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The professional identity of independent piano teachers

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

THE PROFESSIONAL IDENTITY OF INDEPENDENT PIANO TEACHERS

by

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Dedication

To my loving parents, Arminée and Harry Garmanian, the two most extraordinary human beings I've ever known. Thank you for your unconditional love and unwavering belief in me. Everything I am is because of you.

To my three wonderful children, Colten, Gabriella, and Ariana. Thank you for being the greatest “cheerleaders” I could ever ask for. Always remember that anything in life is possible with courage, tenacity, and passion.

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ABSTRACT

The purpose of this study was to examine selected aspects of American independent piano teachers' demographics and attitudes toward their professional identity using Stryker's (1980) structural identity theory as the theoretical framework. This theory, which deals with components of role commitment and role identity, was used as the framework for an examination of how certain defining events and experiences relate to perceived professional identities of independent piano teachers. Four research questions and related null hypotheses were investigated by means of a survey questionnaire adapted from previous studies on identity theory (Callero, 1985; Curry, 1993; Curry & Weaner, 1987; Jackson, 1981; Stryker & Serpe, 1982).

The survey questionnaire was administered to 4,000 randomly selected piano teachers who were members of the Music Teachers National Association (MTNA) as of October 3, 2016, and located throughout the United States. A total of 421 returned surveys were deemed useable for the purpose of this study, for a response rate of 10.5%.

I examined associations between certain defining events and experiences (e.g., certification status; level of education; leadership roles at local, state, and national levels; networking with other piano teachers; participation in state and national conferences), and the four dependent variables under examination. Findings revealed low to low

moderate positive correlations between the defining events and experiences scale and all four dependent variables: (a) self in role (identity salience) ($r = .242$), (b) role commitment ($r = .317$), (c) time spent in role ($r = .172$), and (d) expressed satisfaction in role ($r = .218$).

Significant differences were also found between the three independent variables (levels of certification status, levels of education, and years of teaching experience) and three of the four dependent variables under investigation (role commitment, time spent in role, and expressed satisfaction in role). Overall, the results of this study showed the applicability of identity theory to the study of identity among independent piano teachers. Findings from this study may potentially deepen insights relating to the piano teacher role. Additionally, findings may provide a better understanding of how certain defining events and experiences help shape piano teachers' professional identity.

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CHAPTER I

INTRODUCTION

A music teacher's identity may include that of educator, performer, or both. Many independent piano teachers earn university degrees, some obtain professional certification, and some involve themselves in related activities such as student competitions and leadership roles at the local and state levels. Some do a combination of these (and other) duties related to independent piano teaching. All of these activities can contribute to (and reflect) a piano teacher's professional identity. By contrast, there are those who do not obtain university degrees or professional certification credentials, or do not engage in defining events and experiences to shape their professional identity. These individuals may view teaching as an avocation rather than a profession, or may consider it only a part-time job. In addition to playing a role in their professional identity, these types of defining activities and credentials may also affect their level of commitment to the profession of independent piano teaching.

The piano teaching profession has often been viewed as something one does for personal reward and enjoyment. Consequently, the stereotyping of a piano teacher as the "lady down the street" may not help bolster the image of independent piano teaching as an occupation, but rather as something "not highly regarded as a profession in our society" (Baker-Jordan, 2003, p. 17). Additionally, a lack of professional credentials, such as national certification, can further enhance the belief that piano teaching, while providing a service, is not uniformly viewed as a profession (Jacobson, 2006). Similarly, Frederickson (1990) further elucidated that the lack of formal credentials and formal

codes of conduct work together to contribute to what he referred to as “the music [teaching] occupation becoming a semi-profession” (p. 203). While the image of professional piano teaching appears to have improved over the years due to college pedagogy programs, conferences, workshops, and national certification, independent piano teachers who lack formal credentials and related defining experiences may not possess the same level of commitment to the profession, which in turn may affect their professional identity.

Numerous organizations have sought to categorize independent piano teaching as a profession, among them the Music Teachers National Association (MTNA), Royal Conservatory of Music (RCM), and National Guild of Piano Teachers/American College of Musicians (ACM). One of the initial objectives of the American College of Musicians was to “raise the standards of the profession by developing examinations...” (Ambrose, 1994, p. 237). Similarly, the original intent of the MTNA certification program was to “promote recognition of private music teaching as a profession by insuring the private teacher gets the professional status equivalent to other professions requiring similar academic training” (Green, 1991, p. 44). Along those lines, the RCM certification program advocates the importance of certification credentials: “you raise your profile as a teaching professional through accreditation in your specialty...” (RCM, 2018, teacher certification section, para 1).

Lancaster (2003) discussed how certification and piano pedagogy courses have been advantageous to the piano teaching profession; however, these programs and credentials remain optional. While college degrees, certification, and licensure credentials

are a requirement for other professions (e.g., doctors, lawyers, public school teachers), these requirements are not prerequisites for independent piano teachers. Moreover, the author argued that the implementation of mandatory certification for piano teachers would require effort to raise money by lobbyists, an effort that could potentially diminish the image of the piano teaching profession. Rather, the author advocated the benefits of a national campaign to “educate the public on the importance of good music education” (p. 68). The precondition of quality music instruction is imperative for all independent piano teachers to provide to their students. Heisler (1995) discussed how independent piano teachers who attain certification may potentially send a message that “music teachers are striving to improve the quality of service which they provide” (p. 245). Consequently, piano teachers who earn professional credentials demonstrate not only a penchant to improve the quality of their teaching skills, but a desire to bolster the professional image of piano teachers as a whole.

How independent piano teachers view their professional identity can directly affect their role as teachers. Piano teachers with a lack of training or skills, or with few identity-defining events and experiences that help construct their professional identity, may not place the same importance on their piano-teacher role. Consequently, this can diminish their level of commitment to the teaching profession. Moreover, the lack of standardization and societal appreciation of piano teachers can hinder the perception of independent piano teaching as a profession. Heisler (1995) discussed a person’s occupation as a direct relationship between social structure and that person, and how “it serves as a source of personal identity” (p. 240). Similarly, independent piano teachers

who are actively involved in piano teacher networks, and who engage in other defining events and experiences that help to elevate their professional identity, may possess a stronger commitment and increased satisfaction to the piano teaching profession.

Over the past four decades, several researchers have examined the professional status and profiles of piano teachers from different theoretical perspectives (e.g., Camp, 1975; Crane, 1989; Sumpter, 2008; Wolfersberger, 1986). For example, Camp (1975) defined an independent piano teacher as “an independent contractor who sets his own fees and schedules and is not accountable to a school or other person in the manner in which he conducts his teaching” (p. 12). Similarly, Wolfersberger (1986) discussed how teaching piano requires no license, registration, or other official identification, and highlighted the importance of piano teachers continuously expanding and developing their teaching skills in their quest to elevate their professional worth.

The development of a professional identity can be integral to the evolution of an independent piano teacher’s role in the piano teaching profession. Stryker’s (1980) structural identity theory views the “self” as a collection of roles. I used this theory, which deals with components of role commitment and identity salience, as the framework for an examination of how certain defining events and experiences relate to the professional identity of independent piano teachers. These roles, which are labeled as “identities,” are positioned into a salience hierarchy determined by the importance of the role being played out. Stryker (2007) defined the concept of identity salience as “the likelihood that a given identity will be invoked or called into play in a variety of situations” (p. 1092). Identity salience, then, is directly related to the degree of

commitment one has to a particular identity, in addition to how that identity is viewed by the occupant. Conversely, if an independent piano teacher's role and the associated behaviors and expectations associated to that role are not positive, that particular identity will be positioned lower in the salience hierarchy relative to other role identities.

Therefore, the salience of a particular identity predicts one's role-choice behavior.

According to Nuttbrock and Freudiger (1991), "This formulation of symbolic interaction sets the stage for a systematic analysis of the relationships among self, role, and society" (p. 146).

Piano teachers who are actively involved in networks with other piano teachers, and who share similar goals and defining experiences (e.g., certification, music-related degrees, leadership roles, student recitals), may possess a stronger commitment to the profession, increased satisfaction, and improved quality of teaching in their role as piano teacher. According to Stryker (2007), "To say that persons are committed to a social network is to say that their relationships to the other members of that network are dependent on their playing out particular roles and having particular identity" (p. 1093).

