

5-2015

Why We Do What We Do: A Look at Factors That Draw College Freshmen to Music Education

Emilee V. Randall

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The University of Southern Mississippi

Why we do what we do: A look at factors that draw college freshmen to music education

by

Emilee V. Randall

A Thesis
Submitted to the Honors College of
The University of Southern Mississippi
in Partial Fulfillment
of the Requirements for the Degree of
Bachelor of Music Education
in the School of Music

May 2015

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Abstract

At some point during college, most students face conflict when it comes to their choice in major. Indeed, an estimated 75 percent of students change their major at least once before graduating (Gordon, 1995). Specifically in the field of music education, there are instances where at least 50 percent of freshman music education majors do not complete the music education degree through to graduation (Gavin, 2010, p. 94). When considering statistics like these, it becomes obvious that selecting a major has serious implications for the majority of students, not just undecided ones. These students may have difficulty perceiving themselves as music teachers, simply because they have never been given the opportunity to teach prior to college. In fact, even students in undergraduate music education programs are not typically given the opportunity to teach until the last semester of college.

The purpose of this study was to examine the motivations of first-semester freshmen for selecting music education as a major. Based on themes that were found among participant responses, I selected a subsample of these participants. This subsample included those who articulated pre-collegiate teaching experiences as having been significant on their decision. Results indicated respondents who had pre-collegiate teaching experiences described themselves as “educators” in some capacity in much more detail than those who did not. Results from this study also suggest a relationship between students with pre-collegiate teaching experiences and an earlier occurrence of occupational socialization when compared with their peers who did not have those experiences. Of the students who mentioned pre-collegiate teaching experiences in their essays, over half of them described themselves as teachers or having been called to teach.

Acknowledgements

First and foremost, I would like to thank my Lord and Savior Jesus Christ for his faithful and unconditional love throughout my life. He has blessed me with a calling to teach, a love for children, and a passion for music. Without His enduring guidance and love, the completion of this project and my undergraduate degree would have been impossible. I give all of the glory and honor to Him. It is because He lives that I can face tomorrow, whatever challenges it may hold.

Secondly, I would like to thank my thesis adviser, Dr. Amanda Schlegel. She has encouraged and challenged me as a musician, as a leader, and as an educator from the very first day we met. Her support has been monumental during this process and throughout my time in college. She has shown me the true meaning of mentorship and friendship. I am not sure where I would be today without her leadership and guidance.

I would also like to thank all of the individuals who participated in this project. Without your willingness to participate, this project would have been impossible. I encourage you all to keep learning, growing, and finding out who you are during the upcoming years of college. Always participate in research; you'll find that you learn a lot about yourself in the process.

Lastly, I would like to thank the Honors College faculty and staff for the opportunity to work on such a project. I am a better student and learner because of this process. I would like to specifically thank Stacy Ready and Paula Mathis for advising me during the past four years, academically and beyond. You are both incredible at your jobs. Thank you for taking the time to care about me not just as a student, but as a person.

I will never forget the incredible experiences and opportunities I have had at Southern Miss because of the Honors College.

Table of Contents

Chapter One: Introduction	1
Chapter Two: Literature Review	4
General Motivations for Selecting Music Education as a Major	4
Feelings for Music	6
People.....	6
Experiences	7
Pre-Collegiate Teaching Experience as a Motivation	8
Occupational Identity	10
Chapter Three: Methodology	13
Participants	13
Instruments	13
Data Collection	14
Chapter Four: Results and Discussion	16
General Motivic Factors	16
Table 1: Non-Leadership Motivating Factors	17
People.....	18
Ensemble Director	18
Family Member.....	19
Private Lesson Teacher	20
Events.....	21
Honor or All-State Ensemble Clinic	21
Specific Memorable Performance (Performer).....	22
Specific Memorable Performance (Audience Member)	23
Feelings for Music/Anything Else	23
General Love of Music	23
Liked and Wanted to Teach	24
Wanted to Impact Students	24
Received Compliments from Others.....	25
Leadership-Related Motivic Factors	25

Table 2: Official Leadership Positions Held and Unofficial Responsibilities	
Assumed.....	26
Official Positions	27
Section/Squad Leader	27
Ensemble Captain/President/Drum Major	27
Unofficial Responsibilities.....	28
Taught Younger Students	28
Taught Peers.....	29
Composed/Arranged Music	29
Goals for Teaching.....	31
Graduate Level.....	31
Secondary Level.....	32
Vision of Leadership Programs in Future Schools	32
Chapter Five: Conclusion	35
Pre-Collegiate Teaching Experiences.....	35
Limitations and Implications for Future Research	36
References	38
Appendix A: Human Subjects Approval.....	41
Appendix B: Essay Prompt and Complete Transcripts	44
Appendix C: Interview Guide and Complete Transcripts.....	65
Participant 10	66
Participant 20	69
Participant 26	70
Participant 28	72
Participant 12	74
Participant 18	75
Participant 15	77
Participant 21	79

Chapter One: Introduction

An estimated seventy-five percent of students change their major at least once before graduating (Gordon, 1995). Specifically in the field of music education, there are instances where at least fifty percent of freshman music education majors do not complete the music education degree program through to graduation (Gavin, 2010, p. 94). When considering alarming statistics like these, it becomes obvious that selecting a major has serious implications for the majority of students, not just undecided ones. Degree choice can affect multiple aspects of the college experience including retention, engagement, student learning, academic standing, and the process of setting academic and career goals. For example, in a 2006 Canadian study, researchers followed 80,574 students in 87 colleges during a five-year period. Their results showed that good grades are related to having a major close to one's personality (Jones, 2012). Tracing this decision back to a specific experience could be highly beneficial for students, especially concerning the retention rate of their majors and the overall satisfaction with their degrees.

When it comes to degree choice, students have indicated that their decisions are based mostly on external influences and assumptions. In 2008, the *College Student Journal* found that in a survey of more than 800 students, factors that played a role in their career-selection process included “a general interest the student had in the subject he or she chose; family and peer influence; and assumptions about introductory courses, potential job characteristics, and characteristics of the major” (Beggs, Bantham, & Taylor, 2008, p. 382). Research in the field of music education garnered similar

responses. Undergraduate music education majors listed enjoyment of music performance, general love of music, awareness of performance ability, and powerful effect of music on one's life as reasons for wanting to teach music in a study done by Madsen and Kelly (2003). The previously listed responses may be relevant to many students' decisions to enter the music education profession. However, these particular reasons for selecting the major are not necessarily based on factual research, self-reflection, or an understanding of one's own personal goals and values. In other words, students may be basing their decisions on abstract feelings more so than concrete experiences like teaching before college. Pre-collegiate teaching experiences like being a section leader, drum major, or taking on an unofficial leadership role, can allow students to begin identifying themselves as educators.

According to Madsen and Hancock (2002), the need for talented, qualified music educators is steadily increasing. It is important to provide schools with enough music teachers, because often times if a position is unfilled, it could eventually be eliminated (Asmus 1999, p. 6). The purpose of this study is to examine the general motivations of first-semester freshman for selecting music education as a major. During the study, I aim to take a closer look at the effect of pre-collegiate teaching and leadership experiences on this decision. Although the scope of the study is a mere glimpse of the population, the results collected from this sample could enhance teaching and leadership opportunities for high school music students. High school music educators may begin to see value in providing more leadership opportunities because of this study. Implications from this study could also reach into other fields of education, beyond the scope of music education. Schools could set up students for success by providing prospective education

majors with opportunities to teach or job shadow a teacher. Findings could also indicate a need for more teaching experiences earlier on in undergraduate education degree programs, for both music majors and non-music majors.

Chapter Two: Literature Review

General Motivations for Selecting Music Education as a Major

There is extensive literature examining the variables that affect an undergraduate's decision to major in music education. In the extant research on this topic, several key motivations appear across the studies. Madsen and Kelly (2002) used an open-ended written essay to identify the factors that led students to become music educators. The participants were instructed to write in their own words their earliest memories of wanting to become a music teacher. This essay included age, place, who was with them, how they felt, their thoughts at the time, and any other information they felt was important. The most common motivations for selecting music education as a major were enjoyment of music performance, general love of music, having had teaching opportunities before college, having observed exemplary music educators, having received compliments from others, awareness of performance ability, powerful effect of music on one's life, and not wanting to give up music. Differing from Madsen and Kelly, Bergee and Demorest (2003) utilized a survey rather than an open-ended essay. Bergee and Demorest surveyed a total of 431 music education majors. The findings from the survey are divided into the categories of people, experiences and events, personal feelings, and organizations that students felt were important in making their decision to pursue music education. These themes are similar to Madsen and Kelly's findings.

In Bertke's 2008 study, freshman music education majors were interviewed about degree influences. They were asked about school music teachers, ensemble experiences, and teaching experiences. Differing from the Madsen and Kelly (2002) and Bergee and

Demorest (2003), Bertke interviewed participants regarding their experiences throughout their first year of music study in a music education degree. The participants were also asked to reflect on their college experiences and perceived future success in the profession. “Results from the pilot and main investigation suggest that sampled subjects chose music as a career because they liked and respected their teachers, had pre-service teaching experiences, and had positive experiences in their school ensembles. Results show growth as students reflect on their experiences” (Bertke 2008).

Thornton and Bergee (2008) used a questionnaire and surveyed music education majors of all ages, not just freshman. There were 242 respondents from twelve accredited schools of music in the United States. The majority of participants were in the fourth year of study, then second, and then third. First-year students comprised 12 percent of the respondents and 11 percent were fifth-year students. Fifteen themes emerged from the responses for influence on degree choice. Influence of important others, love of music, and love of teaching were the top three categories mentioned by participants. Rickels, Councill, Fredrickson, Hairston, Porter, and Schmidt (2010) surveyed prospective undergraduate music education majors. They wanted to learn what caused the students to aspire to a career in music education. The respondents ($N=228$) were candidates who had not yet been accepted into teacher preparation programs from four different universities. Findings support previous research on the topic in that school music teachers were the most influential factor, among others. These motivic factors can be divided into three larger categories: feelings for music, people, and experiences.

Feelings for Music

In Bergee and Demorest (2003), ninety-eight percent of students cited the “love of music” as one of the most influential “other” factors, with 59 percent choosing it as the most influential factor in their decision to major in music education. Other responses included “feeling called to teach” and the “desire to work with people.” Themes found in Bertke (2008) include a love of music and positive self-image in regards to musical talent and achievement. Madsen and Kelly (2002) found that in the “how you felt” theme from the responses, 25 percent liked and wanted to teach, 22 percent wanted to emulate director, 14 percent were emotional/happy/excited, etc., 14 percent had a love for music and music experiences, 3 percent were aggravated at director, and 21 percent provided no information (p. 327). Respondents also expressed a musical “epiphany” with thoughts like “I can do this,” “I’m good at this,” “I should do this,” and “This is what I was meant to do” (p. 328).

People

Bergee and Demorest (2003) found that 41 percent of participants cited their high school music teachers as the most influential person in their decision-making process (p. 17). One respondent said, “The music educator at my former high school was a remarkable person and helped me and many others to develop a true love and appreciation of music” (p. 2). Another 29 percent chose high school music teachers as the second most influential person in the decision. Parents/guardians were most influential for 13 percent of participants and private instructors for 10 percent. Bertke (2008) found that subjects generally had a positive outlook and remembrance of past directors. This

was the most common theme among the eleven first-year music education majors that were interviewed. They also viewed past directors to be effective leaders and to be goal oriented. These subjects had also had multiple directors in school ensembles. Russell Gavin sought to “examine the withdrawal rates and patterns of undergraduate music education majors, with a specific focus on the individual experiences of students withdrawing from the major” (p. viii, 2008). The overall subject population for his study ($N = 1103$) consisted of students enrolled in the undergraduate music education program at a large southeastern university between the years of 1995 and 2010. Gavin utilized a mixed-methods approach, which consisted of a quantitative analysis of students enrolled in the Music Education major for a 10-year period from 1995 to 2005 ($n = 868$) and a qualitative analysis of semi-structured interviews of recently withdrawn students ($n = 14$). were identified from the total population. Results from the quantitative portion of the study indicated that approximately half of the student population enrolled in the Music Education major withdrew from that major prior to degree completion. Although Gavin’s participants were student who had withdrawn from the program, 79 percent cited school music teachers as having a major impact on their pre-college lives.

Experiences

Bergee and Demorest (2003) found that the most influential experiences for respondents were their own school ensemble experiences (54%). The other most frequently mentioned were All- District/ All-State ensembles (24%) and solo and small-ensemble events (21%). Less frequently but still often indicated were church ensembles (12%), community ensembles (8%), higher education events (11%), and outside

competitions (11%). Similarly, Thornton and Bergee (2008) asked participants about what factors influenced them to choose music education as a major.

Pre-Collegiate Teaching Experience as a Motivation

After having examined the motivations for selecting music education as a major on an extensive scope, some researchers focused on specific motivating factors. One area that has been focused on in particular is the importance of pre-collegiate teaching experience. Madsen and Kelly (2002) recommended that additional studies be done to determine the best ways to encourage prospective music teachers to make smart decisions. They stated:

Sometimes college music teachers identify those few students who have a tremendous desire but evidence few other "talents" musically and/or interactively. Additionally, while many students wanted to enter the profession because they wanted to teach, there seem to be few examples of youngsters wanting to go into the profession because they already demonstrated a recognized high-level ability to teach. (p. 331)

Bergee and Demorest (2003) found that one experience in particular stood out in the minds of a number of respondents: the opportunity to teach while still in high school.

More than half the students they interviewed indicated that these experiences had a "significant" or "very strong" influence. This influence is evidenced in the response of one of the participants:

The single greatest influence in my choosing music education as a career was my being given many opportunities in high school to teach and direct my peers and younger students. . . . By working as an assistant to conductors, teachers, and directors, I was given a model and a basis for forming my own teaching style. If I had never been put in teaching roles, I would never have known that I had talent and desire for this field (p. 19).

Additionally, Thornton and Bergee (2008) asked undergraduate music education majors for suggestions for current music teachers that would encourage students to pursue music education as a profession. Having more opportunities to teach was the most frequent suggestion amongst respondents. Bertke (2008) found that most subjects had had some teaching experience within their high school music program. Similarly, Madsen and Kelly (2002) found that a large group of their subjects cited teaching experience as an important factor in deciding to become an educator. Perhaps most significantly, Rickels et al. (2010) asked respondents about the general frequency of opportunities to engage in teaching experience prior to entering college and found almost eighty percent of participants had an opportunity to teach prior to entering college.

One of the major goals of this study was to determine respondents' prior exposure to teaching experiences. The Rickels et al. study differed from previous research in that researchers attempted to quantify the amount of teaching experience, in music and other areas, that respondents had prior to auditioning as music education majors. These teaching experiences included: conducting performing groups, rehearsing the entire group, rehearsing sections, teaching private lessons, and tutoring (p. 302). Gillespie and Haman (1999) and Madsen and Kelly (2002) identified these kinds of experiences as being pivotal in the decision-making process regarding degree choice.

Supporting these findings, Bergee and Demorest (2003) claimed that a successful school music program starts with providing students opportunities to teach. They indicated a serious concern over the lack of teaching opportunities given to students interested in music education. One respondent to their survey wrote:

The single greatest influence in my choosing music education as a career was my being given many opportunities in high school to teach and direct my peers and younger students. . . . By working as an assistant to conductors, teachers, and directors, I was given a model and a basis for forming my own teaching style. If I had never been put in teaching roles, I would never have known that I had talent and desire for this field. (p. 19)

Bergee and Demorest provided suggestions on how to practically implement these teaching opportunities into one's own program. Such suggestions included allowing students to lead the ensemble in the warm-up period or establishing an after-school peer-mentoring program.

