEM_Composite	2188.045	38	57.580	10.140	.000	.900	1.000
MTOI_Composite	1246.181	20	62.309	10.973	.000	.836	1.000
SIS_Composite *	461.250	4	115.312	20.308	.000	.654	1.000
VMEM_Composite SIS_Composite *	207.784	4	51.946	9.148	.000	.460	.999
MTOI_Composite							
Error	244.167	43	5.678				
Total	5067210.000	715					
Corrected Total	52699.673	714					

^a. R Squared = .995 (Adjusted R Squared = .923)

The Adjusted R squared (.923) in this factorial analysis indicates that approximately 92% of the variation in undergraduate self-concept as a music educator can be explained by differences in the variables of social identity, value of music education, music teacher orientation, and the interaction of social identity and value of music education, and interaction of social identity and musician-teacher orientation. As the Adjusted R squared (.923) was close to R squared (.995), the fit between the sample and population is superior. Therefore, these findings have very practical importance in generalization to the overall undergraduate population regarding social identity, value of music education, and musician-teacher orientation effect on self-concept as a music educator.

Eta Squared is a measure of the magnitude of an experimental effect. The Eta Squared value for SIS (.973) shows that the social identity variable accounts for approximately 97% of variance in SCAME. Eta Squared for VMEM (.900) shows approximately 90% of variance in self-concept as a music educator is attributed to the factor of value of music education. Eta Squared for MTOI (.836) shows approximately 84% of variance in self-concept as a music educator is attributed to

the factor of musician-teacher orientation. The Eta Squared value for the interaction between SIS and VMEM variables (.654) accounts for approximately 65% of variance in SCAME. Eta Squared value for the interaction between SIS and MTOI variables (.460) accounts for approximately 46% in variance of self-concept as a music educator. The tests of individual factors show most strength in the effect of social identity, followed by strength in the effect of value for music education, and then effect of musician-teacher orientation. Tests of the interactions of these variables show moderately strong effect of the interaction of social identity and value of music education variables, followed by modest strength of the interaction of social identity and musician-teacher orientation, and associations of these variables in contributing to the development of self-concept as a future music educator.

Power indicated the likelihood of finding a significant effect when one exists in the population. The power of SIS, VMEM, and MTOI was 1.00; the interaction of SIS and VMEM was 1.00, whereas the interaction of SIS and MTOI was .999. Power for SIS, VMEM, MTOI, interaction between SIS and VMEM, and interaction between SIS And MTOI indicate a very high level of confidence that findings regarding these variables can be generalized to the undergraduate music education population.

A factorial analysis of variance (Table 6) was computed to test subjects' self-concept as a music educator based on individual social identity, value of music education, and music-teacher orientation items. The table illustrates that a significant main effect was found for factors: time talking with peers about music theory courses, time talking with peers about ensemble repertoire, time talking with applied professor about teaching, time talking with music theory professor about teaching, time talking with education professor about performing, how you feel about yourself while interacting with my music education professor(s), how you feel about yourself while interacting with university music department members, how you feel about yourself when performing in concerts, how school children think of you, how helpful applied study prepares you to teach, how helpful supervised observation and teaching prepares you to teach, how helpful performing for peers prepares you to teach, how helpful making presentations to your peers prepares you to teach, how helpful talking with your peers about teaching prepares you to teach, worthiness to be a member of a musicians' union, enjoyment playing a solo in front of my fellow

musicians, university music department peers support me as a music education major, and music education is the only field that could satisfy me. As the Adjusted R squared (.615) is somewhat close to R squared (.837), findings have practical importance in generalization to the overall undergraduate population regarding these social identity, value of music education, and musician-teacher orientation items' effect on self-concept as a music educator.