Identity theory demonstrates the importance of social structure and role relationships, which is a pivotal component of this theory. It considers the "self" to be influenced by society where roles are played out in the context of social positions. The emphasis is on multiple roles (or identities), with some roles having more importance than others. Identity is often conceptualized as a set of internalized meanings attached to roles that individuals occupy in a social structure (Stryker, 1980). Brenner, Serpe, and Stryker (2014) discussed how these social structures, which include both large and small

social circles, remain relatively stable over time. According to the authors, “these settings serve as boundaries demarcating sets of social beings inside the set from others who are outside the set” (p. 232). Similarly, independent piano teachers who are involved in piano teaching networks share meanings and behavioral expectations associated to the piano teacher role (e.g., leadership roles, festivals, adjudicating competitions, student recitals). How people respond to others in given role is dependent on the meaning associated with that role. According to Burke and Tully (1977) “These meanings come to be known and understood through interaction with others in situations in which those others respond to the person as a performer in a particular role” (p. 883). Stryker (2007) discussed the importance of specialized networks, elucidating how most people carry out their lives in smaller networks within which common meanings are shared: “To say that persons are committed to a particular social network is to say that their relationships to the other members of that network are dependent on their playing out particular roles and having a particular identity” (p. 1093).

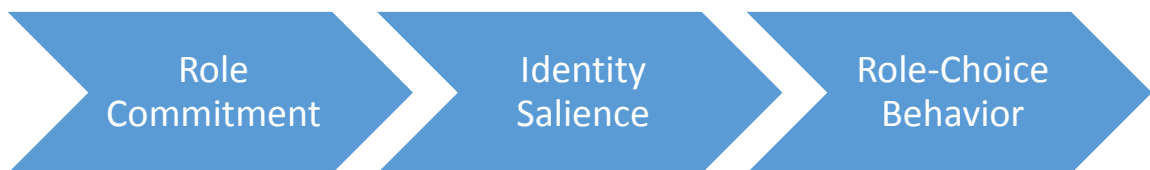
All role identities operate within a respective set of role identities, and are played out in the context of social positions. These role identities, therefore, are placed in a hierarchical structure that represents the degree of importance to a person. The higher the “position” of a particular identity in one’s hierarchy, the more that identity, and the consequent role-related behavior, will take precedence over other identities. Stryker (1980) posited a hypothesis that helped elucidate how identities are placed in one’s salience hierarchy: “The higher an identity in the salience hierarchy, the greater the probability of role performances being consistent with the role expectations attached to

that identity" (p. 83). These role identities are linked to certain behaviors. Each identity's position in the individual's salience hierarchy is determined by its significance and "self-relevance" over other identities in the hierarchy (Hogg et al., 1995). What influences the salience of a particular identity is what Stryker calls an individual's "commitment" to that identity, which plays a vital part in identity formation according to the theory. Isbell (2006) discussed how one's professional identity can play an important role in one's commitment to teaching:

Occupational identity takes hold as individuals move beyond merely adopting the title of "teacher" to developing a sense of commitment towards teaching activities, reconciling dual or conflicting identities, and recognizing the social status or position of teachers within the larger realm of professions. (p. 38)

Stryker and Serpe (1982) refer to the concept of commitment as "the degree to which the person's relationship to specified sets of others depends on his or her being a particular kind of person" (p. 207). According to Stryker (2007), "Commitment impacts identity salience, and these impact role-choice behavior" (p. 1091). The following diagram shows the relationship flow of constructs underpinning this study (see figure 1).

Figure 1: *Flow Map of Constructs: Role Commitment, Identity Salience, and Role-Choice Behavior*



Moreover, the concept of commitment, which has both qualitative and quantitative components, is hypothesized to be the "immediate source of salience attached to identities" (Stryker, 1968, 1980). The quantitative aspect, known as

extensiveness, relates to the number of individuals a person is tied to through a particular identity; hence, the more people, the greater the individual's commitment to a given identity, and consequently the salience of that identity. The qualitative aspect, known as intensiveness, is associated with the emotional ties to others through a particular identity; hence, the deeper the ties, the greater the commitment and consequently the greater the salience of that identity and the associated behavior.

Piano teachers who engage in activities with other piano teachers, and who share similar goals and experiences, have opportunities to create more ties and deeper connections with other piano teachers. Doing so may potentially increase the salience of the piano teacher role and its location in its salience hierarchy—based on shared meaning and behavior associated to that role. For example, a piano teacher who places greater importance on his or her role as a piano teacher may choose to spend more time doing piano-related activities in lieu of another role in the salience hierarchy (e.g., friend role, religious role, golfer role, spouse role). Moreover, the premise of identity theory is on choice, in particular, “choices made in situations in which alternative courses of action are available and reasonable to the person” (Stryker & Serpe, 1982, p. 205).

Being a part of a professional association, such as the MTNA or other piano teacher networks, can facilitate deeper ties and greater connections with piano teachers who occupy the same roles. Additionally, belonging to professional associations may provide private studio teachers opportunities to share teaching resources and pedagogical skills to better meet the needs of piano students.

Rationale for the Study

Many independent piano teachers may validate their professional identities by attaining certification, or through participating in defining events and experiences that shape their commitment to the field. However, for independent piano teachers who do not follow this trajectory, the identity of piano teacher may be positioned lower in their salience hierarchy among other roles. More focus should be placed upon understanding professional piano teacher identity. Specifically, a better understanding of how the theoretical constructs employed in this study—role commitment, identity salience, and role-choice behavior—may shed light on how independent piano teachers construct their professional identity. This, in turn, may help to elevate piano teachers' commitment to their teaching profession and greater professional recognition in the field.

How others view the profession of independent piano teaching may depend in part on the level of professionalism exhibited by members of the profession—the independent piano teachers themselves. Moreover, Heisler (1995) claimed, "Viewing one's own occupation as a profession does not necessarily mean that it is similarly regarded that way by society" (p. 242). As such, Frederickson and Rooney (1990) stated, "An occupation needs to define a set of facts and values to legitimize its claim to professional status" (p. 199). Piano teachers who attain certification in their instrument and/or music-related degrees, in addition to other defining events and experiences, may promote a more positive professional image and elevate the teaching profession as a whole. Sumpter (2008) discussed professionalism relating to independent piano teachers: "By expanding their specialized knowledge set and forging new relationships with the communities they

serve, independent piano teachers will remain a potent force in music education” (p. 8).

While the professional identity of the independent piano teacher may be constructed by a myriad of defining events and experiences that contribute to his or her professional identity, a better understanding of the piano teacher role within the context of a social structure such as the MTNA could lead to deeper insights into the field of independent piano teaching. Wagoner (2011) highlighted the importance of understanding music teacher identity in an attempt to address “both retention of music teachers and music teacher effectiveness” (p. 4). Piano teachers who obtain certification and music-related degrees, or have other defining events and experiences, may have a more positive self-image and increased satisfaction and longevity in their profession. Sumpter (2008) examined the professional status of independent piano teachers and shed light on the importance of satisfaction in relation to career retention: “a teacher who is satisfied with her career is more likely to continue teaching piano and to encourage her students to engage in that career as well” (p. 167).

Whereas several researchers have examined the identities and roles of pre- and in-service music teachers (Froehlich & L’Roy, 1985; Isbell, 1987; Rewolinski, 2014; Wagoner, 2011), only a few have examined the same for independent piano teachers as a subgroup of music educators. More attention needs to be placed on understanding the piano teacher role and behavior associated with that professional identity. Identity theory can provide a structure for examination of multiple roles assumed by an individual, and can help determine how the self constructs these roles within the context of social networks. Identity theory, therefore, represents a “link between the individual self and

society” (Callero, 1985, p. 204). Furthermore, identity theory portrays an individual’s social behavior in the context of, and as affected by, the society in which the individual operates. Burke and Stets (2009) posited, "The set of meanings define who one is when one is an occupant of a particular role in society, a member of a particular group, or claims particular characteristics that identify him or her as a unique person" (p. 17).

Stryker's (1968, 1980, 1987, 2008) structural identity theory can be used as a theoretical framework to help delineate the professional identity pertaining to the independent piano teacher. This, in turn, may lead to richer and more positive teaching experiences by instilling deeper levels of commitment to the profession within the broader community of piano teaching professionals. More specifically, in this study I sought to identify the presence and strength of relationships among professional certification and other identity-informing defining events on the one hand, and the professional and social “selves” of independent piano teachers on the other. The enhanced understanding gained from this examination could help to instill greater awareness among independent piano teachers in the interest of promoting more positive and rewarding teaching experiences with students. The findings from this study could potentially help independent piano teachers, who play diverse roles within the context of their professional practice, to promote increased teacher effectiveness and greater dedication and commitment to the profession as a whole, and thereby enhance the professional image of the piano teaching profession.

Research Problem

The piano teaching profession has often been viewed as more of a hobby than as a profession. Many piano teachers engage in professional networks and obtain teaching credentials to ameliorate their knowledge and skills as piano teachers. Others may have identity-defining events and experiences that help to construct and elevate their professional identity. However, piano teachers who do not attain professional credentials, or who do not engage in other identity-defining experiences, may not possess the same level of commitment or expressed satisfaction relating to their professional identity.