Miksza and Austin (2010) investigated such a program, a pre-collegiate music teacher recruitment initiative. Eleven high school students served as sectional coaches in a twelve-week middle school band outreach program. The participants were interviewed at three points during the period. They were asked about awareness of their own teaching, thoughts about the student improvement, thoughts about potential improvements to their own teaching, and sense of teacher identity. Data from the interviews illustrate a shift in focus from self to the activities inherent in teaching as the experienced evolved. It is noteworthy that almost three-fourths of the students who participated in this program eventually enrolled in music education in college.

Occupational Identity

Isbell (2006) investigated the socialization and occupational identity of undergraduate music education majors. Isbell defined these terms based on the theories of Carper (1970) and Becker and Carper (1956). Occupational identity can be conceived the process by which one evolves to views themselves within the occupation they seek, or as

Becker and Carper described, “. . . an image of himself as the holder of a particular specialized position in the division of labor” (p. 289). Carper (1970) described three categories or stages through which an occupational identity evolves: (1) ownership of occupational title and identify; (2) commitment to professional tasks and knowledge; and (3) institutional position and reference group identification. For undergraduate music education majors, this reference group identification includes an array of groups to which one can belong, most specifically a “student” group and a “teacher” group (Isbell, 2008).

Descriptive findings surrounding multiple facets of primary and secondary socialization showed that parents, school music teachers, and private lesson teachers had a positive influence on students’ decisions to pursue music education (p. 162). Primary socialization is the process that occurs before pre-service training, according to Woodford (2002). “During primary socialization, children begin to assume the roles and attitudes of significant others, internalize such roles and attitudes, and make them their own (Isbell, 2008, p. 163).” Research has shown that music education majors may adjust more easily to professional norms through primary socialization. This is because the impact of family and former teachers is more influential for them than for other education majors (Beynon, 1998; Cox, 1997; Duling, 2000; L’Roy, 1983; Roberts, 2000).

Secondary socialization is a more formalized period, where individuals begin to acquire role-related behaviors and become new members of groups in social institutions, like college degree programs (Berger & Luckman, 1966). Isbell, along with Froehlich and L’Roy (1985), argued that pre-service teachers begin these programs with conceptions that do not match up to the conceptions of those already in the professional

world. Occupational socialization occurs when a person is learning to adopt, develop, and display the actions and role-specific behaviors unique to a profession (Merton, 1957).

The goal of pre-service teaching programs is to match up the concepts of lay people and professionals, so that students will be more prepared for their future jobs.

The majority of research on this topic calls for future research to be done in the area of pre-college teaching experiences. The present study aims to analyze the importance of pre-college teaching opportunities as they are related to music education degree choice. Why do students major in music education? With what frequency is pre-collegiate teaching experience cited as an influence for choosing music education as a major?

Chapter Three: Methodology

Participants

The participants ($N=28$) in this study were first-semester freshman music education majors and recruited via convenience sampling. I chose first-semester freshman because their high school experiences were still relevant to their thinking. There were seventeen male participants and eleven female participants. Ten of the participants were vocalists, nine were brass players, four were woodwind players, three were percussionists, and two were string players. These students were enrolled in a course that introduced them to music education. No data were collected regarding race, ethnicity, or socio-economic status. These students had varying amounts of training and experience in choral, wind, and/or stringed instrument ensembles. I chose freshman music education majors because their self-perceived identities had likely not yet changed as drastically as students further into the degree program. This hypothesis was based on the typical coursework of the major, which does not include classes on teaching philosophies and methods until the third year. In other words, these students had limited exposure to music education curriculum courses that would affect identity and socialization. Most, if not all, of these students still perceived themselves as students, and not yet as teachers. The formalized period of secondary socialization, as discussed by Isbell (2008), had not yet occurred.

Instruments

The methodology in this study was a blend of qualitative and quantitative approaches. The first instrument, an open-ended essay, was used to discover each

participant's general motivations for selecting music education as a major. The participants were given four categories in which to classify their responses: people, events, experiences, and "anything else". I included these categories, based on emergent themes from Madsen and Kelly (2003), to aid in analysis. The second instrument was an interview. The interviewees ($N=8$) were selected from among the essay participant pool based on references to pre-collegiate leadership or teaching experiences being influential on their decisions to major in music education. I chose to include the interview to gain further insight into the students' teaching and leadership experiences. I wanted to find out whether or not these students had held a formal leadership position, for how long, and other important details.

Data Collection

I presented the letter of consent to the participants during a class meeting for the "Success for Music Majors" class in October 2014. After answering any questions, I read the prompt to the participants and asked them to reflect on possible responses. One week later, I returned to the class to collect data. I distributed the consent letters and essay prompts. The participants were instructed to answer the following prompt, which drew from studies by Bergee et al. (2001), Rickels (2010), and Madsen and Kelly (2002):

Why did you decide to major in music education? Describe what people, events and experiences were most influential on your decision.

After the essays were transcribed and analyzed, I selected and interviewed the students who cited "pre-college teaching experiences" as a major motivating factor. Based on prevalent themes from research on the subject, pre-collegiate teaching experience is defined as any leadership or teaching experience before college, occurring in both official

and unofficial capacities. In order to be selected for an interview, the essay response needed to contain one or more references to pre-collegiate teaching or leadership experiences. The criteria for selection were not overtly specific. I did not want to restrict the amount of considered responses. Of the twenty-eight essay responses considered in the data set, I selected ten participants for the interview component. The interview process occurred during January and February 2015. I contacted all ten participants via email to notify them of their selection. In total, eight participants responded to my communications and were interviewed. Over the course of one week, I met with each of the eight participants individually and interviewed them. The essay prompt and subsequent transcripts of participant response are located in Appendix B and interview questions and subsequent transcripts are located in Appendix C.

Chapter Four: Results and Discussion

Data were classified into different categories based on number of responses. Since this study dealt with open-ended written responses as well as open-ended oral responses, much of the information could not be effectively classified into categories. Thus, I have included several essay and interview excerpts in order to demonstrate some of these important distinctions not captured by the numerical data in the table below. These tables contain data from the 28 essay responses. Note the complete transcripts of essay and interview responses are located in Appendix B and C respectively.

General Motivic Factors

Table 1 shows the essay responses broken up into the following categories: “Influential People,” “Influential Events,” and “Feelings for Music/Anything Else.” Since the essay prompt was formatted in such a way to elicit responses from said categories, the emergent themes are not surprising. An emergent theme from the data collected was that of “Feelings for Music”. Essentially, if any of the participants expressed something that did not fit into the other categories, that information was placed in the “Feelings for Music” category. This category could not have stood on its own, since the feelings that the participants had for music were described in all of the sections of their essays. The essays served a two-prong purpose: to find out general reasons freshman chose music education as a major and to screen for students with responses related to leadership experiences.

Table 1: Non-Leadership Motivating Factors

Description	Number of Responses
Influential People	
Ensemble director	20
Family member	8
Private lesson teacher	4
Friend	2
College professor	2
Clinician	2
Church song leader	1
Elementary music teacher	1
Parent of friend	1
Music theory teacher	1
Other teacher(s)	1
Performing artist	1
Influential Events	
Honor or all-state ensemble clinic	10
Memorable performance (performer)	8
No information	6
Memorable performance (audience member)	3
Competition	3
Master class	1
Music-related conference	1
Feelings for Music/Anything Else	
General love of music	20
Liked and wanted to teach	10
Enjoyment of music performance	7
Wanted to impact students	4
Powerful effect of music on one's life	4
Received compliments from others	4
Fall back major (in case a future career in performance does not come to fruition)	2
Love of learning	2
Wanted to emulate director	2
No information	2
Wanted future students to become music educators	1
Having observed exemplary music educators	1
Wanted people to look up to them	1

People

Ensemble Director

There were 20 participants who cited their ensemble directors as being influential on their decisions to major in music education. Participant 4, a female violin player, said this of her music teacher:

My elementary/middle school/high school orchestra conductor played a huge role in my decision. (She) introduced me to the violin in the 4th grade and she fed my passion when no one else did. The orchestra at our small 1A school was less than exemplary, but (she) knew how much I loved music and would always find extra events and orchestras to keep me involved. If not for (her), I would not have been introduced to the music world. She was there to push me for my entire K-12 life and she still shows up to all of my concerts to cheer me on. (She) was an amazing teacher, is a great friend, and she is the reason I am where I am today.

Participant 15, a male voice student, also spoke very fondly of his director from school.

He was my voice teacher and choir teacher and mentor. He had such a passion for music and taught me with kindness and patience. He made every part of music fun, all I wanted to do was music, and it was because of him. He inspired me to be the best musician I can be, to be dedicated. I love music and I feel as if I'm in my own world with music and he is the reason.

During his interview, Participant 15 said,

Watching my director in leadership: it was amazing. It seemed like he enjoyed himself so much. It was just amazing to watch him lead [the choir]. The way he directed the songs, the way he enjoyed the songs. Sometimes he would cry while he was conducting. I thought, "Wow, that was amazing. I want to do that."

Participant 20, a female vocal student, did not participate in choir until her junior year.

She attributed her decision to teach music to her music teachers, even though she only participated in choir for two years during high school.

My directors made me a better person. They went above and beyond the role of "teacher". They were mentors. They showed me how when you, and everyone else in the group puts everything they have into music, you can accomplish something greater than anyone could ever accomplish on their own. I want

nothing more than to make the difference in someone else's live(s) that my directors made in mine.

Participant 21, who was also interviewed, said this of his director during his essay:

He knew I had the potential to make it in the world of music, and always succeeded to show me my capabilities. Seeing the connection my previous director had with me was eye opening to why the world of education is so special to some people, and this would be one of the more outstanding reasons as to why I want to educate others in music.

Family Member

Of the 28 participants, eight cited family members as having been influential on their decisions to major in music education. Many participants discussed that their parents had been musicians, therefore encouraging them to pursue careers in music. Participant 24, a male percussion student, said, "My parents were both musicians, my mom, a vocalist, and my dad, a guitarist. Due to this, I was introduced to music at a young age. My [parents] told me to try out beginner band in middle school, and I gave it a shot." Participant 26, a male saxophone player, said,

...my dad convinced me that without music, I wouldn't be happy. Even though that is partly true, I knew my love of language and culture was just as big in my life as music was. My dad saw the extra money we got with scholarships, but he also saw himself 25 years ago with my same dilemma. He thought that since he missed out on what he loved, he would at least try to get me to do music instead.

There were some participants who mentioned their parents being motivating factors to major in music education in a negative context. For example, Participant 12, a male student studying voice, said,

My father was and is still the most influential [person] in my life that made me want to be a music major. My father was a worship pastor in churches for 30 years. I grew up feeling and understanding the passion and fire he had for singing music. He even told me not to be a music major the weeks before I made my final decision.

Participant 11, a female flute player, experienced a similar sense of discouragement from her father. She also used that negativity to motivate her.

The main reason I chose to major in music is to do the exact opposite of what my father wanted. My dad explicitly said that I should not major in music because I probably won't find a job or make a lot of money. The way that came across to me, however, was him saying that I would not be a good enough musician to be hired or worth the money. So naturally, I challenged him and myself by switching my major from hospitality/tourism to music ed. I absolutely love band, everything about it. I feel as though I am passionate enough to accomplish all that I can here at (this university) to become the best music teacher I possibly can, and find the perfect career.

Private Lesson Teacher

Four participants noted their private lesson teachers as influential people in their essays. Participant 7's essay stood out from the rest in that as it was the lone instance of where the private lesson teacher is mentioned in addition to an ensemble director. He said, "My private lesson teacher made me realize how much I really enjoy playing and learning, and I want to share that with others. His essay was very short, and he closed it with this statement:

I don't want to be a band director. I will if I have to, but my dream is to be the trombone professor at a university and teach some music theory classes on the side. I feel as a band director you don't get much one-on-one time verse a private teacher or a professor. You can't fix the players habits, but as a professor, or a private teacher, you can.

Participant 28 differed from Participant 7 in that she had discussed her ensemble director extensively in addition to her private lesson teacher. This female voice student said, "He pushed me really hard because he saw potential in me and knew I could go far with anything I wanted to pursue in life . . . He truly thought I was gifted."

Events

Honor or All-State Ensemble Clinic

At least 10 of the 28 participants said that events like honor choirs, all-state bands, and other types of clinics had been influential on their decisions. Participant 1, a male trombone player, had a response that stood out among the rest.

Unlike most of the students who simply loved the music and an opportunity to play with other talented musicians, I paid quite a bit of attention to the conductors and clinicians. I took careful notes on their teaching strategies. I saw how they were able to effectively manage a group of students who were all strange to each other and from diverse backgrounds. The end product was always amazing, and I have since strived to incorporate those tactics and techniques whenever and wherever I get to teach.

The other participants discussed the quality of the literature selected, the competitive aspect of the clinics, meeting different students and directors, the final performance, and the level of the talent of the musicians around them. No other participants talked about the clinicians or their teaching abilities in such detail as Participant 1. During Participant 10's interview, he also discussed his participation in an all-state band as being highly influential. During his sophomore year in high school, he made the bottom band. He described his feelings about the experience:

In blue band, I was given an alternate position going into it and then I got called up about a week before and was told, "Hey the guy who made blue band dropped out. Would you mind stepping up?" And so I did that. I ended up getting third chair out of eight. And whenever I got out of it I was like, "Wow, that wasn't my best run, but I'm not even supposed to be here. I don't care what chair I get." I got third and so that made me kind of realize, "Ok, I'm actually pretty good."

Participant 10 also mentioned that both the clinicians and the literature they selected were extremely influential on his decision to major in music education. Participant 12, a male vocal student, wrote extensively in his essay about honor choirs.

Throughout my whole singing career I have been in every single advanced honor choir from 6th grade to 12th grade. I was in different competitions such as solo and ensemble and I was in all sorts of honor choirs such as district, all states, and even one national honor choir. Seeing those magnificent directors made me want to be in their shoes, so that I would be able to hear such wonderful music all my life.

Specific Memorable Performance (Performer)

While many participants' responses for a memorable performance fell under the scope of the previous theme, there were a few who stood apart from a clinic or honors ensemble setting. In total, 8 participants mentioned this type of influence. Participant 3, a female voice student, said, "My 4th grade year I sang with some other students for the (large southeastern city) Symphony Orchestra. I will remember that night my whole life. That was when I decided to pursue music for my career." Participant 4 identified such a strong connection with performing such that she was moved to tears during a rehearsal:

I remember the day I decided I wanted to do music for the rest of my life. I had auditioned for the (university) youth orchestra and never thought I would make it. I did. The first night of rehearsal, I remember the amazing sounds we made. I remember getting home and crying because I was so overwhelmed by the passion and love I had for music. I thought nothing could ever be as amazing as this. I was wrong. A year later I auditioned for the (regional festival) chamber and orchestral music academy. I cried after almost every rehearsal. Creating such amazing sounds with people who had the same passions as me was simply indescribable. I couldn't imagine doing anything but music for the rest of my life.

Participant 15 recalled a trip that he took with his school to perform at Carnegie Hall in New York: "It was such an amazing experience that I knew there was happiness in such a cold world. That was by far the best event of my life and it was because of music."