Table 6

Tests of Between-Subject Effects – SCAME and SIS, VMEM, MTOI Items

Source	Dependent Variable: SCAME_Composite				
	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	44115.298 ^a	412	107.076	3.767	.000
Intercept	7462.906	1	7462.906	262.547	.000
Time Talk with Peers about Musicianship Courses	508.746	4	127.186	4.474	.002
Time Talk with Peers about Ensemble Repertoire	275.381	4	68.845	2.422	.048
Time Talk with Applied Professor about Teaching	331.072	4	82.768	2.912	.022
Time Talk with Theory Professor about Teaching	405.854	4	101.464	3.570	.007
Time Talk with Education Professor about Perform	377.235	4	94.309	3.318	.011
Regard Self while Interact with Music Ed Professor	346.326	4	86.582	3.046	.017
Regard Self while Interact with Music Dept Members	282.243	4	70.561	2.482	.044
Regarding Self when Performing in Concerts	438.255	4	109.564	3.854	.005
How School Children Think of You	479.664	4	119.916	4.219	.002
How Applied Study Prepares You to Teach	276.708	4	69.177	2.434	.047

How Helpful Suprvs Observ/Teach Prepares to Teach	428.792	4	107.198	3.771	.005
How Helpful Perform for Peers Prepares to Teach	586.216	4	146.554	5.156	.000
How Helpful Make Presentations Prepares to Teach	326.247	4	81.562	2.869	.023
How Helpful Talking with Peers Prepares to Teach	440.019	4	110.005	3.870	.004
How Helpful Participat. in NAFME Prepares to Teach	363.339	4	90.835	3.196	.014
Worthiness to be Member of Musicians' Union	508.906	4	127.226	4.476	.002
I Enjoy Playing a Solo for Fellow Musicians	831.912	4	207.978	7.317	.000
Music Dept. Peers Support Me as Music Ed Major	308.217	4	77.054	2.711	.030
Music Education Only Field that Could Satisfy Me	287.456	4	71.864	2.528	.041
Error	8584.375	302	28.425		
Total	5067210.000	715			
Corrected Total	52699.673	714			

a. R Squared = .837 (Adjusted R Squared = .615)

Therefore, this factorial analysis of variance indicates that undergraduate music education majors' self-concept as a music educator is found to increase due to social interactions with music department peers regarding musicianship courses, ensemble repertoire, and talking with applied music and music education faculty about teaching, being a teacher, and performing. Undergraduate self-concept as music teacher is found to increase due to value of music education variables such as perception of one's self while interacting with music education professor(s), music department members, school-age children, and the importance of music teacher education preparation through applied study, supervised clinical experience, performance for and presentation to peers, talking with peers about teaching, and involvement in professional organizations such as the National Association for Music

Education Collegiate Chapter. Undergraduate perception of self as a future music educator is found to increase due to musician-teacher orientation variables such as individual self-worth as a musician, enjoyment playing for fellow musicians, music department peers support for being a music education major, and a satisfaction for the music education field.

Overall, statistical analyses in this study found that social identity, value of music education, and musician-teacher orientation were related to self-concept as a music educator, social identity and musician-teacher orientation contributed to the development of self-concept, and increases in self-concept as a music educator were influenced by differences in social identity, value of music education, and musician-teacher orientation. Specifically, enthusiasm about being a teacher, social identity while interacting with school children, active involvement in supervised observation and teaching, encouragement to be a teacher by members of the music department community, and value for applied and music education faculty expertise in teaching impact undergraduate music education major self-concept as a music educator.

Discussion

Symbolic interactionism has been used to investigate socialization and occupational identity among preservice music teachers (Austin et al. 2012; Froehlich and L’Roy 1985; Isbell 2008; L’Roy 1983; Paul 1998; Roberts 1991; Roberts 2000a, 2000b; Wolfgang 1990). In this study, social identity, value of music education, and musician-teacher orientation were related to self-concept as a music educator. From these findings, one may conclude that interactions with music department faculty, staff, and students in music, music education, and education classes, applied lessons, ensemble rehearsals and performances, music department ceremonies, and other social settings are linked to undergraduate social growth as a music educator. Undergraduate student experiences in music, music education, and education curricula, and through authentic contextual experiences in school settings are connected to student identification with professional domain, merit for the music education profession, and identity formation as a music educator. Social interactions and experiences with significant others in the socio-cultural setting of the university music department, and the fluid nature of undergraduate professional orientation

and appreciation for the music education profession in this setting collectively influence undergraduate major perception of him/herself as a future music educator.

