

Journal of Music Teacher Education

<http://jmt.sagepub.com/>

The Motivation of Undergraduate Music Students: The Impact of Identification and Talent Beliefs on Choosing a Career in Music Education

Brett D. Jones and Kelly A. Parkes

Journal of Music Teacher Education 2010 19: 41 originally published online 13
November 2009

DOI: 10.1177/1057083709351816

The online version of this article can be found at:
<http://jmt.sagepub.com/content/19/2/41>

Published by:



<http://www.sagepublications.com>

On behalf of:



National Association for Music Education

Additional services and information for *Journal of Music Teacher Education* can be found at:

Email Alerts: <http://jmt.sagepub.com/cgi/alerts>

Subscriptions: <http://jmt.sagepub.com/subscriptions>

Reprints: <http://www.sagepub.com/journalsReprints.nav>

Permissions: <http://www.sagepub.com/journalsPermissions.nav>

Citations: <http://jmt.sagepub.com/content/19/2/41.refs.html>

>> [Version of Record](#) - Mar 3, 2010

[OnlineFirst Version of Record](#) - Nov 13, 2009

Downloaded from jmt.sagepub.com at Levinsky College of Education on March 25, 2012

[What is This?](#)

The Motivation of Undergraduate Music Students: The Impact of Identification and Talent Beliefs on Choosing a Career in Music Education

Brett D. Jones¹ and Kelly A. Parkes¹

The purpose of this study was to examine the reasons why undergraduate music students choose a career in teaching classroom music and how these reasons are related to their beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and performance talent. Participants included 143 students enrolled in music performance and music education programs at seven large U.S. universities who completed an online questionnaire. One major reason that students chose a career in teaching music was that teaching music had become part of their identity, a part that was separate from their music performance identity. In many cases, the motivation for developing this identity was their belief that becoming a classroom music teacher would allow them to help students by acting as a role model. The findings suggest that further research related to career choice in music education should include the psychological construct of identification with teaching classroom music.

Keywords

identity; motivation; preservice music teacher education; identification; talent; career choice; music education

Music teacher recruitment and retention are important issues to study because they have been identified as a priority by MENC: The National Association for Music Education (Bergee, Coffman, Demorest, Humphreys, & Thornton, 2001). Research involving undergraduate music students has generally focused on music education majors and their attitudes toward teaching music as a career. Findings from these types

¹Virginia Tech

Corresponding Author:

Brett D. Jones, Virginia Tech, Educational Psychology Program, School of Education (0313), Blacksburg, VA 24061

Email: brettjones@vt.edu

of studies suggest several reasons why music education majors choose a career in music, including that they love teaching and/or sharing music (Gillespie & Hamann, 1999; Hellman, 2008; Thornton & Bergee, 2008); they love music, including music making, performing, listening, and creating (Bergee & Demorest, 2003; Gillespie & Hamann, 1999; Hellman, 2008; Kvet & Watkins, 1992; Madsen & Kelly, 2002; Marcone, 1982; Thornton & Bergee, 2008); they want to make a difference in the lives of their future students (Hellman, 2008) and, often, they want to be a role model (Bergee, 1992; Gillespie & Hamann, 1999); and/or there has been an influential person, usually a music teacher, who has helped them decide to pursue a career in music education (Bergee, 1992; Bergee & Demorest, 2003; Madsen & Kelly, 2002).

Other researchers have examined the role of psychological variables in the career choices of undergraduate music students. For instance, Schmidt, Zdzinski, and Ballard (2006) examined 12 motivational variables (i.e., mastery, intrinsic, individual, cooperative, competitive, ego, approach success, avoid failure, self-concept, personal development, hyper competitive, and locus of control) with respect to the career goals of undergraduate music education students. It is unfortunate that none of the 12 motivational variables examined by Schmidt et al. (2006) were sufficient to explain why students chose a career in music education. Because the study of identity in music education appears to be a fruitful construct to consider (Roberts, 1991b; Woodford, 2002), we designed a study to explore undergraduate students' beliefs about their identity and how these beliefs affected their choice of a career in music education.

