Musicians and Teachers

The Socialization and Occupational Identity of Preservice Music Teachers

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This study was designed to investigate the socialization and occupational identity of undergraduate music education majors enrolled in traditional preservice teacher education programs. Preservice music teachers ($N = 578$) from 30 randomly sampled institutions completed a 128-item questionnaire. Descriptive statistics were computed for all variables, and factor analysis was used to explore the underlying structure of occupational identity. Correlational and regression analyses revealed relationships among socialization influences and occupational identity. Descriptive findings surrounding various aspects of primary and secondary socialization revealed that parents, school music teachers, and private lesson instructors exerted a positive influence on student decisions related to participating in music and pursuing a music education career. Factor analysis results indicated that occupational identity consisted of three constructs: musician identity, self-perceived teacher identity, and teacher identity as inferred from others. Correlations between secondary socialization and occupational identity were slightly stronger than those between primary socialization and occupational identity, and influential experiences were more predictive of occupational identity than influential people.

Keywords: preservice music teacher education; socialization; occupational identity; music education; music teacher training

Many music education majors enter college with strong musician identities that reflect the influence of significant people and events from their youth (Beynon, 1998; Cox, 1997; Duling, 2000; Gillespie & Hamann, 1999; L'Roy, 1983; Mark, 1998; Prescesky, 1997; Roberts, 1991). As they progress through their undergraduate studies and become socialized into the teaching profession through early field experiences and methods courses, many of them become socialized as performers first and teachers second (Beynon, 1998; Froehlich & L'Roy, 1985; L'Roy, 1983; Roberts, 1991). As a result, many preservice music teachers have difficulty developing

integrated identities that include elements of musician and educator. To better understand music teacher education, educators need to learn more about the people who choose to pursue music teaching careers and the manner in which they develop a sense of identity as a music teacher. If this is accomplished, music teacher educators may better be equipped to design and implement undergraduate curricula that allow pre-service teachers the opportunity to develop occupational identities reflecting musician and teacher.

Review of Literature

Occupational socialization is the process by which a person learns to adopt, develop, and display the actions and role behaviors typical of and unique to a profession (Merton, 1957). For teachers, this socialization begins when they first enroll in school as children. By the time they graduate from high school, preservice teachers are socialized to the norms of teaching through 12 years of observing teachers at work. Lortie (1975) refers to this phenomenon as *apprenticeship of observation*. The socialization process that occurs before preservice training is often labeled *primary socialization* (Woodford, 2002). During primary socialization, young children begin to assume the roles and attitudes of significant others, internalize such roles and attitudes, and make them their own. Later, when they acquire role-specific behaviors and vocabularies and begin to respond to new group memberships in social institutions, such as college degree programs, they enter into a more formalized period known as *secondary socialization* (Berger & Luckman, 1966). Preservice teachers frequently begin these programs with conceptions of the teaching field that are not in accord with conceptions held by professionals (Froehlich & L'Roy, 1985). One of the functions of teacher-training programs is to transform these lay conceptions into professional conceptions.

Primary Socialization

Many music education majors come from musical homes, and the home environment plays a major role in shaping the perspectives of young musicians (Cox, 1997; Mark, 1998). Researchers have shown that music education majors may be more acculturated than others to professional norms through primary socialization because the influence of family and former teachers is more powerful for them than for other education majors (Beynon, 1998; Cox, 1997; Duling, 2000; L'Roy, 1983; Roberts, 2000).

Most music education students make the commitment to pursue music education while still in high school (Bergee, Coffman, Demorest, Humphreys, & Thornton, 2001; Cox, 1997). Before they become undergraduate music education majors, many students have already started to identify with music teacher roles (Beynon, 1998; Cox, 1997; Duling, 2000; Gillespie & Hamann, 1999; L'Roy, 1983; Mark, 1998;

Prescesky, 1997; Roberts, 1991). As a result, they enter college with strong preconceived notions about how and what to teach. During primary socialization, school music teachers exert significant influence on the development of occupational identity, but findings from diverse populations suggest that music teachers encourage their students to pursue careers as musicians rather than music teachers (Cox, 1997; L'Roy, 1983; Roberts, 1991). Cox (1997) collected data from 310 Arkansas music educators, whereas L'Roy (1983) studied 165 undergraduate music education majors at North Texas State University. The work of Roberts (1991) was based on data from 116 undergraduate music education majors at five Canadian universities. Findings from these studies support the notion that music education majors are being socialized in school as performers and general musicians, more so than as future educators.

