INFLUENCE OF OCCUPATIONAL SOCIALIZATION ON

OCCUPATIONAL IDENTITY AND THE

PERSPECTIVES AND PRACTICES

OF THE APPLIED PROFESSOR

by

LANA AVIS TEKO-AHATEFOU

DANIEL SWEANEY, COMMITTEE CHAIR
JUBAL FULKS
THOMAS ROBINSON
DON FADER
PAUL HOUGHTALING
MATTHEW CURTNER-SMITH

A DOCUMENT

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts
in the School of Music
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2013

ABSTRACT

Studies of occupational socialization and occupational identity reveal that the pre-college years (acculturation stage of occupational socialization) have the most profound and lasting impact on individuals in medicine, law, law enforcement, and physical education. The purpose of this study was to examine the impact of occupational socialization on the perspectives and practices of two applied music professors considering both musician identity development and the artist-teacher philosophy.

The purpose of this research was to explore the influences of the three stages of occupational socialization on musician identity formation and the perspectives and practices of two applied music professors, and to what extent these influences are reflected in the degree to which the applied music professors concur with G. James Daichendt's artist-teacher philosophy. The study used a qualitative approach to teacher identity as well as each professor's perspectives and practices.

Data were collected through interviews, observations, and the twenty statements test. The data were analyzed using analytic induction and constant comparison. Key findings were:

1. The acculturation stage of occupational socialization has the greatest apparent influence on the identity orientation of applied music professors,

2. The perspectives and practices of the participating applied professors reflect their occupational socialization and occupational identity, and

3. The applied professor's identity orientation and occupational socialization are reflected in the level of adherence to G. James Daichendt's artist-teacher philosophy.

ACKNOWLEDGEMENTS

CONTENTS

LIST OF FIGURES

LIST OF TABLES

1. INTRODUCTION

a. Background

There is a considerable need for empirical knowledge regarding teaching practices and identity development of musicians within the applied music setting. While several such studies have been conducted to gain a better understanding of music education recruits, research in the field of applied music teaching is lacking. Historically, musicians have been called to train novice musicians in an applied music setting with minimal teacher training and little understanding of the teaching/learning dichotomy. Occupational socialization studies have revealed much about the development and training of professionals in the medical field, law enforcement, and most applicably, physical education. Training institutions and recruiters have used the insights gained from this research to better understand the recruits and develop curricula to increase the efficacy of their program as a whole.

Research on self-concept has resulted in several theories of how society influences an individual's identity. Each theory highlights societal influences on identity creation. These influences appear in a variety of forms, including family members, authority figures, social institutions, and established social norms and traditions. Research confirms that all of these influences affect the individual's self-concept, particularly with respect to occupational roles and responsibilities. R.E. Persson's study on musicians specifically reveals the need for meeting emotional needs and strengthening self-efficacy to develop strong and healthy identities.[1]

As applied teachers, musicians are called to be both performing artists and teachers. G. James Daichendt uses the term artist-teacher to describe the amalgamation of these role identities. Daichendt asserts that to study the artist-teacher is to "examine the way we see the

---

[1] R.E. Persson, "Survival of the Fittest," 31.

1

world as artists and how that vision informs our teaching practice."[2] Therefore to begin to understand the complex role of a musician as both an artist and a teacher, one must consider both the individual's socialization and identity as a musician. Furthermore, in order to increase the efficacy of music training programs as a whole, there must first be an understanding of the influences in a musician's life that shape her perspectives and practices as an applied professor.

b. Purpose

The purpose of this research is to explore the influences of the three stages of occupational socialization on the musician identity formation, to examine the perspectives and practices of two applied music professors, and to determine how these influence are reflected in the degree to which the applied music professors concur with G. James Daichendt's artist-teacher philosophy. The study used a qualitative approach to teacher identity as well as each professor's perspectives and practices.

c. Research Questions

Question One: In what ways do the three stages of occupational socialization influence occupational identity and role orientation?

In particular, this question entails an examination of the musician's family background, childhood musical beginnings, role models, mentors, formal training programs, and early work experience with respect to identity creation.

Question Two: Are occupational socialization and occupational identity reflected in perspectives and practices of the applied professor's roles as teacher and performer?

---

[2] G. James Daichendt, *Artist-Teacher: A Philosophy*, 3.

In the aspect of teaching, special attention is given to organizational approach, instructional style, and perceived responsibilities as role model and mentor. In the aspect of the musician's role as performer, special attention is given to programming, stage presence, and interaction with the audience.

Question Three: *Does the musician's occupational identity represent a continuum between teacher and performer or does that identity reflect the artist-teacher philosophy as an amalgamation of both teacher and performer identities?*

This question entails an examination of the applied professor's musician identity orientation as it relates to concurrence with the artist-teacher philosophy. Particular attention is given to the twenty statements test responses regarding teaching philosophy and teaching practices.

2. LITERATURE REVIEW

a. Occupational Socialization

Overview

Occupational socialization describes one's socialization into the workplace. It includes the set of social experiences that teaches individuals about the culture in which they live and work, and refers to cognitive learning and the internalization of social norms. Occupational socialization is a process that begins before one chooses her career path.[3] In fact, it is a lifelong process, beginning at birth.[4] Occupational socialization includes all of an individual's personal experiences, experiences in school, and formal knowledge.[5] It is a three-stage process, first acculturation, second professional socialization, and third organizational socialization.[6]

Acculturation and the Apprenticeship of Observation

Acculturation is the first stage of occupational socialization and begins at birth. It is the individual's internalization of apparent social norms in her immediate environment. During this stage of the occupational socialization process, the individual becomes familiar with the roles of an occupation through personal experiences with professionals in that occupation and the perceptions of significant others in her life. The individual then makes assumptions based on her personal observations and experiences. These influences from significant relationships and the assumptions based on these relationships constitute what is called the 'apprenticeship of

---

[3] D. Lortie, *The schoolteacher,* 45.
[4] H.A. Lawson, "Toward a model of teacher socialization in physical education (part 1)," 3.
[5] Linda K. Thompson, "Considering Beliefs," 32.
[6] H.A. Lawson, "Toward a model of teacher socialization in physical education (part 1)," 3.

observation'.[7] The apprenticeship of observation describes the process wherein an individual develops initial perspectives based on her personal interpretations and assumptions.[8]

During acculturation, the individual begins to consider career paths. The apprenticeship of observation provides the individual with a basis to identify herself with others in that occupation, including family. In addition, familial reinforcement contributes to the decision to enter a training program for the chosen career path.[9]

Professional Socialization and the Subjective Warrant

Professional socialization is the second stage of occupational socialization and consists of both formal and informal training programs in one's occupation. The professional socialization stage is composed mostly of cognitive learning. For a musician this may include intensive pre-college study. In addition to imparting the unique set of skills required by an occupation, a main function of any professional training program is to change untrained interpretations and assumptions into the perspectives held by professionals in the field.[10] This process is called induction.

One major hindrance to the induction process may be a student's subjective warrant. The subjective warrant is an individual's set of perceptions based on personal feelings and opinions associated with the occupation's defining elements, demands, and requirements. The subject warrant is developed during the acculturation stage of occupational socialization, but greatly affects the individual's professional socialization.[11] Primary influences of the subjective warrant are relationships with parents, other significant family members, and teachers. The subjective

---

[7] D. Lortie, *The schoolteacher,* 61.
[8] D. Lortie, *The schoolteacher,* 61.
[9] D. Lortie, *The schoolteacher,* 42.
[10] Hildegard Froehlich, "An Investigation of Occupancy Identity," 65.
[11] H.A. Lawson, "Toward a model of teacher socialization in physical education (part 1)," 7.

warrant is developed based on an individual's personal history, including personal experiences, the responses of significant others, and social norms in the environment.

Successful induction replaces the individual's existing subjective warrant with a new self-concept. That new self-concept originates in the established perspectives accepted and perpetuated by current professionals in the occupation.[12] Research conducted in the 1980's and 1990's reveal that many teacher-training programs do not successfully influence the beliefs of teachers.[13] In these instances, the subjective warrants of students in the training programs remain unchanged. The students easily accept parts of the curriculum that correspond with current beliefs, but reject parts of the curriculum that are not.[14]

Professional socialization usually includes mediated entry into the work place. Mediated entry provides students in a training program an opportunity to act in the role of professionals while still acting in the role of student. This anticipatory type of socialization occurs when the structure of the training program allows students to play the roles that will eventually be their full-time occupation.[15] Mediated entry is a significant component of the professional socialization process. At this point in one's socialization, the individual gains a more realistic concept of the roles and demands of the occupation, and it is the final opportunity to alter the subjective warrant during professional socialization.

Organizational Socialization and Role Conflicts

Organizational socialization is the third and final stage of occupational socialization and spans an individual's career. Organizational socialization includes the set of influences specific to entry into the workplace and the influences from within the workplace. These influences work

---

[12] H.A. Lawson, "Towad a model of teacher socialization in physical education (part 2)," 13.
[13] Linda K. Thompson, "Considering Beliefs," 33.
[14] Linda K. Thompson, "Considering Beliefs," 33.
[15] Charles Kadushin, "The Professional Self-Concept," 403.

to establish perspectives consistent with that of the workplace as a social institution.[16] Under ideal conditions, during the organizational socialization stage the individual acquires an appropriate professional ideology, gains commitment toward work specific tasks and skills, and develops commitment to the career in general.[17] Many newcomers to a profession lack the conviction of their perspectives to withstand the pressures and/or stigma of the profession.[18] They are simply unable to maintain their own individual perspectives and ideas. Ideas contrary to the established institutional ideology are in many cases 'washed out.'[19] In other instances, when individuals are unable to adjust to the established ideology, and their own perspectives hold strong without experiencing wash-out they experience burn-out.[20] Burn-out causes them to give up on the profession and search for other career opportunities.

Research conducted in the field of Physical Education has revealed two distinct types of recruits as P.E. teachers. Lawson describes these recruits as entering P.E. teacher training programs with either a coaching orientation or teaching orientation.[21] The role orientation of these recruits can lead to conflicts within the requirements and expectations of P.E. teachers. Role orientations reveal which occupational demands are in line with an individual's subjective warrant.[22] Role conflicts occur when the expected perspectives and practices within an occupation are contrary to the perspectives and practices dictated by the role orientation.[23] An individual's role orientation within her occupation and ensuing role conflicts may contribute to low efficacy or burn-out in the occupation.

---

[16] H.A. Lawson, "Toward a model of teacher socialization in physical education (part 1)," 6.
[17] Robert King Merton, *Social theory and social structure*, 5.
[18] Blake Ashforth and Glen Kreiner, "Dirty Work," 426.
[19] H.A. Lawson, "Toward a model of teacher socialization in physical education (part 2)," 5.
[20] H.A. Lawson, "Toward a model of teacher socialization in physical education (part 2)," 10.
[21] Hong-Min Lee and Matthew D. Curtner-Smith, "Impact of Occupational Socialization ," 297.
[22] H.A. Lawson, "Toward a model of teacher socialization in physical education(part 2)," 4.
[23] H.A. Lawson, "Toward a model of teacher socialization in physical education(part 2)," 4.

Socialization in Musical Contexts

Acculturation and Apprenticeship of Observation

The assumption that occupational socialization begins well before professional training programs holds particularly true for those who pursue a career in music. In a 1997 study of music students in Austria, almost ninety percent grew up in a musically active family.[24] As young children these students were socialized into the institution of music through their family relationships. Young people typically make the decision to pursue occupations that express the values and influences of parents.[25] For musicians, these influences include attending performances and summer camps, as well as relationships with individual performers during acculturation. Young musicians develop their subjective warrant in music before they enter any formal training program. Therefore, as studies of other occupations reveal, music students also begin their training program with a well-established subjective warrant.

Professional Socialization and Role Orientation

There are three basic role orientations for the musician: the performer, the teacher, and the scholar. For the purpose of this discussion, the teacher and the performer role orientations will be addressed. Therefore, a musician's subjective warrant will describe the set of beliefs based on life experiences and her understanding of the role of musician as performer and/or teacher.[26] Most often, societal norms portray musician as synonymous with performer. Thus begins an expectation of young musicians to focus chiefly on their musicianship as performers.

Once an individual chooses to begin a professional training program in music, there is little opposition to the conception of musician as synonymous with performer. Music students

---

[24] Desmond Mark, "The Music Teacher's Dilemma," 9.
[25] D. Lortie, *The schoolteacher,* 44.
[26] Linda K. Thompson, "Considering Beliefs," 33.

are generally trained with a heavy emphasis on performing both prior to and during their formal training programs.[27] Consequently most students themselves value the music-making component of musicianship above other areas. In the aforementioned 1997 study, more than sixty percent of students mentioned music making as one of their motives for choosing to teach.[28] This is expected since most institutions of higher education emphasize performance as the core element of all musical endeavors regardless of the degree program. For musicians who will one day become teachers, conservatories and university music programs both work under the assumption that to be a competent teacher, an individual must simply be a capable musician (musician being synonymous with performer).[29]

Though very few will dispute the notion that proficiency on an instrument or voice is important for teachers and scholars, it is essential to consider the other significant roles and responsibilities professional musicians take on as equal in importance. Parallel studies in the field of physical education suggest that musicians with a narrowly performer-oriented perception of their musicianship will be less likely to pursue pedagogical study, have a low commitment to teaching, be less concerned with scholarly musicianship, and teach without a formal methodology.[30]

Organizational Socialization and Role Conflicts

In undergraduate music students' opinions, pedagogical competence is the most important consideration for a teacher, and is the area for which they felt they received the least preparation and instruction during their training program.[31] This conflict between perceived

---

27 Brian Roberts, "Music Teacher Education as Identity Construction," 30.
28 Desmond Mark, "The Music Teacher's Dilemma," 13.
29 Brian Roberts, "Music Teacher Education as Identity Construction," 35.
30 H.A. Lawson, "Toward a model of teacher socialization in physical education (part 2)," 6
31 Desmond Mark, "The Music Teacher's Dilemma," 11.

importance and preparedness is exacerbated by the emphasis, sometimes overemphasis placed on performing.[32] This serves to perpetuate production of musicians oriented towards performing and reluctant to value teaching or scholarly work.

Lawson's research and subsequent studies by Lee and Curtner-Smith in physical education suggest that musicians with a teaching orientation will be committed to teaching, value scholarly musicianship, value research, and implement innovative pedagogical methodologies. [33] Musicians who enter teaching with a strong teaching orientation experience role conflict and view performing as a career contingency.[34] Likewise, musicians who enter teaching with a strong performing orientation often experience role conflict and view teaching as a career contingency to their performance endeavors.[35]

b. Occupational Identity

Overview

Occupational identity is the term used to describe the nature and degree to which one's self-concept is defined by her career. It is "the set of central, distinctive, and enduring characteristics that typify one's line of work."[36] For musicians, this can be very problematic. Conflicting roles of performer, teacher, and music scholar dictate specific role orientations within the field, therefore establishing a comprehensive self-concept may prove difficult. The occupational identity literature reveals that occupational identity develops over time in connection to one's life circumstances.[37] As musicians develop their craft, they form concepts of their own musicianship within the world. Upon entering the work force, their self-concept is both

---

32 Desmond Mark, "The Music Teacher's Dilemma," 13.
33 H.A. Lawson, "Toward a model of teacher socialization in physical education (part 2)," 6.
34 H.A. Lawson, "Toward a model of teacher socialization in physical education (part 2)," 5.
35 H.A. Lawson, "Toward a model of teacher socialization in physical education (part 2)," 6.
36 Blake Ashforth and Glen Kreiner, "Dirty Work," 421.
37 Blake Ashforth and Glen Kreiner, "Dirty Work," 426.

challenged and confirmed. In order to develop an occupational identity as a musician, one must attach meanings to the self in accordance with one's occupation.[38] To understand occupational identity and thereby musician identity, it is important that we grasp a basic philosophy of self-concept and identity theory. This discussion of identity will begin from the social constructionist philosophy.[39]

Identity Theories

There are numerous sociological and psychological theories of identity. Two basic approaches, social construcionism and social interactionism are used in this study. Social constructionists seek to discover how and why societal norms are created, sustained, made known, and perpetuated within a culture over time.[40] The essential principle is that as an individual expresses herself in the world, she constructs the perceived world in which she lives; and thereby projects her own meanings on reality.[41] Social Constructionism implies that individuals may have as many identities as they have interactions within society.[42] The idea that individuals live out many relationships and play a diverse role in each has long been discussed in sociological literature. The literature maintains that not one, but several identities exist simultaneously within each person. Each individual must reconcile her coexisting role identities within herself.[43] Internal reconciliation of these roles must occur in multiple settings for the individual to maintain one coherent identity throughout various social constructs. For musicians

---

[38] V. Gecas, "The Self-Concept," 23.
[39] Derek Chadee, *Theories in Social Psychology*, 15.
[40] Ian Hacking, *The Social Construction of What,* 12.
[41] Peter L. Berger and Thomas Luckman, *The Social Construction of Reality,* 104.
[42] Angeliki Triantafyllaki, "Performance tachers' identity," 74.
[43] Angeliki Triantafyllaki, "Performance tachers' identity," 74.

of advanced training, it involves reconciling the roles of artist, scholar, and teacher without experiencing role conflict. [44]

American philosopher George Herbert Mead, along with Charles Horton Cooley, developed a theory of social behaviorism to explain how social experiences influence an individual's self-concept.[45] Mead asserts that the self is not innate, but is developed through social interactions throughout life.[46] Symbolic interactionism indicates that the self-concept is composed of self-awareness and perceived self-image based on others' responses.[47] Each individual has a self-concept partly based on her inward self-awareness. However, with each social interaction, the individual is urged to find meaning in others' actions. In doing so, other people become mirrors by which an individual can see herself. Charles Horton Cooley referred to this as the "looking-glass self" created in accordance to how an individual thinks others perceive her. Figure 1 depicts this relationship.