Theoretical Framework

Identification with a domain has been defined as the extent to which an individual defines the self through a role or performance in a domain (Osborne, Kellow, & Jones, 2007), such as the domain of music education. Identification with a domain is an important psychological construct because it can provide significant insight into students' motivation and performance in that domain (for further discussion, see Osborne et al., 2007). The formation of identity within a domain has been viewed as the process by which individuals (a) gain a truer, more accurate understanding of their competencies; (b) develop a better understanding of their values; and (c) base their self-esteem on these values (Eccles et al., 1989; Wigfield & Wagner, 2005). Identification with a domain has been shown to be important in domains such as academics because it has been linked to a variety of positive outcomes, such as learning, performance, and future goals (Osborne & Rausch, 2001); achievement and classroom participation (Voelkl, 1997); amount of deep and shallow cognitive processing of course material and self-regulation (Osborne & Rausch, 2001); grade point average and academic honors (Osborne, 1997); and behavioral referrals and absenteeism (Osborne & Rausch, 2001).

For this study, we hypothesized that music education students' identification with teaching classroom music would strongly predict whether they choose a career in music education. A study by Isbell (2008) indicated that the strength of undergraduate

music education students' occupational identity is most affected by their experiences during their undergraduate education. Therefore, in this study, we chose to examine undergraduate music education students' level of identification with teaching classroom music and whether it would predict their decision to choose music education as a career. We also chose to assess students' level of identification with music performance because undergraduate education majors develop identities as both performers and teachers (see Woodford, 2002, for a discussion). Understanding students' levels of identification in both teaching classroom music and music performance seemed especially important given Woodford's (2002) comment that "many undergraduate music education majors conceive of themselves as performers or general musicians and not as music educators" (p. 678).

In addition to examining the role of identification with teaching classroom music on students' decision to choose a career in music education, we also believed that it was important to assess students' perceptions about their teaching and performance abilities. Perceptions of ability play an important role in many current motivation theories, such as expectancy-value theories (Wigfield & Eccles, 2000) and self-efficacy theories (Bandura, 1986). In fact, perceptions of one's abilities have been deemed so important to one's motivation that the most recent handbook of motivation was titled *Handbook of Competence and Motivation* (Elliot & Dweck, 2005). Furthermore, ability perceptions have been posited as a potential important variable in the education of music students (Bergee & Grashel, 2002; Parkes, 2007).

Purpose and Research Questions

The purpose of this study was to examine the reasons why undergraduate music students choose a career in teaching classroom music (i.e., teaching music in public or private K–12 schools) and how these reasons are related to their beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and performance talent. The specific research questions that this article addresses include the following:

1. What are some of the main reasons that students choose a career in music education?
2. Are there differences in magnitude between students' beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and/or performance talent?
3. What is the extent of the correlations between students' beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and performance talent?
4. Do students' beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and/or performance talent predict the likelihood that they will choose a career in teaching classroom music after graduation?

Method

Participants and Procedure

Students enrolled in music performance and music education programs at six large public state universities and one large private university participated in this study. The seven participating universities were located in different U.S. states. The heads of the music departments at these universities forwarded an e-mail message, provided by us, to the music performance and music education students in their departments. The department heads provided us with the number of students to whom they forwarded our message. Based on this information, we calculated that 1,358 students were solicited. The e-mail message that was sent to students early in the fall semester explained the purpose of the study and asked the students to volunteer to participate in the study by completing an anonymous online questionnaire. Students were not compensated in any way for completing the questionnaire.

We received completed questionnaires from 270 students, yielding a 20% response rate. For the purposes of this article, we included only the 143 students who provided usable responses to the open-ended item. Thus, the students in the sample discussed in this article are those who self-selected as being someone who was considering a career in music education. Of these students, 56.6% were female and most of the students were White/Caucasian (90.2%), whereas 4.2% were Hispanic, 2.1% were Asian or Pacific Islander, 1.4% were Black or African American, and 2.1% were of another race or ethnicity. Students were spread across academic class levels with 33.6% freshmen, 21.7% sophomores, 19.6% juniors, and 25.2% seniors participating.

Questionnaire

Students who volunteered to participate completed an online questionnaire that required approximately 15 minutes to complete. The questionnaire asked students about their beliefs about music performance and music education. In this article, we discuss the results of one open-ended item that asked students, "If you are considering a career in MUSIC EDUCATION, what are some of the main reasons?" For the open-ended item, students were provided with an online text box into which they could type a response of any length.