Secondary Socialization

When students arrive and enroll in college, they are surrounded by a new set of social norms and expectations. Within music education, undergraduate students must reconcile the expectations, beliefs, and values espoused by faculty with those of high school ensemble directors, private lesson instructors, and other significant people from their past. Research by Cox (1997) indicates that this process is difficult. She suggests that primary socialization may influence the identity construction of undergraduate music students to a greater extent than that of secondary socialization.

Undergraduate music education majors are typically socialized as musicians when they are children, likely because most of them know music only through performing at that age. As students age, their musician and performer identities are reinforced by additional experiences and by social recognition of their musical abilities; when they enter college, their socialization may continue as performers first and teachers second (Beynon, 1998; Froehlich & L'Roy, 1985; L'Roy, 1983; Roberts, 1991). Despite the fact that far fewer performance majors acquire jobs in their desired field than do music education majors (Mark, 1998), the latter often feel stigmatized by being labeled as teachers (L'Roy, 1983; Roberts, 1991) and find that social status is afforded to music education majors on the basis of their musicianship more often than their teaching expertise (Roberts, 1991).

Symbolic Interactionism

Symbolic interactionism is a sociological theory that has been used to investigate socialization and occupational identity among preservice music teachers (L'Roy, 1983; Paul, 1998; Roberts, 2000; Wolfgang, 1990). According to Woodford (2002), the theory has been the most pervasive sociological model employed in recent music education research. One of the principal assumptions of symbolic interactionism is that human actions are based on meanings that arise out of interactions between an

individual and others. Furthermore, each person uses an interpretive process to determine how she or he interacts with others. To interpret the ideas and actions of others, individuals assume the role of significant or generalized others, imagine how others perceive them, and act accordingly (Blumer, 1969). One of the goals of this study was to determine if preservice music teachers' understandings of themselves as musicians and teachers are similar to or distinct from the perceptions inferred from others.

Need for the Study

According to Woodford (2002), "current research into the social construction of music teacher identity in undergraduate music education majors, while helpful in understanding the social and intellectual development of undergraduate music education majors, remains far from adequate" (p. 687). Paul and Ballantyne (2002) recommend that "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). As such, comparisons among students attending institutions representing different regional, national, and cultural settings may help trainers of music teachers develop a better understanding of how undergraduate music education majors are socialized to music education practice and professional role identity. Woodford suggests that "Music teacher educators might then be better positioned to propose needed educational reforms to counteract societal and institutional impediments to the self-conscious construction of professional identity" (p. 676).

Purpose

The purpose of this study was to examine socialization and occupational identity using a national sample of preservice music teachers enrolled in traditional baccalaureate degree programs. Research questions were as follows: What are the salient facets of primary and secondary socialization? Is symbolic interactionism a viable lens through which to interpret occupational identity? Is there a significant relationship between primary/secondary socialization variables and occupational identity?

Method

Sampling

The 2005 Higher Education Arts Data Services report of the National Association of Schools of Music indicates that in the fall of 2004, there were 466 institutions offering baccalaureate degrees in music education. At that time, there were 29,175

undergraduate music education majors in this country. This translates to an average of 62.6 undergraduate music education majors at each institution. Using a random-numbers table, 90 institutions were selected from this list of association-accredited institutions. Music education department chairs at each institution were contacted by e-mail and by phone to inquire whether they would be willing to participate. The department chairs who did not respond to the initial invitation were contacted with follow-up e-mail and phone calls. The most common reasons for not participating were that data collection would occur too late in the semester or that class time was too valuable to give to this endeavor. In one case, the department was no longer in existence. As a result of this sampling procedure, department chairs at 30 institutions (one third of the initial sample) administered questionnaires for this study to all available students. Some were unable to administer the questionnaire to senior teachers out in the field, whereas others were unable to gain access to every undergraduate class.

Participating institutions reflect a range of educational contexts. Eighteen (60%) of the schools are public; 12 are 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. Universities in 23 states are 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.