Figure 1. Self-Concept
Inner-Self and Outer-Self combine for Self-Concept
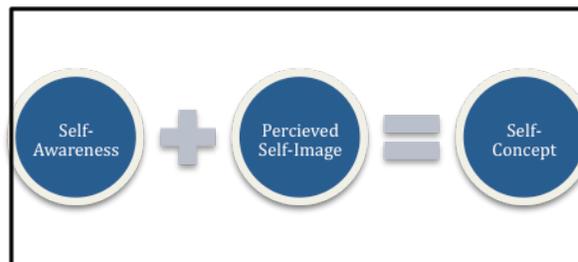
According to Mead development of the self-concept occurs as an individual learns to take the perceived role of others and generalize them to fit new circumstances.[48]

---

[44] Angeliki Triantafyllaki, Performance tachers' identity, 74.
[45] Mitchell Aboulafia, *George Herbert Mead*.
[46] Klaus Hurrlemann, *Social Structure and Personality Devlopement*, 40.
[47] Mitchell Aboulafia, *George Herbert Mead*.
[48] Mitchell Aboulafia, *George Herbert Mead*.

Within the symbolic interactionist paradigm is processual interactionism. Also called the situated identity theory, it suggests that identity is constructed from each situation.[49] There are significant socializing effects from taking on roles within social constructs. Thus the process of role-taking and identity negotiation initiates and propels identity formation. Once the individual accepts a role, she takes on the values and norms in accordance with that role and incorporates them into her personal belief system. Processual interactionist theories maintain that self-awareness has very little, if any, influence on identity; but in fact self-awareness is as an impression of social constructs.

What defines Identity?

Identity is the content and organization of the self-concept. It reflects widespread cultural norms and values used in relationships with others, and it serves as a reference for evaluating those relationships.[50] Values connect individuals to the social structure of the culture in which they live, norms provide rules of conduct within that structure, and the individual's interpretation of the norms guides personal understanding of the world, attitudinal propensities, and plans for the future. Together, these elements form an individual's identity.[51] Figure 2 depicts this synthesis.

Figure 2. Identity
Norms and values are interpreted with regard to circumstances to shape Identity.

---
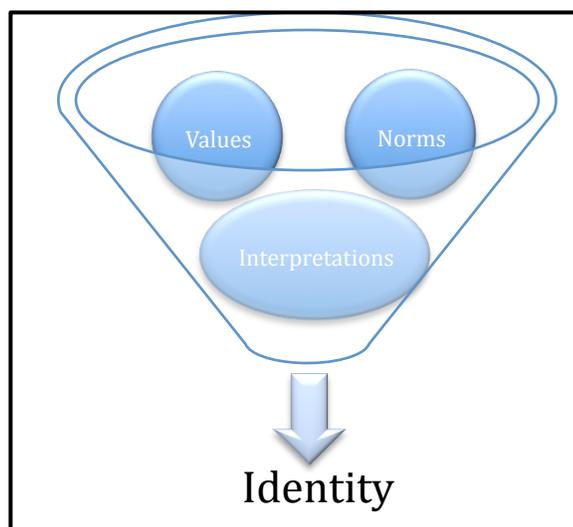
[49] V. Gecas, "The Self-Concept," 12.
[50] V. Gecas, "The Self-Concept," 10.
[51] V. Gecas, "The Self-Concept," 14.

Once an individual's identity is developed, she is committed to it according to involvement in social relationships that depend on that identity.[52]   An individual becomes more committed to an identity when there are more significant relationships dependent upon that identity. In turn, the more committed an individual is to an identity, the more this identity influences her behaviors.[53]

Occupational Identity Defined

Identity is composed of attributes, roles, and evaluations derived from symbolic social activities.[54] It is a product of how an individual reflects upon and considers herself physically, socially, spiritually, and morally.[55] Identity is qualitative, evaluative, and situational.[56] Identity combines meaning within the social constructs and evaluations based on social norms to create a fundamental self-concept that is consistent yet flexible. Identity incorporates roles, awareness of the individual self, and awareness of self within social structures.

What then defines an occupation? An occupation is a particular collection of knowledge, a skill set, and duties.[57] At this most basic level, an occupation simply demands that an individual has the knowledge and skills needed to fulfill specific duties. However, identity also entails "the set of central, distinctive, and enduring characteristics that typify the line of work."[58] The latter concept of occupation necessitates a particular role identity or collection of role identities.[59] The individual takes on specific roles within the occupation as a social structure.

---

52 S. Stryker, "The profession," 177.
53 V. Gecas, "The Self-Concept," 14.
54 V. Gecas, "The Self-Concept," 4.
55 V. Gecas, "The Self-Concept," 3.
56 V. Gecas, "The Self-Concept," 3.
57 Angeliki Triantafyllaki, "Performance tachers' identity," 71.
58 Blake Ashforth and and Glen Kreiner, "Dirty Work," 417.
59 P.J. & Tully, J. C. Burke, "The measurement of role identity," 883.

Within an occupation the individual incorporates societal roles with her personality traits.[60] Similar to the way the individual performs familial roles, occupational roles are influenced by her personality traits and her life experiences. In turn, the occupation influences an individual's perception of self as functions within the social construct.[61] Personality traits and role identities that an individual takes on as an occupant of a particular social position becomes her occupational identity. This occupational identity is her imaginative view of how she prefers to be and act within an occupation.[62]

Occupational Identity Development

To enter into any occupation, one generally expects to be trained in the techniques required to fulfill the expected responsibilities. However, learning the roles demanded of an occupation is as much a part of the training as learning the techniques. To develop a secure occupational identity, one must learn the techniques and expected roles.[63] One learns the specific roles or role identities for an occupation through exposure and social interactions.[64] The social interactions guide individuals as they internalize collective values, meanings, and standards necessary to take on role identities and to carry out occupational duties.[65]

In general, individuals need a secure and stable self-concept to function effectively.[66] This is true across the spectrum of social constructs. An individual's subjective warrant is significant to this aspect of identity formation."[67] When choosing a potential career path, the

60 Blake Ashforth and Glen Kreiner, "Dirty Work," 417.
61 V. Gecas, "The Self-Concept," 28.
62 McCall, G. & Simmons, J.L. *Identities and Interactions*, 65.
63 Hildegard Froehlich, "An Investigation of Occupancy Identity," 73.
64 Angeliki Triantafyllaki, "Performance tachers' identity," 73.
65 Blake Ashforth and Glen Kreiner, "Dirty Work," 417.
66 Blake Ashforth and Glen Kreiner, "Dirty Work," 417.
67 H.A. Lawson, "Toward a model of teacher socialization in physical education (part 1)," 7.

individual tests her self-concept against her concept of what an occupation demands.[68]

Individuals generally recognize attributes to define the occupation of choice as the attributes that

most reflect her perceived personality traits.[69] Individuals desire positive, esteem-enhancing

definitions for themselves throughout their lives.[70] Social validation sharpens and strengthens

self-definitions and esteem at all maturity levels.[71] An individual commits to roles according to

the degree that the role satisfies this need; and the level of commitment to roles determines her

identity.

There are three principles that influence the roles to which an individual is committed and

to what extent she identifies within them: 1) significant others, 2) self-efficacy, and 3) time

investment.[72] First, individuals are affected by the way significant others identify them. People

who hold a place in meaningful relationships are given an implicit power to ascribe identity.

Second, individuals seek out roles that maximize autonomy and strengthen self-efficacy. When

the individual believes that she can affect change to her situation and achieve goals, she is more

likely to ascribe firmly to an identity. Third, individuals commit most to the identity with the

greatest level of investment. The more time and effort put into a particular role, the more an

individual will identify themselves in that role. Bearing in mind these three principles, it is

evident that the level of commitment to a role-identity changes over a lifetime.[73] As an

individual matures, she builds new significant relationships and invests more time in more

mature life roles. Consequently, an individual's occupational identity should strengthen over

---

[68] D. Lortie, *The schoolteacher,* 39.
[69] D. Lortie, *The schoolteacher,* 40.
[70] Blake Ashforth and Glen Kreiner, "Dirty Work," 416.
[71] Blake Ashforth and Glen Kreiner, "Dirty Work," 417.
[72] R.H. Turner, "The role and the person," 13.
[73] V. Gecas, "The Self-Concept," 25.

time as she develops more significant relationships within the occupation and she invests an increasing amount of time in her career.

Implications of Occupational Identity

To function successfully within an occupation, individuals must understand the expectations of the social construct. This means individuals must develop a working occupational identity in line with social norms. An individual's occupational identity comes out of the system of beliefs about an occupation as revealed through the perspectives and practices of current professionals.[74] Self-definitions help suggest what an individual thinks, feels, and does within social constructs.[75] As a musician, an individual's self definition as performer, teacher or scholar will dictate her thoughts, feelings, and behaviors towards the concept of musicianship. Young musicians align their actions with the actions of current professionals who represent the neophyte musician's definition of musicianship. When many members of the occupation have a shared ideology, the foundational beliefs of the collective ideology are strengthened and sustained.[76]

Once established through the occupational ideology, roles and identities become the primary influence on expectations and behaviors within the occupation. The most significant and consistent roles within an occupation shape social interactions and establish priorities.[77] Roles at the highest priority shape an individual's behavior and inform what she believes about herself within the occupation. Therefore, her identity is the internal evidence of the expected roles within the occupation.[78] The individual creates and ascribes to an occupational identity as she defines herself according to, and within the norms and expectations of, her occupation.

---

[74] Blake Ashforth and Glen Kreiner, "Dirty Work,"421.
[75] Blake Ashforth and Glen Kreiner, "Dirty Work,"417.
[76] Blake Ashforth and Glen Kreiner, "Dirty Work,"421.
[77] P.J. & Tully, J. C. Burke, "The measurement of role identity," 883.
[78] P.J. & Tully, J. C. Burke, "The measurement of role identity," 883.

Revealing and Measuring Identity

The most common assessment tool for revealing and measuring identity is the twenty statements test (TST). In 1960 Manford Kun developed the TST to conduct a study of self-concept and identity.[79] The test poses the question 'Who am I?' and respondents are to answer in twenty short statements. Kun found that the responses sort into role identities or personality traits. The role identities described external connections, such as occupations or familial relationships, while the personality traits describe internal characteristics and tendencies.[80] Older people generally identified themselves more by role identities, while younger respondents tended to describe themselves by personality traits.[81] All in all, the list connects the individual with her perceived place in society and reveals the level of importance among the responses denoted by the order. From Kun's research, the responses near the beginning of the list were the 'real self' - identifying emotions, behaviors, and instincts that emerged from impulse responses.[82]

Generally, the responses also include physical descriptions and existential statements in addition to the role identities and personality traits.[83] Existential descriptions are abstract concepts of self without concrete role representations. Symbolic relationships such as "human being in the ecosystem" or "child of God" are examples of existential responses.

The TST provides a scientific technique to reveal an individual's self-concept in an objective manner. In the original 1960 study, Kun found that the responses varied depending on the age, gender, and profession of respondents; however, more recent studies have found no gender differences.[84] Because it is very simple and has an open-ended framework, the TST

---

[79] M.H. Kuhn, "Self-Attitudes," 41.
[80] M.H. Kuhn, "Self-Attitudes," 41.
[81] S.A. McLeod, "The Self Concept."
[82] R.H. Turner, "The real self," 990.
[83] S.A. McLeod, "The Self Concept."
[84] S.A. McLeod, "The Self Concept."

allows the respondents freedom to be all-inclusive in their descriptions of self. However, to explore the perceived meaning of social interactions, life histories are a helpful addition.[85]

Occupational Identity for the Musician

When considering musician identity, one must ask: is musicianship a social construct? If so, what is its core meaning? Musicianship is by all means a social construct. The collection of musicians in a given community is a "social mechanism created and developed by society" as well as "a perception of a group that is 'constructed' through cultural or social practice."[86]

Musicianship as a social construct has its own set of values, beliefs, norms, and roles embedded within the subculture. Thus, the real issue at hand, as Anderson puts it, is not "one of professional identity as much as realizing the underlying implications of our profession."[87] To examine and understand the roles within musicianship will open the door to a basic understanding of its implications.

Musicianship entails three basic role identities: performer, scholar, and teacher. For the purposes of this research, the performer and the teacher role identities are most significant. Studies reveal that during music training an overwhelming number of serious music students acquire an identity as musician with a core meaning of performer.[88] Therefore, upon completion of their music study, most students see themselves as a musician that studied 'x' instrument or voice regardless of their desire to perform or teach.[89] These students approach all other musical activities from the perspective of a performer. To them, scholarly work and music teaching are

---

[85] V. Gecas, "The Self-Concept," 11.
[86] Dictionary.com, http://dictionary.reference.com/browse/social construct.
[87] Constance H Anderson, "The Identity Crisis of the Art Educator," 46.
[88] Brian Roberts, "Music Teacher Education as Identity Construction," 30.
[89] Brian Roberts, "Music Teacher Education as Identity Construction," 36.

career contingencies of a performer and not valuable role identities of their own merit.[90] How does this happen? The individual's formal and informal training contributes to identity alignment.[91] The stated views of their teachers and educational institutions as well as the views implied through the curriculum inherently influence a student's concept of musicianship.

A musician begins to develop a musician identity from the moment she enters the culture of musicians. Role-identities are inherent within the social construct of musicianship even at the beginning amateur level, and in this way professionals are made, not born.[92] At every stage of development, informal interaction between students and professors is key to musician identity development.[93] Professors impart the norms, values, and role identities within the society of musicians much as parents impart norms, values, and role identities within the family. Similarly, learning the traditions within the field influences the music student as she develops her musician identity.[94] Knowledge of the unspoken traditions serves to strengthen self-esteem and efficacy thereby strengthening the musician's commitment to her budding role-identity. Application of musical abilities in the professional world while still a student also influences the development of a strong and secure musician identity.[95] Both the actual professional activity and training program contribute equally as a music student develops musician identity.[96]

While developing her musician identity, the need for self-efficacy and validation is key. When the student's social-emotional self-image needs are satisfied, she identifies more strongly

[90] Brian Roberts, "Music Teacher Education as Identity Construction," 32.
[91] G. James Daichendt, *Artist-Teacher: A Philosophy,* 10.
[92] Charles Kadushin, "The Professional Self-Concept of Music Students," 390.
[93] Charles Kadushin, "The Professional Self-Concept of Music Students," 389.
[94] R.E. Persson, "Survival of the Fittest", 27.
[95] Charles Kadushin, "The Professional Self-Concept of Music Students," 404.
[96] Charles Kadushin, "The Professional Self-Concept of Music Students," 389.

with her role. When social-emotional self-image needs are integrated with talent development musicians develop strong and healthy identities.[97]

The student's acculturation and professional socialization contribute to her role-identity as performer or teacher.[98] The degree to which her life experiences make a distinction between the two orientations is reflected in the polarity of her musician identity. The student will adopt situational identities based on the dominance of roles in academic situations, in a teaching capacity or in performance. The individual will grow with each situation and be strengthened by the number of situations requiring a particular identity. Significant figures in the student's life can influence this polarization through implicit or explicit distinctions, or by judgmental evaluations on the teacher or the performer role identity.