In addition, we present the results of 16 Likert-type items that asked students about their perceptions related to music education and music performance. These items were combined into six instruments that are described in the remainder of this section and presented in the appendix. The reliability estimates (i.e., Cronbach's alpha coefficients) for the instrument's scores were found to be very high and are presented in the appendix. We did not define "teaching classroom music" or "music performance" for the students for any of the questionnaire items. Participants simply read the items and answered based on their perceptions of what these terms mean.

Career in Teaching Classroom Music. This two-item instrument measured the likelihood that students' career after graduation would be teaching classroom music. One of the

items was modified from a similar item used by Schmader, Johns, and Barquissau (2004) to measure students' interest in having a career in mathematics or science. We replaced the subjects "mathematics or science" in the original item with "teaching classroom music." We developed the other item to complement the first item, and the reliability estimate for the instrument's scores was found to be very high.

Career in Music Performance. This instrument measured the likelihood that students' career after graduation would be in music performance. This instrument was exactly the same as the Career in Teaching Classroom Music instrument except that the phrase "teaching classroom music" was replaced with "music performance."

Identification With Teaching Classroom Music. This four-item instrument is based on the work of Schmader, Major, and Gramzow (2001) who created a "devaluing" scale that measured the extent to which participants devalued academics. We modified their devaluing scale by reverse coding all of the items and replacing more general terms, such as "academics" and "school," with "teaching classroom music."

Identification With Music Performance. This instrument was exactly the same as the Identification With Teaching Classroom Music instrument except that the phrase "teaching classroom music" was replaced with "music performance."

Talent in Teaching Classroom Music. We developed this two-item instrument to measure the extent to which students believed that they were naturally talented at teaching classroom music. This instrument measured students' perceived teaching talent, not their actual talent.

Talent in Music Performance. This instrument was exactly the same as the Talent in Teaching Classroom Music instrument except that the phrase "teaching classroom music" was replaced with "music performance." This instrument measured students' perceived musical talent, not their actual musical talent.

Results

Students in this study self-selected as being someone who was considering a career in music education by completing the open-ended item. To better understand the likelihood that students in the study sample would select a career in teaching classroom music versus music performance after graduation, we analyzed the results of the Career in Teaching Classroom Music instrument and the Career in Music Performance instrument. Students reported a high likelihood of a career teaching music ($M = 6.42$, $SD = 0.93$) but a low likelihood of a performance career ($M = 2.72$, $SD = 1.71$). Because all of the students included in the analyses in this article answered the open-ended item asking them to answer if they were considering a career in music education, we expected students to report high scores on the Career in Teaching Classroom Music instrument. Consistent with this prediction, we found that 96.5% of students scored above a 4.0 on the 7-point Likert-type scale, indicating that they were likely to have a career after graduation in teaching classroom music. None of the students scored lower than a 3.0 on the scale.

In comparison, only 20.3% of the students scored above a 4.0 on the Career in Music Performance instrument, with about two thirds of the students (67.1%) scoring at or below 3.0. These findings indicate that although some of the students were considering a career in music performance, almost all of them were considering a career in teaching classroom music. One of the reasons for this finding may be that these two careers are not mutually exclusive in that some music educators might also have jobs in music performance.

We asked students about their career intentions with separate instruments so that they could have chosen to report that they intended to have a career in teaching classroom music and/or to have a career in music performance. We found that the more likely students were to consider a career in music education, the less likely they were to consider a career in music performance ($r = -.36, p < .001$). This makes sense given that students probably were planning on having a full-time career in one or the other and not in both.

Research Question 1: Determining why Students Choose a Music Education Career

The first research question was, What are some of the main reasons that students choose a career in music education? We analyzed the qualitative open-ended data by reading the responses to the open-ended item and, independently, made a list of possible coding categories. This microanalysis was based on a grounded theory approach to qualitative data (Glaser & Strauss, 1967; Strauss & Corbin, 1998). We compared our two lists of coding categories and developed one list of 14 categories that were acceptable to both of us. We then independently coded all of the responses using this list of categories. When we were finished, we compared our codes for each student response and settled disagreements via discussion. Because two of the coding categories overlapped significantly in content, we agreed to combine them for the purposes of the analysis. To assist the interpretation of the data, we grouped the final 13 coding categories into four themes. The final number of text segments coded was 303, for which we had 26 disagreements; therefore, the interrater reliability for these categories was 91.4%.