Item Pool Development

The primary sources for questionnaire items were questionnaires used by other researchers who have investigated the socialization and occupational identities of undergraduate music education majors (Borich & Tombari, 1997; Broyles, 1997; Cox, 1994; L'Roy, 1983; Schonauer, 2002). Questionnaire items were reviewed and categorized according to the construct and information they assessed (i.e., primary socialization, secondary socialization, occupational identity, teacher concerns, career confidence and/or commitment, and demographic data). The categorized list of questionnaire items was then reviewed to determine which items were redundant and what types of items needed to be created given the purpose and emphasis of this investigation. Where redundancy existed, items were further scrutinized to determine which item stems and/or response formats might yield the most valid and reliable responses for study participants. For example, questionnaires developed by Broyles (1997) and Cox (1994) used similar formats to measure primary socialization influences. In some instances, existing item stems and response formats were adapted in an effort to improve psychometric quality. Items from previous studies that were considered loaded or biased were altered or discarded.

Items measuring musician and teacher identities were adapted from Schonauer (2002) and L'Roy (1983). The goal in adapting these items was to address principles

for effective and valid measurement of identity. Burke and Tully (1977) recommended that data collection tools exhibit four important properties: they should (a) produce a quantitative measure that can be used in multivariate data analysis, (b) incorporate the multidimensional character of identity (in this case, musician and teacher), (c) adequately define the underlying anchor points or dimensions that give meaning to the quantitative scores, and (d) integrate the concepts of self and role. Items measuring participant perceptions of self and other were created using a symbolic interactionist sociological framework.

The preliminary version of the questionnaire was pilot-tested with 39 music education majors at the University of Colorado in Boulder in March 2006. As a result of the pilot-study procedure, shading was added to ease the difficulty associated with reading and responding to items, the page format was altered so that the questionnaire could fit on four pages, and two questions were deleted that were determined to be not central to the research questions. A final version of the questionnaire was created and distributed to participating institutions during the first two weeks of April 2006.

Results

A total of 578 participants from 30 institutions accredited by the National Association of Schools of Music completed questionnaires for this study. Although a slight majority of the participants were female (53.1%), there was an even distribution across year in school (freshman, 21.9%; sophomore, 27%; junior, 23.5%; senior, 27.7%). Woodwind players represented 28.7% of the sample; vocalists, 26.1%; and brass players, 25.9%. Percussionists, string majors, and pianists were much less represented (7.5%, 7.2%, and 4.6%, respectively).

Primary Socialization

Career decisions. The majority (64%) of participants chose to study music as a career option while in high school, whereas just less than one fifth (17%) made this decision during middle school or junior high school. High school is 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 school or junior high school, whereas 23% did not make the decision until college. A cross-tabulation of responses to career decision items shows that many students decide to pursue a music career and a music education career concurrently or to major in music education after deciding to major in music. The largest proportion of students make both decisions while in high school.

People. When participants were asked to indicate who most influenced them to keep playing or singing during adolescence, 37% selected school music teachers, followed by parents (33%) and private music teachers (17%). During adolescence,

Table 1
Participant Ratings of Precollege Influence on the Decision to Teach Music

Source of Influence	*M*	*SD*	Range	*n*
People				
School music teacher	6.32	1.06	1–7	554
Parents	6.04	1.24	1–7	557
Private music teacher	5.86	1.28	2–7	441
Friends	5.71	1.22	1–7	540
Siblings	5.27	1.22	1–7	440
Experiences				
Performing at school concerts	6.11	1.00	1–7	557
Performing in the community	6.05	1.01	1–7	525
Performing at music festivals	6.04	1.10	1–7	511
Leading sectionals	5.83	1.23	1–7	460
Taking private lessons	5.70	1.24	2–7	457
Conducting school ensembles	5.13	1.35	1–7	277
Teaching lessons	5.06	1.24	3–7	284
Total people	5.84	0.72		
Total experience	5.70	0.67		
Total	5.77	0.58		

Note: 1 = *extremely negative influence,* 4 = *no influence,* 7 = *extremely positive influence.*

the impetus to become a music teacher came mostly from school music teachers (cited by 63% of participants). Private music teachers (13%) and parents (12%) were also influential. The overall pattern of findings suggests that parents, school music teachers, and private music teachers are the major influences associated with primary socialization. Parents are pivotal in generating initial interest in music activity during childhood, but they are joined by school music teachers in sustaining music participation during adolescence. School music teachers appear to be pivotal in initiating and sustaining interest in music teaching as a career.