Whereas, Austin et al. (2012) found that occupational identity was a combination among multiple self-perceptions and how individuals sensed others perceived their identity, this research indicates that undergraduates' perception of how school children think of them and their own perceptions of themselves while working with these children relate to level of self-concept as a music educator. Undergraduate sincere enthusiasm about being a teacher, perception of social identity as a competent musician and teacher, the encouragement and support to be a teacher by university music department members, and interactions and experiences in real-life school settings have important value in the development of identity as music teacher. The university music department remains one of the most powerful agents for the growth of identity within a specific culture (Aróstegui and Louro 2009).

Social identity and musician-teacher orientation contribute to the development of self-concept. Undergraduate music education major interactions with music department faculty, staff, and other students, and identification with the professional domain of music teacher have meaningful impact on their development as future music educators. The regard undergraduate students give to peers about applied study, teaching methodology in the schools, musical gigs, the time they spend in research and in large ensemble rehearsal, and their own perceived identity in this culture demonstrates the importance of peers in undergraduate identity formation as a music educator. Undergraduates' enthusiasm about teaching as a career, how observation and teaching in the school setting will prepare them to teach, worthiness as a musician, and certainty that the music education profession could satisfy them are important contributing factors to undergraduate professional growth. The social environment created in the university classroom, related clinical experiences, and music department culture is central to their development of self-concept.

In their personal development to become music teachers, undergraduate music education majors value talking with applied and music theory faculty about teaching. Their active involvement in supervised observation and teaching activities,

presenting and performing for their peers, conversing with peers about teaching, and concentrated engagement with applied and music education professors in their preparation to teach have very strong influence on identity formation as music educator. How music education majors feel about themselves while interacting with applied music and music education professors, in particular, have central impact on their development of personal self-concept as music educator.

Though overall national response rate from potential participants in this investigation may be considered modest, findings have practical importance in generalization to the overall undergraduate population regarding social identity, value of music education, musician-teacher orientation, and self-concept as a music educator. Given this study, it is particularly important to conduct both large- and small-scale research projects to establish similarities and differences regarding socialization and identity formation of music education majors among institutions of varying sizes, types, and locations. Further research of individual programs, several university music departments within a given state, and/or select schools of music within a particular region of the country would provide substantial information about identity formation in the university music department culture. Though this research indicated that only the demographic factor of undergraduate class influences self-concept as a music educator, further investigation of gender, ethnicity, applied major, and concentration within institutions has particular value.

The examination of socialization through the music teacher education curriculum, authentic contextual experiences, and music department subcultures has benefit in the development of identity as a music teacher. Dolloff (1999), Haston (2007), and Robbins (1993) recommend accounting for primary socialization in coursework through interviews, surveys, class discussions, and journals. Whereas music education majors indicated applied, music, and music education faculty, music department peers, and school children to have considerable influence on their identity, investigation of relationships, status, roles, and values, and how these individuals mentor, model, and enculturate music education majors in the context of the subcultures and larger music department culture will profit music teacher education programs.

As Froehlich (2007) affirms, the values and practices of a variety of subcultures have a strong influence on individual experiences and individuals are socialized by their choice of membership in cultures, evidence from this study indicates that the collective impact of people and experiences in the music department culture powerfully affect undergraduate music education major sense of social identity, identification with the music education profession, and self-concept as music educator.

With these findings, it is imperative that music teacher preparation programs engage the entire music department community in creating a supportive environment that encourages and shapes future music educators' identity as music teachers. Through collaborative support, supervision, and guidance, the music department community of practice may empower prospective music teachers to think critically, develop creative independence in music teaching, construct beliefs about themselves as music teachers, and to revise their principles regarding music teaching (Abrahams 2011, McClellan 2011b). By recognizing the social nature of this music education "learning community," music department faculty may present undergraduate music education students with opportunities to apply new learning and examine their own ideas against their individual experiences and the experiences of other learners (Burton and Greher 2010; Dewey 1934, 2005; McClellan 2011b).

The socio-cultural setting of the university music department has major impact on the identity formation of undergraduate music education majors. Further research on the socio-cultural conditions necessary to cultivate music education major identity as a future music educator is essential.

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