Identity creation among music students is an essential aspect of their development. Music teachers often exhibit vague or inaccurate role expectations within musicianship.[99] These vague role expectations complicate matters for the neophyte musician as she then lacks a clear model of musicianship necessary to negotiate a secure identity of her own. Effective identity negotiation requires that the musician identity must be strong enough to give the musicians confidence as both performer and teacher, but does not squelch other significant role identities. There are many people who earn money performing, but it is how they define themselves that makes the difference. It is the self-professed musician identity that defines a professional musician as such. Therefore this identity must be negotiated to accurately portray the reality of the social construct.[100] The individual who identifies exclusively with a narrow perception of musicianship will seek support for this role orientation. Because musician role identities are set in large part

---

[97] R.E. Persson, "Survival of the Fittest," 31.
[98] G. James Daichendt, *Artist-Teacher: A Philosophy,* 10.
[99] Hildegard Froehlich, "An Investigation of Occupancy Identity," 66.
[100] Charles Kadushin, "The Professional Self-Concept of Music Students," 391.

by music schools, that symbolic community may reward the continuation of less appropriate role identities and subsequent denial of other important role identities that the student needs to construct.[101] Musician identity negotiation considers ability-level, past and present time commitment, mentor relationships, professional affiliations, performing, and profits (monetary and otherwise).[102] With this in mind, the musician student must examine motives and commitments to form and negotiate a secure and realistic musician identity.[103]

c. The Artist-Teacher Philosophy

Overview

Professors in the visual and performing arts are often required to fulfill roles of both practicing artists and teachers. Each individual professor must come to terms with this duality and thus create a realistic interpretation of her profession. Often individuals will subscribe to the name artist teacher or teaching artist to attempt to define a more comprehensive description of this role. G. James Daichendt discusses this duality as the artist-teacher. He further defines his concept of the artist-teacher not simply as one who teaches the arts, but as a complex philosophical approach to both teaching and performing where the roles of teacher and artist compliment one another. Applied professors on faculty at music schools and universities concur with Daichendt's philosophy to varying degrees. The degree to which they concur is woven into their core beliefs about themselves and their careers. To understand this relationship, one must understand how artist-teachers define themselves as well as how they define their profession.

---

[101] Brian Roberts, "Music Teacher Education as Identity Construction," 33
[102] Charles Kadushin, "The Professional Self-Concept of Music Students," 395.
[103] Constance H. Anderson, "The Identity Crisis of the Art Educator," 46.

The artist-teacher philosophy is a method of thinking and can be realized regardless of discipline.[104] It is a philosophy of teaching, not a lifestyle for the artist. The concept encompasses all of the ways in which an individual applies ideas and uses artistic thinking while teaching.[105] Essentially, the artist-teacher concept is the essence of how the individual instructor applies her unique and artistic method of thinking to and within the instructional process.[106] Two distinct fields (teaching and performing) are brought together bt the artist-teacher. She merges her individual talent and disposition with learned musical skills and techniques as integral to the teaching process. Thus, the artistic thinking process becomes evident as a foundational method for teaching.[107]

The dual role of the artist-teacher brings with it conflicting expectations and obligations in the workplace. The artist is expected to maintain goals for the production of artistic works. As an applied profession, this means learning and presenting repertoire in performance. Thus the primary concern of an artist is the end product. The teacher is expected to maintain goals for the cognitive development of the students.[108] As an applied professor, this means equipping students to meet the technical and stylistic demands of their instrument or voice. For the performing artist, the creative process is a means to the desired result and is of little consequence on its own merit. For the artist teacher, the process of creating takes center stage as it is interwoven with the cognitive processes involved in learning and teaching.

As an applied professor, the pursuit of ideals in practice is necessary to press towards optimal performance. However, the idealistic pursuit as a performing artist may cause her to

---

104 G. James Daichendt, *Artist-Teacher: A Philosophy*, 4.
105 G. James Daichendt, *Artist-Teacher: A Philosophy*, 10.
106 G. James Daichendt, *Artist-Teacher: A Philosophy*, 10.
107 G. James Daichendt, *Artist-Teacher: A Philosophy*, 61.
108 Constance H. Anderson, "The Identity Crisis of the Art Educator," 45.

neglect the other obligations of the school and divert focus from students. Very often the performing artist as teacher places too high a priority on idealistic performing practice, which can ultimately lead to personal frustration.[109] In light of this dilemma, the artist-teacher is obliged to identify her artistic qualities conducive for effectiveness as a teacher and discover ways to incorporate her idealist tendency and artistic thinking process within the realities of the workplace.[110] Then her unique artistic thinking will form the foundation for pedagogical methodology and serves as the core influence for how she fulfills each role in the workplace.

As a teacher, the applied professor shares many of the same expectations of a classroom professor. In both situations, the primary concerns of teacher for students are overall comprehension and the cognitive process.[111] Teachers in every situation must monitor student progress, assess comprehension and guide the student through the learning process.

The teacher-centered goal for the applied teacher encompass more than those of the classroom professor.[112] The goal of the artist-teacher is a distinct, carefully realized synthesis of the expectations of performing artist with the obligations of classroom professor. Performing artists, professors, and artist-teachers all aim to broaden the horizons of their audience/students. However, where the performing artist practices her craft and the professor challenges students, the artist-teacher must do both. In circumstances where the performing artist is called to analyze, the professor is called also to affirm, the artist-teacher must offer critique that is both analysis and affirmation. The performing artist must search for and find her own inspiration while the professor must strive to inspire others. But the artist-teacher must serve as a mentor; driven by her own inspiration in ways that inspire those around her. Performing artists are driven by the

[109] Desmond Mark, "The Music Teacher's Dilemma," 14.
[110] Constance H. Anderson, "The Identity Crisis of the Art Educator," 46.
[111] Constance H. Anderson, "The Identity Crisis of the Art Educator," 45.
[112] G. James Daichendt, *Artist-Teacher: A Philosophy,* 11.

desire to express ideas, rouse emotions, and delight an audience through the creative process. Professors are driven to share thoughts and ideas in an effort to stimulate students intellectually. The artist-teacher must use the creative process to express ideas and thoughts as a model for the students' development. Ultimately, while the performing artist strives for quality performance and the professor strives to pose provoking questions, the artist-teacher uses both to propel students to independent artistry. Figure 3 illustrates how the roles of the performing artist and classroom professor must all be incorporated into the role of the artist-teacher.

Figure 3. The Artist-Teacher
The artist-teacher creates a synthesis of the expectations of the performing artist and the obligations of the classroom professor.

Performing Artist
- Practice (Challenge Self)
- Analyze
- Find Inspiration
- Create/Express Ideas
- Quality Performance

Classroom Professor
- Challenge Students
- Affirm
- Offer Inspiration to Others
- Share/Exchange Ideas
- Question Understandings

Artist-Teacher
Instruct
Critique
Mentor
Model
Facilitate Independence

Traditions in Training

Throughout much of the western musical tradition, performance preparation has been the highest priority for those who would ultimately become applied professors. Advances in educational pedagogy in general have brought about a change in how many musicians perceive the role of applied professor.[113] German music educator and scholar, Karl-Heinz Ehrenforth

---

[113] Desmond Mark, "The Music Teacher's Dilemma," 4.

describes a unique "triad of art, science and pedagogy which is characteristic of the music educator" in *Geschichte der musikalischen Bildung (The History of Music Education)*.[114] During the twentieth century, the professionalization of music education has increased. The second half of the century in particular, brought an increasing separation and rigid distinction between the training received by performers and educators in Europe and the United States.[115] The result of this increasing distinction between artistic and pedagogical training is a rift among musicians and a polarized view of performing and pedagogy within programs of study.[116]

This rift is caused and promoted not only by the structure of the educational institution for its faculty is one issue, but also by entrance exams/auditions for music students and a polarized curriculum exacerbate the dilemma.[117] The institution's attitude towards creative activity and artistic products is correspondingly evident in the students' programs of study. Students are compelled to choose a track for performing or teaching at the time of entrance exams and auditions.[118] Once the student chooses a track, the educational institutions stress the importance of study in either performance or pedagogy, but not both as equal parts of the curriculum.[119] More often than not, the two tracks are set apart as distinct, somewhat mutually exclusive fields of study.[120] These patterns are prevalent in the United States and Europe (Great Britian, Austria, Germany, and Scandanavia particularly).[121] This institutional distinction prevents the union that can take form from the component parts of the two role identities.

---

114 Desmond Mark, "The Music Teacher's Dilemma," 4.
115 Desmond Mark, "The Music Teacher's Dilemma," 8.
116 Desmond Mark, "The Music Teacher's Dilemma," 16.
117 Desmond Mark, "The Music Teacher's Dilemma,"14.
118 G. James Daichendt, *Artist-Teacher: A Philosophy*, 4.
119 G. James Daichendt, *Artist-Teacher: A Philosophy*, 4.
120 Constance H. Anderson, "The Identity Crisis of the Art Educator," 45.
121 Desmond Mark, "The Music Teacher's Dilemma," 5.

Furthermore, it does not foster cooperation between future teachers and future performers necessary to encourage mutual respect and understanding among colleagues.[122]

There is a clear difference between the emerging philosophy of preparation for applied professors and that of previous generations. The old perception of an applied professor is one of a performer who happens to also teach. Traditionally, applied professors were trained solely as artists or skilled craftsmen. They then passed down the traditions as skill sets and techniques to the next generation. This practice was based on the principal that first one must learn how to perform well and then simply pass on the knowledge in the same way that one was taught. The new perception of an applied teacher implies that teaching is a craft of its own. In this perception the set of skills learned is no longer of paramount importance. The applied professor must now choose and practice a doctrine, a method, and a philosophy for teaching. The act of teaching becomes as significant as the skills and artistic concepts to be taught.

The late twentieth century also brought the concept of scientific rationalism to educational pedagogy in general, thus affecting the perception of applied professor.[123] Applied professors tend to rely on historical and aesthetic tradition more than empirically based theories of learning, interaction, and communication.[124] Influenced by the rationalist philosophy, it is no longer an acceptable basis for one's teaching to pass along traditions exactly as they were received.

R. E. Persson refers to teaching that is uninfluenced by research on human behavior and functioning as 'common sense teaching'.[125] The new philosophical thought among pedagogues is that 'common sense teaching' is no longer sufficient. Teachers are now expected to have more

---

122 Desmond Mark, "The Music Teacher's Dilemma," 5.
123 G. James Daichendt, *Artist-Teacher: A Philosophy,* 9.
124 R.E. Persson, "Survival of the Fittest," 27.
125 R.E. Persson, "Survival of the Fittest," 28.

objective and credible rationale behind teaching methods. Philosopher Thomas Nagel states: "We are the first obstacles in the way of objective reality."[126] Nagel, thus requires one to consider more than one's individual perception of the world to perceive true objective reality. Therefore, the applied professor must be open to the world outside of her own abilities, ideas, and experiences. She must continually integrate knowledge from within the self and outside as foundations for, and methods of, teaching.

The scientific rationalist principle with respect to applied teaching dispels one predominant misconception about teachers and musicians from the early twentieth century and prior. George Bernard Shaw, in his 1903 satirical play *Man and Superman: A Comedy and a Philosophy,* coined the common misconception: "He who can, does. He who cannot, teaches." Accepting the new conception of teacher means rejecting this assumption. In the case of the applied professor, this requires a dismissal of the belief that musicians who teach do so because they could not succeed as practicing performers and embraces the belief that musicians who teach must put considerable thought and effort into their teaching from the perspective of both a competent performing artist and a competent instructor.

Herein lies quite the quandary: to train neophyte musicians to teach from the perspective of an artist when some of the neophyte's perceived roles and characteristics of a performing artist do not support the expected roles and characteristics of teacher.[127] Young musicians often perceive the artist/performer as carefree, spontaneous, with a very flexible work environment and focused solely on getting exposure and setting up performances. By comparison, teachers are expected to be structured, consistent, systematic, and focused on the learning process and student success. These roles appear in direct contradiction and create a challenge for the applied teacher.

---

[126] G. James Daichendt, *Artist-Teacher: A Philosophy,* 19.
[127] G. James Daichendt, *Artist-Teacher: A Philosophy*, 11.

The artist-teacher philosophy demands a cohesive integration of both, without compromising the inherent strengths and benefits of each role. Table 1 outlines the contradictory characteristics of the artist and the teacher.

Table 1. The Artist-Teacher
Characteristics of both roles must combine

Artist	Teacher
Carefree attitudes	Systematic and predictable
Spontaneous activity	Consistent schedule
Atypical environment and schedule	Structured work environment
Goals exposure & performing	Goals concerning student success and learning

In the workplace, the applied professor has a different concern. To truly embrace the artist-teacher philosophy, she must continue to act as a performing artist. In some instances, creative activity and artistic products are recognized as scholarship in a variety of combinations with other expected activities and obligations within the teaching profession.[128] However, the artist-teacher philosophy requires continual growth and reflection as a performing artist. The constant renewal of the mind and the benefits of consistently practicing the creative process provide the framework to use artistic thinking for foundational teaching methods and practices.

Characteristics of the Artist-Teacher

The artist-teacher is first an artist.[129] She embraces the creative process involved in performance and makes the most of it in the applied studio. For her, teaching is a direct extension of her own creative pursuits.[130] There has been some debate over the ongoing creative process of artist-teacher. Does it contribute to or detract from the artist-teacher's teaching? Absolutely yes it does in fact contribute to teaching. The artist-teacher is able to convey a fresh

---

[128] G. James Daichendt, *Artist-Teacher: A Philosophy*, 10.
[129] G. James Daichendt, *Artist-Teacher: A Philosophy*, 147.
[130] G. James Daichendt, *Artist-Teacher: A Philosophy*, 147.

and thriving approach to stimulate creativity in her students when she is immersed in the creative process regularly. In addition, she is better able to encourage, challenge, and question students through the artistic thought process.

The artist-teacher's expectations and studio environment are modeled after real-world practices.[131] She is ever mindful of the world outside of the teaching studio as she continually engages in creative work of her own. In fact, it is an essential element for her to understand how to best teach her students.[132] Above all, teaching is an aesthetic process in itself.[133] The artist-teacher uses artistic propensities to enrich the learning process.[134]

The artist-teacher also acts as a mentor her students. The roles and obligations of musicians as performer or teacher are established and defined through mentor relationships.[135] Studies reveal that the master-apprenticeship relationship is a key component in the development of every musician, and in particular the artist-teacher.[136] In this relationship, growing musicians gain insight, both directly and indirectly from their mentor. The mentor often serves as a companion during the student's musical discovery and development.[137] She fills a parental-type role and is a source of knowledge as well as a mediator while the student develops skills necessary for growth.[138]

As a mentor, the artist-teacher exemplifies "artistic ingenuity uniquely applied" to the teaching process.[139] However, historically the trend of applied professors has been to approach teaching from a detached and mechanical perspective. This outdated teaching process does not

---

131 G. James Daichendt, *Artist-Teacher: A Philosophy*, 147.
132 G. James Daichendt, *Artist-Teacher: A Philosophy,* 147.
133 G. James Daichendt, *Artist-Teacher: A Philosophy*, 147.
134 G. James Daichendt, *Artist-Teacher: A Philosophy*, 147.
135 Constance H. Anderson, "The Identity Crisis of the Art Educator," 45.
136 R.E. Persson, "Survival of the Fittest," 25.
137 R.E. Persson, "Survival of the Fittest," 31.
138 R.E. Persson, "Survival of the Fittest," 31.
139 G. James Daichendt, *Artist-Teacher: A Philosophy*, 65.

model the creative process or aesthetic activity. As a result, the student is encouraged to separate her creative thinking from the technical aspects of her performance. In doing so, the student relinquishes some of her intuitive creativity only to search for it again at a later time in her musical life. As mentor, the knowledgeable and sensitive applied professor holds a key position in affecting her student's overall well being.[140] As an artist-teacher, the applied professor understands her role in encouraging the student to view all music making as an aesthetic activity and cultivate creativity throughout musical development. In this capacity, the artist-teacher is obliged to model the creative process through teaching in an effort to foster the capacity for artistry in students.