This study went beyond identifying individuals who first influenced or most influenced participants' decision making during their childhood and adolescent periods of primary socialization. Participants were asked to rate the degree and type of influence that specific groups of people had on the decision to enter the music education profession (1 = *extremely negative influence,* 4 = *no influence,* 7 = *extremely positive influence*). The overall pattern of ratings reflects somewhat positive or very positive influence coming from all groups before college (see Table 1). School music teachers exerted the most positive influence (*M* = 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).

Experiences. Participants also rated the influence of various performance- and teaching-related experiences before college on the decision to become a music

teacher. All experiences were viewed as having a very positive or somewhat positive effect. Performing at school concerts was rated highest (M = 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).

Not all the participants, however, indicated that they had the opportunity to teach before entering college. Table 1 also shows the number of participants who indicated that they had the opportunity to participate in various primary socialization experiences. It is also important to note the range reported in the table: Whereas all the experiences were rated positively overall, there were responses representing the complete range of the rating scale, from *extremely negative* to *extremely positive*.

Secondary Socialization

People. Parallel to the procedure used to assess primary socialization influences, participants used a 7-point scale (1 = *extremely negative influence*, 4 = *no influence*, 7 = *extremely positive influence*) to rate the influence of people and experiences on the decision to continue studying music education during college (secondary socialization). As shown in Table 2, family members were rated as exerting the most positive influence (M = 6.18), followed by music education faculty (6.09) and ensemble directors (6.07). Mentor/cooperating teachers were the lowest-rated group but were still viewed as having a very positive influence.

Experiences. All college performance- and teaching-related experiences were rated as being 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 (M = 6.20), interacting with other music education students (6.09), and interacting with other music students (5.31). (For the full summary of student ratings for secondary socialization influences—people and experiences—on the decision to continue studying music education during college, see Table 2.)

As was the case with the participant ratings for primary socialization, only those participants who indicated that they had the opportunity to experience a particular activity were included in the analysis. For this study, a mentor/cooperating teacher was defined as any person in the public schools who was visited as part of early field experience and/or student teaching. (See Table 2 for a complete listing of how many participants experienced each activity.) Although each experience was rated positively overall, a range of responses was reported.

To provide a sense of perspective regarding the relative and cumulative influence of primary and secondary socialization factors, total influence ratings were created (i.e.,

Table 2
Participant Ratings of College-Related Influence
on the Decision to Continue Studying Music Education

Source of Influence	M	SD	Range	n
People				
Family members	6.18	1.11	1–7	565
Music education faculty	6.09	1.15	1–7	567
Ensemble directors	6.07	1.08	1–7	561
Other music education students	5.92	1.07	2–7	556
Private studio instructors	5.89	1.42	1–7	560
Other music faculty	5.85	1.03	2–7	549
Other music peers	5.78	1.11	2–7	551
Mentor/cooperating teachers	5.75	1.21	2–7	469
Experiences				
Performing in ensembles	6.20	1.00	2–7	570
Interacting with music education students	6.09	1.03	1–7	572
Interacting with other music students	6.03	0.99	2–7	567
Taking lessons	5.88	1.35	1–7	571
Music education classes	5.83	1.28	1–7	554
Early field experiences	5.74	1.29	1–7	279
Performing on recitals	5.69	1.21	2–7	507
Student teaching	5.52	1.06	3–7	129
Attending music conferences	5.50	1.30	3–7	375
Teaching lessons	5.37	1.30	2–7	346
Being a section leader	5.12	1.28	2–7	288
Total people	5.94	0.72		
Total experience	5.63	0.64		
Grand Total	5.79	0.61		

Note: 1 = *extremely negative influence*, 4 = *no influence*, 7 = *extremely positive influence*.

labeled *total people* and *total experiences* in the two previous tables). These were gen-erated by summing ratings across people/experiences within each category (primary, secondary) and then dividing by the number of people/experiences. The total influence rating was computed by averaging the total ratings for people and experiences. A positive correlation ($r = .46, p < .001$) exists when total influence from people and experiences during primary socialization is compared with total influence from people and experiences during secondary socialization. This finding implies that for most individuals, influ-ences associated with primary and secondary socialization are largely positive, as well as additive or reinforcing. For example, very few participants reported negative or negligible influence for primary socialization but positive influence for secondary socialization, or vice versa.