Specific Memorable Performance (Audience Member)

There were 4 participants who said that having watched a memorable performance was influential on their decisions to major in music education. One student, a male trumpet player, said that the Drum Corps International performance of 2009 was the “most amazing thing [he’s] ever seen.” He said, “I have been hooked on band since then, I was inspired to someday play in DCI.” A female saxophone player (Participant 25) talked about a memorable performance that she watched:

The first symphony I ever saw was Dvorak’s “New World” Symphony. I was in 9th grade and wasn’t entirely interested in music. The symphony literally brought tears to my eyes and I listened to that symphony every night for a month. It is still my favorite, and is a large part of why I stayed involved in music.

Feelings for Music/Anything Else

General Love of Music

Over half of the responses indicated that the students had a general love of music, which motivated them to select music education as a major. Participant 4, a female violinist, described her love of music:

I have a strong and almost indescribable passion for music. Music affects me in an emotional way that even I don’t quite understand. I have known for a long time that music was my calling and that I was going to be doing this for the rest of my life. I want to share this amazing thing called music with as many people of all ages as possible. This is why I am majoring in music education.

A male voice student (Participant 12) said, “Music has always made me feel good inside and worth something” and another male voice student (Participant 15) said, “It’s my passion, there’s no other major for me. Majoring in music education means I’ll never

work a day in my life, because I don't see music as a job, it's fun, it's happiness." During his interview, Participant 21 said,

Well of course, one of the most important factors of being a music major is loving music. And I think that a lot of my peers joined for the same reason I did, which was, "Music has just had such an impact in their lives." It's not just noises in their ears; it's more than that. Music means more to us as people and that's why we want to study it more because we want to show other people what it means to us. That's probably the biggest reason I became a music major. [It] was to show students that music can be so amazing, basically, and so life-changing.

Liked and Wanted to Teach

There were at least 10 of the 28 participants that expressed a desire to teach in their essays.

I believe there is a significant difference in someone who majors in music education because they loved band/choir and someone who chooses this path because they have a passion to teach. I believe that [I would be] doing myself and my potential students a disservice by choosing not to teach simply because I love it so much. To be able to show somebody how to do something and watch them accomplish it is undoubtedly the best feeling in the world. (Participant 1)

Participant 2 said, "I was always fond of the idea of teaching people, so I thought, 'Why not teach my passion?'" In agreement with Participant 2, Participant 20 said, "I have always wanted to be a teacher, but never knew what I wanted to teach. After my experiences in choir, the answer became crystal clear." A fourth student expressed, "I do not know what else I would do with my life than teach music. I mean I like other subjects, but music is my passion. There is nothing I would rather do with my life than influence others the way music has influenced me (Participant 23)."

Wanted to Impact Students

Of the 28 responses, 4 indicated wanting to impact students. Participant 20 said, "I want nothing more than to make the difference in someone else's live(s) that my

directors made in mine.” Another participant stated, “I decided to major in music education because I want to have a lasting impact on students and want to cause them to become music educators.” (Participant 10)

Received Compliments from Others

Participant 4, a female voice student, said this when describing a special leadership opportunity she was given:

My teacher told me it was because I had the drive and leadership to learn it myself and be self-sufficient, and he told me it was because I was one of his most trustworthy students. The first time I ever sang a solo was the same way in reason. (My teacher) said “It’s because I can tell you to learn something and you will come to class with it learned.”

Participant 21, a male percussion student who was also interviewed, said this in his essay in regards to feedback from his high school band director:

At my last concert performance in the Spring semester at my senior year, my band director handed out awards. And when it was time for mine, he informed me, the band and the audience that I was the best drum captain he had ever had. It made me feel amazing to know that I could make such a difference musically, so I knew I wanted to see if I could share that experience with another student.

A band director from a rival school made a lasting impact on Participant 10 during his senior year at all-state band clinic.

And then senior year I had an instructor from another school, a rival school of ours, come up to me. And he was like, “You should be in the top band. The only reason you aren’t is because you and my student are in the same district. Therefore you can’t be in the same ensemble.” But, just him mentioning and telling me like, “You’re good enough to be in the top ensemble,” made me feel like I actually had a place.

Leadership-Related Motivic Factors

An area in which I expected ample responses was that of “Influential Experiences.” I hypothesized that the majority of responses in that section would reflect

participation in an official leadership role in the high school ensemble setting, such as a section leader, captain, or drum major. These roles were defined as appointed or elected positions with titles and official duties. In addition to official leadership roles, however, multiple responses described unofficial or assumed roles and responsibilities. Although data from both the essays and interviews were discussed in the previous section, there will be a greater focus on interview responses here, since the interviewees were selected based on their mentioning of leadership experiences. The interviews provide a much more in-depth look at these experiences.

Table 2: Official Leadership Positions Held and Unofficial Responsibilities Assumed

Description	Number of Responses
Official Positions	
No information	14
Section/Squad Leader	10
Ensemble Captain/President/Drum Major	4
Woodwind/Brass Captain/Lieutenant	2
First Chair/Principal Player	1
Church song leader	1
Unofficial Responsibilities	
No information	7
Taught younger students	4
Taught peers	4
Composed music	3
Accompanied a student ensemble	1
Conducted	1
Planned events	1
Taught sectionals	1

Official Positions

Section/Squad Leader

According to his interview, Participant 10 had extensive experience as a section leader and captain. However, his official duties as Drum Line Captain were not what really motivated him to major in music education. In fact, it was some of his frustration with the lack of motivation in his peers that encouraged him to pursue teaching on the collegiate level.

And that was...what started to lead me to want to become a college percussion instructor...It was frustrating trying to teach high school [students] the music I had written...I wrote it a little hard because I was wanting to challenge them. But we had some people who didn't care and stuff like that. And I wanted to try to get to them. But most of them were seniors and they just didn't want to get got. If I were to go at the college level, everybody wants to be there. Everybody there wants to be there. Everybody has their mind set and they've got their dreams big.

During his interview, Participant 15 was also a section leader. His duties included leading sectionals and teaching the other male vocalists their parts. Participant 21 served as Drum Captain for his school. When reflecting on his role as Drum Captain, he said, "I don't think I would be in this degree if I hadn't gotten this opportunity. [It] honestly made me think a little deeper, because not everyone gets that opportunity. Is it only the leaders that actually pursue a degree in music? I hope not." Participant 18, on serving as section leader, said, "While I was section leader, I realized how important a leadership-type role is and how people look up to you for answers and what to do next."

Ensemble Captain/President/Drum Major

Participant 20, a female voice student, served as her high school show choir president during her senior year. As a leader, she did things other members did not have

to do. Some of her duties included running rehearsals for the ensemble, assisting with competitions, and helping with paperwork. On her experience as Show Choir President, Participant 20 said,

I think it definitely made me see it from a different point of view than just being a member. As a leader, my director did ask me to do a lot of things that I wouldn't have done had I just been another member of the choir. And so, I took on a lot of responsibilities. It almost made me see it from the point of view of a teacher.

Participant 28, who also served as Show Choir President and Section Leader during high school, loved the idea of being able to help people. She described her desire to share music with her future students. She also said that she wanted to see them grow in their love for music. Participant 18, a female trumpet player, was both a drum major and a section leader during her time in high school. Serving as a drum major made her feel important and needed. These feelings motivated her to do her best to prepare them for the tasks at hand. As the president of his choir, Participant 15's duties included running rehearsals in the absence of the director, supervising sectionals, and planning the choir banquet. He stated that being choir president not only provided him with musical capabilities, but also with teaching practices like classroom management.

Unofficial Responsibilities

Taught Younger Students

Although Participant 20 served as Show Choir President, she took on the unrelated responsibility of teaching the middle school show choir. Her responsibilities involved teaching the choreography, helping them learn their parts, or anything else that her director needed. On the experience, she said, "That's what really made me say, 'This is what I want to do.'" Even though this role was taken on informally, Participant 20's

success opened the door for other student leadership roles.

Taught Peers

Participant 26 served as Section Leader and a Woodwind Captain during different points in high school. Again, as we saw with Participant 20, he went above and beyond the duties of his role and tried other things. He was able to conduct a piece with his ensemble. He said, “I would love to be able to do it more, if anything. It helped you listen to everything instead of just what you’re playing.” Participant 15, who was Choir President at his arts school, gave his friends private lessons and even graded them based on their efforts. This experience also fell outside the realm of his official responsibilities. After attending a university honor band clinic, Participant 21 “wanted to show [his peers] what the world of percussion was really like.” He recalled the process by which he rose above his role as Drum Captain and took on other responsibilities:

I realized it was so vast and it was just so much more than what we had thought it was. That’s when I really started taking people to my house, one on one time. And showing them the fundamentals of things and showing them...what the basics of being a percussionist was like. It really started when I came here for the (University) Honor Band program and my music interests were really aroused. That’s when everything really began, when it just clicked into place...after knowing what it was like to be knowledgeable on the subject of music and then show it to other people...It just felt like what I wanted to do for a living. That’s when I knew.

Composed/Arranged Music

During his time in high school, Participant 10 also took on other responsibilities above and beyond his official title of Drum Line Captain. He recalled the first time he arranged something for the drum line,

In eighth grade, I...was drawing something out one day and handed it to the high school percussion instructor and asked her if she would mind checking it out. To see if it was all right. I didn’t think it was anything too great. She came up to me

about a week later and was like, “Hey, I really love it. I want to use it next year.”...so I always ended up kind of helping in all the creative choices of marching band and indoor drum line. For marching band, I wrote something every year. Whether it was a cadence or part of the show music, or an entire movement of the show. And even a little bit of drill.

Participant 10 emphasized the experiences he had composing and arranging for his high school drum line over anything else he mentioned regarding his decision to teach music.

He was torn between two different professions. He described his thought process during that decision making time:

The first time I ever wrote the cadence back in eighth grade, it made me think, “Okay, I have a knack for this. Music is now kind of in the picture of what I want to do when I grow up.” Because back in middle school, I wanted to be an architect, making \$200,000 a year. And then, I got into [composing and arranging] and I was like, “I love this!” Whereas with architecture I liked drawing and I had an uncle who was in construction. But [music] just really got to me. And then my junior year, I wrote our percussion feature. And that was kind of like what started to lead me to want to become a college percussion instructor.

Goals for Teaching

Results discussed in this section were limited to the data collected in the interviews. The participants were asked to describe in what capacity they view themselves teaching music.

Graduate Level

When asked about his plans for teaching, Participant 10 said he wants to “go to graduate school and get a graduate assistantship.” He then said he plans to pursue a doctorate degree as well. He did not specify what degree he would want (i.e. music education, performance, etc.) He said he could also see himself teaching in a high school setting and doing graduate school on the side. On his feelings about teaching high school, Participant 10 said, “...if something comes up, I’m not appalled by the fact that I might be a high school band director.” He described his ultimate goal as becoming a college percussion instructor. He views himself teaching for a while and then going back to school to pursue his degrees. Participant 21 described a similar situation:

[I want to] start in high school, move into graduate school and then teach at a university so I could get that exclusive [environment. Where] these people know that they want to learn this. You’re showing them exactly what they want to know, as opposed to, you know, you get a giant group of kids and on average maybe ten out of a group of 40 or 50 would really be into it. I definitely would like that exclusivity, people who know what they want, as opposed to some kids who are like, “I don’t care about this, why am I in this class?” or something like that. Those kinks would need to be worked out in my program.

He sees himself as an ensemble director at the secondary level and as an applied percussion instructor at the collegiate level. Participant 12 said that he wants to pursue a doctoral degree. He expressed a sentiment about high school students that was similar to Participant 21, “I see way more commitment [on the college level] and not just ‘I get an

art credit.’ Or ‘I need a music credit.’ You know, stuff where you’re kind of forced to. There’s more of a commitment to it in college.” Participant 15 described wanting to teach all age levels: “starting out with elementary school [and] working my way up to the university level. Participant 28 expressed a desire to direct a high school choir and a show choir, and then pursue a doctorate so that she could teach at the collegiate level. At both the secondary and post-secondary levels, Participant 28 sees herself teaching private voice and directing an ensemble. Of the eight participants who were interviewed, over half of them identified with working on the university level. All three vocal students expressed the desire to become ensemble directors and both percussion students want to be applied instructors in percussion.

Secondary Level

Participant 20 (a female vocalist) and Participant 18 (a female trumpet player) both stated in their interviews that they want to teach in the high school or middle school setting. Participant 20 also views herself teaching a general music or music theory course. Participant 26 had the most unique perspective of the respondents, having said that he wants to either teach another subject and give lessons on the side or own his own studio which would include all of the arts.

Vision of Leadership Programs in Future Schools

When I asked Participant 10 about his opinion on having structured leadership programs for students at the high school level who are interested in music education, he said:

I love [the idea], honestly. Being able to have those experiences in high school is really, really cool...My former band director, he kind of started it, was each year have a senior conduct one piece. And that was really cool because they could pick the piece...He'd just let you run that little bit of rehearsal. And then obviously leadership roles. I definitely like the idea of having one main leader and then having a subsection leader. Starting with your drum majors up top, and then your captains, and then your section leaders, and then for the bigger sections your assistant section leaders. That's how it was at my high school...

Participant 20 concurred with Participant 10: "I think it's a great idea. Because, had my teacher not seen the potential I had, I never would've [taught the middle school show choir]. And I never would have been a music ed. major. Me having those experiences allowed me to be like, 'Wow! I really love doing this. This is what I want to do.'"

Participant 28, a male saxophonist, described how he would see such a program being laid out:

In my experience, we were supposed to have a theory class and it never made because there wasn't a teacher to have it. My band director could have helped, but he wasn't certified for teaching a theory level class like that. So I feel like more theory classes and beginner stuff. So you can go into college more prepared. Broader music. Fundamentals. I feel like people who are interested...should first tell the band director or the choir teacher... And say, "Hey look, I'm thinking about becoming what you are. So, I feel like I need to get experience before I go to college. Can I run a rehearsal once? Or can I help you? Be your assistant?" I feel like we should start [leadership training] sooner in high school. And in college it should be more teaching, since you already know basic theory...And college should be more about teaching and education.

Participant 28 wished that she could have experienced a more structured approach to leadership on the high school level. She said, "I definitely think if there were classes you could take, or students had the opportunity [to teach] before they got to college, it would really help them make a decision." Another participant described how she would conduct such a program and how serving as a leader influenced her decision to major in music education:

Start with basics. But I would start off with all the grades, and let each age group

see if this is something that they want to do. It was kind of tough for me to pick what I'm going to school for. And I think after being put in leadership roles and being able to be a help to people, to see what my director does on a daily basis. He gets to do this and I like to do this.

Using his high school's leadership system as a reference point, Participant 15 said, "Each of the students would be appointed a day where they would have to lead the class and instead of having to wait until college to learn conducting and stuff, they could learn some form of conducting [in high school]." Participant 21 didn't have a structured leadership program in his high school, so he showed particular enthusiasm in answering that particular interview question.

I didn't have that in my high school program, but I certainly wish we did. After coming to college and seeing that they have a specific program and basically a schedule on how fast you should be learning, I want that for my high school program. I want to show everyone discipline and responsibility and get them going and teach them to where I know by the end of their senior year in my program they would be ready, and certainly certifiable for college in music, if they wanted to. Yeah, know enough about music that even if they don't want to do it, they know enough about music in general.

Chapter Five: Conclusion

The purpose of this study was to examine the general motivations of first-semester freshman for selecting music education as a major. The study also took a closer look at the effect of pre-collegiate teaching and leadership experiences on this decision. The results from this study support multiple conclusions made in previous research on the topic. Prevalent themes from the reviewed literature included feelings for music, people, experiences, and pre-collegiate teaching experiences. The themes that emerged from the data collected from essay responses were closely resemble those of the Madsen and Kelly (2000) study and other relevant literature. Influential people, experiences, and feelings for music were the three of the main emerging themes.