The artist-teacher aims to prepare students for all practical applications as a musician. In understanding education through her personalized method of thinking based on her approach to the creative process the artist-teacher better appreciates the true nature of applied teaching.[141] With this understanding, she is better equipped to guide students. According to Brenneis, creative performance is "the ability to generate one or several personal understandings of a piece of music and communicating a 'deviant' interpretation from that performed by others."[142] As Brenneis suggests here, artistic teaching can be understood as the ability to create a personal teaching methodology to communicate ideas in creative ways that are unique to each individual. Thus, the artist-teacher must embrace the artistic thinking involved in her own performing and preparation while teaching. It is through this process that she creates endless possibilities available to her as a teacher.[143]

---

[140] R.E. Persson,"Survival of the Fittest," 30
[141] G. James Daichendt, *Artist-Teacher: A Philosophy*, 143.
[142] R.E. Persson, "Survival of the Fittest," 36.
[143] G. James Daichendt, *Artist-Teacher: A Philosophy*, 148.

It is not necessary for an artist-teacher to be well known or prolific in her creative

endeavors, but it is necessary for her to have a strong foundation in creative activity of her own.

When the artist-teacher performs, she fully engages emotionally and cognitively with musical

ideas. This is the core of artistic thinking necessary to engage in and solve educational

problems.[144]

Producing Artists or Artistic People

Artistic thinking is intuitive by nature, but can be developed. From my experience within

traditional methods of developing artistic ability, these methods seem to be clandestine secrets

passed in much the same way crafts were passed down to apprentices in medieval times, through

imitation and observation of the maestro. One must somehow become connected within the

subculture of artistic professionals during acculturation. Hetland suggests that there are eight

cognitive and attitudinal dispositions present in serious art programs that facilitate healthy

development of artistic thinking and ability.[145] These dispositions correspond easily to musical

training and directly correspond to the artist-teacher's development in the field of music. Figure

4 illustrates the eight dispositions with corresponding musical application.

---

144 G. James Daichendt, *Artist-Teacher: A Philosophy*, 148.
145 G. James Daichendt, *Artist-Teacher: A Philosophy*, 20.

Figure 4. Eight Cognitive and Attitudinal Dispositions with musical application

1. Develop craft	2. Problem Solve	3. Creative Vision	4. Express Ideas
Acquire basic performance techniques and apply them to standard repertoire.	Diagnose technical issues and maintain focus to complete goals.	Use theoretical konwledge and historical traditions for musical interpretation.	Use technical skills to successfully portray a musical interpretation to the audience.

5. Observe & Develop Skills	6. Reflect & Evaluate	7. Stretch & Explore	8. Contexual Understanding
Attain proficient ear-training skills.	Assess one's performance for the purpose of continued growth.	Discover or create opportunities to learn and build upon existing skills to do so.	Awareness of the global community of musicians and function as part of this community.

Musical study begins with learning the set of skills needed to succeed on a given instrument. As students learn to work through each aspect of the technique, they develop the tenacity and focused concentration essential for success as a performing artist. Students are called to develop aural skills in such a way to hear through the imagination. They then must create, or perhaps more accurately recreate, what is heard in the mind's ear, in order to express abstract ideas and emotions through music. Most importantly, music students are called to direct their own growth through reflection and self-analysis within the overall historical and global context of music and musicians. Serious music students in many reputable programs are taught to incorporate technical ability, theoretical knowledge, and personal experience in order to produce meaningful artistic performances, thus, laying the foundation for the artist-teacher to succeed.

Living the Artist-Teacher Philosophy

Being an artist is arguably more than a degree or course of study. It is a way of seeing and living.[146] To experience the creative process as a teacher and while teaching, one must learn

---

[146] G. James Daichendt, *Artist-Teacher: A Philosophy*, 10.

to view teaching as an aesthetic activity that requires the creative process. H.H. Horne discusses six characteristics of teaching necessary to experience it as an aesthetic activity: spontaneity, self-expression, imagination, imitation, love, and self-relief.[147] First and foremost, teaching can never be mechanical. The artist-teacher experiences spontaneity that is free, natural, playful, and truly inspired.   Secondly, teaching is a form of self-expression. The content may be a structured part of the standard repertoire and curriculum, but it is supplied, augmented and guided by the artist-teacher's original ideas and personal experiences. It is in the presentation that the artist-teacher asserts a unique interpretation of the curriculum to her students. The third characteristic is imagination. Each moment is an opportunity for the artist-teacher to produce an original work of art by simply reproducing experiences in fresh and unfamiliar ways.

The fourth characteristic is imitation. All artistic expression is, in part, based on imitation, through attempts to recreate nature or by following parts of the traditions of earlier artists. This characteristic becomes an artistic endeavor to the artist-teacher who remains faithful to certain characteristics of mentors and traditions while adjusting others to her current context. The fifth characteristic is a love for the field of study. The artist-teacher must have an intense emotional connection with producing works of art. She is devoted to and appreciates all aspects of her art; including its concepts, ideals and processes. Finally, the artist-teacher experiences a satisfaction from teaching akin to the fulfillment and joy of producing a great work of art. Teaching serves as an emotional relief that liberates the artist's soul from the anxious enthusiasm pressing her towards completion.

---

[147] G. James Daichendt, *Artist-Teacher: A Philosophy*, 68.

Teaching within the Artist-Teacher Philosophy

   To teach within the artist-teacher philosophy, one must first understand one's motivation

and purpose in teaching. The artist-teacher may teach for many purposes, including but not

limited to preparing performers, facilitating self-expression, therapy for the musician or others,

cultural purposes, aesthetics, historical study, or nationalist values.[148] By definition, the artist-

teacher is required to embrace deep contemplation of the concept of applying artistic thinking.

She must determine if the appreciation of music itself is a sufficient justification for studying and

teaching music.[149] As an artist-teacher, one must establish a foundational belief that values

music making as a creative thinking process. From this philosophical basis, the artist-teacher

will not only use her artistic thinking in her teaching, but also encourage the creative thought

process in her students as much as instill competent performance preparation.

   Artist-teachers see themselves as part of the society as a whole. It is key that they

consider their work within the social context including traditions and cultural norms. Only then

will the artist-teacher develop a comprehensive understanding of art's role and significance in

society.[150] She understands that the community, belief systems, and circumstances in which she

works as an artist shape much of what she knows and therefore what she teaches. She observes

and understands her world in an artistic way as the central component of her teaching

methodology. The artist-teacher perceives her artistic thinking as a logical and realistic teaching

methodology that can be used to address and solve complex problems.[151] The artist-teacher must

know and understand her art making and thinking processes. If she realizes and understands how

---

[148] G. James Daichendt, *Artist-Teacher: A Philosophy,*14.

[149] G. James Daichendt, *Artist-Teacher: A Philosophy,* 16.

[150] G. James Daichendt, *Artist-Teacher: A Philosophy,* 4.

[151] G. James Daichendt, *Artist-Teacher: A Philosophy,* 66.

she thinks, she can combine her intuition with formal knowledge and teach in effective ways.[152]

Then the characteristics of artistic thinking can be considered as an acceptable methodology,

studied, and practiced as part of the teaching process.

Pianist and Conductor Vladimir Ashkenazy states:

> "Music should have a spiritual dimension. One cannot put into words how music
> becomes a tool for our perception of the world… Through music more than any
> other means, I have learned about humanity and all that surrounds me."[153]

The one concept that all artists and performers have in common is that they produce their work

through a particular approach to the world, a way of thinking. This artistic thinking is the core of

art production. Each individual artist works with various tools within her medium, and thinks

through the creative process in a way that facilitates and aids the end result.   Ultimately, to study

the artist-teacher sufficiently implies an examination of how the individual sees her place in the

world and how that vision directs her teaching practices.[154]

---

152 G. James Daichendt, *Artist-Teacher: A Philosophy*, 62
153 R.E. Persson, "Survival of the Fittest," 26.
154 G. James Daichendt, *Artist-Teacher: A Philosophy,* 3.

3. METHODOLOGY

a. Overview

The purpose of this research was to explore the influences of the three stages of occupational socialization on musician identity formation and the perspectives and practices of two applied music professors, and how these influences are reflected in the degree to which the applied music professors concur with G. James Daichendt's artist-teacher philosophy. The study used qualitative data within the interpretive paradigm to research teacher identity the perspectives and practices of each professor.

Two applied professors were purposefully selected from educational institutions in the Southern United States. Both institutions were of comparable size and had substantial music schools of similar size and scope. Each applied professor has a full-time tenure-track position with comparable job requirements and faculty duties. For the purpose of this study, the term theme describes a distinctive feature or dominant idea that encompasses a group of events, activities, or philosophical concepts revealed through discussion, observation, or interactions.

b. About the Interpretive Paradigm

Interpretive research is "designed to understand human activity in specific situations form the participant's perspective" and uses qualitative instead of quantitative research methods.[155] Observations, formal interviews, informal interviews, stimulated recall interviews, journal writing, document analysis, and questionnaires are some methods used to collect data.[156] The researcher codes the data into broad categories in search of main themes.[157] Research conducted within the interpretive paradigm considers multiple factors within each individual's environment

---

[155] Matthew D. Curtner-Smith "Methodological issues in research," 37.
[156] Matthew D. Curtner-Smith "Methodological issues in research," 37.
[157] Matthew D. Curtner-Smith "Methodological issues in research," 44.

in an effort to understand the unique perspective of the participants.[158] These factors generally include historical, political, social and cultural influences.[159]

In this study, I examined familial, social, and cultural influences on the participants to understand musicianship as both performer and teacher within specific set of circumstances from the perspective of a university applied professor. As with all interpretive research, this study was "an intensely interactive and personal process of engagement that relied heavily on the social skills and creative capacities of the researcher."[160] The personal nature of data collection and analysis produces research that cannot be completely unbiased and therefore it is essential to provide information about myself as the researcher that may have an influence on my perspectives as I collected and analyzed data.[161]

c. Interviews

Recorded formal interviews were conducted to obtain brief life histories. The twenty-item interview script, shown in Appendix A, was developed to document each professor's life history and ascertain the professor's stated perspectives on teaching and performing. The interviews were transcribed and constant comparison used to identify themes. All interview responses were coded and grouped by category. These categories were analyzed to discern similar categories that could be combined into one theme or categories that could split to create two or more significantly different themes. Additionally, informal follow-up questions, both in person and through email sought to further assess perspectives and practices as well as clarify statements during the formal interviews.

---

[158] Matthew D. Curtner-Smith, "Methodological issues in research," 42.
[159] Matthew D. Curtner-Smith, "Methodological issues in research," 42.
[160] A.C. Sparks "Research paradigms in physical education," 12.
[161] Matthew D. Curtner-Smith, "Methodological issues in research," 43.

d. Lesson Observations

The lesson observation tool, shown in Appendix B, was developed in order to assess teaching practices and further reveal correlations between the stated perspectives and actual teaching practices. Themes emerged that reflected the presentation of information and teaching styles of both professors. The two professors were observed for a grand total of eight applied lessons (two undergraduate and three graduate music performance majors, two undergradruate music education majors and one undergraduate music minor). Each lesson was approximately fifty minutes and a part of the student's degree program curriculum.

e. Performance Observations

Each professor was observed for approximately sixty minutes of live or unedited performances. Observations of the performances were conducted before the interviews, in order to identify the professor's general performing practices. The practices observed included stage presence, interaction with the audience, and choice of repertoire. Themes emerged that reflected the professor's performing characteristics with respect to stated motivation and intentions gathered during informal interviews. The performance observation reflected only one particular performance within six months of the interviews, with no consideration to previous or subsequent performances of the same repertoire.

f. Twenty Statements Test

The twenty statements test (TST) assessment instrument, as shown in Appendix C, was used to evaluate self-concept. Established in 1960 by Manford Kun the TST poses the question 'Who am I?' and respondents are to answer in twenty short statements. Kun found that the responses sort into role identities or personality traits, and he developed an analysis based on identifying responses that describe external qualities and those that describe internal

39

characteristics and tendencies in accordance with Kun's analysis tool.[162] As shown in Appendix

D, Kun defines external responses as role identities and physical descriptions, and cals internal

responses those that include personality traits and existential statements or relationships.[163] Kun

also noted that responses occurring earlier in the list reflect greater significance to the

individual's identity.[164]

g. Analysis

Question One: In what ways do the three stages of occupational socialization influence

occupational identity and role orientation?

This question was answered by a review of the interview responses, which provided a

description of each professor's acculturation, professional socialization and organizational

socialization in music. I coded and categorized thoughts and perceptions into broad categories.

Themes emerged from these categories. Then the twenty statements test data was examined and

compared with the three stages of occupation socialization to determine correlation to motifs and

topics and from the interview responses.

Question Two: Are occupational socialization and occupational identity reflected in the

perspectives and practices of the applied professor's roles as teacher and performer?

In order to answer this question, interview responses regarding the desired qualities of a

teacher, along with and the professor's perceptions of teaching, were compared with the

observed teaching behaviors during lessons and the apparent identity orientation revealed in the

twenty statements test data. I used constant comparison of the categories that emerged from the

performance observations with the categories that emerged from the professor's interview

---

162 M.H. Kuhn, "Self-Attitudes," 41.
163 M.H. Kuhn, "Self-Attitudes," 41.
164 M.H. Kuhn, "Self-Attitudes," 41.

responses and apparent identity orientation revealed in the twenty statements test data. From the constant comparison, categories were identified that reinforced or refuted themes that emerged the data sources individually.

Question Three: Is the musician's occupational polarized, does it represent a continuum between teacher and performer, or does that identity reflect the artist-teacher philosophy as an amalgamation of both teacher and performer identities?

In order to answer this question, the responses to the twenty statements test were analyzed in order of significance, along with the frequency of the type of response to determine identity orientation. Then the professor's stated perceptions of teaching, the observed teaching practices in lessons, and observed characteristics in performance were compared and contrasted with the artist-teacher philosophy. Using constant comparison, categories were identified that reinforced or refuted themes that emerged the data sources individually.

h. Trustworthiness

Two types of triangulation were used to establish data trustworthiness. First, I employed data triangulation by using interviews, observations, and the twenty statements test to cross check the accuracy of data. Second, I employed investigator triangulation by securing a second examination of the data in order to code and categorize the interview responses, TST responses and observations. Main themes reflect the consensus of categories that emerged from the data. In addition, follow-up communication with the participants provided clarification and further explanation to more accurately reflect their perspectives.

i. Researcher's Perspective

Readers of this paper should know that I grew up in a non-musical family from the southern United States. I received individual classical instruction as a violinist starting from age seventeen. I attended four major state universities in the South during my undergraduate and graduate level studies. Following my undergraduate training in music education I taught public school strings for four years. My public school teaching experience, in addition to my own personal history, increased my concern that high-level musical training is inaccessible for most Americans regardless of individual effort. This concern contributed to my desire to pursue graduate degrees. I received graduate and post-graduate training in viola performance and become aware of a clear polarization between performer-oriented and teacher-oriented training in universities. I have been teaching school age and non-professional applied violin and viola for twelve years and perform with regional or contractual ensembles. In addition, I taught undergraduate violin and viola students for three nonconsecutive years during this time. I have become increasingly concerned with the nature of teaching and fostering artistry in players at all levels. In my own career I strive to make highly artistic instruction available to students who do not have easy access to classical music or training on a musical instrument.

4. RESULTS

a.   Relationships

Acculturation and Organizational Socialization

The Artistic Family

        Both professors grew up in families of musicians or creative artists. Some family members were professionals while others were knowledgeable amateurs and appreciators of the arts; but each family included musicians, artists and creative thinkers. Professor Wilson grew up in a family of classically trained musicians. When asked about family life growing up, Professor Wilson remarked emphatically "musical family, very musical! My father was a violinist. That's us in the family concert picture. (Professor Wilson points to the wall.) And there is one of dad in his string quartet. We're all musicians." Not all of Professor Wilson's family members were professional musicians, however. Professor Wilson states: "My mom was sort of multi-talented. She couldn't focus herself on certain musical things…she doesn't do it professionally." Nonetheless, the entire family understood music, was knowledgeable of classical (Western art) music, and had a high appreciation for the art form.