We grouped the coding categories into four themes: Enjoyment, Ability, Career Usefulness, and Identity. Some students' responses were coded with only one coding category, whereas other responses were coded with as many as four coding categories. No student's response was coded more than once with the same coding category. Five of the responses were not coded because they did not answer the question directly. On average, each student's response was coded with 2.1 coding categories. The themes, coding categories, and number of student responses coded into each category are presented in Table 1.

The first theme, titled Enjoyment, included four of the coding categories that related to the fact that students were considering a career in music education because they enjoyed some aspect of music or teaching. When students wrote that they enjoyed some

Table 1. Number of Students' Responses per Category That Describe why They Are Considering a Career in Music Education

Coding Category	<i>n</i>	% ^a
Theme 1: Enjoyment		
1. I enjoy music	43	30.1
2. I want to make music fun	41	28.7
3. I enjoy teaching	36	25.2
4. I enjoy children	20	14.0
Theme 2: Ability		
5. I am good at teaching	9	6.3
6. I am not good at performing	1	0.7
Theme 3: Career usefulness		
7. I want to share the importance of music	26	18.2
8. Music education is stable and practical	13	9.1
9. Music education is rewarding and fulfilling	13	9.1
10. I want to give back to the community or society	8	5.6
11. Performance is too risky of a career	2	1.4
Theme 4: Identity		
12. I want to be a role model and/or like my former teacher who helped students	80	55.9
13. I have always wanted to be a music teacher	6	4.2

a. This percentage is based on the 143 students who provided usable responses to the open-ended item.

aspect of music, we coded their response with Category 1, "I enjoy music." These students almost always wrote about how much they loved music and this coding category was the most frequent response in this theme. These responses were more general than those placed in other categories in this theme. When students focused on wanting to make music enjoyable for their own future students, we coded their response with Category 2, "I want to make music fun." For example, one student wrote, "I want to help others know the joy of making music." Responses were placed into Category 3 ("I enjoy teaching") when the students provided a general statement in regard to teaching. Category 4 pertained to the enjoyment or love of children in general, such as the response, "I love working with kids."

There were only two categories in Theme 2, Ability, and these related to students' perceptions of a music education career as a result of either their high ability as a teacher or, conversely, their lack of ability as a performer. Examples from Category 5, "I am good at teaching," included students who stated that they were "a strong teacher," were "good with students," were "gifted at teaching," or had "an aptitude for teaching." Only one student reported that he was not good at performing and his response was coded into Category 6 ("I am not good at performing").

Theme 3, Career Usefulness, consisted of five coding categories that delineated the several different uses that students perceived music teaching to have. Responses to Category 7, "I want to share the importance of music," were the highest percentage

in this theme, and some responses were specific about which parts of music were important to share, such as, "I want to expand the classical literature in the world." Responses to Category 8, "Music education is stable and practical," included comments such as, "A career as a teacher gives me a lot more time to spend with my kids because we'd have the same schedule." Many of the student responses included in Category 9, "Music education is rewarding and fulfilling," indicated that these students were aware of the emotional benefits of sharing music, rather than the financial rewards. As an example, one student responded, "It is a rewarding and fulfilling career that greatly impacts students' lives." Student responses coded in Category 10, "I want to give back to the community or society," included students who felt it was important to "make sure music continues in schools." Finally, responses in Category 11, "Performance is too risky of a career," indicated that students felt unconfident in the stability of performance as a career and sometimes this was paired with a response about the stability of education. For example, one student stated, "Music performance is too risky of a career, teaching careers are always a more stable choice."

In Theme 4, Identity, more than half of the participants (55.9%) wrote a response related to Category 12, "I want to be a role model and/or like my former teacher who helped students." These responses that indicated students' desire to be a role model were often paired with a response that indicated that a former music teacher had acted as a positive role model. Students cited a range of areas in which they wanted to help students both musically and personally. We would have preferred to have divided Category 12 into two categories (i.e., [a] role model and [b] like a former teacher), but the prevalence of the two comments together justified combining them because it was difficult to separate them. As one student summarized, "I had an inspirational music teacher and I want to be that person to other people as well." Students who provided responses in Category 13, "I have always wanted to be a music teacher," wrote about how they wanted a career in music education because they could not imagine doing anything else. They provided responses such as, "I really feel like this is what I'm meant to do!" and "It is what I have always wanted to do."