Pre-Collegiate Teaching Experiences

In this study, I operationalized “pre-collegiate teaching experiences” as any leadership or teaching experiences occurring in either official or unofficial capacities. This definition evolved during data analysis as more and more responses made reference to unofficial roles and responsibilities. The results within this category were divided even further into leadership related and non-leadership related experiences. That analysis resulted in the emergent theme of unofficial leadership roles. Indeed, though these students had already indicated that they held various leadership positions during high school, this theme emerged from experiences that went above and beyond the normal parameters of those positions. All of the interviewees discussed their unofficial

responsibilities in great detail. In fact, the influence of those experiences seemed to carry much more emphasis than the leadership positions themselves.

Respondents who had pre-collegiate teaching experiences described themselves as educators in some capacity in much more detail than those who did not. One could argue that these students had already experienced a slight form of occupational socialization. Occupational socialization occurs when a person is learning to adopt, develop, and display the actions and role-specific behaviors unique to a profession (Merton, 1957). The goal of pre-service teaching programs is to match up the concepts of lay people and professionals, so that students will be more prepared for their future jobs.

Results from this study indicated a potential relationship between students with pre-collegiate teaching experiences and an earlier occurrence of occupational socialization when compared their peers who did not have those experiences. This conclusion is based on a qualitative analysis of the essay responses collected. Of the students who mentioned pre-collegiate teaching experiences in their essays, over half of them described themselves as teachers or having been called to teach. Nearly all of the students who did not mention those types of experiences either described themselves as performers or did not describe their occupational identity at all.

Limitations and Implications for Future Research

The results of this project were limited in scope for a number of reasons. First, I did not pilot the essay and interview questions. Had I taken this important step, I would have made several changes to the questions in both data collection instruments. Also, I would have incorporated more questions relating specifically to pre-collegiate leadership

and occupational identity. In retrospect, an open-ended, computer-based survey may have been more appropriate for the data I needed. Although I collected meaningful data from the interviews, I could have simplified collection and analysis by using a singular instrument. These results were also limited in terms of the number of responses. Future research should include a survey of multiple college students across several universities nation-wide. The proposed sample would include undergraduates of all ages who are studying music education. A longitudinal study on this topic would be beneficial, as well. Considering students who had pre-collegiate teaching experiences, surveying them on their occupational identities during freshman year, and then following them through to graduation would yield a great deal of information on degree satisfaction and retention in relation to pre-collegiate teaching experiences.

Although based on an extremely small sample, the results of this study imply that capable students could be given more opportunities to teach before college. These implications reach beyond music education and into all fields of education. Ideally, students should be given more opportunities to teach during the first three years of college. Based on the current model, most undergraduate education students do not begin the vital period of occupational socialization until their time of student teaching. This reality is discouraging when nearly 75 percent of undergraduates change their major at least once during college (Gordon, 1995). We must act now and begin making changes in our curriculum, both at the secondary and post-secondary levels, to ensure that the teachers of tomorrow are passionate, highly-qualified, and most importantly, equipped to do their jobs to the best of their abilities. After all, teaching is the profession from which all others professions stem.

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Appendix A: Human Subjects Approval

Title of Study:

Why We Do What We Do: A Look at Experiences that Drew College Freshmen to Music Education

Principal Investigator:

Emilee Randall
Honors College, School of Music
102 North 33rd Avenue Apt. I-1
Hattiesburg, MS 39401
(228) 218-7866
emilee.randall@eagles.usm.edu

Background:

You are being invited to take part in a research study. Before you decide to participate in this study, it is important that you understand why the research is being done and what it will involve. Please take the time to read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information.

The purpose of this study is to discover motivations for selecting music education as a major and to isolate and analyze further the pre-college teaching experiences of the participants.

Study Procedure:

The expected time commitment of each participant will vary based on each person's individual response. The essay should take no more than 30 minutes to complete. Based on the researcher's discretion, a smaller group of participants will be selected to have a one-on-one interview. The interview will be scheduled at a later time at each participant's convenience. The selected participants will be contacted by phone by the researcher to schedule the interview.

Risks:

There are no potential risks involved with this study.

Benefits:

There are no potential benefits involved with this study.

Alternative Procedures:

If you do not want to participate in the study, you may choose to leave your answers blank.

Confidentiality:

For the purposes of this research project your comments will not be anonymous. Essays, notes, interview transcriptions, transcribed notes and any other identifying participant

information will be kept in a locked file cabinet in the personal possession of the researcher. All materials will be destroyed once they are no longer needed for research. The researcher and the members of the researcher's committee will review the researcher's collected data. Information from this research will be used solely for the purpose of this study and any publications that may result from this study. Each participant has the opportunity to obtain a copy of their essay and/or transcribed copy of their interview. Participants should tell the researcher if a copy of either is desired.

Person to Contact:

Should you have any questions or concerns, please do not hesitate to contact the investigator at (228) 218-7866 or emilee.randall@eagles.usm.edu

Institutional Review Board:

If you have questions regarding your rights as a research subject, or if problems arise which you do not feel you can discuss with the investigator, please contact the Institutional Review Board Office at (601) 266-5997.

Voluntary Participation:

Your participation in this study is voluntary. It is up to you to decide whether or not to take part in this study. If you do decide to take part in this study, you will be asked to sign a consent form. If you decide to take part in this study, you are still free to withdraw at any time and without giving a reason. You are free to not answer any question or questions if you choose. This will not affect the relationship you have with the researcher. However, you will no longer be eligible to receive the extra credit for your course.

Costs To Subject:

There are no costs to you for your participation in this study

Compensation:

There is no monetary compensation to you for your participation in this study. Each participant who completes the study in its entirety will receive extra credit for the Success for Music Majors course. All participants will receive extra credit for completion of the essay. Participants selected for the interview will not receive extra credit unless they complete both the essay and the interview.

Consent:

By signing this consent form, I confirm that I am at least 18 years of age and that I have read and understood the information and have had the opportunity to ask questions. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving a reason and without cost. I understand that withdrawal will result in not receiving the extra credit. I understand that I will be given a copy of this consent form. I voluntarily agree to take part in this study.

Signature _____ Date _____

INSTITUTIONAL REVIEW BOARD

118 College Drive #5147 | Hattiesburg, MS 39406-0001

Phone: 601.266.5997 | Fax: 601.266.4377 | www.usm.edu/research/institutional.review.board

NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the "Adverse Effect Report Form".
- If approved, the maximum period of approval is limited to twelve months.
Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 14091406

PROJECT TITLE: What Brought Me Here: Degree Influences among Freshman Music Education Majors

PROJECT TYPE: New Project

RESEARCHER(S): Emilee Randall

COLLEGE/DIVISION: College of Arts and Letters

DEPARTMENT: School of Music

FUNDING AGENCY/SPONSOR: N/A

IRB COMMITTEE ACTION: Exempt Review Approval

PERIOD OF APPROVAL: 09/22/2014 to 09/21/2015

Lawrence A. Hosman, Ph.D.
Institutional Review Board

Appendix B: Essay Prompt and Complete Transcripts

Please answer the following essay prompt in order to receive extra credit for Dr. Schlegel’s Success for Music Majors course:

“Why did you decide to major in music education? Describe what people, events and experiences were most influential on your decision.”

People (i.e. previous music teacher, parent, private lesson teacher, community leader, etc.):

Events (i.e. participation in a clinic, festival, competition, etc.):

Experiences (i.e. student conducting, section leader, drum major, teaching, etc.):

Anything else you’d like to share about why you majored in music education?

The following excerpts are exact transcriptions of the hand-written documents filled out by the participants. Names and other identifying information have been hidden to protect the identities of the participants. The presence of an asterisk indicates that the participant was also interviewed.

Participant 1

Male, Trombone

People: In high school, I had amazing band directors, but I believe that my assistant band director influenced me the most to major in music education. From the time she arrived at my high school my junior year, she challenged me to be the best musician that I could be. She was a strict teacher who expected no less than the absolute best from me, yet I could always count on her to be personal. She knew perfectly the times to be professional and the times to lighten up, and she transitioned between them well. My assistant band director always had an authoritative tone that let every student know that not only was she the one in charge, but she also had a firm grasp of the content and was prepared to teach it. My respect for that level of professionalism knew no bounds.

Events: Of course, clinics were always a blast for me, but I always took time to analyze. Unlike most of the students who simply loved the music and an opportunity to play with other talented musicians, I paid quite a bit of attention to the conductors and clinicians. I took careful notes on their teaching strategies. I saw how they were able to effectively manage a group of students who were all strange to each other and from diverse backgrounds. The end product was always amazing, and I have since strived to incorporate those tactics and techniques whenever and wherever I get to teach.

Experiences: My first leadership experience was my junior year of high school as a captain of the marching band. It was honestly a difficult and emotionally taxing job because I had no prior experience and no clue what I was getting into. Over the course of the two years that I spent as an officer, however, I gained an appreciation for the amount of work that my band directors have to do based on how much I had to do. "If I have all of this to take care of," I thought, "how much more responsibility do my band directors have?" I researched this question for a paper my junior year, and I was astonished by the actual duties of a music educator. By being chosen as a student leader, I gained an initial respect for the duties of a band director. I also knew that nothing would bring me more joy than to lead a group of musicians to success.

Anything else: I believe there is a significant difference in someone who majors in music education because they loved band/choir and someone who chooses this path because they have a passion to teach. I believe that I would be doing myself and my potential students a disservice by choosing not to teach, simply because I love it so much. To be able to show somebody how to do something and watch them accomplish it is undoubtedly the best feeling in the world.

Participant 2

Male, Saxophone

People: I started to watch my band director and think that teaching music and being over a band would be an awesome job. I was always fond of the idea of teaching people, so I thought, why not teach my passion. Around this same time, a man who went to my church passed away from cancer. He was a song leader and I had a lot of respect for him. His wife told me that he took his last breath leading his favorite song and he died while still conducting. I saw his passion for music and I want to share that with others.

Events: *no response*

Experiences: I was section leader for two years in high school. Not only did I help others learn, I learned a lot myself. I thoroughly enjoyed those two years, and even now that I'm gone, I still get asked questions from the section and even the new section leaders ask me for advice. This experience reinforced my love for teaching others and music. I also am a song leader at my church. Even though most of the congregation doesn't know anything about music, I enjoy it nonetheless. I almost have gotten them doing dynamics. So we're getting there, whether it's seasoned musicians or tone-deaf Christians, teaching music is a passion of mine.

Anything else: I couldn't see myself doing anything else.

Participant 3

Female, Voice

People: Three people heavily influenced my decision. The 1st was my elementary school music teacher. I grew up with a bad family situation and grew into feeling like my achievements meant nothing and my existence was a burden to all I encountered. I didn't have friend until I was in the 4th grade. (elementary music teacher) was my music teacher; she fostered a passion for music in me and taught me how to express myself through it. I worked hard in music class and she accommodated things for me so I could take part in things despite terrible circumstances. She was the first person to make my existence feel worthwhile and she was a fantastic teacher. I took guitar from her and tried to participate in as many events as possible for her program. The 2nd person was (high school choir teacher). He was my choir teacher through middle school and high school. My parents got divorced in the 4th grade and I had many other family troubles and when I tried to kill myself in the 8th grade, everyone coddled me. (High school choir teacher) gave me a pat on the back and pushed me to continue on through it, which was what I really needed. Let it be noted he's a graduate of (a university). I had many experiences with him and he became a father to me when it seemed my own father wanted nothing to do with me. My sophomore year I faced a lot of home troubles, another attempted suicide, a bad habit of cutting I picked up in the 8th grade, and I was a terrible student. I failed/got kick out of my high school and (choir teacher) worked hard to bend rules in the system so I could still participate in choir (my new choir didn't have a choir) and went out of his way for me. My senior year I had a huge falling out with mom and when I was kicked out, (choir teacher) and his wonderful wife (also a (university) graduate) opened

their home to me. I went to church with them; they were my family. (A college student), a current (university) student, was the one that mentioned (that university) to me, despite the fact I already wanted to do Music Ed, so I could give other students what I had experienced.

Events: My 4th grade year I sang with some other students for the (large southeastern city) Symphony Orchestra. I will remember that night my whole life. That was when I decided to pursue music for my career. When I made 1st chair all-state in (a state) my junior year, I knew I wanted to be an educator/therapist. I am very good with people so I feel as if music ed. is my calling. I also went to ACDA with our choir. It was our men's choir and they were singing a Mumford and Sons song so my teacher asked me to come along to play guitar despite the fact there were boys going on the trip that could've probably played it better than me. My teacher told me it was because I had the drive and leadership to learn it myself and be self-sufficient, and he told me it was because I was one of his most trustworthy students. The first time I ever sang a solo was the same way in reason. (Choir teacher) said "it's because I can tell you to learn something and you will come to class with it learned."

Experiences: My senior year I was very involved with the choir program. I ran fundraising events throughout the winter/fall months, and I composed a song for one of our choirs to sing. Working with people younger than me, i.e., freshmen, and seeing how I impacted them, I was changed. I played for our men's choir when they went to ACDA and I was just very involved. Before I came to (this university), I lead sectionals for our choir camp. It was kind of tough, but I loved it. I loved helping other people with parts.

Anything else: I've worked at local music camps with children 1st-6th grade. It's the highlight of my summer every year. I love children and people and to teach them music; to be able to interact with my two favorite things- people then music, was my life's calling. I've worked very hard and treasured it and doing that also consecrated my decision in music ed.

Participant 4

Female, Violin

People: My elementary/middle school/high school orchestra conductor played a huge role in my decision. (Orchestra teacher) introduced me to the violin in the 4th grade and she fed my passion when no one else did. The orchestra at our small 1A school was less than exemplary, but (orchestra teacher) knew how much I loved music and would always find extra events and orchestras to keep me involved. If not for (orchestra teacher), I would not have been introduced to the music world. She was there to push me for my entire K-12 life and she still shows up to all of my concerts to cheer me on. (Orchestra teacher) was an amazing teacher, is a great friend, and she is the reason I am where I am today.

Events: I remember the day I decided I wanted to do music for the rest of my life. I had auditioned for the (university) youth orchestra and never thought I would make it. I did. The first night of rehearsal, I remember the amazing sounds we made. I remember getting home and crying because I was so overwhelmed by the passion and love I had for music. I thought nothing could ever be as amazing as this. I was wrong. A year later I auditioned

for the festival south chamber and orchestral music academy. I cried after almost every rehearsal. Creating such amazing sounds with people who had the same passions as me was simply indescribable. I couldn't imagine doing anything but music for the rest of my life.

Experiences: Two of the most memorable experiences are described in the "Events" section, however another even that sticks out is my first concert. My music teacher (orchestra teacher) took me to watch the symphony orchestra at (that university). I remember thinking that nothing in the whole world could sound more beautiful than that. I remember in my little 4th grader mind thinking, "I want to do that!" so I did. A dream of mine from that day was to one day play in that orchestra on that stage. October 2, 2014, that dream came true.

Anything Else: I have a strong and almost indescribable passion for music. Music affects me in an emotional way that even I don't quite understand. I have known for a long time that music was my calling and that I was going to be doing this for the rest of my life. I want to share this amazing thing called music with as many people of all ages as possible. This is why I am majoring in music education.

