

The Socialization of Undergraduate Music Majors in the United States

Dan Isbell
Ithaca College, U.S.A.

Abstract

Socialization is the process by which individuals acquire the necessary skills and knowledge to function within a group or society. The purpose of this study was to investigate the salient facets of socialization among preservice music education students enrolled in traditional teacher preparation programs. Specific research questions were: When did preservice music teachers make important career decisions about studying music or music education? Who were the important influences, from childhood and adolescence, on music participation and career decisions? Which individuals and experiences exerted the most/least positive influence on the decision to teach music? Who served as major musician and teacher role models during college? Five hundred seventy eight preservice music teachers participated in the study. Findings revealed that parents, school music teachers, private music teachers, and performance-centered experiences were all influential in terms of primary socialization and career decision-making. Performance-centered experiences were more influential than teaching-related experiences prior to undergraduate training. During training, people and experiences appeared to exert a moderate-to-strong positive influence overall upon the decision to continue studying music education. The majority of participants identified private studio instructors as their musician role model, while their teacher role model was most often a music education faculty member, private studio instructor, or ensemble director.

In the United States, there are several pathways for individuals who wish to become professional educators. Pathways leading to teacher certification may include traditional four-year undergraduate programs, extended programs encompassing five or more years, or numerous alternative certification programs. Researchers and educators continue to debate the merits of various pathways and investigate the effectiveness of specific types of programs in preparing qualified teachers in all areas (Darling-Hammond, Chung, & Frelow, 2002). It seems logical that investigations in music teacher education should include information about the socialization of the those who choose to become teachers so that teacher educators may be better equipped to design and implement effective teacher training programs for a more qualified work force.

Socialization Background

Socialization has been examined from a variety of viewpoints for many years. Berger and Luckman (1966) described socialization as a means of coming to understand common knowledge or common sense. More specifically, occupational socialization was the process by which a person learned to adopt, develop, and display the actions and role behaviors typical of and unique to a particular profession (Merton, 1957). Many psychologists and sociologists agreed that socialization was a life long process beginning when children first interacted with significant others (Kroger, 2008). For

teachers, this primary socialization period began when they were first enrolled in school as children. By the time preservice teachers graduated from high school, they would have been socialized to the norms of teaching through twelve years of observing teachers at work. Lortie (1977) referred to this influential period as apprenticeship of observation.

During primary socialization people interacted with significant others who are directly responsible for and involved in the cultivation of abilities, values, and outlook. Berger and Luckman (1966) explained, "The child takes on the significant others' roles and attitudes, that is, internalizes them and makes them his own" (pp. 121-122). Individuals did not typically control who would be the significant and influential people around them when they were young. For this reason, they did not have as much control over their primary socialization as they did in later years. Primary socialization also played a central role in the young person's formation of identity and acceptance of social norms.

Following primary socialization, secondary socialization occurred as a result of career and lifestyle choices typically associated with entrance into the workforce or enrollment in higher education (Wallace & Wolf, 1999). Some have suggested that the media and peer culture surrounding middle and high schools could also be considered an early form of secondary socialization (Giddens, Duneier, & Applebaum, 2003). Most social scientists however, argued that secondary socialization occurred when children left home and began to respond to new group memberships and roles in differently structured social situations (Woodford, 2002). It would be quite possible that the two forms of socialization overlapped to some extent when adolescents were in high school.

The Socialization of Music Teachers

In order to gain a more detailed understanding of how socialization has been examined from a music education perspective, the following literature review examines studies from researchers who have investigated the primary and secondary socialization experiences of preservice music teachers.

Primary Socialization

Many music education majors came from musical homes and the home environment played a major role in shaping the perspectives of young musicians (Cox, 1997; Mark, 1998). Researchers have shown that music education majors might be more acculturated than others to professional norms through primary socialization because the influence of family and former teachers was more powerful for them than for other education majors (Beynon, 1998; Duling, 2000).

Most music education students made the commitment to pursue music education while still in high school (Bergee & Demorest, 2003). For many, identification with music teacher roles occurred before undergraduate music education study began (Prescesky, 1997; Roberts, 1991b). As a result, they entered college with very strong preconceived notions about how and what to teach.