Research Question 2: Comparing Differences Among Identification and Talent

Our second research question was, Are there differences in magnitude among students' beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and/or performance talent? To answer this question, we used a repeated measures analysis of variance (ANOVA) to compare the means of the four identification and talent variables: (a) identification with teaching music, (b) identification with performance, (c) teaching talent, and (d) performance talent. We conducted post hoc tests of pairwise comparisons (using a Bonferroni adjustment for multiple comparisons) to determine which variables were different from the others.

Table 2. Intercorrelations Among Variables

Variable	1	2	3	4	5
1. Teacher career	—				
2. Teaching identification	.70*	—			
3. Teaching talent	.38*	.45*	—		
4. Performance career	-.36*	-.30*	-.11	—	
5. Performance identification	-.08	-.02	-.03	.63*	—
6. Performance talent	-.07	-.06	.29*	.55*	.41*

* $p \leq .001$.

We found a statistical difference between the means of the four variables, $F = 86.48$, $df = 2.4$, $p < .001$, $\eta^2_p = .38$. The post hoc tests of pairwise comparisons revealed that students rated their identification with teaching music statistically higher than the other three variables ($M = 6.62$, $SD = 0.73$, $p < .001$). Furthermore, they rated their performance talent significantly lower than the other three variables ($M = 4.62$, $SD = 1.00$, $p < .01$). The other two variables (i.e., identification with performance, $M = 5.42$, $SD = 1.37$; and teaching talent, $M = 5.59$, $SD = 1.05$) were rated in between identification with teaching music and performance talent.

Research Question 3: Examining Intercorrelations Among Variables

The third research question asked, What is the extent of the correlations between students' beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and performance talent? We computed correlation coefficients for all of the six variables and the results are presented in Table 2. We documented significant positive correlations among the three teaching variables (teaching career, teaching identification, and teaching talent). We also found significant positive correlations among the three performance variables (performance career, performance identification, and performance talent). The other significant positive correlation was between teaching talent and performance talent. We found two significant negative correlations: one between teaching career and performance career, and one between teaching identification and performance career.

Research Question 4: Predicting Likelihood of a Career Teaching Music

Our fourth research question was, Do students' beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and/or performance talent predict the likelihood that they will choose a career in teaching classroom music after graduation? To address this research question, we used stepwise multiple regression for two reasons. First, as is indicated by the high

correlations between many of the variables in Table 2, many of the predictor variables were highly related. As a result, standard multiple regression, which only measures the unique contribution of each independent variable, would reduce the importance of any one variable that was highly correlated with another. Stepwise regression eliminates this problem by adding variables one at a time starting with the one that correlates most strongly with the criterion variable. Another reason that we used stepwise regression was that, ultimately, we were interested in determining which predictor variable(s) could be targeted for interventions based on the greatest amount of variance explained in the criterion variable (i.e., likelihood of a career teaching music). Using stepwise regression allowed us to identify the variable(s) that best predicted the criterion variable given the presence of the other predictor variables.

The four predictor variables that we entered into the model were (a) identification with teaching music, (b) identification with performance, (c) teaching talent, and (d) performance talent. We set the entry probability of F at .05 and the removal probability of F at .10 for the stepwise multiple regression. The results indicated that of the four variables entered as predictors, only identification with teaching classroom music was a significant predictor of the likelihood that students would pursue a career teaching music, $R^2 = .49$; $F(1, 141) = 135.89$; $p < .001$; $B = .89$; $SE B = .08$; standardized coefficient $\beta = .70$; $t = 11.66$; $p < .001$. In fact, teacher identification accounted for about half (49%) of the variance in the criterion variable.

Discussion

The purpose of this study was to examine the reasons why undergraduates choose a career in teaching classroom music and how these reasons are related to their beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and performance talent. One major reason that students chose a career in teaching music was that teaching music had become part of their identity, a part that was separate from their music performance identity. In many cases, the motivation for developing this identity was their belief that becoming a classroom music teacher would allow them to help students by acting as a role model.

Based on the results of the open-ended items, we determined that the two main reasons that students choose a career in music education were (a) that it was part of their identity in that they would like to be a role model or to become like one of their former teachers who helped students, and/or (b) that they enjoyed music, teaching, and/or wanted to make music fun for students. Of lesser importance to the students was their perceptions about their own abilities as a music teacher or their perceived usefulness of music teaching as a career.