Structural identity theory seeks to understand the link between self and social structure. Moreover, the theory hypothesized that “the salience of an identity reflected commitment to the role relationships requiring that identity” (Stryker & Burke, 2000, p. 286). Therefore, the purpose of this study was to examine American independent piano teachers’ attitudes toward their professional identity using Stryker’s (1980) structural identity theory for an examination of how certain defining events and experiences relate to the professional identity of independent piano teachers.

Research Questions and Null Hypotheses

Research Question 1a, 1b, 1c, and 1d: *To what extent do selected defining events and experiences correlate with self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role of independent piano teachers?*

H₀ 1a, 1b, 1c, and 1d: *There will be no significant correlations between selected defining events and experiences and the self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role of independent piano teachers.*

Research Question 2a, 2b, 2c, and 2d: *Are there significant differences in piano teachers’ self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of certification status?*

H₀ 2a, 2b, 2c, and 2d: *There will be no statistically significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of certification status.*

Research Question 3a, 3b, 3c, and 3d: *Are there significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of level of education?*

H₀ 3a, 3b, 3c, and 3d: *There will be no statistically significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of level of education.*

Research Question 4a, 4b, 4c, and 4d: *Are there significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of years of teaching experience?*

H₀ 4a, 4b, 4c, and 4d: *There will be no statistically significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of years of teaching experience.*

Definitions of Terms

Below are definitions of selected terms for the purposes of this study.

Identity Salience: “One of the ways, and theoretically most important way, that the identities making up self can be organized” (Stryker & Serpe, 1982, p. 206).

Independent Piano Teacher: Individuals who teach from a home studio or rented venue—in contrast to those who teach in public schools or colleges—and derive the majority of their income from teaching and related activities (Kerr, 1997).

Professional: A person who earns an income from a specified activity in which specific knowledge and skills are acquired.

Role Commitment: “The degree to which a person’s relationships to specified sets of others depends on his or her being a particular kind of person, i.e., occupying a particular

position in an organized structure of relationships and playing a particular role” (Stryker & Serpe, 1982, p. 207).

Role Identity: “Designated positions which carry shared behavioral expectations” (Stryker, 1985, p. 54). This theory explains how roles are assumed through shared expectations, norms, and values within a social group or organization.

Role-Choice Behavior: Choices made based on shared meaning between identity and behavior (Burke & Reitzes, 1981).

Salience Hierarchy: “Discrete identities which are ordered into a salience hierarchy, such that the higher the identity in that hierarchy, the more likely that identity will be invoked in a given situation or in many situations” (Stryker, 1985, p. 61).

Delimitations

First, the sample for this study was drawn from the membership of the MTNA. The findings may or may not apply to other populations. Second, data on certain demographic and attitudinal variables were collected and analyzed. Issues related to teaching methods/pedagogy and the business aspects of the subjects’ professional work were not examined.

CHAPTER II

LITERATURE REVIEW

In this chapter, I review background literature pertaining to the professional identity of music educators, with emphasis on independent piano teachers. The focus of this review is on identity theory, with special focus on a structural identity theory by sociologist Sheldon Stryker, a theory rooted in symbolic interaction that underpins the present study on the professional identity of independent piano teachers.

Origins of Identity Theory

Much research has been conducted on identity theory and its theoretical elaborations (e.g., Burke & Stets, 2009; Stryker, 1968, 1980; Stryker & Serpe, 1982, 1994). Identity theory derives from a symbolic interactionist framework. Its origins can be traced to 18th century Scottish moral philosophers, such as Adam Smith and David Hume, who viewed human behavior as deriving from communication and interaction, and who ultimately concluded that behavior is a product of society (Stryker & Serpe, 1982). The idea of multiple identities originated from the late 19th century American pragmatist William James, who postulated that people have as many selves as there are distinct groups whose opinions matter to them (Stryker, 1968, 1980; Stryker & Serpe, 1994).

Identity is the meaning that one attaches to a role. Consequently, a person holds an internalized position for each role held (e.g., parent, teacher, musician, religious person, spouse, tennis player). Similarly, the internalized roles held by a person do not act in reclusion, but instead are implicated by counter-roles (e.g., teacher/student,

doctor/patient, husband/wife, parent/child). As stated by Burke and Tully (1977), “To measure an identity, then, we must measure the meaning of self-in-role as an object to the self, and this measure must relate one role/identity to counter-role/identities” (p. 883). Therefore, these roles come to be recognized and understood by interaction with others. The authors discussed how role identities do not exist in isolation, but instead work in conjunction with counter-roles. Two examples would be a parental role relating to role of a child, or a teacher role relating to role of student (Burke & Tully, 1977).

Symbolic interactionists, such as American philosopher and sociologist George Herbert Mead, believed that society is constructed continuously, where self is considered a product of social interactions, in that people come to know who they are through their interactions with others (Mead, 1934). Mead’s (1934) proclamation that “self mirrors society” is a vital part of the concept of how individuals learn to interact within societal networks. According to Mead (1934), “Every individual self within a given society or social community reflects in its organized structure the whole relational pattern of organized social behavior which that society or community exhibits or is carrying on, and its organized structure is constituted by this pattern” (p. 202).

Mead’s (1934) work converged on the more contemporary idea of symbolic interactionism, where self and society are seen as mutually important, and that each derives from interaction with the other. Self, therefore, influences society through the actions of individuals, organizations, and institutions. Alternatively, society shapes the individual through shared language, symbols, and meaning, and the ability of the self to reflect upon itself as an object. It was Herbert Blumer, a student of Mead, who coined the

term “symbolic interactionism,” and promoted symbolic interactionism for almost half a century. Leveto (2012) argued how metatheoretical assumptions associated with structural symbolic interactionism “provide a foundation for theoretical development that makes the conceptual linkages among theory and research programs ripe for investigation” (p. 7).

Symbols give meaning to behavior and thereby help construct behavior. According to Stryker (1985), “Symbols focus attention upon salient elements in an interactive situation, and permit preliminary organization of behavior appropriate to it” (p. 56). Charon (2007) discussed how a symbolic interactionist perspective uses symbols: “It is through society and its socialization of the individual that the individual comes to develop symbols. And it is the abilities that arise from our symbols that develop the kind of society within which humans exist” (p. 43). It is a traditional interactionist framework, therefore, that ties society together as a “singular unity, and as relatively undifferentiated and unorganized” (Stryker, 2007, p. 1089). Drawing from a more basic symbolic interactionist framework, it is social interaction that ultimately helps to delineate “self” and our identity.

Symbolic interactionism played a significant part in the development of identity theory, which focuses on interrelationships among self, role, and society (Stryker, 1980). More specifically, Stryker’s work brought to the forefront a new dynamic on symbolic interaction, and what he called a more “viable sense of social structure through developing its affinities to role theory” (Stryker, 1987, p. 91). Stryker presented his own work on structural symbolic interaction, adding to what had already been conceptualized

on self, society, and the organized behavior that is shaped through interactions with others. More specific to identity theory, self is viewed as a “structure of identities reflecting roles played in differentiated networks of interaction,” and postulated that multiple identities involved will be organized in a hierarchy of salience (Stryker, 1987, p. 91). It is the collection of these identities espoused by an individual that fundamentally make up the “self.” Additionally, it is this idea of “multiple selves” that align with the current theories of identity, and views self as a multiplicity of selves rather than as a singular self.

Stryker and Serpe (1994) discussed how the current theory evolved in accordance with James’s (1890) belief that “a person has as many selves as there are others, or groups of others, to whom they relate” (p. 16). Social ties are an essential component of social action, and a significant aspect of the structural identity theory framework. Charon (2007) stated, “Social interaction is the context within which identities are created, recognized, negotiated, and lost” (p. 144).

Researchers who study role-related identity examine how a person decides to take on the behavior and expectations associated with a particular role, over the behavior and expectations associated with another role, thereby making what is called “role-choice.” Opting to take on one role over another affects how identities are ordered in a salience hierarchy, with the identities a person values placed higher in the hierarchy than those valued less highly. This in turn gives more importance to some roles than others, as well as to the expectations and behaviors associated with the respective roles or identities.

These roles are organized in a hierarchical order that represents the self. The

salience of a given role, therefore, predicts its position in the hierarchy among other roles. The degree of one's commitment to a particular role played out (e.g., piano teacher, parent, skier, performer) determines its location in the hierarchical structure. Salience hierarchy is defined by Stryker (2008) as "the likelihood that an identity will be invoked in a variety of situations" (p. 19). Role conflict occurs when discrepancies arise between self-expectations and societal expectations. Hogg, Terry, and White (1995) discussed how distress takes place in role enactment when the behavior of others is not compatible with one's own identity. Conversely, Callero (1985) argued that increased self-esteem and self-worth occur when role enactment is carried out satisfactorily, which further validates the role identity being played out. According to the author, "Theoretically, if one has a good deal of self-esteem invested in a role-identity, successful performance should produce pride and a motivation to continue" (p. 213).