Table 3
Factor Pattern Matrix for Occupational Identity

Item	Factor 1: Other Perceptions as Teacher	Factor 2: Self-Perceptions as Teacher	Factor 3: Combined Perceptions as Musician
Most other people see me as a (an) . . .			
Music teacher	**.911**	.044	-.009
Teacher	**.869**	.085	-.083
Educator	**.864**	.022	-.056
Music educator	**.796**	.114	.036
Conductor	**.681**	-.044	.106
I see myself as a (an) . . .			
Teacher	-.003	**.908**	-.032
Music teacher	.006	**.864**	.059
Educator	.048	**.856**	-.051
Music educator	.090	**.827**	-.017
Conductor	.261	**.431**	.065
Most other people see me as a (an) . . .			
Performer	.004	-.123	**.807**
Musical artist	.177	-.086	**.752**
Musician	.127	-.019	**.682**
I see myself as a (an) . . .			
Performer	-.070	-.077	**.679**
Musical artist	-.161	.280	**.678**
Musician	-.070	.117	**.590**

Note: Bold font used to illustrate how items loaded together to form the three factors. Eigenvalues = 7.180 for Factor 1, 2.736 for Factor 2, and 1.192 for Factor 3. Factors 1, 2 and 3 accounted for 45%, 17%, and 7% of the variance respectively. Interfactor correlations are .681 (Factor 1 & 2), .326 (Factor 1 & 3), and .282 (Factor 2 &3) $p < .01$.

Factors Analysis for Occupational Identity

Participants were asked to use a 6-point Likert-type scale (1 = *strongly disagree*, 6 = *strongly agree*) to indicate the extent to which they identify themselves as educators, teachers, music educators, music teachers, musicians, music performers, musical artists, and conductors. Following a symbolic interactionist framework, participants also indicated whether they believe that most other people view them according to these same occupational identities.

Participant responses to items assessing occupational identity were factor analyzed. Results were compared for a variety of extraction methods (principal axis, generalized least squares, maximum likelihood) and rotation methods (oblimin, promax). In all instances, the scree plot and eigenvalues suggested that a three-factor solution was appropriate.

Table 4
Summary of Intercorrelations for Socialization
and Occupational Identity Variables

Socialization	Teacher–Self	Teacher–Other	Musician
Primary			
People	.130	.199	.171
Experiences	.270	.239	.267
Secondary			
People	.217	.267	.246
Experiences	.374	.406	.346

Note. $N = 578$. All correlations are statistically significant ($p < .001$).

The analysis that used generalized least squares as the extraction method and promax with Kaiser normalization as the rotation method required the fewest number of iterations ($n = 5$) to converge, yielded the most clearly interpretable factors, and accounted for the greatest amount of cumulative variance (69%). As seen in Table 3, Factor 1 represents Other Perceptions as Teacher; Factor 2, Self-Perceptions as Teacher; and Factor 3, Combined Perceptions as Musician (self-perceived and as inferred from others). Conductor items loaded onto the two teacher factors rather than on the musician factor. The factor pattern matrix depicts how self and other perceptions as a teacher loaded separately. Factor 3, however, loaded with self and other perceptions as a musician. Because they loaded together, they are considered to be closer, or more uniform. Reliabilities estimates (coefficient alpha) for each factor were strong (Factor 1 = .913, Factor 2 = .897, Factor 3 = .831).

Analysis of Relationships Among Socialization and Occupational Identity

To examine linkages between socialization and the formation of occupational identity, correlational and regression analyses were conducted. Simple bivariate correlations (Pearson's r) were calculated between the four composite measures of socialization or influence (primary–people, primary–experiences, secondary–people, secondary–experiences) and the three dimensions of occupational identity (teacher–self, teacher–others, musician). The results depict a pattern of positive correlations among these variables (see Table 4). In general, correlations between secondary socialization variables and occupational identity variables are stronger than correlations between primary socialization variables and occupational identity variables.

To clarify the nature of these relationships, a series of stepwise regression analyses was conducted with the socialization variables serving as predictors and the occupational variables representing three outcomes. Table 5 presents a summary of the analyses. Experiences associated with primary and secondary socialization were significant predictors of occupational identity, whereas people were not.