Was socialization the same across music specialty areas? Findings were inconclusive. Some have indicated that the influence of family and former teachers might not be the same across specialty areas in music. String players for example, appeared to be more subjected to parental influence than band members, who exhibited a stronger loyalty and connection with former directors (L'Roy, 1983). In a study by Gillespie and Hamann (1999) however, only a very small percentage of string majors indicated that their families

influenced their decision to become teachers.

The effects of primary socialization have been shown to exert significant influence on the development of occupational identity among preservice music teachers (Cox, 1997; Roberts, 1991b). Findings from these studies suggested that public school music teachers in particular were often encouraging their music students to pursue careers as musicians rather than as music teachers. This resulted in music education majors being socialized in school as performers or general musicians, and not as future educators. The trend appeared to be striking among string teachers. Studies by Frink (1997) and Gillespie and Hamann (1999) indicated that string teachers might actually be ignoring students who were interested in pursuing teaching careers.

Secondary Socialization

When students arrived and enrolled in college, they were surrounded by a new set of social norms and expectations. Faculty and other adults working within the higher education culture attempted to impact the socialization and development of undergraduate students. In music education, undergraduate students must reconcile the beliefs and values espoused by higher education faculty with those of high school ensemble directors, private lesson instructors, and other significant individuals from their past. In her investigation of Arkansas music educators, Cox (1997) indicated that primary socialization influenced the identity construction of undergraduate music students to a greater extent than secondary socialization. Studies with national samples in the United States however, have suggested that experiences during secondary socialization had a slightly more significant impact on occupational identity (Isbell, 2006).

The socialization toward performance roles over teaching roles occurring in primary socialization appeared to continue into undergraduate study. Upon entering college, many music education majors were socialized to become performers first and teachers second as they were reinforced by additional experiences and social recognition of their musical ability (Froehlich & L’Roy, 1985; Roberts, 1991b). Despite the fact that far fewer performance majors acquired jobs in their desired field than music education majors (Mark, 1998), some music education majors have indicated that they felt stigmatized by being labeled as teachers and found that social status was afforded music education majors on the basis of their musicianship more often than their teaching expertise (L’Roy, 1983; Roberts, 1991b).

In her analysis of the role that *image* has as a component of constructing professional knowledge in music teaching, Dolloff (1999) has demonstrated that many traditional music education methods courses have not considered the prior knowledge of students as a significant component of course content. This in turn contributed to a difficulty in reconciliation between the personal understandings that preservice music teachers brought to their preparation programs and the desire of many music professors to build new competencies, skills, and knowledge of music teaching.

Research from Swedish populations has also illuminated some of the challenges facing preservice teachers as they negotiated a culture in higher education music that valued performance to such a great extent. Bouij’s (1998, 2004) longitudinal study of Swedish music teachers during training resulted in a model that distinguished four salient “superior role-identities that every student has to decide about” (Bouij, 2004, p. 7). The all-around musician was most concerned with the social function of music,

the pupil-centered-teacher wished to give students a broad foundation to benefit their whole life or personality, the performer wished to work as a musician and cultivate a certain musical tradition, and the content-centered-teacher focused on a musical ideal and had little interest in student development outside of music (Bouij, 1998). Bouij's research was notable because it highlighted the negotiation over values and meanings as well as status and influence. According to Bouij, to enter this negotiation was to be included in a strong socialization process.

Further evidence from the United Kingdom suggested that there existed a conflict between preservice teacher self-concepts as *musicians* and as *teachers* (Hargreaves, Purves, Welch, & Marshall, 2007). In their short term longitudinal comparison of the developing identities and attitudes of a group of intending specialist music teachers with a group of music students from university and conservatory backgrounds, Hargreaves and others discovered that participants' views of their own general effectiveness as teachers and as musicians changed very little. Clearly, music education students in a variety of international settings continued to navigate a very complex secondary socialization experience.