Of particular interest in this study were the open-ended responses related to students' identity. These comments showed that some students were very strongly identified because they had always wanted to become a music teacher. More important, students reported that they wanted to be like a former teacher, which we interpreted as meaning that they wanted to assume a similar identity with respect to their career

and role as a teacher. Some students specifically wrote that they wanted to be a role model or mentor to make a difference in the lives of students. We viewed this as their way of saying that they identified with certain characteristics that were important and that they wanted others to emulate them.

To triangulate the results of our qualitative analysis of the open-ended item, we collected quantitative survey data to measure students' beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and performance talent. It is interesting that there was no correlation between students' identification with teaching classroom music and their identification with music performance. This finding indicates that the level of a student's identification with teaching music is not related to his or her level of identification with music performance. Therefore, students view these two aspects, teaching music and music performance, as separate parts of their identity.

Students reported a very high level of identification with teaching classroom music ($M = 6.6$ on a 7.0 scale) that was statistically higher than their level of identification with music performance ($M = 5.42$). This finding is contrary to the studies reported by Woodford (2002) in which undergraduate music education majors perceived themselves to be performers and not music educators (e.g., Cox, 1997; L'Roy, 1983; Roberts, 1991a, 1991b, 1991c). Instead, the students in this study viewed themselves as both teachers and performers, but with a higher level of identification as a teacher. Thus, the students in this study appear to have met the challenge from the final report of the Music Educators National Conference (MENC, 1972) Commission on Teacher Education in Music that stated that music education majors should internalize the role of the teacher and not the performer (cited in Woodford, 2002). One possible explanation for our finding that students have high levels of identification with teaching classroom music may be that they received support from teachers, parents, friends, and siblings that they needed to pursue a career in music education, an idea that has been reported in a recent study (Isbell, 2008). Another explanation for this finding is that the students who participated in this study were not a representative sample of all students who intend to become music educators. This is a limitation of this study because students who chose to participate in the study might have different beliefs about their identities from those who did not participate in the study.

In further examining the relationships between these variables, we found that the likelihood of students selecting a teaching career was highly correlated with their identification with teaching music and perceived teaching music talent but not correlated with their identification with music performance or perceived performance talent. Moreover, when considering students' beliefs about their identification with teaching classroom music, identification with music performance, teaching talent, and performance talent, the only significant predictor of whether or not students reported that they planned on choosing a career teaching classroom music was their level of identification with teaching classroom music. It is a very good predictor in that it explained about half of the variance in the career in teaching classroom music variable. Simply stated, students who are considering careers teaching music are ones who

viewed teaching classroom music as important and valuable to them. This is an important finding because it demonstrates that identification with teaching classroom music is a key predictor variable that could possibly be manipulated to increase the likelihood that a student would choose a career in music education.

To increase a student's identification with a domain, such as teaching classroom music, Osborne et al. (2007) provided some suggestions that may be especially appropriate. First, music teacher educators could increase students' positive outcomes by providing opportunities for students to have successful teaching experiences. Successful teaching experiences early in their college career would seem to be particularly important (as noted by Parkes, *in press*), especially given that experiences in college have been found to be the most significant predictors of students' music education identity (Isbell, 2008). Second, music teacher educators could promote the importance of teaching classroom music by discussing and demonstrating ways in which music education could help students achieve their short- and long-term goals in life. For instance, a teacher educator might provide real-world examples of how a career as a music educator would allow them to share the importance of music with others, have a stable and practical career, have a rewarding and fulfilling career, and/or give back to the community and society. Third, music teacher educators could foster a sense of belongingness by developing a caring relationship with their students in which they listen closely to their students and provide encouragement in assisting them in reaching their goals. Music teacher educators could also foster belongingness by cultivating relations among classmates and promoting mutual respect.

Conclusion

Students choose a career in music education for a variety of reasons, including that they enjoy music and/or teaching music, they have high abilities in teaching music, they believe that teaching music is useful to them and/or society, and they view teaching classroom music as part of their identity. In considering students' identification and talent in the areas of teaching classroom music and music performance, we found that identification with teaching classroom music was the most important predictor in the likelihood that students will choose a career in music education. Because findings from this study suggest that identification with teaching classroom music is a very good predictor of whether students choose a career in music education, we suggest that further research related to career choice include the construct of identification with teaching classroom music. Specifically, it would appear essential to better understand the process through which students become identified with teaching classroom music.