Participant 5

Female, Voice

People:

(my high school choral director)
(my middle school choral director)
(my best friend's mother)
(my best friend)
(my mother)

Events:

Singing in the high school choir for three years in high school
My senior year I moved up to the (high school) concert singers (advanced choir) and women's choir

Experiences: I auditioned for the (State) School of the Arts and I was not accepted. I got into the (high school) Concert Singers during my senior year and it taught me how to not give up. I got accepted into the (university), School of Music and Women's Choir. Went to New Orleans with (high school) Concert Singers Spring Concert.

Anything else: Overall, all these experiences and people are all huge reason on why I want to teach music as my career. I love the excitement. I love the idea of having people look up to me.

Participant 6

Male, Tuba

People: I don't think I decided to become Music ed. Music Ed chose me. I've loved playing music since I was 11. My first band director, (band director), really got me into

playing music. After that, my next band director, (a different band director), really got me to appreciate music. And he really influenced me to want to become an educator.

Events: My reason for choosing (this university) was when I attended an honor band here and that experience change my musical path.

Experiences: I remember being a squad leader at my high school. One day (my band director) let me and some other leadership conduct the band. This was an amazing experience because conducting was now another passion in my life.

Anything else: *no response*

Participant 7

Male, Trombone

People: There are two men who greatly affected my decision to major in music education, my former private lesson teacher and my music theory teacher. There nothing I love more than learning, and teaching people about the trombone and music theory. Call me a nerd, but it gets me really excited just to think about it. My private lesson teacher made me realize how much I really enjoy playing and learning, and I want to share that with others.

Events: *no response*

Experiences: *no response*

Anything else: I don't want to be a band director. I will if I have to, but my dream is to be the trombone professor at a university and teach some music theory classes on the side. I feel as a band director you don't get much one-on-one time [versus] a private teacher or a professor. You can't fix the players habits, but as a professor, or a private teacher, you can.

Participant 8

Female, Voice

People: There wasn't really a singular person that influenced my decision. Maybe my parents did... Ever since I first opened my little four-year-old mouth at church to sing "Amazing Grace" my parent's have always pushed the idea of being a music major on to me. They constantly put me through lesson after lesson, sent me to good schools, and continuously reminded me of how important music was to my life.

Events: When I officially decided to become a music major was my junior recital. I had worked and worked circa 3 months on the aria's and pieces that had been assigned to me such as "Come Raggio Di Sol" and as terrified as I was when I got on the stage to sing, all fear left my body and I had the time of my life.

Experiences: My senior year, I went to a theater academy in (a large southeastern city). My theater teachers knew I liked theater but they knew the passion I had for music. So we did a musical called "Pippin" and I as the music "teacher" basically. I taught the music to the class and was also one of the lead roles in the musical. It was an incredibly challenging experience but I still, to this day, cherish it more than anything I've ever had the opportunity to do.

Anything else: *no response*

Participant 9

Male, Trumpet

People: (A band director), my first band director, he inspired me and showed me that becoming a trumpet teacher/player is what I wanted to do. Family, because everybody on my father's side is musically gifted and I want to show that I am also. (Applied university

professor) showed me that being a trumpet teacher was what I wanted to do not just be a band director but be over college students.

Events: DCI 2009. Most amazing thing I've ever seen. I have been hooked on band in general since then, I was inspired to someday play in DCI. Playing with the (city) community band was amazing because the way everybody was working together and the music that was being made.

Experiences: Being section leader helped because when I helped someone with something they were struggling on. It made me feel accomplished.

Anything else: It is the only thing that I never get tired of.

Participant 10*

Male, Percussion

People: My high school percussion instructor - pushed me to always do my best and not accept anything less. Sam Hazo- amazing educator, very likeable and inspirational.

Events: Writing my first drum line cadence. Junior and Senior year All-State Festival.

Experiences: Being section leader for 3 ½ years at high school. Student instructor for percussion section. Arranging music for my high school's band.

Anything Else: I decided to major in music education because I wasn't to have a lasting impact on students and want to cause them to become music educators. I really want to teach at a college that way I can help students who want to seriously become music educators achieve that goal.

Participant 11

Female, Flute

People: The main reason I chose to major in music is to do the exact opposite of what my father wanted. My dad explicitly said that I should not major in music because I probably won't find a job or make a lot of money. The way that came across to me, however, was him saying that I would not be a good enough musician to be hired or worth the money. So naturally, I challenged him and myself by switching my major from hospitality/tourism to music ed. I absolutely love band, everything about it. I feel as though I am passionate enough to accomplish all that I can here at Southern to become the best music teacher I possibly can, and find the perfect career.

Events: *no response*

Experiences: I know that this is strange, but my AP Physics class also helped me realize my career goals. I am not a science or math person, so the fact that I took college-level physics still shocks me. I learned a lot about myself in that class. My patience and determination were tested all the time. Despite my predisposed right-brainedness, I came out with an A in the class. As low "a" but an A nonetheless. I worked, studied, and practiced diligently in that class for my grade. That was my goal, an A, so the fact that I was able to accomplish it showed me that I can do whatever I set my mind to, including music.

Anything else: music rocks.

Participant 12*

Male, Voice

People: My father was and is still the most influential people in my life that made me want to be a music major. My father was a worship pastor in churches for 30 years. I grew up feeling and understanding the passion and fire he had for singing music. He even told me not to be a music major the weeks before I made my final decision. (High school choir teacher). She was the most influential teacher I ever had. She was so good at teaching students music that when I made the decision, I aspired to be exactly like her. She infused a fire and passion and love for music in me that made me want others to feel that same feeling. (A different high school choir teacher). She was not the best leader. I never felt the passion. I wasn't to replace her and leaders like her that can't give and show that fire for music.

Events: My father always showed me I could sing with church musicals and solos he gave me in them. Those set the base for my decision. Throughout my whole singing career I have been in every single advanced honor choir from 6th grade to 12th grade. I was in different competitions such as solo and ensemble and I was in all sorts of honor choirs such as district, all states, and even one national honor choir. Seeing those magnificent directors made me want to be in their shoes, so that I would be able to hear such wonderful music all my life.

Experiences: I also played in the marching band in 9th grade. I tried out to be the drum major but I didn't get the position. That really showed me that I needed to focus on choral activities and things I can excel in other than things that I can't.

Anything else: Truthfully, it's all I've ever felt good at, and all I could ever make a living with. Music has always made me feel good inside and worth something. Always something I could fall back on. Always something that I loved no matter what. Something beautiful in each and every way. I wanted to hear that beautiful thing for the rest of my life. To me, music is living.

Participant 13

Male, Trombone

People: My 7th grade band director, (band director), had the most influence in my musical life. He was young, only a couple of years out of college, he was funny, and he really loved music. He was a low brass player. He gave me my love for music and love for playing trombone.

Events: The most influential event I participated in was the 2012 (State) All-State Band. I went into that after my sophomore year having no idea what to expect. Working with all the different band directors and students from around the state was very inspiring for me. I realized during those two weeks that I couldn't imagine doing anything besides something in music for the rest of my life.

Experiences: I taught some private lessons at the junior high my junior and senior years. I really enjoyed that. I liked teaching individuals better than when I was leading the trombone section or all of the brass as part of my section leader duties.

Anything else: The main reason I am majoring in music education is as a backup if a career in performing doesn't work out. I am double majoring in performance and music ed. My dream is to play in an orchestra or be able to make a living freelancing or doing studio work. I realize how hard it is to make a living as just a performer. I believe that having a degree in education can be valuable in my future.

Participant 14

Male, Voice

People: My high school voice teacher instilled a sense of the importance of music. He said, "Everyone should find what music means to them," so I did. If I had never heard what he said, I probably wouldn't be a music ed. Major today.

Events: My first high school choir concert is a memory that I relive with every performance. I guess I wanted every performance to meet the same standard. Not only that, but I want everyone to have a "magic music moment" like that. It's a feeling of adrenaline and ecstasy, almost a high feeling.

Experiences: As a high school senior voice student, the junior voice students looked to me for help many times on their assigned pieces. I gave them advice to the best of my knowledge and heard their voices improve. It gave me a feeling of "rightness". I felt like this is something I can do and actually help people.

Anything else: Music is another form of communication to me, and growing up helped me convey my feelings to my parents much more accurately than my slurred speech. My speech impairment hindered me socially, but it also gave me my understanding of music. I use it to talk to people who can't talk back.

Participant 15*

Male, Voice

People: The person that was most influential in my life regarding music was my director, (high school choir teacher). He was my voice teacher and choir teacher and mentor. He had such a passion for music and taught me with kindness and patience. He made every part of music fun, all I wanted to do was music, and it was because of him. He inspired me to be the best musician I can be, to be dedicated. I love music and I feel as if I'm in my own world with music and he is the reason.

Events: The event that led to me knowing that I wanted to do music for the rest of my life was when my school, "The (State) School of the Arts" went to New York and sung in Carnegie Hall. It was such an amazing experience that I knew there was happiness in such a cold world. That was by far the best event of my life and it was because of music.

Experiences: Some of the wonderful experiences I had teaching was giving my friends that were juniors, voice lessons. It was so fun to help them and hear their voice grow. I have such a passion for it and they had fun and so did I. Performing is awesome and I love the crowds reaction, but I love teaching someone to get that applause from the audience even more.

Anything else: It's my passion, there's no other major for me. Majoring in music education means I'll never work a day in my life, because I don't see music as a job, its fun, its happiness. I was always told, do what you love and the money will follow.

Participant 16

Female, Voice

People: There are two teachers that inspired me to become a music education major. The first teacher was my 7th-8th grade choir teacher, (middle school choir teacher). (Middle school choir teacher) made choir amazing. She listened to our opinions and disciplined us on what we should do. She served as everyone's mother figure and taught me how to love music. (High school choir teacher) is the second teacher who comes to mind. (High school choir teacher) really opened my eyes to wanting to teach music. I already loved choir and singing but she showed me how putting in a lot of work pays off. She helped us make beautiful music and made sure that we never produced anything less. She also made sure that we won [our] competitions and were well prepared in every aspect from the music, to how to walk on stage. In short (middle school choir teacher) inspired me to show people love of music and (high school choir teacher) showed me how to make music.

Events: Of all the events I blame for wanting to follow the choir life I blame competitions in general. I am a very competitive person and I also love choir so I can think of no better combination. I also blame ACDA (regional) Honor Choir and remembering our great final performance.

Experiences: *no response*

Anything else: *no response*

Participant 17

Male, Guitar

People: Primarily, my only influences were my teachers and the artists that I listened to. My family was not musical. My teachers became my best friends in high school. They inspired me to treat others better, and influenced my decision on becoming a teacher. The artists I listened to inspired me and my passion for music.

Events: *no response*

Experiences: In high school, I never was included with band or any other musical activities. I was not allowed to do such. I did not know how to read music, anyways. I just started to mess around on a guitar. All I knew was that I loved it and couldn't stop playing. If I wasn't playing guitar, I was in my bedroom, listening to whichever album I was obsessing over at the time. Even without prior knowledge about music, I knew that it was what I wanted to do.

Anything else: *no response*

Participant 18*

Female, Trumpet

People: Throughout my years in band, my director was a major influence on my decision to be a Music Ed Major. The more I learned from him, the more I wanted to know and as

time went by, I began to really admire his job. As I got older, younger band mates came to me for help and I loved teaching them. I began to realize that I had a passion for music, and also for teaching it.

Events: *no response*

Experiences: It's funny to know that at first I never wanted to be in band. The only reason I signed up was because it was a PE credit and I did not want to take PE or Intramurals for girls. Probably the best decision of my life. In high school, I was considered a leader in the 10th grade. I became trumpet captain my junior year and decided to be drum major my senior year. Being in these positions made me realize that I wanted to lead others to be successful.

Anything else: Music is the only thing I can see myself loving.

Participant 19

Female, Voice

People: I saw how passionate my show choir director was I told myself I want to do this, I want my passion and love of music or the arts to rub off on to my students. My high school choir director/voice teacher would play old musicals, songs, and opera; he could talk about for hours if he could.

Events: I have had the opportunity to sing in Carnegie Hall and Lincoln Center in New York. I loved the whole experience. At my high school voice teacher would come to do master class with students. I didn't get the chance to sing, but I still learned a lot.

Experiences: I went to a performing arts high school and I loved being around people like me. People who loved music and/or the arts as much as I do. They helped me grow as a musician as well as a person. A few children I use to babysit for would ask me to sing to them and they would ask me questions about music, and it seemed they really enjoyed it.

Anything else: I have always had a stutter, I've been made fun of because of it, but when I sing I don't feel restricted, I'm free. My speech doesn't control. I'm free to express myself when my speech fails me.

Participant 20*

Female, Voice

People: Until my junior year of high school, I had never stepped foot into a choir room. I played softball and basketball from the time I could walk on into when I was in high school. I knew I liked to sing, but never thought anything of it. August of my junior year, my best friend convinced me to audition for my school's show choir. I auditioned and fell in love with music. My directors my junior and senior year showed me what it meant to put everything you have into music/performing. I never felt as at home with a group of people than I did with people I sang/performed with. My directors made me a better person. They went above and beyond the role of "teacher". They were mentors. They showed me how when you, and everyone else in the group puts everything they have into music, you can accomplish something greater than anyone could ever accomplish on their

own. I want nothing more than to make the difference in someone else's live(s) that my directors made in mine.

Events: *no response*

Experiences: My senior year, I served as my show choir's president. Being president meant that not only did I help out in high school show choir but my director saw the potential I had and allowed me to help direct and choreograph the middle school show choir. This experience solidified that this was what I wanted to do for the rest of my life - teach music. It's something that's hard to explain, but teaching music is a passion I never would have had if I had never joined my school's show choir.

Anything else: I have always wanted to be a teacher, but never knew what I wanted to teach. After my experiences in choir, the answer became crystal clear.

Participant 21*

Male, Percussion

People: My previous music teacher, (high school band director), was the largest inspiration to me as a music student. He knew I had the potential to make it in the world of music, and always succeeded to show me my capabilities. Seeing the connection my previous director had with me was eye opening to why the world of education is so special to some people, and this would be one of the more outstanding reasons as to why I want to educate others in music.

Events: In my previous school, I was always frustrated with cleaning up parts in my section (Percussion), and seeing just how much the focus effort and outcome would change during performance was breathtaking, and I want to teach students that level of focus.

Experiences: For my fourth, third, and half of my second year in high school, I was drum captain and section leader. This in itself was enough encouragement to teach music, but there was something special. Whenever it came down to my drum line, we were like a brotherhood that would stand together through whatever was pushed into our paths. With this special connection I helped bond on the line, I knew I formed something amazing. At my last concert performance in the spring semester at my senior year, my band director handed out awards. And when it was time for mine, he informed me, the band and the audience that I was the best drum captain he had ever had, it made me feel amazing to know that I could make such a difference musically, so I knew I wanted to see if I could share that experience with another student.

Anything else: Connecting to people by teaching something you love is such a great feeling, and I knew I would love to partake in that for the rest of my life. Playing music is great, too.

Participant 22

Male, French Horn

People: My talented music teacher (music teacher) was a large influence. He was so on fire about music until he died. He always pushed me to be better than most anyone

thought I could be. He had a true love and passion for music, which he shared with me. I now hope that I can do that for many others. My high school band director (a different music teacher) was also a large inspiration. He truly cared about each individual student on a personal level and as a musician. He did beyond his best to make sure each of us was prepared for all of our lives ahead.

Events: *no response*

Experiences: *no response*

Anything else: I've always had a love for music and teaching has always come naturally to me. I feel like this has always been my calling.