Constructs of Identity Theory

Identity theory is premised on internalized meanings and behavioral enactments attached to a particular role that a person carries out within a social network. Stryker (1980) discussed how identity theory is further elaborated with the induction of three concepts: role identity, commitment, and identity salience. These conceptual elaborations, as presented below, come into play when individuals are members in structured role relationships.

Role Identity

Derived from a structural symbolic interactionist perspective where society affects self and social behavior, Stryker's (1968, 1980) identity theory further postulates

society as a multiplex of organized yet stable set of role relationships (or social structures). According to Stryker (2008), “identity theory views society as composed of organized systems of interactions and role relationships, and as complex mosaics of differentiated groups, communities, and institutions, cross-cut by a variety of demarcations based on class, age, gender, ethnicity, religion, etc.” (p. 19). Individuals live their lives in what Merolla, Serpe, Stryker, and Schultz (2012) referred to as “relatively small and specialized networks of social relationships through roles that support their participation in such networks” (p. 151).

Additionally, the idea of small networks of role identities—and the behaviors and expectations associated with a particular role identity—is directly influenced by both large and intermediate social structures. Stryker et al. (2005) discussed how larger social structures (e.g., gender, race), and intermediate social structures (e.g., schools, associations) have a direct influence on proximate structures. According to Merolla et al. (2012), “Participation in proximate social structures provides persons with social relationships most directly attributable to a specific role identity, and the enactment of the role identity supports their participation in these structures” (p. 152).

Research using identity theory has further established linkages between commitment, identity salience, and role performance. Studies have demonstrated that participation in a proximate social structure (e.g., social clubs, families, athletic teams) provided a direct relationship to increased levels of commitment and the salience of a role identity (Callero, 1985; Merolla et al., 2012; Nuttbrock & Freudinger, 1991; Stryker, 1968; Stryker & Serpe, 1987). Identity theory, therefore, focuses on the effects of social

structure and relationship ties. People espouse roles that are relatively consistent among the persons who adopt or follow them. Foote (1951) discussed role identity and the integral relationship between self and society: "Identification is the process whereby individuals are effectively linked with their fellows in groups" (p. 21). It is imperative to point out that aligned with structure, people make choices regarding the roles they assume, as well as which positions these roles will occupy in their respective salience hierarchies. Turner (2013) discussed the significance of Stryker's identity theory, especially shared expectations about how "people are to enact roles and to comport themselves in relation to others" (p. 332).

The term "role" is used for expectations attached to a given position, ultimately predicting how a person will behave. Stryker (1980) elucidated how identities are "parts of self," as well as an organized structure, where priority is given to some roles over others. Burke and Tully (1977) discussed how role identity is "situation-specific" and organized into a hierarchy of identities. The authors stated, "At the top of this hierarchy are the most central, pervasive, encompassing, influential, and salient role/identities" (p. 883).

Toward that end, it is when role identities that are placed high in the salience hierarchy become incongruent with one another that role conflict occurs. An example of this would be role conflict between parenting and employment role identities. Both roles are placed high in the salience hierarchy, and often an individual will modify behavior so that it favors the more salient role. In addition, the authors discussed internal and external components to role identity, with identity predicating the internal component, and role

predicating the external component. It is through counter-roles that role identities are implied. According to Burke and Tully (1977), “To measure an identity, then, we must measure the meaning of self-in-role as an object to the self, and this measure must relate one role/identity to counter-role/identities” (p. 883).

Upon further examination of this assumption of role identity as a set of meanings associated with a particular role, it is through an individual’s actions that others determine whether an individual’s actions are applicable to a particular identity. Heise (1979) posited, “It is one’s actions that others judge as being appropriate or inappropriate for the identity one has, and appropriateness can only be gauged in terms of the meaning of the behavior relative to the meaning of the identity and alternative counter-identities” (as cited in Burk & Reitzes, 1981, p. 85). Thoits (1991) argued for role identities as “self-conceptions based on enduring, normative, reciprocal relationships with other people” (p. 103). The author asserted these relationships as ongoing as opposed to transitory (e.g., customer, patient, voter), with reciprocal behavioral expectations (Thoits, 1991). The concept of role identity as a social object is further defined by Callero (1985): “role identity serves as a link between the individual self and society” (p. 204). The author further elaborated the importance of role identity as a social object—and aspect of self—in which role identity is characterized by action, socially acknowledged by others, and is communal (Callero, 1985).

Identity Salience

The “priority” of an identity refers to its identity salience, which theoretically suggests how the “self” and its role identities can be organized. According to Stryker

(2009), “The concept of identity salience is a specification of self, elaborated from the multifaceted view of self” (p. 20). Merolla et al. (2012) discussed the concept of identity salience and how it is operationalized when meeting someone for the first time:

If the identity of a science student has a higher relative positioning in the individual’s identity salience hierarchy than the identity of a golf team member, an individual would be more likely to discuss her science studies rather than her golf game when meeting a person for the first time. (p. 151)

The idea that a person can have as many identities as the groups, social circles, and organizations to which the person belongs further demonstrates the premise of structural identity theory. As discussed in Chapter I, the salience of the identities assumed by a person is then positioned in a hierarchy based on their relative importance among other roles. The more salient the identity, the higher the identity is positioned in its hierarchy. It is noted then, that the location of an identity in this hierarchy is, by definition, its salience (Brenner et al., 2014; Stryker, 2008; Stryker & Serpe, 1994). Therefore, identity is the nexus between an individual and the respective social network. As such, it constitutes the shared roles and expectations that are played out within that particular network.

Brenner et al. (2014) brought to the forefront two very specific yet relatable concepts—prominence and salience—and in doing so reiterated the importance in understanding the relationship between both conceptual terms. According to Brenner et al. (2014), “Salience is defined in behavioral terms: it the probability of persons enacting a given identity across given social situations” (p. 233). Conversely, the authors elucidated that just because a particular role identity is highly salient does not necessarily justify that the individual aspires to take on that role (Brenner et al., 2014). Prominence,

on the other hand, is defined as “the subjective value or worth to persons of a given identity relative to other identities” (Brenner et al., 2014, p. 233). While these two concepts have been the focus of numerous empirical studies, more research is necessary to differentiate theoretically between prominence and salience in identity theory. Callero (1985) examined how identity salience plays a pivotal role in relation to self-concept: “When a role identity is salient it is more representative of the self, and consequently one’s self-definition will more likely reflect salient role identities” (p. 204).

Role Commitment

The concept of role commitment in this context refers to the salience of a particular identity. Stryker’s identity theory defines commitment as “the degree to which the person’s relationships to a specified set of others depends on his being a particular kind of person” (Stryker & Serpe, 1987, p. 2017). When a person is more committed to a particular identity (e.g., music teacher, parent, tennis instructor, doctor, religious denomination), increased self-esteem can result from assuming that role, which will then place that identity higher than other identities in the salience hierarchy. Stryker and Serpe (1994) hypothesized that the “greater the commitment premised on an identity, the more salient will be that identity” (p. 207). Furthermore, commitment is a two-fold construct, with qualitative and quantitative components, as discussed previously. The stronger or deeper the ties to others based on a particular identity, the greater the commitment, or “intensiveness.” The greater the number of ties associated with a particular role, the greater the commitment, which the authors call “extensiveness” (Hogg, Terry, & White, 1995; Stryker, 1980; Stryker & Serpe, 1994).

These two dimensions of commitment—intensiveness and extensiveness—play an integral part in a person’s attachment to a particular identity. Intensiveness, also called “affective commitment,” is measured by how much an individual would miss those who share the same identity if he or she no longer were to see or have contact with them (Stryker, 1980; Stryker & Serpe, 1982). In other words, it represents the importance and closeness of a relationship. Extensiveness, also called “interactional commitment,” refers to the number of people an individual knows through a given social network, as well as the hours spent with others by association of the same identity (Merolla et al., 2012; Owens & Serpe, 2003).

The concept of commitment within the framework of identity theory cannot be overstated. According to Serpe (1987), “Identity theory asserts that the impact of commitment on identity salience is primary, i.e., that the basic social process emphasizes commitment’s impact on identity salience, rather than the converse” (p. 53). This argument, regarding the relevance of commitment on identity salience, only further posits its preponderant role in identity theory. An individual transports multiple identities from one network to another, with commitment being an integral part of deciding which identities are most likely to be invoked in a multitude of situations (Stryker, 2008).

Applicable Studies Using Identity Theory

As will be detailed below, numerous researchers have conducted studies in which they used identity theory as a framework for examining social structures in their attempts to discover how its theoretical concepts of role commitment and identity salience contribute to an individual’s role choice behavior.