Recently, there has been a call for continued investigation into the socialization of music education students. Woodford (2002) reminded readers that the total number of music education programs that have been investigated has been small, as has the number of undergraduate students investigated, and recommended inquiries that should make comparisons among institutions representing different regional, national, and cultural settings. Paul and Ballantyne (2002) have suggested that:

One priority might be determining more accurately just "who we are" as a music

education profession. Studies would be welcomed ... which look rather broadly at the role of music teachers, asking them about their own self-image and social status In order to understand and improve the process of bringing neophytes into the profession as "music educators," we need to gain a greater understanding of factors that influence pre-service teachers as they are attracted to, enter, move through, and graduate from teacher education programs. (pp. 577-578)

In an attempt to answer this call, the purpose of this study was to investigate the salient facets of socialization among preservice music education students enrolled in traditional teacher preparation programs. Descriptive data were used to address the following research questions: When did preservice music teachers make important career decisions about studying music or music education? Who were the important influences, from childhood and adolescence, on music participation and career decisions? Which individuals and experiences (pre-college and college) exerted the most/least positive influence on the decision to teach music? Who served as major musician and teacher role models during college?

Method

Sampling

Using a random numbers table, 90 institutions were selected from a list of the 466 accredited institutions offering baccalaureate degrees in music education in the United States (NASM, 2005). Music education department chairs at each institution were contacted by email and by phone to determine if they would be willing to participate. As a result of this sampling procedure, preservice music teachers at 30 institutions completed questionnaires for this study.

Using a checklist format, participants indicated who first influenced them to get involved with music and became a music teacher, when they decided to study music and music education as career options, and who their strongest teacher and musician role models were. Using a 7-point scale (“extremely negative” to “extremely positive”), participants also indicated the type of influence that various individuals and experiences had on their decision to enter the music education profession prior to college. Using the same format, participants also indicated the type of influence that various individuals and experiences had on their decision to continue studying music education during college.

The questionnaire created for this study was reviewed by a panel of experts and pilot tested. A revised questionnaire was then mailed to each participating institution. Department chairs at each school administered the questionnaire to as many music education students at their school as possible.

Limitations

Study participation was limited to undergraduate students pursuing a traditional baccalaureate degree (i.e., Bachelor of Music Education, Bachelor of Arts, or Bachelor of Science) in music education. Students enrolled in post-baccalaureate licensure programs, Masters plus licensure degree programs, extended licensure programs, or alternative licensure programs were not included in this study. In some cases, it was impossible to administer the questionnaire to every music education major due to student teaching, scheduling, or absences. Interpretations based on retrospective data (primary socialization items) should be made with caution due to difficulties associated with recalling the past including potential bias in participant reconstruction and of past events.

Results

Participating institutions reflected a broad range of educational contexts. Eighteen (60%) of the schools were public; twelve were private (40%). Total degree seeking enrollment figures at each institution ranged from 691 to 28,931 with an average total enrollment of 8,345 and a median enrollment of 5,416. A total of 23 states were represented. Median enrollment for all music undergraduate students at the participating institutions was 127. The average enrollment for all music undergraduates was 175. Music education departments at the participating institutions had a median enrollment of 58 and an average enrollment of 77.

A total of 578 participants completed the questionnaire for this study. A majority of the participants were female (53%) and majored in wind or percussion instruments (62%). There were relatively equal proportions of upperclassmen (seniors, 4th year: 28%; juniors, 3rd year: 23%) and underclassmen (sophomores, 2nd year: 27%; freshman, 1st year: 22%). Table 1 presents the detailed participant data. responses only

Primary Socialization

The majority (64%) of participants chose to study music as a career option while in high school, while just less than one-fifth of participants (17%) made this decision during middle/junior high school. High school was also the time when most participants (67%) chose to enter the field of music education. Only 9% chose music education as a career during middle/junior high school, while 23% did not make the decision until college. A cross tabulation of responses to career decision items (see Table 2) shows that many students made the decisions to pursue music and music education careers concurrently, or decided to

major in music education after deciding to major in music. The largest proportion of

students made both decisions while in high school ($n = 317$).