        Professor Greene's family valued the liberal and performing arts with much less focus on music. Professor Greene stated: "My father is a singer; not a professional singer. My father was always singing. He's a very fine singer, but none of them were professional. My father was a singer in his spare time and a linguist." Professor Greene went on to explain, "My mother was an artist, a visual artist." For Professor Greene, the family was clearly appreciative of music and had knowledge of, and appreciation for, the arts in general; but no one in the family was a classically trained professional musician.

Family Dedication and Support

Family dedication and support appeared to be significant in both professors' development from childhood through undergraduate study. Professor Wilson, being from a musical family revealed support and an acute understanding of musical skills and music as a career path. When speaking about the family environment in general, Professor Wilson felt it important that the family understood and was dedicated to musical study. The overall attitude of the family was in support of professional level, quality musicianship.

Being from a less musical family, Professor Greene did not experience the same version of support. However, this professor felt a great deal of dedication through the family's actions in support of musical study. Professor Greene stated: "My mother would bring me home from school to practice at lunch. She went through a lot of trouble." During undergraduate study and part of the graduate program Professor Greene received a great deal of financial support. Professor Greene remembered choosing to start teaching and gigging to earn money for school because, "my dad had provided very, very well for me all along."

Mentors During Acculturation

Both professors mentioned extensive musical experiences as children. These experiences were sometimes intentionally instructive, and at other times simply exposed them to sophisticated performances of excellent music-making as a young child. Coming from a musical family, Professor Wilson described, "When I learned to stand I learned to hold the violin. Yes, I mean I was basically in diapers, standing up, holding a little box violin. I started on the violin... and started the piano when I was 3." Professor Wilson's father was a professional violinist, but was not the primary teacher during childhood. Professor Wilson remarked, "My first violin teacher had a big influence on me…she was a very well-trained Suzuki teacher…I still call on

little things she taught me." Even when teachers moved away, or the family moved, Professor Wilson always had an outside teacher. "Another teacher is a renowned Suzuki teacher… and does national stuff. So she was extraordinary at her pedagogy."

Professor Greene's childhood was somewhat similar, including piano training at the early stages as well as string playing. Professor Greene stated, "I started on the piano when I was six, [but] started the viola when I was fourteen." Though in a different order, both professors have a history playing piano and a stringed instrument. Professor Greene went on to say, "I heard a lot of music. When I was like in kindergarten or first grade … there was a really special pipe organ there that I got to hear regularly." In addition to living in a town with a famous organ, this professor pointed out: "My mother took me to concerts. I wasn't studying music, but I remember going to concerts."

Both professors' early teen years included influences from significant musician role models. Professor Wilson told of being influenced greatly during the transition from violin to viola: "I was 12. So my dad handed me the viola and the first thing we read was Mozart." Though not the official teacher, he would play along with Professor Wilson and teach pieces. Referring to dad, Professor Wilson recalled fondly, "I always slapped 4 down at the top like he did … I never studied with him really; but he would yell at me from the other room."

Professor Greene's family life was very different from Professor Wilson. Professor Greene did not have family members to act as instructors and with whom to experience music. Professor Greene also told of moving several times and therefore having to find new teachers with each move. However, at very nearly the same age as Professor Wilson, Professor Greene remembered two prominent and inspiring teachers: "I had an excellent teacher…when I was about 12 on the piano… She took a lot of interest in me – a lot! So I started to practice very

hard." Upon moving to another state, Professor Greene called to mind, "Then I got a teacher that was… in the National Symphony and he was an extremely dedicated teacher. He taught in his basement and had pictures that he had taken of all the great musicians. And they had signed them. He would give me very long lessons, and he was a very, very inspiring and hard working teacher."

Mentors During Organizational Socialization

Both professors had strong relationships with prominent mentors during graduate study. When asked about music school experiences, Professor Wilson spoke about relationship with the applied professor. Professor Wilson remembered the mentor's helpfulness and interest. "I just really liked her teaching, and she was kicking me in the butt… she called me the day before I was supposed to make a decision and she said: 'What's the deal? You haven't responded yet and you really need to come study with me.' She knew exactly what I needed." When remembering specific help in preparing for master classes for potential jobs, Professor Wilson said, "She sat me down at her house and gave me a mental master class."

This level of interest and dedication was reflected in Professor Greene's mentor relationships during graduate study as well. Professor Greene, remembering a mentor stated, "He felt really safe to me. He was a very special person – very kind. And he was a very good viola teacher… I had him up for a master class and when he was talking I was like 'Oh my God, these are the things I say in lessons.' But I don't have any direct memory of him saying those things." In reference to another graduate level mentor: "I was very lucky to get into her class…I went to Aspen to study with her before school started. She helped me change my position and influenced me in a very conscious way…She was great, so I felt really lucky."

Musical Opportunities through the Mentor Relationship

Both professors showed a great deal of gratitude for the help and support they received from their mentors. They were especially grateful for the on-the-job training they received as part of their professional socialization. Professor Wilson spoke of how the opportunity to teach a lot came about during the master's program. Professor Wilson said, "she [the mentor] offered me the TA…and she got pregnant, so I got to do a lot of teaching."

Professor Greene also spoke of fortuitous circumstances for teaching opportunities. Professor Greene said, "I stumbled into a position where I could…be on an assistantship and study with my teacher. So I thought that's a good deal...I learned how to be a teacher in the classroom…I had never taught class before and it was really hard. I was practically their age." In addition to this, Professor Greene found other teaching positions to earn money while working through the degree program. Professor Greene said, "So, I worked in the preparatory department at the college level and I made more money than I would gigging. So that got me into teaching." Later on, Professor Greene studied with a different mentor who taught at several schools. Professor Greene remarked on this experience, "Well my teacher was traveling to three or four schools at the time; in three cities… I was in charge of teaching just about everybody… so I was very lucky, I got to teach conservatory level students from freshman on up."

Furthermore, both professors spoke of the networking possibilities brought about through their relationship with prominent mentors. Professor Wilson recalled, "When she [the mentor] sent me off to Aspen to meet Heidi and Vicky." Here this professor spoke of two renowned viola pedagogues Heidi Castlemann and Victoria Chiang.

Professor Greene also recalled experiences at the Aspen Festival. "I went back to Aspen on scholarship… I kept going to Aspen every summer because I had a fellowship…I had just won the concerto competition at Aspen and I was at a party and Dorothy Delay was there…" Both professors viewed the mentor relationship as the driving force of motivation and encouragement to get started in the network of professional musicians.

Consequently, both professors credited their first jobs in large part to their mentor relationships. Professor Wilson remembered the application process for several positions towards the end of the degree program saying, "she also prepared me for job interviews…even though I was still in school, I made it to the finals of two jobs. It was all because of her." Professor Wilson also remembered being helped in this way, "I got an adjunct position basically from my teacher. A friend of hers called and said that we need to hire someone adjunct to teach our students at X University." Professor Greene remembered the first position offered saying, "My teacher had a job there while I was a student and they wanted a viola assistant, so they offered it to me." The mentor relationship proved to be an indispensable element for both of these professors on their road to success, and they recognized these mentors as an integral factor in achieving their goal of winning a professorship.

Professional Socialization

Building a personal relationship with each student

A significant portion of each lesson appeared to focus on building a relationship with the student. Both professors showed interest in the individual's personal life as well as musical concerns. They each began the lesson with small talk about weekend plans, schoolwork, etc. They used informal and appropriate language in a familiar way, never divulging very much personal information about themselves. Both professors adjusted humor and depth of the

conversation for the student. In some cases they were formal and in others they incorporated more wit and humor.

Language Usage while teaching

In general, the professors used language that encouraged their students. During lessons, encouragement and praise were given often and not contingent to any particular instructive requests at the time. Neither was the encouragement and praise given in conjunction with criticism. Both professors used isolated remarks to let the students know when techniques were executed well or when a job was well done. Professor Wilson encouraged one student by saying, "I liked your audition for orchestra...that's exactly the type of playing I want to hear from you all of the time." In another instance, "Good intonation. I'm really happy about that." With a different student, Professor Wilson stated: "By the way, great job preparing this." Later in this lesson, Professor Wilson said, "I like that. I especially like that you are matching your bow with your vibrato." Additionally, Professor Wilson spoke encouragement that was specific to the student in a way that praises him for achieving his best. For example, Professor Wilson told one student, "We're going to call that your 'Hallelujah' sound. I love that sound from you."

Professor Greene very often interjected words of encouragement as the student plays: "Very Good!" "Excellent!" "Good!" "Right!" "Excellent!" (clapping) "That was good!" On occasion, Professor Greene made no comment while listening but would smile at the student approvingly and gave a thumbs-up. As with Professor Wilson, Professor Greene also spoke encouraging words that were specific to each student's current ability and levels of performance. Professor Greene said, "That's incredible! I think you need to incorporate that into your playing all of the time." During a different lesson, Professor Greene stated: "What I've noticed is that your intonation has gotten a lot better over the past year and a half."

Both professors incorporated this type of encouraging language when giving instructions. Professor Wilson mixed encouragement with leading and provoking questions. This professor commonly said, "What are your issues?" "There, that was better! Why was that better?" Professor Greene said to one student who had just started working a new piece of music, "What does that word mean? [in a rhetorical manner] Don't you want to know? Sometimes a composer just has to use a word. The symbol just doesn't do it; especially if it's a unique word." In another instance, Professor Greene asked, "How would you describe the piece? " The student responded, "Epic." Professor Greene then said, "Ok, epic. In your epic there must be characters. The villain is the one that makes you play all of the double stops." (laughing) Professor Greene gave instructions with an empathetic and compassionate quality. When working with a student on intonation, this professor said, "Be nice to yourself as you play in tune." In a different instance, helping a student with orchestral excerpts, Professor Greene remarked, "My teacher used to say if we're lucky we get eighty percent. But you know we all want one-hundred and ten!"

However encouraging they were during lessons, the professors did not hold back criticism or disappointment in the student's progress or performance. Professor Wilson voiced disappointment in the student's lack of meticulous practice: "Wrong notes. Did you listen to it?... Listen to it and know what you want as you practice."

Professor Greene took a very gentle approach to instructive criticism. For this professor, "I noticed that" often preceded any critique or comment. Professor Greene also used the phrase "I would practice…" when giving instructions on how or what the student must do. After listening to a run-through in one lesson, Professor Greene remarked, "You might want to practice that chromatic section some more." Professor Greene also used language to instruct the student

in a way that presented the situation as a team effort by saying, "Let's do it again a little slower and steadier," and they began playing together to work out the problems.

With an Audience

Professor Wilson takes relates to an audience in a very demonstrative way. Professor Wilson says, "I see it as my role to introduce music to them, in an educator type role." On the other hand, Professor Greene performs in intimate social settings in the community as well as demonstrative videos and live performances for the students. As evidenced in the performance observation, Professor Greene relates to the audience as an entertainer and educator. In addition, as discussed in informal interviews Professor Greene loves to participate in the joy of music making with amateur and professional musicians in social settings within the community.

b. Perspectives as a Musician

Self-Efficacy

Instinctive Musical Ability

Instinctive musical ability emerged as a common topic with the two professors. They both revealed a belief that they were born with certain predispositions for music. Professor Wilson described music as a 'first language' partly through singing. This professor told of comments by family members from childhood: "I mean my parents admit that I did not cry ever. In the mornings I just waited until someone came in and I sang to myself." In terms of musical study, Professor Wilson recounted, "I never practiced any instrument. I practiced in lessons. I didn't work very hard because it was my first language."

Similarly, Professor Greene stated, " they say I sang myself to sleep at night." With respect to music study, Professor Greene, who began with piano lessons, was introduced to string playing around age 12. Professor Greene told of going to music camp at Interlochen as a pianist,

and having the opportunity to try out other instruments. "I tried them all and ended up liking the viola, and I could already play it. Yeah, it was strange. I just started playing."

Desire to Teach

The concept of teaching and desire to be a teacher surfaced in the responses from both professors throughout all of the stages of their socialization. When discussing a desire to teach with respect to the performance traditions evident in the degree programs, Professor Wilson said, "My dad studied with Paul Rolland." The influences of this renowned pedagogue on Professor Wilson's father had a tremendous effect on this professor's concept of and respect for teaching. Professor Wilson said, "I always knew I was going to be a teacher. When I graduated from high school, I actually thought I was going to be a math teacher…teaching was always a part of everything." When considering teachers for graduate work, Professor Wilson was highly sensitive to the potential for pedagogical study. With this respect, Professor Wilson remembered making a choice to study with one particular teacher because, "I liked the way she taught and I wanted to get as many teachers as possible… there was no question that I wanted to learn as much pedagogy as I could."

Professor Greene had a somewhat different perspective, but still describes a strong desire to teach. Professor Greene says, "I had always been very parental by nature…So I think that was part of it." Professor Greene related teaching with the desire to parent. This professor excitedly remarks, "now I actually have grandchildren students…which is really, really neat."

Teaching

Qualities of a Good Teacher

Professor Wilson asserted the most important quality of a good applied teacher was flexibility, stating, "Sometimes we get it wrong at first and we need to be flexible with the

52

student, while still adhering to what we know the standards are outside of our little world." I do "whatever works, and I find that I have become more flexible." Professor Wilson implied openness to continued growth by stating, "I'm always learning how to be a better professor." In addition, there was also a level of creativity implied by stating that good teachers are "always experimenting." When thinking on former teachers, Professor Wilson reflected, "I think my attitude towards my students is different than any of my teacher's would be, because of the circumstances and the students that I have in my circumstances…every student needs something different."

Professor Greene also mentioned a willingness to learn and change, but considers three other qualities the most important, "musical experience and musical ability, excellent musical education, as well as an interest and ability in teaching." Professor Greene said, "good teachers take a "fun, fair, firm" approach to teaching, with no yelling or manipulation." This professor also said, "the most significant personal characteristics needed to be a good applied teacher are dedication, hard work, high standards for self, creativity, organization, and maintains professional habits." Professor Greene further described a good applied teacher as "someone who values individuals and community, and has artistic initiative." It was important to this professor that the applied teacher "set a musical, personal and professional example for students."

General Demeanor

Both professors exhibited a rather light-hearted and encouraging instructional style. Professor Wilson exhibited this with the comment to students to "have fun," as well as jovially describing teaching points as 'isms'. Professor Wilson stated "Here is one of my isms: "Dear Teacher: How do I play in tune? Dear Student: Don't practice out of tune." Professor Greene

maintained a light-hearted atmosphere by using analogies and metaphors. When working with a

student on shifting, Professor Greene described the hand as a bus and the fingers as people on the

bus. In a matter-of-fact but encouraging way, this professor reminded the student, (smiling)

"Don't let anyone fall off of the bus. They all have to get where they are going at the same time."

Driving Pedagogical Concern

During the course of the lessons as well as informal discussion between lessons, the

professors showed tendencies to begin teaching from specific perspectives of viola playing. In

terms of technique, both professors often started from the vantage point of tone production.

Professor Wilson emphasized "fullness and beauty first, then technique." While Professor

Greene taught optimal tone quality from freedom of movement and comfort before tackling other

issues in a students playing.

In addition to tone, Professor Greene often addressed the concept behind the technique or

assignment. While working with one student, Professor Greene said, "It's kind of hard

psychologically. It's more psychologically than physically hard to practice."   With another

student, this professor said, "When you get scared, you tense up; when you tense up, you may

get scared." In yet another lesson, "Be careful to be body conscious with intonation to find the

physical cause without blaming self or being negative." This psychological process approach

was consistent throughout all of Professor Greene's observed lessons.

Another factor behind the professors' approach was the professor's desire to respond to

and be led by the student or the desire to adhere to the components of a predetermined

curriculum. Professor Wilson allowed one student to choose a piece and began working without

input. Professor Wilson reluctantly allowed this choice even though it was not next in the

curriculum for the student. Professor Wilson generally does not allow deviations and remarked

that it was allowed in hopes to inspire more dedicated practicing. Professor Wilson had a structural regiment of technical exercises that all students must work through. This professor said, "I can't take credit for these technical exercises. These are a collection of everything I studied with my teacher."