Role Identity

Identities, therefore, are shared social meanings that individuals attach to a given role that is played out. Furthermore, it is through commitment to a particular role that an individual is inclined to shape his or her own behavior to align with a set of internalized standards (Burke & Reitzes, 1991). Callero (1985) discussed how behavior is directly related to role-identity salience: “It is through action that role-identities are realized and validated” (p. 205). In this study, the researcher examined how with regular blood donation, blood donor identity can become more salient in the blood donor’s salience hierarchy.

The author presented two sets of analyses in this study, as well as six hypotheses that focused on the relationship between blood donor role-identity salience, self-definition, and relationships with others. He employed a regression analysis to determine the salience of six independent variables: (a) perceived expectations of others, (b) interpersonal relationships related to blood donation, (c) evaluations of others based on blood donor role-identity, (d) salience relating to the blood donor role-identity, (e) emotions associated with being a blood donor, and (f) number of relationships. The findings from this study confirmed that the more a blood donor relates to his/her role, the more likely the individual will continue to donate blood.

Curry and Weaner (1987) examined sports identity and the role-related behavior associated with various levels of sports participation. The authors claimed that “individuals seek out situations in which they may enact highly important roles and try to plan their daily agendas around those roles” (p. 281). They investigated the salience

hierarchy of the sports role—that is, the position of an identity in a hierarchy of other identities, and the likelihood that identity will be invoked in a given situation—as well as the involvement associated with the role.

A nonrandom sample of male students attending Ohio State University was used in their study ($N = 220$). The researchers called the survey instrument the Sport Identity Index (SII) to differentiate it from questionnaires used in previous studies. They employed a ranking/rating procedure used in earlier studies (Callero, 1985; Jackson, 1981) because they determined that Stryker and Serpe's method (1994) was “too directly linked to the dependent variable of time spent in the role” (Curry & Weaner, 1982, p. 282). To measure the commitment variable, Curry and Weaner used a similar method based on previous findings that linked commitment as a variable to identity salience. Their findings indicated that while measuring for sport[s] identity salience, the rating versus ranking reflected that sports identity ranked lower than other identities, such as peer identity. According to Curry and Weaner (1982), “The relatively low ranking of sport identity did not reflect its behavioral importance in the daily lives of our respondents, but rather reflected a cultural bias that favors some of these identities over others” (p. 286).

Commitment

Curry and Parr (1988) replicated a previous study on sports identity that compared commitment to sports and religion at a small Christian college. The researchers examined an untested hypothesis of Stryker's (1980): “The larger the number of persons included in a network of commitment premised on a given identity, the higher that identity will be in

the salience hierarchy” (p. 83). To test this hypotheses, the researchers collected data via the Sports Identity Instrument (SII), with additional items used to measure religious identity from a sample of undergraduate students ($N = 348$). The authors claimed that “The measurement of an identity is a complex issue, and deserves continued attention for more valid comparisons to be made between identities” (p. 376).

Jackson (1981) investigated alternative ways to measure commitment to role identities in two separate studies. One such measure, The Twenty Statements Test, proved ambiguous as reflected in low reliability and validity for the instrument. Therefore, she used a 23-item index for assessing commitment to multiple identities in Study 1. A sample of college students ($N = 309$) rated (on a scale of 0-100) and then rank ordered the role-identities they deemed most important to themselves. The participants concluded by answering the 23-item index of commitment for each identities subgroup.

In Study 2, the data from the first study were further examined to determine the identities that placed highest in the salience hierarchy. A sample of college students ($N = 288$) completed the “Social Identities Questionnaire,” which focused on four specific identities in the hierarchy: family member, peer, religious participants, and romantic partner. The findings from Study 1 validated the 23-item instrument for assessing a person’s commitment to multiple identities. Results from Study 2 demonstrated the validity and reliability of the commitment index. Jackson (1981) concluded that findings from Study 2 revealed that the commitment index “adequately assesses commitment to role identities” (p. 145).

Nuttbrock and Freudiger (1991) discussed Stryker’s formulation of symbolic

interactionism, which they claimed “set the stage for a systematic analysis of the relationships among self, role and society” (p. 146). They stated that “Central propositions of the theory have been supported empirically, but a more ‘systematic’ assessment, such as that formulated by Stryker (1968), are not as frequently found” (p. 146). The authors tested Stryker’s (1968) formula—which included two dimensions of self-structure (identity prominence and identity salience), two dimensions of commitment (extensive and intensive), and two dimensions of role behavior (selections and performance)—to test the salience of mothering identity.

In addition, the authors analyzed the nine hypotheses formulated by Stryker (1968; 1980), with the exception of hypothesis six, in conjunction with a causal model used by Stryker and Serpe (1982) that proved a viable way to test hypotheses pertaining to identity theory. They used snowball sampling technique to find participants who met the criteria of being female with one child under the age of five from a sample of university students ($N = 132$). They distributed a questionnaire survey to the participants and used path analysis to determine the structure of the variables used for this study: mother’s age, child’s age, marital status, socioeconomic status, role gratification, role strain, role praise, commitment (both extensive and intensive), identity prominence, identity salience, personal sacrifice, and burden acceptance.

The findings from this study revealed varying degrees of salience relating to the identity of mothering. The authors claimed that “Stryker’s hypotheses in conjunction with mothering salience do not support a strong study” (Nuttbrock & Freudiger, 1991, p. 153). In fact, very low correlations between identity and two of the broadly defined aspects of

mothering were affirmed.

Stryker and Serpe (1982) discussed the structuring of role identities as something more relevant than its parent symbolic interactionism. Data collected from this study were derived from the 1978 Indianapolis Area Project of Indiana University's Department of Sociology ($N = 300$), where respondents completed a standardized questionnaire representing a 56% response rate from the sample population. Stryker and Serpe (1982) claimed, "This response rate, while absolutely low, is close to the level found in most current survey research" (p. 209). Three variables were investigated: role commitment, identity salience, and role performance. In addition, social behavior was examined pertaining to religious roles.

The first six hypotheses formulated by Stryker (1968, 1980) included: (a) the higher the commitment, the higher the identity salience; (b) the higher the commitment, the higher the time spent in role; (c) the higher the identity salience, the more time spent in role; (d) the higher the commitment, the higher the religious satisfaction; (e) the higher the identity salience, the higher the religious satisfaction; (f) the higher the religious satisfaction, the more time spent in role. The authors concluded that five of the six hypotheses (all except number four), received strong support: "There is a strong relationship between commitment and identity salience, and role performance is strongly affected by the strength of both the commitment and the identity salience variables" (Stryker & Serpe, 1982, p. 213). Perhaps more importantly, the commitment variable was found to be directly and positively related to identity salience. Likewise, commitment and identity salience was found to be strongly related to the dependent variable of time spent

in role. Stryker claimed this aspect of the study was “critical to the theory” (p. 217).

Sociologists differ about how multiple “selves” are organized. However, most recognize that parts of self are conceived as identities or internalized role designations. It is how these identities are structured or organized that ultimately determines how discrete identities relate to each other. While the organization of identities in the hierarchy is viewed similarly by many identity theorists, differences associated with “self” can vary from researcher to researcher. McCall and Simmons (1978) posited two closely related hierarchies pertaining to identity: the “ideal self” and the “situational self.” The prominence of an identity is aligned with the ideal self and is contingent upon both support from others and the person holding the identity. The situational self depends on a person’s requirement for both intrinsic and extrinsic rewards based on its performance (Stryker & Serpe, 1982). Rosenberg (1979) also related the “parts” of self to psychological centrality. More specially, this theory assumes that the organization of components of self is based on the degree of importance an individual perceives from others who hold the same identity (Stryker & Serpe, 1982).

Stryker (1980) posited that the significance of an identity has to do with its location on the salience hierarchy, with the identities being invoked positioned higher in its hierarchy. Stryker and Serpe (1994) further examined whether these two concepts—identity salience and psychological centrality—are, in fact, complementary concepts or overlapping concepts. These theories all have in common the concept of a hierarchy in place as a means of organizing the different parts (or identities) associated with self.

Participants in this study included new freshman university students in a Midwestern town. As the authors noted, the location of the college was close enough to the homes of participants that ties could be maintained which suggested a “variation in measures of commitment” (Stryker & Serpe, 1994, p. 20). Subjects ($N = 320$) completed questionnaires related to five role identities associated with being students: (a) academic, (b) athletic/recreational, (c) extracurricular, (d) friendship/personal involvement, and (e) dating.