Table 1

Frequencies and Percentages for Participant Data

Variable	Frequency	Percentage
Gender		
Female	305	53.1
Male	269	46.9
Major Applied Area		
Woodwinds	164	28.7
Brass	148	25.9
Percussion	43	7.5
Strings	41	7.2
Voice	149	26.1
Piano	26	4.6
Year in School		
Freshman	125	21.9
Sophomore	154	27.0
Junior	134	23.5
Senior	158	27.7

Note. Percentages are based on valid responses only.

Table 2

Cross Tabulation of Music and Music Education Career Decisions

Pursue Music Career	Pursue Music Education Career				Total
	Elementary	Middle School	High School	College	
Elementary	8	7	18	6	39
Middle School	0	47	42	11	100
High School	0	0	317	50	367
College	0	0	3	63	66
Total	8	54	380	130	572

When asked who first influenced them to get involved with music when they

were children, a majority (60%) of participants identified their parents.

Participants also were asked about people from childhood who first led them to consider a career in music education. The school music teacher was identified by most participants (62%), while fewer than one in eight selected private teachers (12%), parents (12%), or other adult figures (11%), including aunts, uncles, and school (non-music) teachers.

Participants were asked to rate the degree and type of influence (1 = extremely negative influence, 7 = extremely positive influence) that specific groups of people had upon the decision to enter the music education profession. The overall pattern of ratings reflected “somewhat positive” or “very positive” influence coming from all groups prior to college. School music teachers exerted the most positive influence (mean = 6.32) on the decision to pursue a music education career, followed by parents

(6.04), private music teachers (5.86), friends (5.71), and siblings (5.27).

Participants also rated the influence of various performance and teaching-related experiences prior to college. All experiences were viewed as having a very positive or somewhat positive effect on the decision to become a music teacher. “Performing at school concerts” was rated highest (mean = 6.11), followed by “performing in the community” (6.05), “performing at music festivals” (6.04), “leading sectionals” (5.83), “taking private lessons” (5.70), “conducting school ensembles” (5.13), and “teaching private lessons” (5.06). Teaching experiences were rated lower than performing experiences, but were still positive overall. Further information regarding primary socialization is presented in Table 3.

Table 3

Participant Ratings of Pre-College Influence on the Decision to Teach Music

Source of Influence	Mean	SD	Range
People			
School music teacher	6.32	1.06	1-7
Parents	6.04	1.24	1-7
Private music teacher	5.86	1.28	2-7
Friends	5.71	1.22	1-7
Siblings	5.27	1.22	1-7
Experiences			
Performing at school concerts	6.11	1.00	1-7
Performing in the community	6.05	1.01	1-7
Performing at music festivals	6.04	1.10	1-7
Leading sectionals	5.83	1.23	1-7
Taking private lessons	5.70	1.24	2-7
Conducting school ensembles	5.13	1.35	1-7
Teaching lessons	5.06	1.24	3-7
Total People	5.84	0.72	
Total Experience	5.70	0.67	

Secondary Socialization

Paralleling the procedure used to assess primary socialization influences, participants used a 7-point scale to rate the influence of individuals and experiences on the decision to continue studying music education during college. Interestingly, family members were rated as exerting the most positive influence (mean = 6.18), followed by music education faculty (6.09) and ensemble directors (6.07). Mentor/cooperating teachers were the lowest rated group, but still were viewed as having a very positive influence. It is important to note that the majority of the sample had not done their student teaching and therefore had not worked with a mentor/cooperating teacher at the time they completed the questionnaire. The emergence of parents as the strongest positive influence during training supported findings from recent research indicating that parents of the current generation of college students remained more involved in their children's college activities more so than parents from previous generations (Brophy, 2007).

All college performance and teaching-related experiences listed were rated as somewhat positive or very positive with respect to the decision to continue studying music education. The most positive influence was associated with "Performing in ensembles" (mean = 6.20), "interacting with other music education students" (6.09), and "interacting with *other* music students" (6.03). More information can be found in Table 4.

Secondary Socialization Role Models

Participants were asked to identify their strongest musician and teacher role models during college (see Figures 1 and 2). Private studio instructors were the most common (45% of participants) musician role models. Ensemble directors (14%), music education faculty (10%), and fellow music

or music education majors (8% each) were cited much less frequently. Other musician role models listed by participants included: high school or middle school music teachers (not mentor/cooperating teachers), professional musicians, church choir directors, and college musicians outside of the music school context.