Table 5
Regression Analysis Summary for Occupational Identity Variables

Model	R	R^2	R^2 Change	F
Teacher self-identity				
Secondary–experiences	.374	.140	.140	91.65**
Primary–experiences	.398	.158	.018	12.13**
Teacher other identity				
Secondary–experiences	.406	.164	.164	104.54**
Musician identity				
Secondary–experiences	.346	.119	.119	73.76**
Primary–experiences	.373	.139	.020	12.26**

**$p < .001$.

Discussion

Parents typically begin the processes of socialization toward music by encouraging and influencing a general interest in music. As children enter adolescence, encouragement to continue participating in music still emanates from parents, but other important figures exert considerable influence. The school music teacher, for example, assumes a greater role in encouraging students to keep playing and/or singing. Once children begin to take private lessons, the private music teacher serves as inspiration to keep playing or singing, although this influence is likely not as strong or pervasive as that exerted by the parents and school music teacher.

During adolescence, the influence of parents and private music teachers seems more centered on continued music participation than on music education as a career. School music teachers—who initiated interest in music teaching careers among many participants during childhood—appear to influence continued music participation and more serious consideration of music education careers. As such, the school music teacher arguably assumes the most significant and prominent role during primary socialization. Clarification of how parents and school music teachers jointly exert influence as part of primary socialization requires further research with large representative samples.

Research cited earlier suggests that preservice music teachers on the whole are being influenced only toward performance careers (Beynon, 1998; Froehlich & L'Roy, 1985; L'Roy, 1983; Roberts, 1991). Findings from this study, however, indicate that most preservice music teachers receive a great deal of support on their decisions to pursue music education. On average, the influence of all people and experiences associated with primary socialization was positive. Perhaps because the current study examined only students pursuing music education careers, responses were somewhat biased toward positive influence in general and major influence from school music teachers in particular. It is possible that negative influences exist

during primary socialization and end up dissuading some from entering preservice music education programs (and thus participating in studies such as this one). Research by Burland and Davidson (2002) supports this interpretation. They found that when compared to musicians who pursued nonperformance careers, musicians who became professional performers not only reported different experiences in their training and working with other people but also expressed different beliefs about those experiences.

Nevertheless, it seems that those students who decide to pursue music education careers either do not experience much in the way of negative influences or are able to overcome any such negative influences once they commit to a music education career and enter college. Results of research by Davidson, Howe, Moore, and Sloboda (1996) suggest that this may indeed be the case. They found that adolescents with strong self-identities as musicians were more resilient to social pressure and therefore more determined to achieve their musical goals.

In addition to rating people and social groups, participants rated primary socialization experiences as having a very positive impact on the decision to pursue a career in music education. The three experiences that received the most positive influence ratings all revolved around performing. Teaching experiences (leading sectionals, conducting school ensembles, and teaching lessons), however, were also viewed as having a somewhat or very positive influence. It may be that performances provide students with opportunities to view influential teachers in action and/or contemplate teaching through the lens of a performer, thereby initiating interest in teaching, whereas personal opportunities to do the work of teachers further solidify the decision to major in music education.

As were characteristic of primary socialization, people and experiences surrounding preservice music teachers during college were viewed as having a very positive influence on the decision to continue studying music education. Family members were viewed as exerting the most positive influence. This finding is interesting considering the fact that primary socialization findings, as discussed earlier, imply a wane in the influence of parents during adolescence. Cox (1994) did observe that some aspects of primary socialization might linger into secondary socialization. This finding may reflect changes in the way that young adults of the current generation relate to and interact with their parents. In his research on the current, "millennial" generation of preservice teachers, Brophy (2007) found that parents were more involved in the collegiate activities and decisions made by their children than were parents from previous generations.

Music faculty also appear to exert a strong positive influence on preservice music teachers' decisions to continue studying music education. It seems plausible that many music education faculty, ensemble directors, and applied faculty fill the role of primary mentor previously occupied by high school music teachers. When college music education majors encounter school music teachers during secondary socialization, it is usually in the context of early field experience and/or student teaching. The

influence of school music teachers, now assuming the role of mentor/cooperating teachers, is still very positive but perhaps not quite to the magnitude of that associated with primary socialization. Any lessening of influence for school music teachers when serving as mentor/cooperating teachers may be due to the fact that their encounters with preservice music teachers are often temporal and, in some institutions, do not occur until students are already involved in the degree program. Lortie's (1975) apprenticeship of observation theory suggests that teacher socialization requires close, frequent, and long-term contact with teachers in learning contexts.