The authors hypothesized a relationship between identity salience and psychological centrality. They also sought information about the relative significance of salience and centrality, and they calculated correlations to determine the strength (and direction) of relationships among the variables. Findings from this study confirmed that psychological centrality and identity salience differ conceptually on the basis that “self-awareness is more present in [psychological centrality] than in salience [as] formulated by Stryker” (Stryker & Serpe, 1994, p. 33). Stryker and Serpe (1994) further postulated that “there can be no measurement equivalence as one cannot presume that a measurement constructed for one concept will measure another concept adequately” (p. 33). The authors called for additional research so that the concepts of salience and centrality could be examined more closely in relation to one another and to the commitment variable.

Wimberley (1989) investigated the conceptualization of individual religiosity using another sociological model. The author claimed: “Two significant shortcomings of previous conceptual models of religiosity are the absence of the idea of religious salience

in the most widely used model, as well as the lack of attention to more general social psychological theory in all such models” (p. 126). The Glock-Stark multidimensional conceptualization of religiosity was employed along with theoretical constructs proposed by Stryker (1980). The Glock and Stark model was employed in an attempt to measure individuals’ levels of self-reported religiosity, as well as to demonstrate the distinct dimensions of individuals’ religiosity. The author suggested that religious salience validated how an identity is positioned higher on the salience hierarchy, relative to other identities that make up the self. As this hypothesis had already been proposed by Stryker (1968; 1980), the author claimed that measuring the salience of religious identity is possible, both as independent and dependent variables.

Identity Salience

The organization of identities making up “self” is central to the premise of structural identity theory. Stryker and Serpe (1982) claimed, “Identity salience represents one of the ways, and a theoretically most important way, that identities making up the self can be organized” (p. 206). Looking through the lens of symbolic interaction, Stryker (1968) examined the role of identity salience and role performance in relation to familial roles. As discussed in the previous section, identity salience may be defined as “the probability, for a given person, of a given identity being invoked in a variety of situations” (Stryker, 1968, p. 560). An individual may be in a situation where more than one identity is invoked, in which case it is the location of a particular identity in the hierarchy that can ultimately determine the behavior enacted. Stryker (1968) argued: “a given identity can be invoked in a given situation, with a rank order of probabilities

defining the hierarchy of salience” (p. 560). There are situations when more than one identity is invoked, what the author referred to as “structural overlap.” While concurrently invoked identities do not always generate conflicting behavior, in such cases when behavior is incongruous, the author argued: “the hierarchy of salience becomes potentially an important predictor of behavior” (Stryker, 1968, p. 560).

Family identity is further explicated: “For some, a trip to the library with the children takes precedence over a trip to the golf course; for others, the priorities are reversed” (Stryker, 1968, p. 561). Nine hypotheses were enumerated with the commitment construct having qualitative and quantitative aspects. Applicable to this study, the position of an identity in its respective salience hierarchy revealed several factors pertaining to first-time pregnancy. Stryker (1968) suggested evidence that supported both male and female reactions to first pregnancies as being “variable to an extreme” (Stryker, 1968, p. 563). The central concept examined in this study—identity salience—revealed a broad dispersion over the salience hierarchies for both male and female subjects. While the findings were not preeminent, the author suggested that a “significant impact” applicable to the sociology of family was achieved (Stryker, 1968, p. 564).

Identity Theory in Music Education and Teacher Education

Music teacher identity has held significant interest for researchers over the past several decades (e.g., Dolloff, 2007; Hargreaves & Marshall, 2010; Roberts, 1991). Humphreys (2011) discussed the occupational identity of music teachers, starting with the evolution of teacher education programs. According to Humphreys (2011),

“University-based training and degrees increased the status of teachers in general and of music teachers in particular, and undoubtedly led to a heightened shared sense of identity among the latter” (p. 131). Such programs became common around the beginning of the 21st-century, although teacher certification lagged by several decades. As discussed in the previous section, identity is a socially constructed view of self.

Humphreys also noted the influence of professional music teacher organizations, such as the Music Educators National Conference (now National Association for Music Education), on the development of professional identity among school music educators. According to Stryker & Serpe (1982), “The self develops through the same social process. In other words, we come to know who we are through our interactions with others” (p. 202).

Dolloff (1999) shed light on the development of teacher identity in music education, specifically how personal imagery can be an integral part of constructing a music teacher identity. The author discussed how images constructed in music students’ minds can be used to construct their own professional identity as music teachers. These images are a means for pre-service teachers to help validate their beliefs about teaching. According to Dolloff (1999), “Often, the image lays the groundwork for our beliefs about not only the individual, but about people in similar roles, in similar places, of similar features” (p. 192). Knowles (1992) further elaborated the benefits for music students to possess a healthy depiction of self in the role of teacher, or what is referred to as “teacher role identity” (as cited in Dolloff, 1999, p. 195).

Isbell (2006) examined occupational and socialization identity of undergraduate

music education majors. A symbolic interactionist framework was employed to examine socialization and occupational identity among pre-service music students. The author discussed three principal assumptions tied to the symbolic interactionist perspective: (a) human actions are based upon meaning; (b) meanings arise out of interactions between an individual and others; and (c) an interpretive process is used in determining how an individual interacts with others by taking on the role and expectations of a perceived role (known as the “looking glass self,” a term coined by Cooley, 1968). Isbell presented three sociological theories—functionalism, conflict theory, and interactionism—and detailed differing characteristics between macro and micro-level theories. Isbell (2006) claimed, “According to micro-level sociologists, human action is not simply a reaction to external stimuli, but the result of the meanings, theories, motives, and interpretations brought into a social situation by the individual” (p. 27). In addition, he discussed how students’ identities evolve from exposure to preexisting norms of teaching through primary and secondary socialization, and ascriptive recruitment.

Isbell (2006) employed a random sample of preservice music teachers ($N = 578$) from 30 institutions in his search for a significant relationship between primary and secondary socialization and occupation identity. Findings established three constructs pertaining to identity: (a) musician identity, (b) self-perceived teacher identity, and (c) teacher-identity as implied by others (Isbell, 2006). Results definitive to this study indicated the importance of experiences during secondary socialization, which Isbell (2006) claimed “appear to predict occupational identity to a greater extent than do people or experiences prior to preservice training” (p. 176).

Froehlich and L’Roy (1985) investigated music education majors who construct a strong professional self-concept, and concluded that these individuals are more likely to transition successfully from music student to professional music educators. The authors examined the occupational identity of undergraduate music education majors, and the process referred to as occupational socialization. Three specific traits were associated with this process: (a) the acquisition of a professional ideology, (b) a commitment toward work-specific tasks and skills, and (c) career commitment (Merton, 1957, as cited in Froehlich & L’Roy, 1985). The concept of “role” was explicated by the authors:

A fundamental assumption of sociologists is that occupations are social roles, where “role” denotes the function or expected behavior of an individual in a group. The role provides the pattern according to which the individual is to act in a particular situation. (p. 72)

The researchers administered a questionnaire to undergraduate music majors ($N = 118$) and achieved a response rate of 72%. The authors then interviewed a random sample ($N = 39$) of questionnaire respondents. They concluded that music students predominately held an uncertain self-concept as educators: “their commitment to the profession was weak and identification with work-specific skills and knowledge remained diffuse” (p. 72). They also concluded that music students whose identity aligned with performer before educator were more apt to encounter feelings of anxiousness regarding their future. The authors argued that performance orientation seemed to carry with it the weakest bond toward specific occupational self-concepts and expectations. They highly recommended the use of social interaction theory as a theoretical perspective in future research in the field of music education, asserting that it could “contribute significantly to the development of theory of music education as a professional field with a body of

knowledge uniquely its own” (Froehlich & L’Roy, 1985, p. 73).

Humphreys (2011) discussed how university-based training programs, together with certification programs, were among the first major drivers of identity in the music education profession in the United States. The author also reviewed literature but questioned the notion that music teachers in training see themselves more as performers than as teachers. Additionally, the author questioned the belief that a musician-identity is something that needs to be changed:

Insights into a young person’s decision to enter a music teacher education program might not reveal much about the development of that person’s discrete identity as a musician or teacher, much less shed light on the development of nature of group identity in the profession. (p. 134)

Dinkelman (2011) discussed constructing a teacher educator identity and examined both internal and external factors that ascribe to the professional identity of teachers in the field of education. According to Dinkelman (2011), “The very idea of a teacher educator identity is remarkably complex. From what I have seen, the field is a long way from both a theoretical model to account for it, and the empirical support for such a model” (p. 311). The author argued that more consideration and effort is vital to an understanding of how teacher educators’ professional identities are constructed and shaped: “A challenge for the next 10 years is to tend to the institutional, discursive, and affinity perspectives that frame the ways we think about and research identity” (Dinkelman, 2011, p. 322).