Professor Greene was not so driven by a predetermined curriculum. Lessons were guided chiefly by student questions. At the beginning, end and during lessons Professor Greene asked if the student had any questions. This professor appeared to be very concerned with the student's perceptions and awareness of self. Professor Greene asked, "How are you feeling? What are you thinking?" "How many minutes can you tolerate that kind of practice?" "What do you think after listening to your recording?" and "What's going on?" Also, Professor Greene did a lot of demonstration and teaching to the moment. When an issue or question arose, this professor would use very different approaches to the same passage of music, taught the student using each, then allowed the student to decide what would work best.

Addressing Learning Styles

The lesson observations also revealed tendencies of both professors to teach to specific learning styles. The learning styles are in accordance with the Visual-Auditory-Kinesthetic model (VAK model) of intelligences developed in the 1920's and continually expanded upon and commonly used in teaching and business.[165] Neither professor taught within the auditory framework. Nor did they use the read and write components of the visual perspective as outlined by Fleming and Mills.[166] Instead they each gave visual instructions regarding what they saw in the student's playing or instructed the student to watch the professor's playing as a model. For example, Professor Wilson said, "Look at your bow. Watch in the mirror," and Professor Greene

---

[165] N.D. Fleming and C. Mills, "Not Another Inventory," 137.
[166] N.D. Fleming and C. Mills, "Not Another Inventory," 137.

says, "watch my fingers." Each professor also gave kinesthetic instructions either combined with visual or alone. Professor Wilson combined the two styles by having the student watch in the mirror while saying, "follow the bow with your hand and memorize the tactile feeling of pulling a straight bow. Feel the third finger specifically on the bow."

Professor Greene primarily used kinesthetic instructions in every lesson. For example, Professor Greene asked, "Can you feel it in your hand?" This professor explained, "Use the stretchy chords to give the feeling of hanging and resistance." On another occasion, Professor Greene stated, "When you drop your fingers, feel it immediately wiggle," and "Practice the full range of motion to find the feeling of a wrist that's more in." Professor Greene often pointed to locations on the student's body and asked the student to describe what he felt. This professor also spent time exploring the student's body awareness in efforts to discover solutions to technical issues.

Performing

Both professors had a demonstrative perspective of performing as they sought to share their experience with others. Professor Wilson aimed to "share with my audience how much I live the music in playing." This professor also sought to convey a message within the music itself stating, "I'm a storyteller." Professor Greene's study and performance of music from several cultures around the world reveals a very eclectic approach to music performing. Professor Greene performed alternative styles of modern American music, traditional Western Art music, and traditional Eastern music in a variety of settings.

c. Practices as a Musician

As Teacher

Overall Approach

The professors revealed a mix of demonstration and explanations in their teaching. Professor Wilson used these techniques in different amounts from one student to the next. In general, technical instructions were explained while musical ones were given through performing example. Some received a lot of demonstration and others almost none. This difference in approacg paralleled the amount of technical work versus repertoire the student was learning.

In contrast, Professor Greene consistently did both simultaneously. In every lesson, Professor Greene talked and discussed during and between demonstrations of most instructions. This professor chose to explain throughout the demonstration. Another perspective evident in the lessons involved Professor Greene's approach to issues in the student's performance. This Professor tended to take either a diagnostic or exploratory approach. When diagnostic, the professor simply told this student what was wrong in his playing and then proceeded to some specific instruction. When using a more exploratory approach, the professor worked with the student to look at the issue from different components within his playing and discover the solution during the lesson.

Professor Wilson varied from student to student; but in most cases, Professor Wilson used a diagnostic approach. Every lesson included a very explicit description of the problem at hand followed by some specific instruction. On one occasion, Professor Greene used an open-ended discussion to encourage discovery in the practice room, but did not do so in the lesson. However, Professor Greene used both approaches with each student. This professor addressed each issue with an explicit description of the problem and then approached the issue by picking it

apart to find the best possible solution for the student at hand. By the end of the lesson, the professor had worked through the issue with the student and provided clear instructions and assignments to follow through and practice what they discovered.

Lastly, the observations showed some combination of questioning and telling the students information. Neither professor spent much time telling students directly what to do to work out issues in their playing or interpretation. Professor Wilson used direct questions about the issues at hand and the piece itself, such as "What are your issues?" "Did you listen to a recording?" "How much pressure do you really need to use here?" "Which feeling word applies here; and how should you match your vibrato accordingly?"

Likewise, Professor Greene used a questioning approach more often than a telling approach. However, Professor Greene rarely used direct questions. Instead, this professor posed questions that guided the student through a series of thoughts and steps to find the best solution for that particular student. For example, during a lesson for a student with some tension issues, Professor Greene asked, "Now you said you had some pain, what's going on?" The student went on to explain when and where he felt tension and pain. From that point, Professor Greene worked with him on changing specific aspects of his position and/or movements and followed up by asking, "Now that didn't hurt, did it?" or "Where did you feel pain this time?" By the end of the lesson, the student had several new ways to work out the tension areas.

Assignments

Each professor made assignments during the course of the lesson and followed up on them in subsequent lessons. A portion of every lesson was devoted to giving specific assignments and checking in with or listening to the old assignments. Professor Wilson gave small specific assignments to each student. This professor instructed one student to, "practice

everything from the beginning… Instead of playing through it for one thing, then playing through it for another thing, work on everything at once." During the lesson, they then proceeded to look through each section of music on the first page and isolated the techniques included in the comment about practicing 'everything'. Professor Wilson also gave clear instructions for each section of the repertoire. In one student's lesson, the music was systematically divided into sections. After hearing the previous week's assignments, Professor Wilson instructed, "now work on level two's."

Professor Greene also gave small specific assignments. Professor Greene assigned technical exercises to be done once or twice a day for one minute to develop various techniques, i.e. positions, shifting, vibrato, bowing, etc. In addition, Professor Greene was very clear about the quality of practice expected on the assignment. Professor Greene reminded one student, "When learning a new piece you have to be very careful… you have to be afraid of learning it wrong."

Playing Through Repertoire

Each lesson also contained a portion of time for students to perform what they studied. Professor Wilson allowed the students to first play through entire passages and only occasionally stopped for wrong notes or rhythm issues. Professor Wilson also made several comments about large sections of the piece before working on any of the smaller sections. Likewise, Professor Greene listened patiently and attentively while the student performed all of the piece or excerpt before praising, making critiques, or giving instructive comments.

Instructional Style

Once the student played through the assignment, each professor gave instructions to help improve the student's overall performance. Both professors gave instructions about the basic

techniques of viola playing. In addition to these types of instructions, Professor Wilson commonly instructed students to, "Have fun." In one lesson, this professor said, "I want you to discover it for yourself" instead of giving direct instructions in regards to interpreting a piece of music. Similarly, on a different occasion, Professor Wilson stated, "Experiment for you, what is going to make it work for you." From a more practical and concrete perspective, Professor Wilson said to a student, "Don't let yourself make mistakes when you practice."

This type of practical and concrete instruction was more in line with Professor Greene's general characteristics. Professor Greene instructed the students in very practical technical terms and then proceeded to help them practice it during the lesson. A typical example of this was when Professor Greene said to a student, "Let's do it a bunch of times." As they worked through the problem, Professor Greene followed up with, "Yay, you're doing it really well now."

As Performer

Professor Wilson's performance of J. S. Bach's Suite in G Major revealed freedom of movement and technical facility. From the audience's perspective the performance flowed effortlessly. The choice to present a suite of dances gave ample opportunity to show various characters in one piece. Professor Wilson succeeded in portraying calm and serious characters as well as light-heartedness. Overall, the performance gave an impression of ease and enjoyment. Upon informal discussion after the performance, Professor Wilson revealed a desire to always show the audience and especially the students that performing is having fun.

Professor Greene appeared both calm and relaxed while performing of Johannes Palaschko's Capriccio. The technical difficulties in the piece were executed cleanly and accurately. In addition, the performance revealed the light-hearted qualities of a caprice. Upon the informal discussion about this performance, Professor Greene mentioned the need to provide

a role model of technical facility to students as the primary objective of this performance. Professor Greene always invites students to other local performances in the community. These performances are less structured than conventional symphonic concerts or solo recitals and involve music that is not traditionally heard on the viola. Professor Greene uses those performances to enjoy performing as an individual artist and expand the horizons of the students.

As an Artistic Person

Both professors live what one can consider an artistic lifestyle through their hobbies and spare time. Professor Wilson is first and foremost a violist, but professes to be 'crafty' (number 19 on the TST). Professor Wilson then goes on to elaborate crafty with a list of hobbies (for example, Professor Wilson listed poetry as number 20 on the TST). Professor Greene is a self-professed artist and writer before considering the role musician. This is evident on the TST. (11 Artist 12 Writer and 13 Violist and 17 Jazz Musician).

d.   Perceived Role Identities as a Musician

Professor Wilson

Professor Wilson's first identifying response on the twenty statements test was "violist." According to this and subsequent responses, Professor Wilson primarily identified with occupational relationships and secondary identification with roles within the family. This revealed a definite dominance of the external role-identities. Afterwards, this professor mentioned personality traits and the perceptions of an artist. Lastly, Professor Wilson identified interests. There were no responses from this professor regarding place in the world or life priorities.

Professor Greene

Professor Greene's first response on the TST was by gender in the twenty-first century society. Professor Greene primarily identified self by place in the world and role within the family. This revealed a balance between internal and external identities. This professor then identified with occupational relationships, interests, and life priorities. The response "violist" was number thirteen in the list of responses and further clarified this response adding, "I always had trouble with that as a definition of my identity." Lastly, Professor Greene identified with personality traits and the perceptions of a teacher.

5. DISCUSSION

a. Research Questions

Question One: In what ways do the three stages of occupational socialization influence

occupational identity and role orientation?

The relationships discussed from the professors' life histories gave insight into the

influences of each stage of occupational socialization on musician identity and role orientation.

Family relationships during acculturation had the greatest influence on both professors' musician

identity orientation. Mentor relationships during professional socialization, and mediated entry

also showed significant influences on their musician identity orientation.

During their acculturation, both professors described growing up in families with musical or

otherwise artistically creative relatives. Professor Wilson had several professional musicians

among close family members and developed a sense of musicianship as a performer early in the

acculturation stage. Professor Wilson identified most strongly with the description violist as

indicated by the number one response 'violist' on the Twenty Statements Test. This professor

took on and maintains a strong performer-oriented musician identity. Professor Greene however,

did not have performing musicians among close family members. This professor's

apprenticeship of observation produced a view of musicianship within the context of other

artistic activities. Professor Greene identified self within a variety of artistic endeavors.

Consequently, Professor Greene identified more strongly with a place in the world and a sense of

self as a creative artist in general as evident by the responses from the Twenty Statements Test.

This professor's perspective emerged again in practices as a performer.

As children, they remembered having, or were told of having, instinctive musical abilities.

Additionally, both professors were exposed to high quality musical performances. They also

received consistent quality piano and stringed instrument instruction before adolescence. Several of these private instructors were memorable influences in the professors' lives. Both spoke of teachers "taking an interest" in them as individuals as well as in their musical endeavors.

In their early teen years, knowledgeable musicians outside of their family influenced them. Each professor had at least one significant teacher/role model outside of the home during adolescence. As young adults, both families gave financial and emotional support of the decision to pursue music as a career. During this time of life, each professor developed an appreciation for and desire to teach others.

During their professional socialization, the professors describe at least one significant mentor relationship. These mentor relationships provided the professors with invaluable potential to advance their careers. This emerged in part through their mentors' network of musicians as a way to connect with prominent professionals. The mentors also provided the professors with their first professorship through personal recommendation within this network of professional musicians. Both professors credited their success in finding employment on these relationships.

The mentor relationship at this level of development provided each professor opportunities for mediated entry into the profession. These experiences enabled the professors to develop the craft of teaching while studying as graduate students. Mediated entry also afforded them the opportunity to network with renowned professionals. They formed meaningful relationships with distinguished pedagogues in their field. Lastly, the mediated entry experiences as applied professors during graduate study in conservatory programs lessened and possibly eliminated any reality shock upon entering the workplace. Consequently they were both inducted with realistic expectations and role identities of the applied professor.

The length of time within organizational socialization may have had a profound affect on the applied professor. The professors revealed distinct perspectives on what defines a good applied professor. Professor Greene has had a longer career as an applied professor and possessed an internally derived identity that remained consistent in a variety of situations. Professor Greene asserted a comprehensive perception of a good applied professor. This perception was composed of quality musical training, quality performing experiences, and musical ability coupled with interest and ability in teaching. On the contrary, Professor Wilson, on the other hand, had an externally derived identity that underwent continual negotiation. Professor Wilson emphasized flexibility as the defining characteristic of a good applied professor and implied continued growth with a certain level of creativity.

Question Two: Are occupational socialization and occupational identity reflected in the perspectives and practices of the applied professor's roles as teacher and as performer?

Both occupational socialization and occupational identity are reflected in the perspectives and practices of these applied professors. The professors' life histories gave insight into the influences of each stage of occupational socialization on perspectives and practices as an applied professor in both roles. The professor's subjective warrant acted as a filter to create a perspective of the role of an applied professor. Figure 5 depicts the subjective warrant's function during productive processing of reality where experiences, observations, and interactions with significant others were filtered through the subjective warrant.
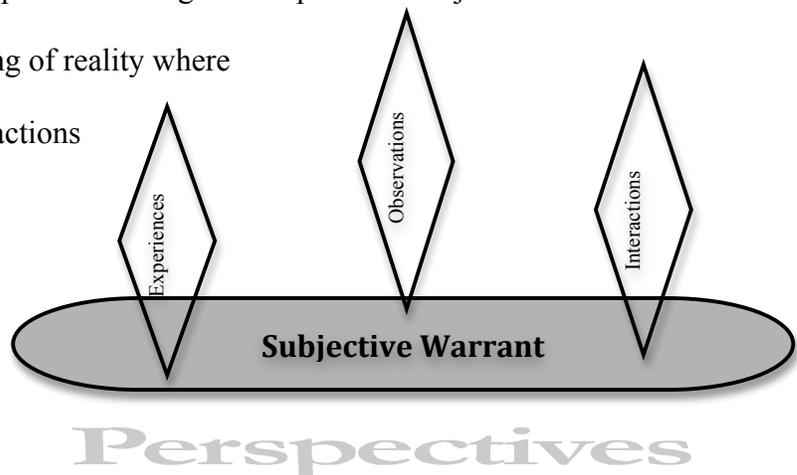
Figure 5. The Subjective Warrant

65

Interactions with other individuals within the social construct continually shaped the perspectives of each professor.[167] Both professors recognized this in their role of teacher as a need to be flexible, committed to continual growth, and creative.

During lessons, both professors displayed a desire to build relationships with their students that facilitate acting as a mentor in addition to acting as an instructor. Each action or statement during all of the lessons was analyzed in terms of the type of language used, instructions given, assignments made, or times when the student played through large sections of repertoire. The professors used actions and words designed to build relationships with students, portray pedagogical philosophies within their teaching, address learning styles, reveal their individual instructional style, and show what within their teaching drives their methodology.

Each professor employed a similar lesson structure and used language that was specific and encouraging. They began lessons with conversations about the student's activities since the last lesson and upcoming plans. Both professors allowed time to listen to their students play through entire assignments then gave critique, instructions and new assignments. The each used visual and kinesthetic instructions as part of their teaching/learning instructional styles. Professor Wilson usually isolated the visual and kinesthetic instructions. Professor Greene was predominantly kinesthetic, but often combined visual and kinesthetic instructions for thorough explanations that engaged students through indirect questions. Professor Wilson used explanations and demonstrations in varying degrees dependent upon the type of repertoire; Professor Greene interwove the two for all students in both technical and musical repertoire

By comparing stated influences from mentors with the professors' practices, it was evident that they were greatly influenced by their own professor mentors. Professor Wilson's

---

167 Mitchell Aboulafia, "George Herbert Mead."

teaching process mirrors much of the way in which this professor was taught. The lessons relied heavily on passing along concepts and materials exactly as they were received. Professor Wilson employed a formal structure for lessons and traditional teaching methods. However, this professor exhibited flexibility by mixing kinesthetic and visual instructions in a way that addressesed the personal needs of individual students. Professor Wilson's teaching was both encouraging and fun. Though influenced mostly by acculturation, the expectations and demands of the organizational socialization stage affected some change on Professor Wilson's teaching practices. As this professor noted during the interviews, the changes in teaching practices occurred because of dissimilar demands of Professor Wilson's current institution than that of the professor's mentors. This shift in practices revealed a strong commitment to creativity and growth as an applied professor. Although the changes occurred in direct response to organizational socialization demands, the changes could only occur because of Professor Wilson's perceptions of what it meant to be a good applied teacher.