Participant 23

Male, Euphonium

People: There are many people in my life that have brought me to major in music. First and foremost is my band director. He essentially taught me everything about music. From fundamentals in middle school, to all-state tryout pieces, to just the appreciation of music, I owe almost all of music education (up to this point) to him. Another person that brought me here was my sister (sister). She started band three years before I did, and she influenced me to join the band in the first place.

Events: The single most important event that influenced me to be a music major was the (State) All-State Band Festival in 2013, which was my junior year. While there I met so many other amazing musicians that showed me how much I loved music. While at that festival, we played some of the most amazing music and that heavily influenced me, because it showed me that there is nothing else I would rather do than play, perform, and teach music.

Experiences: *no response*

Anything else: I do not know what else I would do with my life than teach music. I mean I like other subjects, but music is my passion. There is nothing I would rather do with my life than influence others the way music has influenced me.

Participant 24

Male, Percussion

People: My parents were both musicians, my mom, a vocalist, and my dad, a guitarist. Due to this, I was introduced to music at a young age. My [mom] told me to try out beginner band in middle school, and I gave it a shot. Once I got to high school, my band director, (band director), pushed me to strive for more. He taught me to enjoy music and have fun while still focusing on improving. This process drastically improved my life, and I realized that as a music educator, I could give a similar change to peoples' lives.

Events: I went to multiple band clinics throughout high school, and they helped to motivate me. Being a member of a large group of talented musicians made me feel like I was capable of pursuing music, which helped alleviate my lack of confidence in the field.

Experiences: My elementary school hosted an annual "Arts Day" in which children from kindergarten through fifth grade cycled through 30-minute stations about different things. Every year during high school I ran a percussion station for the kids, where I taught basic rudimental concepts and introduced them to scales. Doing this, I realized how much I enjoy teaching - watching a kids eyes light up when he plays a paradiddle correctly always made me feel like I had accomplished something meaningful for that child.

Anything else: *no response*

Participant 25

Female, Saxophone

People: Honestly, I would say that (music education professor) is a big factor in my decision to major in Music Ed. I never knew what I wanted to major in, and (music education professor) really helped me realize that music is not only my hobby. I might as well have come to (this university) as “undeclared”. I really wasn’t sure of what I wanted until (music education professor) broke down what it took to be a good music teacher. I, like everybody else, have a lot to work on before I can teach anyone, but it is nice to finally feel like I have a purpose here.

Events: The first symphony I ever saw was Dvorjak’s “New World” Symphony. I was in 9th grade and wasn’t entirely interested in music. The symphony literally brought tears to my eyes and I listened to that symphony every night for a month. It is still my favorite, and is a large part of why I stayed involved in music.

Experiences: I was section leader my sophomore year, in a band of around 30 students. I transferred over to a larger school in the same district specifically to be a part of their band program. I went from a very small band to a band with 230 people in it. I ended up holding the 1st chair seat for my 2 years there, while also becoming section leader my senior year.

Anything else: *no response*

Participant 26*

Male, Saxophone

People: Everyone I associated with had a knack for music some way. My whole life people told me that I was at least a decent player. About my senior year of high school, I decided I was done with music because of the lack of respect I received from my high school band. During the summer, my dad convinced me that without music, I wouldn’t be happy. Even though that is partly true, I knew my love of language and culture was just as big in my life as music was. My dad saw the extra money we got with scholarships, but he also saw himself 25 years ago with my same dilemma. He thought that since he missed out on what he loved, he would at least try to get me to do music instead.

Events: I can’t fully say that my dad 100% convinced me to change. In my senior year, we won our state championships in marching band with the highest score in history. Also, we went to a festival in (a large southeastern city) where we won the grande supreme trophy as well as two judges saying we were the best band to perform for them. These all made me believe that being under such a great teacher may also make me a great player/teacher as well.

Experiences: In my experiences, I have been a leader in my whole entire band. Because I was a section since my sophomore year I was allowed to be in charge of teaching my section music and basic fundamentals. This led me and the lead clarinetist to become the first woodwind captains the school has had. All of these made me believe that since I was

a sensible leader, being a teacher could also be something I should look into for my future career.

Anything else: Lastly, I majored in music because I love playing/listening to great music, but also my love to help others learn and experience things outside the main core classes that have come to be a dull time that never interests anyone anymore. Being able to see people want to come back and learn is what makes me happy in life.

Participant 27

Male, Trombone

People: My school district band directors were accomplished teachers and musicians, and their talent and effort have inspired me to become similar to them. Providing a solid musical foundation and offering a wide variety of opportunities is what they had to offer; I want to emulate and go beyond what they were. Their immensely successful programs and sheer will have given me the drive to continue that legacy.

Events: My experiences with my state marching band evaluations and with the (a university other than the one I am attending) Honor Clinics showed me that hard work and dedication will provide you with an incredible sense of accomplishment when your goals are met. I want to put my effort and time into a group of students who enjoy performing as much as I do in order to achieve that emotion.

Experiences: Taking part in a championship winning marching program while holding a section leader and captain title has greatly impacted my choice of study. Turning the entropic madness of a trombone section at the beginning of the school year into a finely-tuned and well-oiled machine by the end because of my efforts along with a perseverance to succeed was a rewarding experience, and will have its effect on my for the rest of my life.

Anything else: *no response*

Participant 28*

Female, Voice

People: There are a couple people that really inspired me to go into this field. I've always been interested in music, but these two people turned a 95% sure thing into 100% sure that this is what I wanted to do with my life. The first is our high school show choir director, (show choir director). She came in as a new director my senior year and I got a taste of what show choir was really like. She pushed us and pushed us and in the end, we found ourselves in a place we never thought we would be. That's the kind of director that I wasn't to be one day. The other person in my life that I really looked up to was my voice instructor from last year, (private voice teacher). He pushed me really hard because he saw potential in me and knew I could go far with anything I wanted to pursue in life. One thing he taught me was, "you can't teach talent." In other words, you can teach people how to carry a tune, but not everyone is necessarily natural at it. He truly thought I was gifted. I appreciate him so much now because I've already been so successful at what I'm doing, even as a freshman.

Events: One event that helped me choose music education as my major was the All-State Show choir Conference last year. It was the first time our group had gone (because of our awesome new director). Only a few of us were chosen to participate, but we all bonded so closely. It was different because everyone really took it seriously. It made me realize that I not only wanted to be a music teacher, but a show choir director. It was my one true passion.

Experiences: I got to serve as sergeant at Arms my sophomore year. Co-President and Co-Dance Captain my junior year, and section leader for the soprano section my senior year with (show choir director). My favorite was section leader because I enjoyed being a leader and helping the others out that were in my section if they needed it. If they were missing a note or two, I was there to help in the kindest way possible.

Anything else: Music is my passion, as I said before. I honestly can't see myself doing anything other than this. They say if you can see yourself doing something else and be happy, then do that. There is nothing in the world that makes me happier than music, and sharing it with others. I want to be able to spread my desires to students, and be there to help them when they need it. That is what music education is all about.

*Notes participants that were interviewed in addition to their essay responses. The transcriptions for those interviews are recorded in the following section.

Appendix C: Interview Guide and Complete Transcripts

In what capacity do you see yourself teaching music?

Prior to college, what type of influence, if any, did each of the following experiences have on your decision to enter the music education profession?

- Teaching private lessons
- Guest conducting/teaching a school or community ensemble
- Being a drum major, section leader, or other type of leadership

Please elaborate on your experiences in teaching prior to college.

What effect did these experiences have on your degree choice?

What is your opinion on having structured training programs in schools for students interested in teaching music?

The following text contains transcriptions from the participant interviews. The participant label number corresponds to the essay transcription marked with the same number.

Participant 10

Male, Percussion - January 26, 2015 - 16 minutes, 18 seconds

ER: When you graduate, in what capacity do you see yourself teaching music?

PARTICIPANT 10: My goal after I graduate is to go to a graduate school and get a graduate assistant ship and get a master's degree and do all that and possibly do the same for my doctorate. And if not that, start teaching at a high school and getting my doctorate on the side. But my ultimate goal is to teach on the college level being a percussion instructor.

ER: So you want to be an applied instructor?

PARTICIPANT 10: Yeah, that and I would love to teach music theory.

ER: Before college, what type of influence did the following experiences have on your decision to enter the music education profession? And we can go slow. The first one is teaching private lessons. Did you do that at all?

PARTICIPANT 10: I never took private lessons.

ER: Did you ever teach any?

PARTICIPANT 10: I never taught like private lessons. I kind of helped out my instructor throughout high school some. Kind of helped run our indoor percussion program and drum line. Stuff like that. But I never actually taught like private lessons.

ER: What about guest conducting or teaching a school or community ensemble?

PARTICIPANT 10: I never really got I guess conducting type thing. But, there were several guest conductors throughout my years in high school that kind of helped me out in my decision. Kind of branching off that, kind of being allowed the opportunity to arrange for my band helped me in my choice.

ER: So did you have a leadership position that allowed you to arrange or did you just kind of do that on your own?

PARTICIPANT 10: In eighth grade, I just kind of was drawing something out one day and handed it to the high school percussion instructor and asked her if she would mind checking it out. To see if it was all right. I didn't think it was anything too great. She came up to me about a week later and was like, "Hey, I really love it. I want to use it next year." And so that was kind of like the first step and then throughout high school, I became co-captain second semester of my freshman year. I was that for two semesters and then after that I became captain from second semester of my sophomore year all the way through high school. And so I always ended up kind of helping in all the creative choices of marching band and indoor drum line. For marching band, I wrote something every year. Whether it was a cadence or part of the show music, or an entire movement of the show. And even a little bit of drill.

ER: And the last one you kind of answered, but being a drum major, section leader, or other type of leadership. I mean, pretty much you were talking about being drum captain. Were there any other types of leadership experiences that influenced your decision? Other than what we've talked about?

PARTICIPANT 10: Not so much leadership, as like something I tried out for. I auditioned for (State) All-State Band. And I made it three years in high school: sophomore, junior, senior. And in that there's three bands: red, white blue. Red being the highest, blue being the lowest. I made blue, white, and white. In blue band, I was given an alternate position going into it and then I got called up about a week before and was told, "Hey the guy who made blue band dropped out. Would you mind stepping up? And so I did that. I ended up getting third chair out of eight. And whenever I got out of it I was like, "Wow, that wasn't my best run but I'm not even supposed to be here. I don't care what chair I get." I got third and so that made me kind of realize, "Ok, I'm actually pretty good." And then, junior and senior year I got first chair white band. And then senior year, I had an instructor from another school, a rival school of ours, come up to me. And he was like, "you should be in the top band. The only reason you aren't is because you and my student are in the same district. Therefore you can't be in the same ensemble.

ER: Because they make it where it's all spread out evenly and stuff?

PARTICIPANT 10: Each district tries out and for percussion, one person makes it for red, one white, one blue, one alternate. And so, and that's set. Whenever we get up there, we already know, "I'm going to be in white band. I just have to try out for a chair.

ER: That's kind of how we do it.

PARTICIPANT 10: Instead of being like, "a true all-state", where you try out in your district and you're basically told, "Hey, you're in the top three." Then you go to the all-state audition and you try out with everybody. Cause if it were that, then the other instructor was saying that I would've had a better shot. But, just him mentioning and telling me like, "You're good enough to be in the top ensemble." Made me feel like I actually had a place.

ER: So, being in All-State Band really influenced your decision to want to teach music?

PARTICIPANT 10: Yeah, especially because every year it got better and better. My sophomore year whenever I first made it I had Dr. David Ragsdale, from University of (State).

ER: Are you from (a city)?

PARTICIPANT 10: No I'm from down on the (region). He was great. He was hilarious. He picked some great music like "Foundry" by John Mackey. I loved that piece. And I had kind of an important marimba part and I got to hit a railroad tire with a sledgexhammer. Getting to be a part of that performance really kind of influenced me to this field. I mean junior year it got better. Senior year was phenomenal. I had Sam Hazo as a clinician.

ER: I've had him as a clinician before too.

PARTICIPANT 10: He was hilarious, awesome guy. His style of teaching is what made me really want to reach the highest level that I can.

ER: But you've always seen yourself as a percussion instructor, and not in front of a full ensemble?

PARTICIPANT 10: Kind of. If I were at the college level, I would want to be more on

the percussion level, just percussion. If I were in the high school level, then I would definitely love being full band. And then also on the side of whatever I do, I would love to teach drum corps one day. And maybe indoor drum line.

ER: So you're open to both? You're not dead set on one or the other?

PARTICIPANT 10: Obviously college is my main goal, being a college percussion instructor. But if something comes up, I'm not appalled by the fact that I might be a high school band director.

ER: So, the experiences we were talking about earlier: getting to write drill, writing different cadences, and teaching your section those things, what effect did all of those experiences have on your degree choice?

PARTICIPANT 10: The first time I ever wrote the cadence back in eighth grade, it made me think, "Okay, I have a knack for this. Music is now kind of in the picture of what I want to do when I grow up." Because back in middle school, I wanted to be an architect, making \$200,000 a year. And then, I got into that and I was like, "I love this!" Whereas with architecture I liked drawing and I had an uncle who was in construction. But this just really got to me. And then my junior year, I wrote our percussion feature. And that was kind of like what started to lead me to want to become a college percussion instructor. Because honestly it was frustrating trying to teach high schoolers the music I had written. Because I wrote it a little hard because I was wanting to challenge them. But we had some people who didn't care and stuff like that. And I wanted to try to get to them. But most of them were seniors and they just didn't want to get got. If I were to go at the college level, everybody wants to be there. Everybody there wants to be there. Everybody has their mindset and they've got their dreams big. And so that kind of helped out. And like I said, Sam Hazo was kind of like the last little bump to be the best that I can be.

ER: So, you were drum captain. I'm assuming that was part of a leadership system that your school had? What's your opinion on having a structured training program in schools for students that are interested in teaching music? Giving them opportunities to conduct, or to lead sectionals or lead rehearsals. What would be your opinion on something like that?

PARTICIPANT 10: I love it, honestly. Being able to have those experiences in high school is really, really cool. One thing that my high school did. My former band director, he kind of started it, was each year have a senior conduct one piece. And that was really cool because they could pick the piece. And he would say, "It needs to stay in this type of level music." And you got to pick the piece and rehearse with the ensemble, stuff like that. And he just kind of sat back. If things got out of hand or if he found something that you didn't quite notice, he'd chime in. But mostly he'd just let you run that little bit of rehearsal. And then obviously leadership roles. I definitely like the idea of having one main leader and then having a subsection leader. Starting with your drum majors up top, and then your captains, and then your section leaders, and then for the bigger sections your assistant section leaders. That's how it was at my high school until my senior year. And then it changed to where it was just drum majors, then captains, and then every section leader.

ER: What other captains did you have besides drum line? Color guard?

PARTICIPANT 10: We had a drum line captain, one auxiliary captain. Because we had color guard and majorettes. And woodwind and brass. Usually one of the section leaders

was a captain. Usually one of the trumpet players ended up being brass captain.

ER: So it wasn't a separate person? If they were Brass Captain, they would have also fulfilled the duties of Trumpet Section Leader? Whereas Drum Captain and Drum Section Leader are the same thing, essentially?

PARTICIPANT 10: Kind of. Because most people have their snare drummer be the snare section leader.

ER: So you must have had a pretty big band?

PARTICIPANT 10: Yeah, we did. It started going down toward the end of high school. But we stayed between, I think my senior year we ended with one hundred or so. But freshman year I think we ended with 150 or 160. We always had a bigger band.

ER: Is there anything else you want to add about your experiences as far as leadership or teaching that we haven't already talked about?