Roberts (1991) investigated the construction of music teacher identity using a qualitative research design. Data were collected from participant observations and interviews from music education students ($N = 108$) attending five Canadian universities

over a 36-month period. He claimed, “this process of construction appears largely dependent upon social interaction in the fullest symbolic interactionist’s and Meadean sense of both with ‘other’ and with ‘self’” (p. 30). An indispensable aspect of a music teacher’s identity is the identification as a musician first, more so than any other field. Roberts (1991) argued, “Thus it is clear that the first obvious anomaly is that music teachers may be typically more concerned about ‘being a musician’ than perhaps a science or history teacher may be concerned about being a ‘scientist or historian’” (p. 32). As may be the case with other subject matters taught, for music teachers’ knowledge is not borrowed; rather “one must be a musician” (Roberts, 1991, p. 32).

For a role to become reality, it is necessary to persuade not only oneself to take ownership of a particular identity, but to persuade others of that role identity as well. Roberts (1991) claimed, “Thus the student who wishes to be seen as a ‘star’ and having made such a social claim on this status, now apparently must go in search of the Other who will react to her as a ‘star’” (p. 33). As explicated in this section, the construction of an identity unfolds within a social context. As such, the author proposed a greater understanding on the construction of identities: “we need to unpack the social world in which the opportunities and obligations to construct these identities occurs” (Roberts, 1991, p. 38).

Beijaard, Verloop, and Vermunt (2000) examined both current and prior perceptions aligned with teachers’ professional identities. According to Beijaard et al. (2000), “Teachers’ perceptions of their own professional identity affect their efficacy and professional development, as well as their ability and willingness to cope with

educational change and to implement innovations in their own teaching practice” (p. 750). Only experienced secondary school teachers were included in this study ($N = 80$), which involved questionnaires being sent to teachers from 12 schools in the southwestern part of the Netherlands. The researcher-designed four-part questionnaire included questions pertaining to background variables of teachers (e.g., sex, age, education, years of teaching experience). In the second section, teachers were asked to allocate points to three aspects of their identity, including: (a) subject matter expertise, (b) didactical expertise, and (c) pedagogical expertise. The third section was comprised of 18 control items relating to the three aspects of the aforementioned theory (six questions for each theoretical component examined). The fourth section consisted of 18 items (six items for each influencing factor outlined in the theoretical section).

Data were analyzed both qualitatively and quantitatively, and employed as items on a scale. Results showed that participants viewed themselves as a culmination of all three aspects examined (i.e., subject matter experts, didactical experts, and pedagogical experts). Subject matter and didactical expertise were equally identified in participants’ perceptions. However, pedagogical expertise was not a dominating aspect as determined by the results of the questionnaire. The authors claimed, “Although 31% of the teachers said that their current perceptions of their professional identity did not differ from their prior perceptions of this identity, we found a significant difference between how the teachers currently see themselves and their self-image as beginning teachers” (p. 761). The importance of further research pertaining to teachers’ professional identity was stressed by the authors, who claimed, “these insights are not only useful for

understanding their self-image and helping them to reflect on themselves as teachers, they are also useful for student teachers as part of their orientation on becoming a teacher” (Beijaard et al., 1991, p. 762).

Similar to research conducted by Beijaard et al. (2000), Leijen, Linde, and Kivestu (2015) surveyed violin teachers in Estonian music schools to shed light on teachers’ perceptions of their own professional identity. Music schools in Estonia are identified as hobby schools, and as such are seen as: “a systematic and guided voluntary and free time practice of a hobby apart from formal education in order to acquire more specialized knowledge and skills in the chosen sphere of interest” (Leijen et al., 2015, p. 1728). The authors elucidated professional variation of professional identity and claimed, “The movement of an individual to the socio-cultural environment of a new activity can be viewed as an experience that supports the formation of his/her new self-perception (e.g., ‘I as a professional’)” (Leijen et al., 2015, p. 1729). Similar to Beijaard et al. (2000), three aspects of identity used to determine teachers’ professional identity were identified: (a) subject matter expertise, (b) didactical skills that pertain to preparation and practicability of the students and evaluation of the work completed, and (c) pedagogical goals that aid students’ emotional and moral development (Leijen et al., 2015).

Participants were Estonian music school violin teachers ($N = 58$), which included some 43% of the total population of music school violin teachers in Estonia. The survey developed by Beijaard et al. (2000) was administered to examine the professional identities of violin teachers in Estonian music schools— as described in the previous in the previous section. Data gathered from the first section were demarcated into seven

groups: (a) balanced group, (b) subject matter group, (c) didactics group, (d) pedagogy group, (e) subject matter and didactics group, (f) subject matter and pedagogy group, and (g) didactics and pedagogy group. Results revealed that all three teacher roles aligned with participants' professional identity (subject matter, didactic, and pedagogy), with the most substantial role being that of subject specialist, followed by pedagogue and balanced groups (Leijen et al., 2015). A different result from this study and that of Beijaard et al. (2000) was the importance of all three roles pertaining to the violin teachers' professional identity (subject matter, didactics, and pedagogy), not just the role of pedagogue: "Compared to novices, expert teachers are able to provide richer and more integrated cognitive schemas that grasp the nature of problems in a more relevant way" (Leijen et al., 2015, p. 1733).

Independent Piano Teaching as a Profession

The piano's influence in the home has evolved considerably over the past century or so. Most notably, what was once available to only upper-middle class and affluent families became accessible to most families by the turn of the 20th century. According to Sturm, James, Jackson, and Burns (2000), "the new century and its technological advancements helped to bring about a democratization of music education and piano study" (p. 30).

Females have predominated in at least the recent history of piano teaching in the United States. Previous studies concluded that more than 90% of American independent piano teachers in the last three decades were women (Sumpter, 2008; Wolfersberger, 1986). Female teachers in the private music teaching profession became more prevalent

by 1821, with an increase within population from 16 percent to 35 percent by 1849 (Roske, 1987). Conversely, Monsour (1959) discussed that while numerous families were able to invest in a piano during the 19th century, “piano playing was a serious undertaking for only the few” (p. 6). In the early 20th century, as the piano became a fixture in many homes, many women taught piano independently at home to earn money.

Today, women continue to make up the majority of the piano teaching profession. An MTNA member survey conducted in the early 21st-century found a female membership of almost 90 percent (MTNA, n.d.). The MTNA today consists of almost 22,000 members in 50 states—some 14, 612 of whom teach the piano. The primary mission of the MTNA is to “advance the value of music study and music-making to society while supporting the careers and professionalism of teachers of music” (MTNA, 2017).

Certification programs to elevate and promote higher standards for music teachers date back 130 years to the American College of Musicians (ACM). This organization was founded in 1886 and functioned as an MTNA subcommittee. Ambrose (1994) discussed the initial aim of ACM as a means to “raise the standards of musicianship” (p. 236). It continues to play an important role today, in part through associations with MTNA, The National Piano Guild, and the Royal Conservatory of Music, all of which offer certification programs that emphasize the importance of attaining a benchmark of high professional standards (MTNA, n.d.; RCA, n.d.). The body of knowledge, skills, and credentials a person has attained apparently remains an important component in the construction of a professional identity.

The MTNA continues to encourage its members to maintain high standards in the field of independent music teaching. The MTNA certification program was founded in 1956 to bolster the professional status of private music teachers—in other words, to help differentiate them from the “lady down the street” who teaches piano on the side, presumably largely for personal gratification. The purpose of the first MTNA certification plan was to “promote recognition of private music teaching as a profession” (Green, 1991, p. 44). The proposed certification model for private music teachers in 1956 led to the implementation of national certification plan in 1967 (Green, 1991; Heisler, 1995). With the need for greater awareness of the professional status of independent piano teachers as an objective, the MTNA established a forum during the 1972 MTNA convention (Ulrich, 1976).

By 1980, the MTNA National Certification Board had endorsed certification proposals from all fifty U.S. states and included the following standards: (a) to give recognition to teachers of highest professional competence, (b) to suggest guidelines for obtaining and maintaining professional growth, (c) to create a practical plan that will insure the private teacher the professional status equivalent to other professions requiring similar academic training, and (d) to identify to the public teachers who are recognized by their colleagues in the music profession as having met those standards (Green, 1991).

Applicable Studies Pertaining to the Independent Piano Teaching Profession

Heisler (1995) investigated piano teachers’ claims to professional status using the sociological definition of “profession.” The author acknowledged that while some piano teachers see their identity as “professional,” others may view their role of piano teacher

as more of a hobby than profession. He shed light on the subject by comparing certified and non-certified piano teachers. The author discussed how professional status can be achieved for the piano teaching profession only after more uniform criteria for teaching credentials are implemented. He went on to define the characteristics of a profession: (a) full-time occupation, (b) commitment to a calling with normative and behavioral expectations, (c) formalized organization identified by peers, (d) useful knowledge and skills associated with the profession, (e) specialized education, (f) competent performance, and (g) autonomy for individuals.