Appendix

The items in the instruments used in this study are provided below. All of the items were rated on a 7-point Likert-type scale with end points as noted.

Career in teaching classroom music ($\alpha = .97$)

1. How likely is it that your eventual career after graduation will be in teaching classroom music? (1 = *not at all likely*, 7 = *very likely*)
2. I believe that I will have a career in teaching classroom music after graduation. (1 = *strongly disagree*, 7 = *strongly agree*)

Career in music performance ($\alpha = .97$)

1. How likely is it that your eventual career after graduation will be in music performance? (1 = *not at all likely*, 7 = *very likely*)
2. I believe that I will have a career in music performance after graduation. (1 = *strongly disagree*, 7 = *strongly agree*)

Identification with teaching classroom music ($\alpha = .98$; 1 = *strongly disagree*, 4 = *neutral*, 7 = *strongly agree*)

1. Being good at teaching classroom music is an important part of who I am.
2. Doing well in teaching classroom music is very important to me.
3. Success in teaching classroom music is very valuable to me.
4. It matters to me how I do in teaching classroom music.

Identification with music performance ($\alpha = .94$; 1 = *strongly disagree*, 4 = *neutral*, 7 = *strongly agree*)

1. Being good at music performance is an important part of who I am.
2. Doing well in music performance is very important to me.
3. Success in music performance is very valuable to me.
4. It matters to me how I do in music performance.

Talent in teaching classroom music ($\alpha = .87$)

1. How naturally talented do you think you are at teaching classroom music? (1 = *not at all*, 7 = *very talented*)
2. Compared with other music majors in your class (i.e., your freshman, sophomore, junior, or senior class), how naturally talented do you consider yourself to be at teaching classroom music? (1 = *not at all*, 7 = *very talented*)

(continued)

Appendix (continued)

Talent in music performance ($\alpha = .84$)

1. How naturally talented do you think you are at music performance? (1 = *not at all*, 7 = *very talented*)
 2. Compared with other music majors in your class (i.e., your freshman, sophomore, junior, or senior class), how naturally talented do you consider yourself to be at music performance? (1 = *not at all*, 7 = *very talented*)
-

Declaration of Conflicting Interests

The author(s) declared no potential conflicts of interests with respect to the authorship and/or publication of this article.

Funding

The author(s) received no financial support for the research and/or authorship of this article.

References

- Bandura, A. (1986). *Social foundations of thought and action: A social cognitive theory*. Englewood Cliffs, NJ: Prentice Hall.
- Bergee, M. (1992). Certain attitudes toward occupational status held by music education majors. *Journal of Research in Music Education*, 40(2), 104-113.
- Bergee, M., Coffman, D., Demorest, S., Humphreys, J., & Thornton, L. (2001). Influences on collegiate students' decision to become a music educator. Retrieved May 26, 2009, from <http://www.menc.org/resources/view/influences-on-collegiate-students-decision-to-become-a-music-educator>
- Bergee, M. J., & Demorest, S. M. (2003). Developing tomorrow's music teachers today. *Music Educators Journal*, 89(4), 17-20.
- Bergee, M. J., & Grashel, J. W. (2002). Relationship of generalized self-efficacy, career decisiveness, and general teacher efficacy to preparatory music teachers' professional self-efficacy. *Missouri Journal of Research in Music Education*, 39, 4-20.
- Cox, P. (1997). The professional socialization of music teachers as musicians and educators. In R. Rideout (Ed.), *On the sociology of music education* (pp. 112-120). Norman: University of Oklahoma.
- Eccles, J. S., Wigfield, A., Flanagan, C. A., Miller, C., Reuman, D. A., & Yee, D. (1989). Self-concepts, domain values, and self-esteem: Relations and changes at early adolescence. *Journal of Personality*, 57, 283-310.
- Elliot, A. J., & Dweck, C. S. (Eds.). (2005). *Handbook of competence and motivation*. New York: Guilford.