When asked to indicate the strongest teacher role model, most participants (31 %) selected music education faculty members, followed closely by private studio instructors (27 %), and ensemble directors (20 %). Other music faculty (9%) and mentor/cooperating teachers (6%) were less likely to be cited. Other teacher role models listed by the participants included: high school or middle school music teachers (not mentor/cooperating teachers), other private teachers, non-music college professors, and family members.

Career Interest

In order to investigate changes in career interests as students progressed through preservice music teacher training, participants were asked to rate their current interest in various music-teaching positions and their interest in these same positions when they first entered college (1 = not interested, 5 = extremely interested). Participants were most interested in being a high school music teacher both when they entered college (mean = 3.97) and at the time they completed the questionnaire (mean = 4.01). Teaching music at the elementary level was the career option in which participants expressed the least interest, both when they participated in the study (mean = 2.87) and when they entered college (2.31). Interest in various music-teaching positions listed on the questionnaire appeared to increase from when students first entered college, with the exception of becoming a college ensemble director. A series of paired-samples *t*-tests

were conducted to compare the means of participant responses to their current and entering level of interest. With the exception of high school music teacher, all differences

were statistically significant ($p < .006$ after Bonferroni adjustment: $.05 / 8 = .006$). A complete summary of participants' career interests can be found in Figure 3.

Table 4

Participant Ratings of College-Related Influence on the Decision to Continue Studying Music Education

Source of Influence	Mean	SD	Range
People			
Family members	6.18	1.11	1-7
Music education faculty	6.09	1.15	1-7
Ensemble directors	6.07	1.08	1-7
Other music education students	5.92	1.07	2-7
Private studio instructors	5.89	1.42	1-7
Other music faculty	5.85	1.03	2-7
Other music peers	5.78	1.11	2-7
Mentor/ Cooperating teachers	5.75	1.21	2-7
Experiences			
Performing in ensembles	6.20	1.00	2-7
Interacting w/music ed. students	6.09	1.03	1-7
Interacting w/other music students	6.03	0.99	2-7
Taking lessons	5.88	1.35	1-7
Music education classes	5.83	1.28	1-7
Early field experiences	5.74	1.29	1-7
Performing on recitals	5.69	1.21	2-7
Student teaching	5.52	1.06	3-7
Attending music conferences	5.50	1.30	3-7
Teaching lessons	5.37	1.30	2-7
Being a section leader	5.12	1.28	2-7
Total People	5.94	0.72	
Total Experience	5.63	0.64	

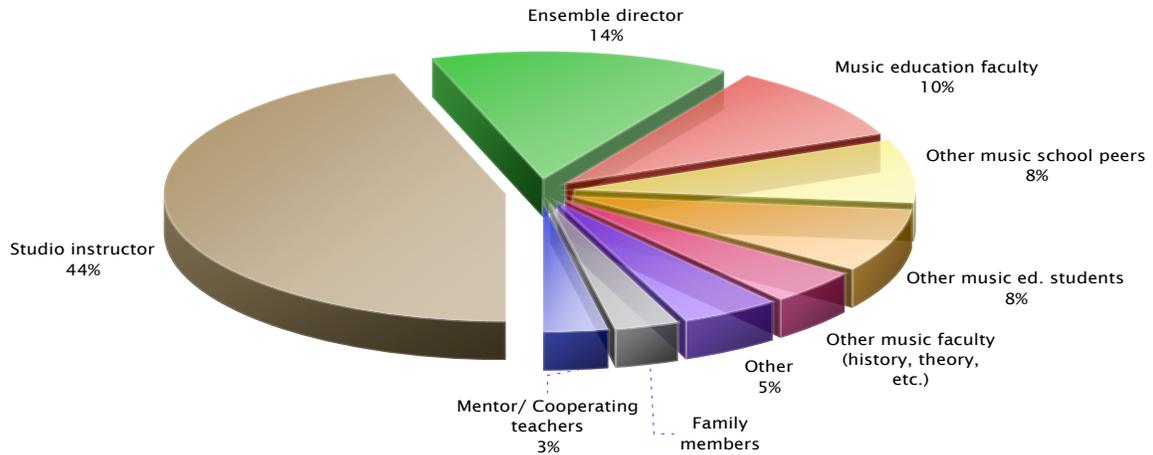


Figure 1. Descriptive summary for strongest musician role models.