PARTICIPANT 10: I don't think there's anything else before college. But since I've gotten here, I've had several opportunities come up that have really made me want to push more.

Participant 20

Female, Voice - January 27, 2015 - 6 minutes, 11 seconds

ER: In what capacity do you see yourself teaching music?

PARTICIPANT 20: What do you mean?

ER: When you graduate, what kind of career do you want, as far as music education?

PARTICIPANT 20: I want to have a high school or middle school age group, like a concert choir, a show choir, and I would really like to teach a general music class or maybe a music theory along with that.

ER: Prior to college, what type of influence, if any, did the following experiences have on your decision to enter the music education profession? We will just do them one by one.

ER: Teaching private lessons. Did you ever do any of that?

PARTICIPANT 20: Yes. I took one semester my junior year with my... I had two different choir directors my junior year and my senior year. I did choir for the first time my junior year. The second semester I took a semester. And then my senior year I took voice lessons all year and those definitely had an impact.

ER: Did you ever, sorry, maybe I wasn't very clear, teach any younger students?

PARTICIPANT 20: Yeah. What I did was, my senior year, I got out of class at 11:00, so I helped out. I was president of my high school show choir and I actually taught the middle school show choir. Because it was the same director. I would help teach choreography or if she was working with another group I would help them learn parts of another song, or just anything she needed. That's what really made me say, "This is what I want to do."

ER: That would kind of go along with guest conducting or teaching a school ensemble.

PARTICIPANT 20: I would help out some with my ensemble. But mainly when it comes to that I would help out with the middle schoolers, or even...She had three other middle school choirs. I was there every day after school until 3:00 p.m.

ER: I know you said you were show choir president. So, being that type of leader or any other type of leader, how did that influence your decision?

PARTICIPANT 20: I think it definitely made me see it from a different point of view than just being a member. As a leader, my director did ask me to do a lot of things that I wouldn't have done had I just been another member of the choir. And so, I took on a lot of responsibilities. It almost made me see it from the point of view of a teacher.

ER: So, this is almost what I already asked you. Could you elaborate any more on your experiences in teaching prior to college? Other than what we've already talked about?

PARTICIPANT 20: This isn't necessarily related to music. My senior year, I taught an afternoon class at a preschool for the entire year. That is what originally got me interested in teaching. I was teaching them for three hours every day. That and the middle school, that's about all.

ER: The last question is, what is your opinion on having a structured training program for people who are interested in being music teachers? So maybe a day where you got to get up in front of the choir or something.

PARTICIPANT 20: I think it's a great idea. Because, had my teacher not seen the potential I had, I never would've done that. And I never would have been a music ed. major. Me having those experiences allowed me to be like, "Wow! I really love doing this. This is what I want to do." And so, I think that is a fantastic idea.

ER: As far as being show choir captain, was it like always the responsibility of that role to help with the middle school? Or was it something you just happened to get to do?

PARTICIPANT 20: No, honestly that had nothing to do with me [being show choir president], with the middle school. It just had a lot to do with running rehearsals for our ensemble, and then when we would go to competitions and stuff, that's where most of my work came in. Or helping to paperwork for our high school ensemble. It really didn't have anything to do with the middle school.

ER: So the middle school thing just kind of happened? It wasn't really part of a leadership role?

PARTICIPANT 20: I was really close with my director. And then, one day after school, I was in her room one day, and she just asked me to. And it kind of became a thing.

ER: Do you feel like if that were a part of a certain leadership role? Conducting?

PARTICIPANT 20: Yeah. Because once she saw how well that worked out then she would start asking me to do stuff for the choir. Even this year, she let one of the students who's also in band conduct our choir concert. And then another one teaches piano a lot. When she's working with choreography, he'll take another group in and teach them their voice part.

ER: Do you have anything else you'd like to add as far as teaching or leadership affecting your decision to major in music ed.?

PARTICIPANT 20: I just think it had a really big impact on me. Especially considering that I didn't step foot into a choir until my junior year. I wasn't very involved. And so, even then, I was like, "I don't know what I want to major in." but then that just made it click. And it made me realize that this is what I want to do.

Participant 26

Male, Saxophone - January 27, 2015 - 7 minutes, 22 seconds

ER: After college, in what capacity do you see yourself teaching music? What kind of job do you see yourself having? Or what would be your dream job?

PARTICIPANT 26: Personally, either teaching something else and doing lessons on the side or owning my own studio, and you know. Like an art studio, or language, music dance, physical art, like drawing and stuff. It's all in there.

ER: So you don't see yourself in the traditional classroom setting? Like teaching band, choir, orchestra?

PARTICIPANT 26: Not really. I mean I just never got with that.

ER: Before college what type of influence, if any, did each of the following experiences have on your decision to major in music education?

Teaching private lessons, not taking them. Did you teach any private lessons?

PARTICIPANT 26: I have not.

ER: Guest conducting or teaching a school or community ensemble

PARTICIPANT 26: For my particular school or for another school? Well yes. I know my junior year, I went to (a university other than the one I am attending). The (same university) Honor Band and there was a conductor there that just made the music fit. And I just loved the music that we played there. It was just perfect. It just made me feel like I was actually doing something good.

ER: Have you ever had the opportunity to conduct at all? Like in front of any band?

PARTICIPANT 26: My own band, yes.

ER: Did that help you decide you wanted to teach music?

PARTICIPANT 26: I'd say yes. It's from a different perspective. I would love to be able to do it more, if anything. It helped you listen to everything instead of just what you're playing.

ER: Was that part of a specific leadership role? Or was that just, "Hey, you get to conduct the band."

PARTICIPANT 26: Yes and no. Our drum major, since all the seniors weren't doing anything for the upcoming year, she was like, "Hey, why don't we all just conduct?" and we just did. And it was really really nice.

ER: Finally, were you ever a drum major, section leader, or other type of leader? And did that influence your decision?

PARTICIPANT 26: Oh yes. I have been a section leader since my sophomore year of high school. All three years. I have always printed music; I've always helped people learn their parts. Being a section leader has influenced me a lot.

ER: Please elaborate on any other teaching experiences you had before college.

PARTICIPANT 26: My private lessons teacher, he would make me teach him what I was learning. So he was like, "I am the student. You have to teach me" He said, "You're teaching yourself, but you're going to be teaching me." He would do like a reverse thing.

ER: What effect did these experiences have on your degree choice?

PARTICIPANT 26: Being in private lessons, one on one, I'm better at that. Rather than a big ensemble. It's harder to connect and talk to people. But being in one-on-one, like with private lessons, you can easily say, "This is what you need to work on. This is what you're already good at. So you need to move past this." I feel like private lessons would probably be better.

ER: Kind of going back to question one, so you see yourself more teaching individual

saxophone?

PARTICIPANT 26: Individual? Yeah.

ER: So when you said, “owning your own studio” you also meant teaching lessons?

PARTICIPANT 26: Oh yeah. I like the arts all together.

ER: That’s really very unique. That’s cool.

ER: What’s your opinion on having structured training programs in schools for students that are interested in music education?

PARTICIPANT 26: So like music education classes and stuff?

ER: Yeah. Whatever comes to mind when you think of something that would prepare a senior or a junior for what you’re going through right now. What comes to mind?

PARTICIPANT 26: In my experience, we were supposed to have a theory class and it never made because there wasn’t a teacher to have it. My band director could have helped, but he wasn’t certified for teaching a theory level class like that. So I feel like more theory classes and beginner stuff. So you can go into college more prepared.

Broader music. Fundamentals.

ER: Like what you have to take your first two years?

PARTICIPANT 26: Exactly.

ER: What about experiences like getting to conduct the ensemble? Or running a marching rehearsal or something?

PARTICIPANT 26: I feel like people who are interested and they express that interest should first tell the band director or the choir teacher. Or whoever their teacher is. And say, “Hey look, I’m thinking about becoming what you are. So, I feel like I need to get experience before I go to college. Can I run a rehearsal once? Or can I help you? Be your assistant?”

ER: So you think if there was a structured thing, like, “Here is the band captain position. And this person gets to help plan and run rehearsal. Help do this and that.” Do you think having the opportunity to audition for something like that?

PARTICIPANT 26: In my high school, the section leaders, especially the senior section leaders, they were the ones who were doing all that. They were printing out music, they were handing it out. They were telling people what part they were supposed to play, having private lessons, private sectionals on their own. We were doing that already, but I feel like if it was more structured, with people having specific jobs, then I feel like that would be a lot better.

ER: Do you have anything else you want to add? Just about leadership or teaching?

PARTICIPANT 26: I feel like we should start it sooner in high school. And in college it should be more teaching, since you already know basic theory should be learned in high school. And college should be more about teaching and education.

Participant 28

Female, Voice - January 27, 2015 - 5 minutes, 54 seconds

ER: After college, in what capacity do you see yourself teaching music? What would be your dream job?

PARTICIPANT 28: Well, I’ve always wanted to direct a high school choir and possibly a show choir, if that’s still existing at that point. But I want to get my doctorate and be

able to teach at a college. So preferably start off at high school and gradually work my way up to university.

ER: And teach applied voice? Or do like (applied voice professor)? Or do like (collegiate ensemble director)? Private stuff? Or an ensemble?

PARTICIPANT 28: I'd like to do a little bit of both. When I teach high school, I would probably teach during the day and then a couple nights a week I would have private voice lessons in the evenings.

ER: But whenever you're talking about the collegiate level, would you still want to do both?

PARTICIPANT 28: Yeah. A little bit of both.

ER: Prior to college, what type of influence, if any, did each of the following experiences have on your decision to enter the music education profession?

ER: Teaching private lessons; not taking them, but if you taught anyone any kind of private lessons. Or gave any kind of instruction like that. Did that effect your decision at all?

PARTICIPANT 28: I didn't really. I was always kind of a leader in my high school, I guess. So that kind of influenced me a little bit. It made me realize that this is what I'm meant to do...to help people. It did have an effect on me, but not as much as just being in the choir as a whole.

ER: Were you any type of leader in your choir? Did y'all have a choir president or captain or section leader?

PARTICIPANT 28: My junior year I was co-president and my senior year I was section leader. So I definitely go to experience the leadership position.

ER: What kind of influence did that have on your decision to teach music?

PARTICIPANT 28: I guess, like I said before, the whole idea of being able to help people. Being able to spread my passion. Not just being able to do it myself but spreading it to other people. And help other people grow and improve.

ER: Did you ever get to guest conduct or teach a school ensemble or a community ensemble?

PARTICIPANT 28: No.

ER: Did you have any other experiences in teaching or leadership before college?

PARTICIPANT 28: Outside of music? I was in this group, which was outside of school, called "(Acronym) Performing Arts". And I was a member-at-large for the officers for that. So, I wasn't a president or anything like that. But, I did get to experience activities and community stuff. That's pretty much all I got to do besides music and stuff like that. Oh and I was co-captain on dance team as well.

ER: What effect did those experiences have on your degree choice, if any?

PARTICIPANT 28: For the most part it didn't really affect me, just because its like dancing and acting is a different form of performing. So, it didn't really have anything to do with music. It was just something I enjoyed doing on the side.

ER: What is your opinion on having structured training programs in schools for students interested in teaching music?

PARTICIPANT 28: Structured training program?

ER: Whatever comes to your mind when you think of that. It might be giving them opportunities to conduct or teach private lessons or take a class or be mentored by the director. Whatever comes to your mind.

PARTICIPANT 28: I think that would be beneficial so that they'd get to. For me, I wish I would have been able to experience that stuff in high school, before I got here. And we didn't have that option in our high school. I definitely think if there were classes you could take, or students had the opportunity before they got to college, it would really help them make a decision. It would help them know, "This is what I want to do. I need to be doing this."

ER: Is there anything else you want to add about why you majored in music education?

PARTICIPANT 28: I always knew I wanted to do something with music growing up. But I never really knew I wanted to teach it, until probably my sophomore year of high school. Ever since then I've been stuck on that. I haven't wanted to change my major so far. I can't see myself doing anything else.

Participant 12

Male, Voice - January 28, 2015 - 6 minutes, 31 seconds

ER: So after school, how do you see yourself teaching music? What kind of job do you want?

PARTICIPANT 12: Honestly, right now, I really want like a doctorate degree. I don't really think that high school is for me. I really want to teach on the doctorate level.

ER: You want to teach voice or lead an ensemble?

PARTICIPANT 12: Voice. Well, more like leading a choir, rather than a personal voice teacher. But that could be an option. That could be something that I do as well.

ER: What's the appeal with college? Why do you gravitate toward that?

PARTICIPANT 12: The level of seriousness. Really, the level of commitment to it. I see way more commitment and not just "I get an art credit." Or "I need a music credit." You know, stuff where you're kind of forced to. There's more of a commitment to it in college.

ER: Before college did you have any experience teaching private lessons or mentoring younger students?

PARTICIPANT 12: Not at all.

ER: Did you experience guest conducting a school or community ensemble?

PARTICIPANT 12: Yeah, I mean we had guest conductors coming to our school.

ER: Sorry, let me rephrase. Did you ever get to conduct?

PARTICIPANT 12: No I didn't.

ER: Were you ever a section leader or maybe choir president or anything like that?

PARTICIPANT 12: Maybe not anything officially...like "he is the leader of the choir" kind of thing, whenever the teacher isn't there. Well maybe you could say with guest conducting, I did conduct the little ensemble we had to sing the national anthem at the basketball games. So I would conduct that a couple times. I would just give entrances and kind of simple stuff.

ER: Did that help you decide to major in music education?

PARTICIPANT 12: I really liked the feel of that. And so, I was like, "Well, maybe I could make a living out of this." Just like I said in the essay and stuff. It's always felt like I felt comfortable.

ER: You said you didn't have an official leadership title?

PARTICIPANT 12: Yeah it wasn't really like, "You are the president of the choir." Just because in high school, it was really small. There was like fifteen people. But, everyone looked up to me as sort of a leader.

ER: So you were like an unofficial leader? You took on a leadership role?

PARTICIPANT 12: When the choir teacher wasn't there, sometimes I would just kind of review rhythms and stuff.

ER: What kind of effect did that experience have on your decision?

PARTICIPANT 12: It felt really easy and natural instead of like "Okay, I gotta really really try at this." But I mean, it just came kind of naturally. And a lot of teaching is how you treat the students while you're teaching. If you're mean to them. And say things like, "You're crap. This is the part and you messed it up." You're going to get nowhere. So it was really easy with my personality to work with them. A: They had a positive influence on them. And so I was like, "Okay, I have a good way of telling people how they're wrong sometimes. And I have a natural way of teaching them. That's really what affected it. It just showed me how easy it was and how natural it felt.

ER: This will be a good question for you. Since you didn't really have any kind of structured program for leadership, what would be your opinion on having something like that in schools for students interested in teaching music?

PARTICIPANT 12: I think that'd be awesome. I think that'd be extremely amazing. Because, starting kids out. I think preparing kids to do that sort of thing instead of just teaching them voice. Like teaching them personally. If you want to teach them to conduct a choir, I think that would be so much better. That kind of eases you into that friendly competition in music programs. Maybe not so friendly sometimes. But the competition level. I mean if you want to try out. Maybe have some assistants to that person. I think it'd be really nice to have that sort of structured like, "This is the person if I'm not there. This person leads the choir." Sort of like a dumbed down version of a student teacher. A more simple version of a student teacher that comes in. I think that'd be awesome.

ER: So coming from someone who didn't really have that?

PARTICIPANT 12: Being the person that was kind of like already doing that, yeah.

ER: Do you have anything else you want to add about anything we've talked about? About leadership, teaching?