- Gillespie, R., & Hamann, D. L. (1999). Career choice among string music education students in American colleges and universities. *Journal of Research in Music Education, 47*(3), 266-278.
- Glaser, B. G., & Strauss, A. L. (1967). *The discovery of grounded theory: Strategies for qualitative research*. Chicago: Aldine.
- Hellman, D. (2008). Do music education majors intend to teach music? An exploratory survey. *Update: Applications of Research in Music Education, 27*, 65-70.
- Isbell, D. S. (2008). Musicians and teachers: The socialization and occupational identity of pre-service music teachers. *Journal of Research in Music Education, 56*(2), 162-178.
- Kvet, E. J., & Watkins, R. C. (1992). Success attributes in teaching music as perceived by elementary education majors. *Journal of Research in Music Education, 41*(1), 70-80.
- L'Roy, D. (1983). *The development of occupational identity in undergraduate music education majors*. Unpublished doctoral dissertation, North Texas State University, Denton.
- Madsen, C. K., & Kelly, S. N. (2002). First remembrances of wanting to become a music teacher. *Journal of Research in Music Education, 50*(4), 323-332.
- Marcone, S. (1982). Choosing a career in music. *Music Educators Journal, 69*(2), 36.
- Osborne, J. W. (1997). Identification with academics and academic success among community college students. *Community College Review, 25*(1), 59-67.
- Osborne, J. W., Kellow, J. T., & Jones, B. D. (2007). Identification with academics, stereotype threat, and motivation to achieve in school. In D. M. McInerney, S. Van Etten, & M. Dowson (Eds.), *Standards in education: Sociocultural influences on motivation and learning* (pp. 119-146). Charlotte, NC: Information Age.
- Osborne, J. W., & Rausch, J. L. (2001). *Identification with academics and academic outcomes in secondary students*. Paper presented at the annual meeting of the American Education Research Association, Seattle, WA.
- Parkes, K. A. (2007). Pre-service music education students' sense of teacher efficacy. In R. Rideout (Ed.), *New York Symposium on Policies and Practices: Rethinking music teacher preparation in the 21st century* (pp. 161-171). Amherst, MA: University of Massachusetts, Department of Music and Dance.
- Parkes, K. A. (in press). Teacher efficacy: Its importance in music teacher education curriculum. In M. Schmidt (Ed.), *Collaborative action for change: Selected proceedings from the 2007 Symposium on Music Teacher Education*. Lanham, MD: MENC/Rowman & Littlefield Education.
- Roberts, B. A. (1991a). *A place to stay: The social world of university schools of music*. St. John's: Memorial University of Newfoundland.
- Roberts, B. A. (1991b). Music teacher education as identity construction. *International Journal of Music Education, 18*, 30-39.
- Roberts, B. A. (1991c). *Musician: A process of labelling*. St. John's: Memorial University of Newfoundland.
- Schmader, T., Johns, M., & Barquissau, M. (2004). The costs of accepting gender differences: The role of stereotype endorsement in women's experience in the math domain. *Sex Roles, 50*(11/12), 835-850.

- Schmader, T., Major, B., & Gramzow, R. H. (2001). Coping with ethnic stereotypes in the academic domain: Perceived injustice and psychological disengagement. *Journal of Social Issues, 57*(1), 93-111.
- Schmidt, C. P., Zdzinski, S. F., & Ballard, D. L. (2006). Motivation orientations, academic achievement, and career goals of undergraduate music education majors. *Journal of Research in Music Education, 54*(2), 138-153.
- Strauss, A., & Corbin, J. (1998). *Basics of qualitative research: Techniques and procedures for developing grounded theory*. Thousand Oaks, CA: Sage.
- Thornton, L., & Bergee, M. (2008). Career choice influences among music education students at major schools of music. *Bulletin of the Council for Research in Music Education, 177*, 7-17.
- Voelkl, K. E. (1997). Identification with school. *American Journal of Education, 105*, 294-318.
- Wigfield, A., & Eccles, J. S. (2000). Expectancy-value theory of achievement motivation. *Contemporary Educational Psychology, 25*, 68-81.
- Wigfield, A., & Wagner, A. L. (2005). Competence, motivation, and identity development during adolescence. In A. J. Elliot & C. S. Dweck (Eds.), *Handbook of competence and motivation* (pp. 222-239). New York: Guilford.
- Woodford, P. (2002). The social construction of music teacher identity in undergraduate music education majors. In R. Colwell & C. Richardson (Eds.), *The new handbook on research on music teaching and learning* (pp. 675-694). New York: Oxford University Press.