Professor Greene viewed quality musical training and musical experience, musical ability, interest in teaching, and ability as a teacher to be the most important characteristics of an applied professor. Professor Greene also used a traditional structure for the lessons, but incorporated notable influences of methods developed and employed by Karen Tuttle and Paul Rolland with original ideas and those from other pedagogues. This professor had a teaching style that represents a "fun, fair, firm" approach. Professor Greene's stated this approach synthesized a 'fun' approach to musicianship as a part of a varied artistic community with 'firm' standards of performance, in addition to nourishing an atmosphere of 'fairness' within the studio.

Acculturation in conjunction with the role identities revealed in the Twenty Statements Test showed the most significant influences on their performing practices. In line with familial

influences, Professor Wilson exhibited very traditional performance practices within the Western classical music tradition. Professor Greene performed regularly in the community and for colleagues. Much in the way that Professor Greene's family participated in a variety of creative and artistic endeavors, this professor was committed to learning and performing repertoire in contrasting styles from various cultures.

Question Three: Is the musician's occupational identity polarized, does it represent a continuum between teacher and performer, or does that identity reflect the artist-teacher philosophy as an amalgamation of both teacher and performer identities?

The themes that emerged (relationships, perceived role identities, perspectives, and practices) from the interview responses, observed behaviors and personal characteristics, reflected the degree to which the professors concur with Daichendt's artist-teacher philosophy. Professor Wilson spoke of the need "to always have something performance-ready" and "works to balance practice and academic responsibilities." This perspective implied a clear distinction between the performer and teacher role identities. Professor Wilson exhibits a situated identity as a continuum between the teacher and the performer role identities. This professor underwent continual identity negotiation between the two according to situations within the social construct.

Professor Greene interwove the two role identities in each situation within the social construct and maintained a strong connection to both the teacher and the performer role identities. Professor Greene displayed a solid teaching emphasis within an active performing context, and is much less concerned about maintaining balance; thus reflected the artist-teacher philosophy as an amalgamation of both role identities.

Professor Greene was involved continually in research about musical style and repertoire, thereby modeled musician as performer, teacher, and also scholar. Professor Greene exhibited

continued growth, flexibility, creativity, fun, training, and scholarship in performance as well as in the teaching studio. As an artist-teacher, Professor Greene valued being an active performer as a part of the role of applied professor. This professor employed an artistic thought process through an understanding of how the performer thinks about, articulates, and acts as a teacher. Professor Greene's pedagogical concerns reflected the unique approach to the creative process used as a practicing performer. Professor Greene embraced this concept and consistently practiced the artist-teacher philosophy in each lesson. Figure 6 depicts the teacher and the performer role identities working together to propel a comprehensive artist-teacher role identity.

Figure 6. Artist Teacher Role Identity
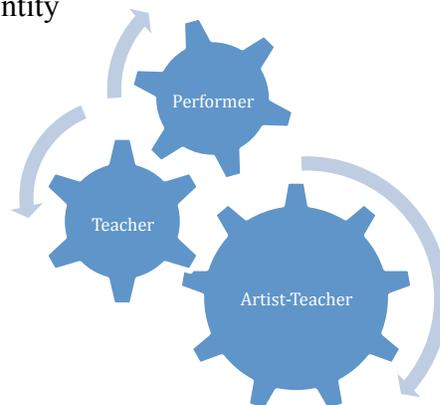
b. Conclusions

This research is essential to increase the efficacy of serious music training programs. The applied professor should know her orientation when recruiting students and relating to current students. She should be aware of the degree to which students concur with her philosophy of music and music learning. She can then consciously decide to accept students with differing philosophies, teach only those students who concur, or develop a pedagogical method intentionally designed to produce artists who share her philosophy.

The responses to the twenty statements test by the professors in this study were in accordance with the expected outcomes discussed in Manford's findings in the original study in 1960 using the assessment instrument, as shown in Appendix C. The professors revealed distinct musician identities. Professor Wilson strongly identified with external definitions of self, while Professor Greene identified with internal ones. Professor Wilson had a much higher rating as performer for the musician identity; it was the first response. Musician as performer was response number thirteen for Professor Greene, and reflects a much lower significance in the professor's overall musician identity.

Bearing in mind the tendency for almost all musicians to teach in some capacity throughout their career, one must ask if the purpose of musical training is larger than producing competent performers. The artist-teacher philosophy dictates that efforts must be taken at each stage of a musician's development to balance creative activity with an appreciation for the creative process as a resource beyond the concert stage. To develop the balance of characteristics in line with the artist-teacher philosophy, one must be trained to draw upon personal experiences to offer insights through the artistic thought process as a method of teaching and encouraging her students to experience and enrich their own capacity for creativity. The artist-teacher's individual personal characteristics distinguish her pedagogy.[168] Thus, it is through this unique blend of those characteristics with her musical training that establishes her methodology.

The pedagogical preparation and artistic study of students often parallels the expectations of the applied professor, thus serving to impose the same balance (or imbalance) on the next generation of musicians. Often applied professors rely largely on common sense teaching

---

[168] G. James Daichendt, *Artist-Teacher: A philosophy*, 148

strategies and traditions, but a rigid role orientation as either teacher or performer cannot be sustained within the changing collective ideology.[169] When this happens, the applied professor does not make it a priority to differentiate instruction on an individual basis, but may legitimize instructional styles and techniques solely from the perspective of her individual learning style preference and personal experiences. It is imperative that the applied professor has a fundamental understanding that teaching is more than passing on a set of skills. At its core, the artist-teacher philosophy is the resolution of constant identity negotiations between the roles of performing artist and teacher. Applied professors must be ready to re-define expected role identities and teaching practices.

At any stage of artistic development, musicians that are unable to engage successfully in their own creative endeavors become "especially frustrated with their profession. s"[170] Students and professors are called to understand that this frustration is based on the need to experience creative activity as performer and teacher alike. Once applied professors understand how tradition interacts with psychological needs, physiological limits and pedagogically sound strategies they can find the best way to train gifted musicians without experiencing this frustration and preventing their students from experiencing it.[171]

The artist-teachers must consider the whole person and learn to internalize what it means to be an artist, and then incorporate this perspective within her teaching. The mission of the artist-teacher is to synthesize the complexities of performer with those of teacher using a uniquely personal pedagogical methodology. Two role identities - teacher and performer - are brought together, thus merging the individual's talent and disposition with her musical skills.

---

[169] R.E. Persson, "Survival of the," 25
[170] Desmond Mark, "The Music Teacher's Dilemma," 15.
[171] R.E. Persson, "Survival of the Fittest," 37.

This merger provides for artistic thinking and is integral to the teaching process. Thus, the artistic thought process becomes evident as a foundational method for teaching.[172] Awareness of and reflection upon one's socialization into and within the music profession in conjunction with an understanding of one's musician identity orientation is key to employ artistic thinking for effective teaching in every lesson.

Artistic thinking equips the applied teacher to be innovative with her pedagogical curriculum as well as capable of engaging in artistic and creative endeavors.[173] To do so, the polarization of performing and teaching orientations must be eliminated. The solution will be found when serious music training programs overcome traditions that create a rift between teaching and performing. These training programs can then make their way to genuine interdisciplinary thinking regarding performance traditions, teaching practices and scholarship in the teaching studio.[174] The applied professor will then negotiate effectively the teacher, the performer and the scholar role identities to live and work as the artist-teacher.

c. Looking Forward

The artist-teacher philosophy provides a fundamental premise for research that will serve to improve the efficacy of serious music programs as occupational socialization research has done in the field of Physical Education. In order to discover the ways occupational socialization influence occupational identity and the applied professor's perspectives and practices, further research must be conducted. This research is needed to examine in more depth the three stages of occupational socialization of applied professors and must seek to reflect the demographic diversity of the profession. In order to gain insights from acculturation, research should give

---

[172] G. James Daichendt, *Artist-Teacher: A philosophy*, 61.
[173] Angeliki Triantafyllaki, "Performance tachers' identity," 84
[174] Desmond Mark, "The Music Teacher's Dilemma," 19

particular attention to relationships with parents, siblings, grandparents, and other significant members of the family; starting age and circumstances surrounding childhood musical instruction; and adolescent role-models. Close attention to mentor-relationship, networking opportunities, and mediated entry will provide insight into the applied professor's development during the professional socialization stage. As suggested by the twenty statements test results, a longitudinal study of the twenty statement test may reveal a transforming identity over time, and thus changing perceptions of the role of the applied teacher throughout organizational socialization. In addition, future research must consider length of time spent in each stage of socialization, particularly organizational socialization.

Further study can also provide much needed empirical data. Research concerning the affects of ongoing creative activity on the applied professor's teaching practices, perceived responsibilities as mentor, and the prevalence and influence of the eight cognitive and attitudinal dispositions in musical training programs will prove fruitful. Additionally, research on student improvement, technical facility, musicality, self-efficacy and overall satisfaction will provide insight on the effectiveness of the artist-teacher philosophy in comparison with more traditional approaches to teaching.

GLOSSARY

acculturation. the lifelong process by which foundational values and beliefs are established.

aesthetic thinking. see *artistic thinking.*

applied professor. someone who gives instruction, usually one on one, in vocal or instrumental performance at a college, university or other school. Also called *studio professor, studio teacher* or *applied teacher*.

apprenticeship of observation. the process wherein an individual develops initial perspectives based on personal interpretations and assumptions of observations and experiences with significant others.

artist-teacher. an individual that subscribes to the artist-teacher philosophy.

artist-teacher philosophy. an approach in which an individual applies ideas using artistic thinking to, and within, the instructional process in order to create a distinct, carefully realized synthesis of the expectations of performing artist with the obligations of classroom professor.[175]

artistic thinking. a personalized method of thinking based on one's individual approach to the creative process. Also called *aesthetic thinking.*

burn-out. when individuals leave a profession in search of other career opportunities due to conflict with personal values and beliefs as they are unable to adjust to the established ideology, and their own perspectives hold strong.

data triangulation. using different *sources* of information in order to increase the validity of a study.[176]

identity. the content and organization of the self-concept, that reflects widespread cultural norms and values used in relationship with others; and serves as a reference for evaluating those relationships.[177]

identity bargaining. see *identity negotiation.*

identity negotiation. a continual subconscious negotiation of beliefs and values to accommodate roles into a comprehensive sense of self. Also called *identity bargaining*

induction. the process where training programs change interpretations and assumptions of neophytes into the perspectives held by professionals in the field.

interactionism. see *symbolic interaction theory*.

investigator triangulation. using different investigators in the analysis process whereby each

---

[175] G. James Daichendt, *Artist-Teacher: A philosophy,* 10.

[176] Lisa A. Guion, David C. Diehl, and Debra McDonald "Triangulation," 1.

[177] V. Gecas, "The Self Concept," 10.

investigator examines the program with the same qualitative method (interview, observation, case study, or focus groups). The findings from each evaluator would then be compared to develop a broader and deeper understanding of how the different investigators view the issue. If the findings from the different evaluators arrive at the same conclusion, then our confidence in the findings would be heightened.[178]

mediated entry. opportunities within training programs for students to act in the role of professionals while still a student.

occupational identity. term used to describe the nature and degree to which one's self-image is defined by his or her career

occupational socialization. the lifelong process of socialization into the workplace, including the set of personal social experiences, cognitive learning in formal and informal settings, and the internalization of social norms that is composed of three stages: 1) Acculturation, 2) Professional Socialization, and 3) organizational socialization.[179]

organizational socialization. the process by which individuals acquire and maintain a custodial ideology, knowledge, and skill that are valued and rewarded by the organization

processual interactionist theory. a system of ideas regarding behavior wherein each social situation establishes and maintains an individual's identity through constant negotiation of beliefs and values to accommodate roles into a comprehensive self-concept.[180]

productive procession of reality. a system of creating interior and exterior realities based on the self-awareness and the imagined perspectives of the view points of others.

professional socialization. process by which neophytes are trained in an occupation to acquire and maintain the values, sensitivities, skills, and knowledge deemed ideal for that occupation.[181]

reality shock. awareness that one's perceptions of an occupation are inaccurate with respect to the reality of the occupation's demands.[182]

role. the set of perspectives and practices assumed for a particular situation, social construct or set of circumstances within a social construct.

role conflict. incompatibility of the expected perspectives and practices of an occupation and the individual's values and beliefs regarding the occupational roles.[183]

role identity. an organized self-concept that reflects the set of perspectives and practices assumed for a particular situation, social construct, or set of circumstances within a social construct.

---

[178] Lisa A. Guion, David C. Diehl, and Debra McDonald "Triangulation," 1.
[179] H.A. Lawson, Toward a model of teacher socialization in physical education (part 1), 3.
[180] V. Gecas, The Self Concept, 10.
[181] H.A. Lawson, Toward a model of teacher socialization in physical education (part 1), 4.
[182] H.A. Lawson, Toward a model of teacher socialization in physical education (part 1), 5.
[183] H.A. Lawson, Toward a model of teacher socialization in physical education (part 2), 4.

role orientation. the set of perspectives and practices assumed for a particular situation that are in line with an individual's subjective warrant.

scientific rationalism. philosophy based on the belief that knowledge is gained best through objective observations.

secondary professional socialization. post-graduate level training programs as further study not associated with a specific occupational position that may be completed before or after entry into the workplace.

self-concept. awareness of an individual's innate characteristics as well as the perceived image others have based on their responses.[184]

self-efficacy. perception of one's ability to successfully produce an intended result; perception of one's effectiveness.[185]

situated identity theory. see processual interactionist theroy

social construct. social mechanism, phenomenon, or category created and developed by society; a perception of an individual, group, or idea that is 'constructed' through cultural or social practice.[186]

social constructionism. philosophy of identity asserting that as an individual expresses herself in the world, she constructs the world in which she lives; and thereby projects her own meanings into reality, thereby producing her environment but experiencing it as something other than her creation.

subjective warrant. an individual's set of perceptions based on personal feelings and opinions associated with the defining elements of an occupation, that occupation's demands and requirements.

symbolic interaction theory. system of ideas regarding social behavior that asserts the self is not innate, but is developed through experiences with others and is composed of self-awareness and perceived self-image based on others' responses.[187] Also called *social interaction theory*.

triangulation. when data are obtained from a wide range of different and multiple sources, using a variety of methods, investigators or theories.[188]

wash-out. the eradication of perspectives and ideas contrary to established institutional ideologies through the pressures and/or stigmas of a profession.

---

[184] Mitchell Aboulafia, "George Herbert Mead".
[185] Dictionary.com, LLC, December 27, 2012, http://dictionary.reference.com/browse/efficacy.
[186] Dictionary.com, LLC, July 14, 2012, http://dictionary.reference.com/browse/social construct.
[187] Mitchell Aboulafia, "George Herbert Mead".
[188] Hilary Arksey and Peter T. Knight, *Interviewing for Social Scientists*, 21.

WORKS CITED

Aboulafia, Mitchell, "Gerorge Herbert Mead" *Stanford Encyclopedia of Philosophy,* http://plato.stanford.edu/entries/mead (accessed: April 13, 2012).

Anderson, Constance Huddleson, "The Identity Crisis of the Art Teacher: Artist? Teacher? Both?," *Art Education* 34/4 (July, 1981): 45-46.

Arksey, Hilary and Peter T. Knight, *Interviewing for Social Scientists.* London: SAGE Publications, Ltd., 1999.

Ashforth, Blake E. and Kreiner, Glen E. "'How Can You Do It?' Dirty Work and the Challenge of Constructing a Positive Identity." *The Academy of Management Review* 24/3 (July, 1999): 413-443.