According to the findings from this study, preservice music teachers enjoy positive support from most of the people and experiences that they encounter during their preservice training. The extremely positive nature of preservice training influences, as reported here, is contrary to much of the research by Roberts (1990), who found that music education students in Canada felt isolated and that they perceived others as outsiders to their own community. Participants in this study rated interacting with other (nonmusic education) music students as a very positive influence overall on their decision to continue studying music education. Roberts also asserted that the drive to compete with music performance majors was so strong as to detract from other important endeavors and so lead to decreased motivation and commitment to music education coursework. In this study, performing in ensembles was rated the most positive influence on the decision to continue studying music education. Further down the list (but still rated as a positive influence) was performing on recitals.

Music teacher educators may find encouragement in the findings from this study, which indicate that the preservice music teacher participants typically derived positive support from the people and experiences surrounding their undergraduate training. Overall, the preservice music teachers believed that their decision to continue pursuing a music teaching degree was supported by important people (most notably, family members, music education faculty, and ensemble directors), and they found further validation in a range of musical, social, and teaching-related experiences. In contrast to what L'Roy (1983) and Roberts (1991) have suggested, their responses indicate that they did not feel stigmatized by being labeled *teachers*. Music education faculty, understanding that the experiences surrounding their students can have a strong positive influence, should make sure that performance- and teaching-based activities are equally represented in the undergraduate music education curriculum. They should also view parents and ensemble directors as allies in the effort to retain students in music education degree programs.

Occupational identity among preservice teachers is a complex construct. Not only do *teacher* and *musician* represent two distinct aspects of identity, but they are also two types of identities that do not seem to function in the same manner. The *self* and *other* facets of teacher identity appear to be more separate than they are with musician identity. Furthermore, the distance between the perceptions of self and other may vary according to the type of identity being considered.

This interpretation suggests that symbolic interactionism may be a viable lens through which to consider occupational identity. When the distance between self and other is great, preservice music teachers' views of themselves as teachers may not correspond with other significant people's views; however, when the distance is much closer, the views from significant others may be more quickly absorbed into the *self* identity as a musician. These findings have implications for music teacher educators. For example, if a university supervisor or a cooperating teacher praises an insecure student teacher, the student teacher may continue to believe that she or he is ineffective, because the views of self and other are disparate. Alternatively, for a self-confident student teacher, recommendations for improvement may be construed as being unnecessary or invalid. It is possible that this disconnect between *self* and *other* dimensions of teacher identity may be bridged by using videotape analysis to assess preservice music teachers. By watching videotaped recordings of their teaching, preservice music teachers may be more likely to comprehend how others are viewing them, integrate those views into their teacher identities, accept and utilize feedback, and develop confidence and competence as teachers (Broyles, 1997).

Based on the regression analyses used to determine the facets of socialization that best account for variance in occupational identity, results indicated that experiences are more influential than people. Experiences associated with secondary socialization in particular are a consistently significant predictor of occupational identity. Experiences from primary socialization account for a marginal amount of additional variance with respect to identity. It should be noted that secondary socialization experiences account for less than one fifth of the variance in occupational identity, which suggests that other factors might transcend socialization in explaining occupational identity among preservice music teachers.

Conclusion

Music teacher educators should understand that although many influences from primary socialization remain with preservice teachers, nothing that students encounter before attending college (as measured in this study) appears to affect the strength of occupational identity to the extent that experiences during the undergraduate training years do. Music education faculty and other significant people during secondary socialization can capitalize on their influence by designing and implementing curricula and experiences with the occupational identities of their undergraduate students in mind. Doing so may help future music educators develop understandings of themselves as teachers and musicians. We encourage supervisors and cooperating teachers to engage in dialogue with their student teachers regarding self-perceptions and how these may or may not correspond to the views from significant others.

Future research on the occupational identities of preservice music teachers should include all undergraduate music majors at a given institution. This approach will

allow investigators to consider the attitudes and beliefs of those students who choose to pursue other music-related careers. This methodology is also likely to uncover more variance in occupational identity. Investigations that include follow-up interviews may be well suited to uncovering the positive and negative social forces influencing secondary socialization and the development of occupational identity. We also recommend longitudinal studies so researchers can well understand and document the development of occupational identity from year to year among individual preservice teachers.

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