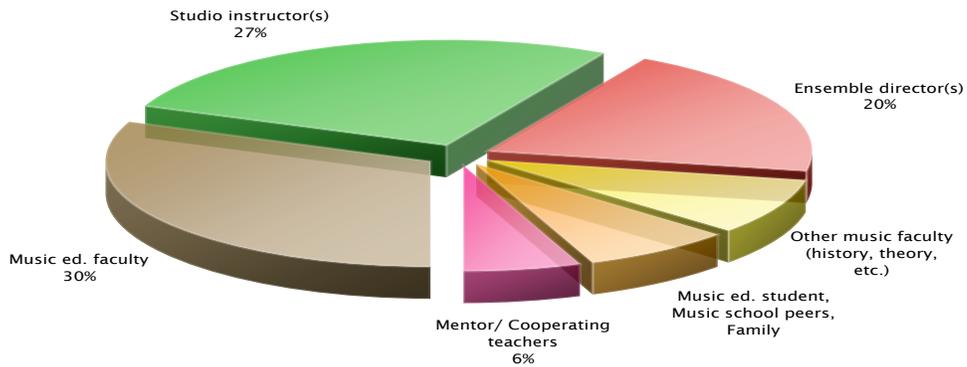


Figure 2. Descriptive summary for strongest teacher role models.