PARTICIPANT 12: I think it teaches you a lot of stuff. It teaches you a lot about leadership and responsibility. Especially if you want to sound good. You don't want to embarrass the group. If you have a fire and passion for the group, if you want to make them look good as well as yourself. That's what choirs are more about instead of single voices, like performing by yourself. I think that choir is more about a team effort. You've got to make others better as well as make yourself better at the same time. So I think that's really why I like the leadership kind of thing. You really have to have the right person and the right attitude.

Participant 18

Female, Trumpet - January 28, 2015 - 6 minutes, 31 seconds

ER: After you graduate, how do you see yourself teaching music? What kind of job do you want?

PARTICIPANT 18: I mostly want to teach high school just because I feel like I'd be able to relate more to that age group. And I'm not sure how I'd do with younger kids or any age group above that.

ER: And you want to teach in a band?

PARTICIPANT 18: Yes.

ER: Before college, did you have any experience teaching private lessons to other students or anything like that?

PARTICIPANT 18: I wouldn't say I taught private lessons, but most people would come to me if they had an issue with anything.

ER: So you helped younger students?

PARTICIPANT 18: Yes.

ER: Did that influence your decision to major in music education? Being able to help them?

PARTICIPANT 18: It was a part of it. It made me feel good to be able to help them with something that I consider myself talented at. When people would come to me for help, it was rewarding.

ER: Did you ever get to guest conduct or teach? Maybe get up in front of your band? Or a younger band? Did you do anything like that?

PARTICIPANT 18: No.

ER: Were you ever a drum major or a section leader?

PARTICIPANT 18: I was both.

ER: How did those experiences influence your degree choice?

PARTICIPANT 18: While I was section leader, I realized how important a leadership-type role is and how people look up to you for answers and what to do next. The next year, when I did drum major, I saw how that feeling intensified even more and I felt like I was important. I knew I was an important member all together, but it made me feel like they needed me. I wanted to be the best help I could in order for them to understand what they needed to do.

ER: Did you have any other experiences in teaching or leadership other than what we've talked about? It can be music or non-music.

PARTICIPANT 18: I feel like if put into a group setting and we need to do work, if everyone's kind of lost I would step in and try to get somewhere instead of sitting there and getting nowhere.

ER: But you didn't really have a specific leadership role or anything like that? Other than being drum major and section leader?

PARTICIPANT 18: No.

ER: If you could picture a program in schools to help students interested in teaching music understand what it would be like in college and then go out and actually do that, a) would you want to see that happen? And b) what would it look like? What would happen in the program?

PARTICIPANT 18: I would like to see that. And as far as the program, I feel like if we started off with the basic stuff. To get them a head start, to get their feet wet to see if they really want to do it. I wouldn't just offer it for seniors or anything. But I would start off with all the grades, and let each age group see if this is something that they want to do. It

was kind of tough for me to pick what I'm going to school for. What I wanted to study. And I think after being put in leadership roles and being able to be a help to people, to see what my director does on a daily basis. He gets to do this and I like to do this. I like to teach and learn more so that I can help people more.

ER: So when you say help them with the basics? Helping them get a behind-the-scenes look at what a music teacher does?

PARTICIPANT 18: Yeah.

ER: Did you have anything else you wanted to add as far as leadership or anything like that? That you experienced or that helped you decide to major in music ed.?

PARTICIPANT 18: I feel like it's not for everybody. Some people try to say, "Oh, that's an easy major." But it's not. It's as difficult as any other major you might come to school for. If not harder. I just feel like if people don't have a passion for it, I don't really know how it would be benefitting music programs overall. But that's just my opinion. Different people have different reasons. My reason is because I want to change how it's done. How other subjects in school, I want the administrators to see the importance.

Participant 15

Male, Voice - January 28, 2015 - 8 minutes, 4 seconds

ER: How do you envision yourself teaching music? High school? College? Private lessons? What do you want to do with your degree?

PARTICIPANT 15: Right when I graduate, I picture myself starting out with little kids as far as elementary school. Then, once I have the gist of it, then working my way up. And then, to where I'm at a college level, a professor.

ER: What do you want to teach on the college level? Do you want to be a director or be like (college music education professor)?

PARTICIPANT 15: I want to be like a director.

ER: So you kind of see yourself teaching a little while, and then maybe going back to school for your graduate degrees?

PARTICIPANT 15: Yes.

ER: Before college, did you have any experience teaching private lessons or mentoring younger students?

PARTICIPANT 15: When I was a senior I had this thing to where a group of my friends. We would get together and I would act like that was my career or whatnot. I would schedule them a private lesson. Just so I could get the hang of it. I'd teach them music, give them a grade on it, things like that.

ER: Did that help you decide you wanted to teach music?

PARTICIPANT 15: Yeah, because it was something I really liked doing.

ER: So you just approached your friends one day and asked, "how would y'all feel about this?"

PARTICIPANT 15: They were asking me for help anyway. So I was like, "I'm helping them anyway. I might as well just get a benefit out of it. Like schedule a time.

ER: Did you use any kind of system to give them a grade or was it just kind of if you felt like they did good it was an "A" or?

PARTICIPANT 15: It was however I felt like how much effort they put into it.

ER: Did you have any experience conducting an ensemble, whether it be at school or church or anything like that? Did you ever do that?

PARTICIPANT 15: I was the president of our choir. Whenever the teacher was out, I would be over the choir so I would have to get up and run everything.

ER: What were your duties as choir president?

PARTICIPANT 15: I had to be over the choir banquet, I had to be over the sectionals-the scheduling of it. They had to tell me the time they were having sectionals. I had to be over the order of the classroom. People can get all rowdy and stuff and attendance and all that kind of stuff.

ER: And then if the director was gone you would help lead rehearsal?

PARTICIPANT 15: Yes.

ER: Did you ever have any other leadership roles?

PARTICIPANT 15: I was section leader.

ER: Did that help influence your decision, too? Doing that?

PARTICIPANT 15: Yes. I had to do sectionals. I had to teach all the guys the music. And I liked having that leadership role.

ER: Did your director appoint these or did people elect you or how did it work?

PARTICIPANT 15: My junior year is when the seniors...there were only juniors and seniors at my school. So my junior year, the seniors all voted for who they wanted for the next year. They'd give their vote. The director would have to finalize what they decided.

ER: Did you have any other experiences with teaching or leadership, other than what we've talked about?

PARTICIPANT 15: Besides at my church.

ER: And it can be anything. It doesn't just have to be about music. It can be about anything.

PARTICIPANT 15: At my church, I wasn't the director, but I was the assistant director.

ER: Of music?

PARTICIPANT 15: Yes.

ER: What did you do in that role?

PARTICIPANT 15: In that role, again, when they were gone, I would have to take over. I would teach the part to the guys. Sometimes they would split us up. But I would teach the part to the guys.

ER: Was that more like a choir, or was that a praise band?

PARTICIPANT 15: It was more like a choir. Young people's choir.

ER: Would you say that that experience also was influential?

PARTICIPANT 15: Yes. Because I did that before I even went to the Arts School to pursue music.

ER: So you went to an arts school? Where did you go to school?

PARTICIPANT 15: (State) School of the Arts.

ER: So before that you were just in a regular high school? Did you do choir there?

PARTICIPANT 15: Yes ma'am.

ER: But when you got to (Arts School), you got to really kind of?

PARTICIPANT 15: Yeah, I got to enjoy it. It became a part of me.

ER: So the church thing, that was in your hometown, before you went to (Arts School)?

PARTICIPANT 15: Yes.

ER: At MSA, I know you said that the seniors picked you, and then the director decided that it was okay. Do you think it would be helpful if there were some kind of structured program for kids who were interested in teaching music? On the high school level?

PARTICIPANT 15: Yes.

ER: If you could design a program, how would you see it laid out? So that they could learn whatever they needed to know, to help them decide, "Hey, I want to teach music." How would you see it?

PARTICIPANT 15: I would see it as there would be a day. And each of the students would be appointed a day to where they would have to lead the class and instead of having to wait until college to learn conducting and stuff, they could learn some form of conducting. They would have to have their day to where they would lead the class. And their own turn to where even though they're not a section leader, they could step up and try to do that to see if they're comfortable with it, or if they're not comfortable with it.

ER: Is there anything else you want to add about having leadership or any teaching experiences that influenced your decision? Or anything else about anything we've talked about?

PARTICIPANT 15: With the leadership, that influenced my decision, besides myself. Watching my director in leadership...it was amazing. It seemed like he enjoyed himself so much. It was just amazing to watch him lead them. The way he directed the songs, the way he enjoyed the songs. Sometimes he would cry while he was conducting. I thought, "Wow that was amazing. I want to do that."

ER: So you really admire him?

PARTICIPANT 15: Yes.

Participant 21

Male, Percussion - February 2, 2015 - 11 minutes, 9 seconds

ER: In what capacity do you see yourself teaching music, after you graduate? What would be your dream job?

PARTICIPANT 21: Well I want to start small, well not small. But I want to start in high school. Eventually, I think I would want to move into graduate school and then teach at a university so I could get that exclusive [environment. Where] these people know that they want to learn this. You're showing them exactly what they want to know, as opposed to, you know, you get a giant group of kids and on average maybe ten out of a group of 40 or 50 would really be into it. I definitely would like that exclusivity, people who know what they want, as opposed to some kids who are like, "I don't care about this, why am I in this class?" or something like that. Those kinks would need to be worked out in my program. In a high school, hopefully, but I guess I'll find out.

ER: So you see yourself being an ensemble director?

PARTICIPANT 21: Yeah.

ER: Even in college? Like being a director of bands? Or do you see [yourself] being an applied professor, theory teacher?

PARTICIPANT 21: I'd like to be an applied professor.

ER: What's your instrument?

PARTICIPANT 21: Percussion. That would be my dream job probably. But at first, yeah, ensemble director.

ER: Before college, did you have any experiences teaching private lessons or mentoring younger students?

PARTICIPANT 21: Yes, and I was, in fact, drum captain. I was learning more, because of the honor band program here at (this university) actually. I wanted to show them what the world of percussion was really like because I realized it was so vast and it was just so much more than what we had thought it was. That's when I really started taking people to my house, one on one time. And showing them the fundamentals of things and showing them how to actually do it. And what the basics of being a percussionist was like.

ER: And you got inspired to do that because you came to the honor band clinics here? Or you were already doing that before?

PARTICIPANT 21: It really started when I came here for the (Region) Honor Band program and my music interests were really aroused. That's when everything really began, when it just clicked into place. Beforehand, I still kind of did the same thing, but it wasn't as good, I guess.

ER: What year was it in high school?

PARTICIPANT 21: My senior year.

ER: Would you say that the experience you had at the (Region) Clinic then combined with what you did at home was influential on you wanting to teach music?

PARTICIPANT 21: Extremely. Because after knowing what it was like to be knowledgeable on the subject of music and then show it to other people, and then introduce it to other people. It just felt like what I wanted to do for a living. That's when I knew.

ER: Did you ever guest conduct at school or maybe a community ensemble or anything like that?

PARTICIPANT 21: No I didn't do that. I've never actually been too introduced to conducting. But, I would love to.

ER: That's great. It's a rare opportunity, because you don't have any time, really, to train someone on how to conduct on the high school level. I got the chance to do it, but looking back, I didn't know what I was doing.

PARTICIPANT 21: That's okay.

ER: You mentioned a little bit about being Drum Captain. Were you ever a drum major or any other kind of leader in your music program?

PARTICIPANT 21: Being drum captain also put me as part of the leadership team, as we called it. So yes, I had a say in the big decisions and whatnot. But I was not a drum major but I pretty much had the same authority as one.

ER: And do you feel that being on the leadership team and being drum line captain really was also influential with your degree choice?

PARTICIPANT 21: Yes. I don't think I would be in this degree if I hadn't gotten this opportunity. Honestly made me think a little deeper, because not everyone gets that opportunity. Is it only the leaders that actually pursue a degree in music? I hope not. That's just a deep topic to think about. Yeah, no, that was definitely a big part of it, because I got to have some authority and really lead people in music. It was basically like I was teaching them, because we never had a percussion instructor or anything like that. I was the closest thing we had to that so I felt like it was my responsibility to teach them

anyway. And that's what happened and it worked out.

ER: Did you have any other experiences with teaching or leadership before college? It can be music or, not music.

PARTICIPANT 21: Not exactly. On very rare occasions I would help someone with their homework or something.

ER: But not really anything that sticks out in your mind?

PARTICIPANT 21: No, not really.

ER: My last question is: what's your opinion on having a structured training program in high school for students who are interested in teaching music?

PARTICIPANT 21: I really like this question, because, as a matter of fact, I didn't have that in my high school program, but I certainly wish we did. After coming to college and seeing that they have a specific program and basically a schedule on how fast you should be learning, I want that for my high school program. I want to show everyone discipline and responsibility and get them going and teach them to where I know by the end of their senior year in my program they would be ready, and certainly certifiable for college in music, if they wanted to.

ER: At least know what they're getting into?

PARTICIPANT 21: Yeah, know enough about music that even if they don't want to do it, they know enough about music in general.

ER: What would be something that you would say, "This definitely needs to be a part of this program." Whether it's the content, the experiences like conducting, what kind of things would you want to see the program offer?

PARTICIPANT 21: I was thinking along the lines of a private lessons kind of thing that came with the program. When you paid a band fee, it came with the band fee and something like that. It would be really difficult.

ER: Having the opportunity to teach private lessons?

PARTICIPANT 21: Yes.

ER: That's actually not that far out of an idea, because I know a local program on (a region) depending on how big the program is, they have older high school students who will teach the sixth graders sometimes. So it's not like they're actually teaching somebody that's in the band with them because that would be too much. But, someone really young like that, that can be very helpful.

ER: Anything else you would want to see as part of that experience? Something like, "You really need to know this before you decide to major in music ed." What would it be?

PARTICIPANT 21: Something that someone should know?

ER: Know, or experience. Was there something when you got here, that just blew your mind, and you were like, "Oh my gosh, I wish 'this'." I mean, if you don't have anything, you don't have anything. I don't want you to try to come up with something.

PARTICIPANT 21: I think it was just seeing a real, major talented ensemble. For me, certainly after coming to the honor band program here, after seeing the wind ensemble perform. It blew me away, to experience talent like that. To realize that it was within reach, that it wasn't impossible, unless you completely dedicated your life to music since you were three.

ER: Yeah, these are your future peers producing this.

PARTICIPANT 21: Yeah, like they worked up. And a lot of them started at a lower

level. And they weren't nearly as good when they first get to college. And that's just how much improvement there was. I think everyone should be able to understand that not everyone comes into this program perfect. Not everyone here starts amazing. Nobody does. That was the scariest thing for me, joining music. Being a music major, because I thought everyone coming in would have started off on a much farther level and it wasn't that much farther. That's what really helped me secure the idea that I could do this. And it made me want to be a music major even more because I felt like I could do this. Everyone should go through that bit of understanding because, you know, self-esteem is the biggest factor in music, because it's always about skill. Because you're always worried about being better than someone else or beating somebody. I think that's very important to experience.

ER: Is there anything else you want to add as far as why you majored in music or anything along those lines?

PARTICIPANT 21: Well, of course, one of the most important factors of being a music major is loving music. And I think that a lot of my peers joined for the same reason I did, which was, "Music has just had such an impact in their lives." It's not just noises in their ears; it's more than that. Music means more to us as people and that's why we want to study it more because we want to show other people what it means to us. That's probably the biggest reason I became a music major. Was to show students that music can be so amazing, basically, and so life-changing.