Berger, Peter L. and Luckman, Thomas. *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. Garden City, NY: Anchor Books, 1966

Burke, P. J. & Tully, J. C. "The measurement of role identity." *Social Forces* 55/4 (1977): 881-897.

Chadee, Derek, ed. *Theories in Social Psychology*. Malden: Blackwell, 2011.

Curtner-Smith, Matthew. D. "Methodological issues in research." In *The Sociology of Sport and Physical Education,* edited by A. Laker, 36-57. London: Routledge Falmer, 2002.

Daichendt, G. James. *Artist-Teacher: A Philosophy for Creating and Teaching*. Chicago: University of Chicago Press, 2010.

Dictionary.com. "Social Construct" *Dictionary.com's 21st Century Lexicon, Dictionary.com, LLC.,* http://dictionary.reference.com/browse/social construct (accessed: July 14, 2012).

Dictionary.com. "Efficacy" *Dictionary.com's 21st Century Lexicon, Dictionary.com, LLC.,* http://dictionary.reference.com/browse/efficacy (accessed: December 27, 2012).

Franklin, B.J. and Kohout, F. J. "Subject-Coded Versus Researcher-Coed TST Protocols: Some Methodological Implications." *Sociological Quarterly* 12 (1971): 82-89.

Froehlich, Hildegard C. and L'Roy, DiAnn. "An Investigation of Occupancy Identity in Undergraduate Music Education Majors." *Bulletin of the Council for Research in Music Education* 85 (1985): 65-75.

Gecas, V. "The Self-Concept." In *Annual Review of Sociology* edited by R.H. Turner and J.F. Short (1982) 8:1-33.

Guion, Lisa A., Diehl, David C., and McDonald, Debra. "Triangulation: Establishing the Validity of Qualitative Studies." From an unnamed series of the Department of Family, Youth and Community Sciences, Florida Corporate Extension Services, Institute of Food and Agricultural Sciences, University of Florida. Gainesville: University of FL - IFAC, 2002.

Hacking, Ian. *The Social Construction of What?* Cambridge: Harvard University Press, 1999.

Hurrlemann, Klaus. *Social Structure and Personality Development.* Cambridge: Cambridge University Press, 2009.

Kadushin, Charles. " The Professional Self-Concept of Music Students." *The American Journal of Sociology* 75/3 (1969): 389-404.

Kuhn, Manford H. "Self-Attitudes by Age, Sex and Professional Training." *Sociological Quarterly* 1/1 (1960): 39-56.

Lawson, H. A. "Toward a model of teacher socialization in physical education: The subjective warrant, recruitment, and teacher education (part 1)." *Journal of Teaching in Physical Education* 2/3 (1983): 3-16.

Lawson, H. A. "Toward a model of teacher socialization in physical education: The subjective warrant, recruitment, and teacher education (part 2)." *Journal of Teaching in Physical Education* 3/1 (1983): 3-15.

Lee, H.M., & Curtner-Smith, M. D. "Impact of Occupational Socialization on the Perspectives and Practices of Sport Pedagogy Doctoral Students." *Jounral of Teaching in Physical Education.* (2011): 296-313.

Lortie, D. *The schoolteacher: A sociological study*. Chicago: University of Chicago Press, 1975.

Mark, Desmond. "The Music Teacher's Dilemma—Musician or Teacher?" *International Journal of Music Education* 32 (1998) 3-23.

McCall, G. and Simmons, J.L. *Identities and interactions*. New York: Free Press, 1978.

McLeod, S.A. "The Self Concept in Psychology." *SimplePsychology.org,* http://www.simplypsychology.org/self-concept.html (accessed March 23, 2012).

Merton, Robert King. *Social theory and social structure.* Glencoe, IL: Free Press, 1957.

Persson, R.E. "Survival of the Fittest or the Most Talented? Deconstructing the Myth of the Musical Maestro." *Journal of Secondary Gifted Education* 12/1 (2000): 25-38.

Roberts, B. A. "Music teacher education as identity construction." *International Journal of Music Education* 18 (1991): 30-39.

Sparks, A.C. "Research paradigms in physical education: some brief comments on differences that make a difference." *British Journal of Physical Education Research Supplement* 14 (1994): 11-16.

Thompson, Linda K., "Considering Beliefs in Learning to Teach Music." *Music Educators Journal* January (2007): 30-35.

Triantafyllaki, Angeliki. "Performance teachers' identity and professional knowledge in advanced music teaching." *Music Education Research* 12/1 (March, 2010): 71-87.

Turner, R. H. "The real self from institution to impulse." *American Journal of Sociology* 81 (1976): 989-1016.

BIBLIOGRAHPY

Aypay, Ahmet and Aypay, Ayse, "The Twenty Statements Test in Teacher Development." *Turkish Online Journal of Qualitative Inquiry* 2/4 (October, 2011): 95-106.

Beynon, C. "From music student to music teacher: Negotiating an identity." In *Critical thinking in music: Theory and Practice,* edited by P. Woodford, 83-105. London, Ontario, Canada: University of Western Ontario, 1998.

Booth, Eric. *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* Oxford: Oxford University Press, 2009.

Brenneis, D. "Musical imaginations: Comparative perspectives on musical creativity." In *Theories of creativity*, edited by M. A. Runco & R. S. Albert, 170-189. London: Sage, 1990.

Broyles, J. "Effects of videotape analysis on role development of student teachers in music." Dissertation Abstracts International 58/3A (1997): 823.

Conkling, Susan Worth, "Uncovering Pre-service Music Teachers' Reflective Thinking: Making Sense of Learning to Teach." *Bulletin for the Council of Research in Music Education* 155 (Winter, 2003): 11-23.

Conway, Colleen and Hodgman, Thomas. *Teaching Music in Higher Education*. Oxford: Oxford University Press, 2009.

Cox, P., "The professional socialization of Arkansas music teachers as musicians and educators: The role of influential persons from childhood to post-college years." *Dissertation Abstracts International* 56/01 (1994): 129.

Cox, P., "The professional socialization of music teachers as musicians and educators." In *On the sociology of music education,* edited by R. Rideout, 112-120. Norman: University of Oklahoma, 1997.

Curtner-Smith, M. D. "Student teachers' conceptions of the teaching-learning process: Case studies of recruits with coaching and teaching orientations." *The Physical Educator* 54 /4 (1997): 196-207.

Curtner-Smith, M.D. "The impact of biography, teacher education, and entry into the workforce on the perspectives and practices of first-year physical education teachers: Case studies of recruits with coaching orientations." *Sport, Education and Society 2/1*(1997): 73-94.

Curtner-Smith, M. D. "Influence of biography, teacher education, and entry into the workforce on the perspectives and practices of first-year elementary school physical education teachers." *European Journal of Physical Education* 3/1(1998): 75-98.

79

Duke, Robert A. and Simmons, Amy L. "The Nature of Expertise: Narrative Descriptions of 19 Common Elements Observed in the Lessons of Three Renowned Artist-Teachers." *Bulletin of the Council for Research in Music Education* 170 (Fall, 2006): 7-19.

Ferguson, Kaye. "Becoming a String Teacher." *Bulletin of the Council for Research in Music Education*157 (2003): 38-48.

Fleming, N.D. and Mills, C. "Not Another Inventory, Rather a Catalyst for Reflection." *To Improve the Academy* 11(1992): 137.

Froehlich, Hidegard C. *Sociology for Music Teachers: Perspectives for Practice.* New Jersey: Pearson Prentice Hall, 2007.

Grace, S.L. and Kramer, K.L. "Sense of self in the new millennium: Male and female responses to TST." *Social Behaviour and Personality* 30/3(2002): 271-280.

Ginns P, Kitay J and Prosser M. "Transfer of academic staff learning in a research-intensive university." *Teaching in Higher Education* 15/3 (2010): 235-46.

Goslin, David A. *Handbook of Socialization Theory and Research*. Chicago: Rand McNalley & Company 1969.

Hargraves, David J., Purves, Ross M., Welch, Graham F., and Marshall, Nigel A. "Developing identities and attitudes in musicians and classroom music teachers." *The British Journal of Educational Psychology* 77 (2007): 665-682.

Hetland, L., Winner, E, Veenema, S. & Sheridan, K. M. *Studio Thinking: The Real Benefits of Visual Arts Education.* New York: Teachers College Press, 2007.

Horne, H.H. *The Teacher as Artist: An Essay in Education as an Aesthetic Process*. New York: Huoughton Mifflin, 1916.

Isbell, Daniel S. "Musicians and Teachers: The Socialization and Occupational Identity of Preservice Music Teachers." *Journal of Research in Music Education* 56/2 (2008): 162.

Jorgensen, Eselle R. *The Art of Teaching Music.* Bloomington: Indiana University Press, 2008.

Kuhn, M.H. and McPartland. "T.S. An empirical investigation of self-attitudes." *American Sociological Review* 19/1 (1954): 68-76.

Lehmann, Andreas, Sloboda, John A., and Woody, Robert H. *Psychology for Musicians: Understanding and Acquiring the Skills*. Oxford: Oxford University Press, 2007.

L'Roy, D. "The development of occupational identity in undergraduate music education majors." *Doctoral dissertation* Denton: North Texas State University, 1983.

Nagel, T. "Brain Bisection and the Unity of Consciousness." *Synthèse* 22 (1971): 396–413

Nagel, T. *The View from Nowhere*. Oxford: Oxford University Press, 1986.

Prescesky, R. E. "A study of pre-service music education students: Their struggle to establish a professional identity." *Dissertation Abstracts International* 59/8A (1997): 2898.

Roberts, B. A. "The social construction of "musician" identity in music education students in Canadian universities." *Dissertation Abstracts International* 52/07 (1990): 2717.

Schempp, P.G. & Graber, K. C. "Teacher socialization from a dialectical perspective: Pre-training through induction." *Journal of Teaching in Physical Education* 11(1992): 329-348.

Schmidt, Charles P. "Applied Music Teaching Behavior as a Function of Selected Personality Variables." *Journal of Research in Music Education* 17/4 (Winter, 1989): 258-271.

Searle, John. *The Construction of Social Reality.* New York: Free Press, 1995.

Sofo, S. & Curtner-Smith, M. D. "Development of pre-service teachers' value orientations during a secondary methods course and early field experience." *Sport, Education and Society* 15/3 (2010): 347-365.

Stran, M., & Curtner-Smith, M. C. "Influence of occupational socialization on two pre-service teachers' interpretation and delivery of the sport education model." *Journal of Teaching in Physical Education 28/*1 (2009): 38-53.

Stroot, S., editor. "Socialization into physical education [Monograph]." *Journal of Teaching in Physical Educatio*n 12 /4 (1993): Articles 3 to 10.

Turner, R. H. "The role and the person." *American Journal of Sociology* 84 (1978): 1-23.

Wolfgang, R. E. "Early field experiences in music education: A study of teacher role socialization." *Dissertation Abstracts International* 52/1 (1990): 137.

Zeichner, K. M. & Gore, J. M., "Teacher socialization." In *Handbook of research on teacher education,* edited by W. R. Houston, 329-348. New York: Macmillan, 1990.

APPENDIX A. Formal Interview Script

Acculturation

1. Is either of your parents a musician?
2. As a child, were their close family members or family friends musicians? Elaborate.
3. How old were you when you began music lessons?
4. What is the best way to describe why you chose to begin lessons?
5. Describe your early music teachers, role models, and or mentors through high school.
6. How did you come to the decision to teach?
7. Who was/were the most significant musical role-model(s) for you as a child?

Professional Socialization

1. Describe your undergraduate music education experiences. (institution, teachers, expectations, likes, dislikes, challenges)
2. Describe your graduate music education experiences. (institution, teachers, expectations, likes, dislikes, challenges)
3. Describe your teacher training. (methods, focus, applications)

Organizational Socialization

1. Describe your job duties.
2. Describe your first years of teaching/working in your current job. (work load, expectations, doubts, changes you made)
3. Which pre-college influences and skills helped you most?

Musician Identity Development

d. Twenty Statements Test
e. Describe the relationship between teaching and performing.
f. Do you find it difficult to negotiate the responsibilities of both?

Perspectives on Teaching

1. In your opinion what are the most important qualities of a good teacher?
2. In your opinion what are the most significant characteristics or dispositions of an high-level applied teacher.

Artist-Teacher Philosophy
1. What directs your performing and practice more than any else?
2. Describe how the performing, teaching, and administrative components of your job relate to one another.

APPENDIX B. Lesson Observation Instrument

	Relational	Assignment	Play through	Instructive Comments	General Teaching
Time Student # ~ Gender, Year Degree Program					

APPENDIX C. Twenty Statements Test

Complete the following sentence using a different word or phrase on each line.
 I am:

1. _____   11. _____

2. _____   12. _____

3. _____   13. _____

4. _____   14. _____

5. _____   15. _____

6. _____   16. _____

7. _____   17. _____

8. _____   18. _____

9. _____   19. _____

10. _____   20. _____

- -

Twenty Statements Test Analysis Tool

External: 1) provides physical descriptions or 2) locates an individual in society by describing some social role.
> For example: 1) tall, short, ethnicity, gender, etc or 2) mother, father, son, daughter, student, salesperson, Baptist, marathon runner, environmentalist, Jazz fan, etc.

Internal: 1) locates an individual inside self by describing intrinsic qualities and traits or 2) provides an intangible description of ones existence beyond the scope of one's society.
> For example: 1) shy, ambitious, insecure, happy, stable, fearful, contented, curious, etc. 2) human being in the ecosystem, member of the universe, child of God, etc.

APPENDIX D. Summary of Twenty Statements Test
Twenty Statements Themes

EXTERNAL	INTERNAL
Interests	Personality Traits
Occupational Relationships	Place in world
Familial Role	Life Priorities
Teacher	

Twenty Statements Test Responses in each theme by each professor
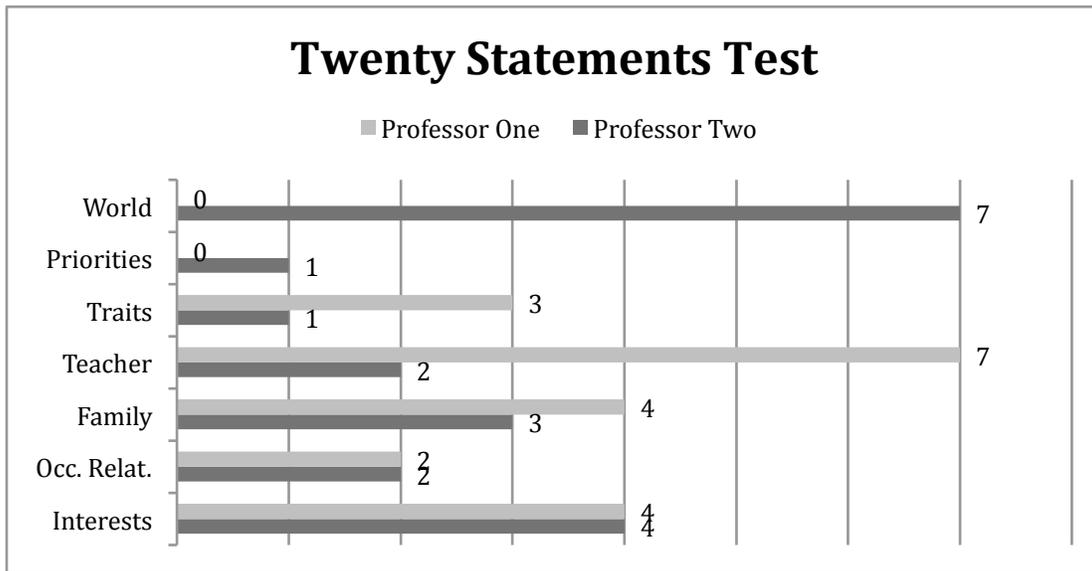
Each professor's responses shown as the order number listed on the test

	Professor Wilson	Professor Greene
External Roles		
Interests	16, 17, 19, 20	11, 12, 14, 17
Occupational Roles	1, 2	5, 13
Family Roles	3, 4, 5, 6	2, 4, 6
Teacher Traits	10, 11, 12, 13, 14, 15, 18	18, 20
Internal Roles		
Personality Traits	7, 8, 9	19
Place in the World		1, 3, 7, 8, 9, 10, 15
Life Priorities		16