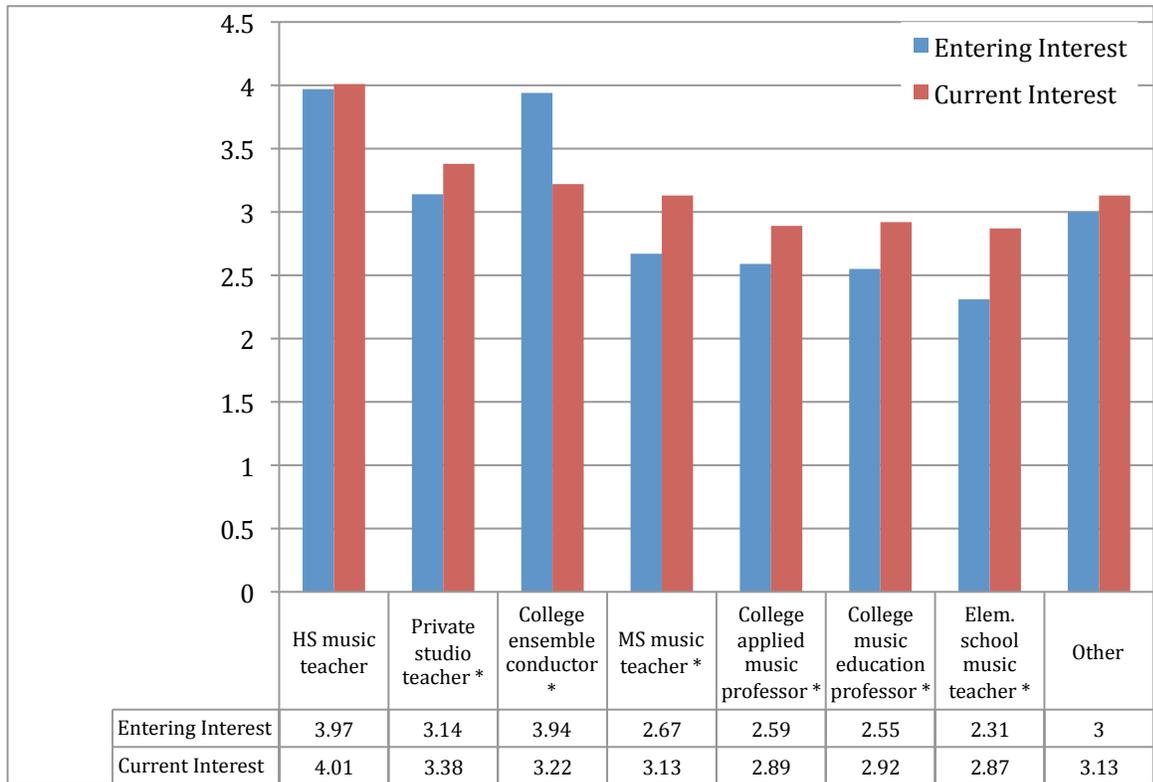


Figure 3. Mean interest (current and upon entering college) in music teaching careers (1 = not interested; 5 = extremely interested).

Note. Careers marked with asterisk (*) are significant, 2-tailed, at $p < .006$ after Bonferroni adjustment.

Discussion and Conclusions

Participants from this study were undergraduate music education students from a variety of educational contexts and geographic areas of the United States. Nevertheless, generalizations of results must be made with caution. The participants in this study indicated that they received a great deal of positive support and influence from individuals and experiences during primary socialization. This differs from findings in other studies that suggest that many teachers encourage performance careers to a greater extent than careers in education (Frink, 1997; Roberts, 1991a, 1991b). Public school music teachers should consider encouraging more students towards

careers in music education and providing ample opportunities for peer teaching and/or student conducting. Because findings indicate that there are other influential individuals during primary socialization, music teachers should capitalize on this influence and collaborate with private teachers, parents, and college music faculty. The relationship with college music education faculty in particular may be the most practical and effective link to future careers in music education.

Many public school music teachers have direct control over the curriculum and content offered in their program. Because findings from this study indicate that they have a positive influence upon their students, school music teachers can broaden

their influence by closely examining their curricular offerings. Increased diversity in the musical experiences offered during high school may expand the understandings of music education that freshman music education majors bring to their first years on campus and may make it more likely that a greater number of students would be attracted to a career that appears diverse in terms of curricular possibilities.

As was characteristic of primary socialization, individuals and experiences surrounding preservice music teachers during college were viewed as having a very positive influence on the decision to continue studying music education. Music faculty, in particular, appears to exert a very strong, positive influence upon preservice music teachers' decision to continue studying music education. It seems plausible that many music education faculty, ensemble directors, and applied faculty fill the role of "primary mentor" once occupied by high school music teachers.

The extremely positive nature of preservice training influences is contrary to research that indicates music education undergraduates feel isolated or perceive others as outsiders to their own community (Roberts, 1991a, 1991b). In contrast to what others have suggested, they are not feeling stigmatized by being labeled as teachers. Participants in this study rated "interacting with other (non-music education) music students" as a very positive influence overall on their decision to continue studying music education. Some researchers have stated that the drive to compete with music performance majors was so strong as to detract from other important endeavors and lead to decreased motivation and commitment to music education coursework (Roberts, 1991a). In this study however, "Performing in ensembles" was rated the most positive influence on the decision to continue studying music education.

As a separate indicator of secondary socialization, study participants were asked to identify their strongest musician and teacher role models during college. Private studio instructors were most commonly cited as being musician role models (by quite a margin over ensemble directors and music education faculty), while roughly equivalent percentages of students identified music education faculty, private studio instructors, and ensemble conductors as music teacher role models. Why do preservice music teachers draw upon three teacher role models and only one musician role model? It is possible that they are more likely to observe private studio instructors engaged in regular performance activity than their music education teachers. If this is true, it is logical that they emulate private studio instructors when developing their own skills and persona as performing musicians.

The fact that preservice music teachers collectively identified three groups of music faculty (music education faculty, ensemble conductors, applied studio teachers) as teacher role models may reflect student curiosity about different facets of teaching (regular classroom instruction, ensemble rehearsals, small-group lessons or chamber ensemble coaching) they are likely to encounter in the field. Preservice teachers do not have as much experience with teaching as they have with performing, so they also may be seeking out a variety of models in an attempt to better understand the music teaching profession. Frink (1997) and Prescesky (1997) both found that preservice music teachers considered public school music teachers as strong teacher role models. Results from this study indicate that once preservice training begins, music faculty also may serve as teacher role models for undergraduate music education students.

It is possible that preservice music teachers' exploration of different types of

role models reflects Ibarra's (1999) concept of "provisional selves" which describes the process by which individuals "try out" different identities in order to develop strategies to help them to succeed in their chosen field. According to Ibarra, this can happen in two ways: wholesale, where the individual adopts the characteristics of a single role model (someone who is already successful in the chosen area) and selective, where the individual adopts a range of characteristics from different role models. Preservice music teachers in this study appear to be adopting musician role models wholesale while being selective in their adoption of teacher role models.

Findings from this study indicate that participants have strong interests in a variety of music education careers. Dramatic shifts in interest were evident for college ensemble director and elementary music teacher positions. Interest in being a college ensemble director appears to have declined as a result of preservice training. This is an intriguing finding, considering the fact that college ensemble directors were selected as important teacher role models. Something may be occurring during preservice training that is dissuading preservice music teachers away from college ensemble directing positions. Experiences in conducting courses may lead to students to realign their interests or career goals. Some individuals initially interested in conducting college ensembles may find that their desire to conduct can be fulfilled through middle school or high school music teaching positions. It is also possible that music education students realize that they need much more experience for this type of career or that the work involved in attaining these types of positions may be too expensive or take too much time.

The positive shift in preservice music teacher interest in becoming an elementary school music teacher during undergraduate training seems noteworthy,

even though student interest levels remain low compared to those for other careers. It is possible that the strong interest in high school music teaching and low interest in elementary school music teaching reflects the amount of time that has passed since the participants were involved with these types of classes. Preservice teachers enter training directly from high school. The fact that the individuals and experiences surrounding high school are still fresh in the minds of preservice teachers, while elementary school is more of a distant memory, may account for this dramatic difference in career interest. This finding may also indicate that many music education students are having very positive experiences in their general music education classes and are realigning their career aspirations.

It is encouraging to learn that participants' current level of interest in music teaching positions was stronger at the time of administration of the questionnaire than when they entered the preservice program. This suggests that preservice music teachers become more interested in music teaching related careers as they progress through preservice training.

Overall, preservice music teachers believe their decision to continue pursuing a music teaching degree is supported by important people (most notably family members, music education faculty, and ensemble directors), and they find further validation in a range of musical, social, and teaching-related experiences. Music education faculty, understanding that the experiences surrounding their students can have a strong positive influence, should consider collaborating with other influential individuals so that preservice music teachers can enjoy an expanded net of support. Furthermore, an understanding of socialization may allow music teacher educators to interact with their students in such a way that they are better able to guide

their music education students toward a clearer understanding of themselves as both a musician and a music educator. If this becomes the case, it is likely that more will

remain in the profession and continue to grow as teachers and as musicians and meet the demands of music education in the future.

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CHINESE ABSTRACT

中文摘要

美國大學本科音樂主修學生的社會化

Dan Isbell

Ithaca College, U.S.A.

社會化是個體為在一個群體或社會中盡己所能而獲得必要的技能和知識的過程。本研究的目的是調查修讀傳統職前音樂教育課程學生中的社會化凸面。特定的研究問題為：職前音樂教師何時對學習音樂或是音樂教育這一重要職業選擇做出決定？從童年至青少年期間，誰對其音樂參與和職業決定產生重要影響？哪些個人或經驗對教授音樂這一決定產生了最多或最少的積極影響？誰是其大學期間主要的音樂家和教師的角色模型？此研究共有578位職前音樂教師參與。研究結果顯示：父母、學校音樂老師、私人音樂教師和以表演為中心的經驗都對基本的社會化和職業選擇產生了影響。在接受本科教育

之前，以表演為中心的經驗比與教學相關的經驗更具有影響力。在本科學習期間，人和經驗似乎都對繼續學習音樂教育的決定產生了中度至強度的積極影響。大多數參與者認為私人音樂工作室教師是他們的音樂家角色模型，而其教師角色模型則通常是音樂教育系的教授、私人音樂工作室教師或音樂團隊的指揮。