The author concluded that “Membership alone in the MTNA is not enough to validate professional status” (Heisler, 1995, p. 244). Similarly, Heisler (1995) established that since public perception is crucial when it comes to the professional status of the piano teacher, further research is necessary to ascertain the importance of professional status relating to public perception of the piano teaching profession. The author elucidated, “Independent piano teachers will not be a group of professionals until the domain of knowledge and training for certified teachers becomes standardized” (p. 239).

Lancaster (2003) discussed the amelioration of the piano teaching profession: “Even the term independent music teacher represents a step forward: unlike the misused term private teacher, it reflects that teaching now incorporates many educational approaches beyond the traditional private lessons” (p. 68). While certification and pedagogy courses have been advantageous to the piano teaching profession as a whole, these programs remain optional to the teacher. The author argued, “It should be against the law to teach without a license” (p. 68). While there are still no national standards in

place requiring the independent piano teacher to attain a degree in music, certification in their instrument, teaching experience, or anything else, the criteria for higher standards in the field of independent piano teaching continue to rise. Uszler (1996) conducted research on what she called Independent Music Teachers (IMT). She discussed independent music teaching as a career, including factors that comprise the “professional” status of the IMT. According to Uszler (1996), “Most people, and many IMT’s, believe that one is professional when one demonstrates the highest standards of a particular occupation” (p. 24).

For piano teachers, the failure to attain certain standards (e.g., certification, licensing, music education degrees, pedagogy workshops) can be viewed in an unfavorable light. While attaining certification through the MTNA is not mandatory, Uszler (1996) stressed that “National licensing will become a reality only if independent music teachers muster the determination to make it happen” (p. 25). While certification is only one component in strengthening the professional identity of independent piano teachers, Uszler declared the importance of higher education and certification for adequate professional preparation to take place in the field of independent music teaching.

While the status of university teachers as professionals is commonly acknowledged, the independent piano teacher is not always viewed in the same light in terms of status. Camp (1975) surveyed independent piano teachers from the American South ($N = 253$) on their perceptions of their role in society. The author claimed that many independent piano teachers who are not associated with institutions have minimal

preparation: “her only claim to credentials may be her ability to play the piano” (Camp, 1975, p. 1). She administered two questionnaires to a sample of piano teachers, using the first questionnaire to collect personal information pertaining to the field of independent piano teaching and the second questionnaire to focus on colleges and preparedness relating to incoming college piano majors. Based on teacher responses about professional attitudes from the first questionnaire, 63% of teachers were certified in their professional field of piano teaching.

Wolfersberger (1986) used a larger sample of independent piano teachers drawn from music dealers located in six geographical regions of the United States ($N = 3,248$). The study investigated whether the field of independent piano teaching was considered a “profession” based on a sociological definition of profession. According to the Wolfersberger (1986), “There are implications that the career of independent piano teachers should carry professional status, and that piano teaching is a profession in its own right, not simply the choice of those who did not make it as performers” (p. 2). Questionnaires completed by independent piano teachers revealed some interesting findings associated with the profession, most notably the importance of education and certification to increase “professionalism” in the field of independent teaching. The author concluded that independent piano teaching as a whole is more of a “quasi-profession,” and proclaimed a need for the teaching profession to:

Work towards more professionalism that would allow for unity on essential aspects of professionalism and still retain the diversity that allows for effective teaching, which would strengthen the profession for those who might choose it for a career in the future. (p. 103)

While studies conducted by Camp and Wolfersberger date back 30-40 years, Sumpter (2008) provided a more recent profile of independent piano teachers using a sociological framework. Additionally, the author shed light on how commitment plays an important role in the establishment and maintenance of a vocation. The Attribute Model, which has been used for more than 75 years, was employed to examine the status of independent piano teachers (e.g., Frederickson & Rooney, 1990; Heisler, 1995; Sumpter, 2008). The sample included independent piano teachers ($N = 2,400$) who were members of the Music Teachers National Association. The questionnaire administered consisted of items about the demographics, business practices, and professional activities related to independent piano teacher. Results from this study suggests that only the first of five attributes was attained—a specialized body of knowledge and techniques—and concluded, “the independent piano teaching occupation is not a profession as defined by the Attribute Model” (Sumpter, 2008, p. 164). In addition, the author emphasized a need for a more adequate model when defining the core values of the independent piano teaching occupation (Sumpter, 2008).

Rock (2006) examined the professionalism of independent piano teachers using Structural-Functional and Process models derived from the sociological literature:

A particular problem of piano teachers, especially females, was the lack of regulations or standards in the occupation. Because it was, and still is, completely optional for piano teachers to get certification or specialized training, there is no quality control across the country. (p. 7)

The author discussed how an occupation is a direct link to a person’s identity, ultimately connecting the individual to a societal structure: “Because this strong relationship exists, the identity of independent piano teachers in terms of profession is one which can apply

the findings of sociological literature” (Rock, 2006, p. 10). The Structural-Functional Model was employed to differentiate certain attributes of a profession that set it apart from other occupations. Ritzer, (1974) discussed characteristics that help to demarcate occupations based on their degree of professionalization:

- (a) general, systematic knowledge, (b) authority over clients, (c) community rather than self-interest which is related to an emphasis on symbolic rather than monetary rewards, (d) membership in occupational associations, training in occupational schools, and existence of a sponsor, (e) recognition by the public that he is a professional, and (f) involvement in the occupational culture. (p. 63)

The Process Model stands apart from the Structural-Functional Model in that its primary focus is on “the progression needed to shift independent piano teaching from the traditional regard of leisure pursuit to that of full profession” (Rock, 2006, p. 13).

Wilensky (1964) delineated five steps that determine an occupation as a profession:

- (a) occupation becomes full-time work, (b) establishment of a training school, (c) political agitation in order to win the support of law for the protection of the job territory and its sustaining code of ethics, and (e) an established code of ethic.

A collective case study of four independent piano teachers was employed, and results suggested important characteristics shared by all four piano teachers—regardless of diverse teaching methods and business acumen to expand their businesses. Financial stability was a paramount requirement for success by all four piano teachers. According to Rock (2006), “the commitment to specialized education, certification, and performance training for the purpose of high quality teaching” (p. 48) was revealed in both models employed in his study. A notable difference between the independent piano teaching profession and that of other professions pertained to “the impossibility of government

induced licensure forcing the standardization of the profession” (Rock, 2006, p. 53).

While both models implied characteristics that qualify all four teachers as professionals, it is the deficiency of standardization of the profession that fundamentally precludes piano teachers from achieving both models.

Summary

Structural identity theory is the theoretical framework employed for this study of the professional identity of independent piano teachers. The literature on identity theory is vast and covers a myriad of theoretical perspectives. Conversely, only a handful of studies, dating back some forty years, have been conducted on the professional status and profile of independent piano teachers. The authors of the studies described in this review of literature examined identity theory as a theoretical framework, as well the professional identity relating to the field of independent piano teaching and music education as a whole.

CHAPTER III

METHOD

The purpose of this study was to identify and examine factors that influence the professional identity of independent piano teachers. Identity theory evolved from symbolic interactionism, where social structure and the social person are related. According to Stryker (1980), “identities are ‘parts’ of self, internalized positional designations” (p. 60). Using Stryker’s (1980) structural identity theory as the framework for examining how certain defining events and experiences relate to the professional identity of independent piano teachers, I conducted a cross-sectional survey so as to sample from a large population. Fink (2009) described the cross-sectional design survey as: “data collected at a single point in time”...“a snapshot of a group of people or organizations” (p. 67). Therefore, in keeping with most previous research on identity among teachers, I collected and examined the data in quantitative form. This chapter comprises descriptions of the following aspects of the study: (a) population and sample of independent piano teachers, (b) survey instrument, (c) main study, (d) data analysis, and (e) summary.

Population and Sample of Independent Piano Teachers

Established in 1876 by music publisher Theodore Presser and his colleagues, the Music Teachers National Association (MTNA) is the oldest music teacher organization in the United States. According to the MTNA (2016a), its mission is to “Advance the value of music study and music making in society and to support the professionalism of music teachers” (history section, para. 2).

The MTNA database is comprised of names of the organization's members from all 50 U.S. states and the District of Columbia. Members come from all seven MTNA geographical divisions: East Central, Eastern, Northwest, South Central, Southern, Southwest, and West Central. Approximately 90% of members are female, and approximately 77% of members teach keyboard as their primary instrument. The population for the present study was approximately 14,160 MTNA members listed as independent piano teachers drawn from the entire MTNA membership of approximately 21,000 (MTNA, 2016b) as of September 2016. These independent piano teachers teach in schools, churches, private homes (their own and those of their students), music stores, and other locations. The proportion of all American independent piano teachers who are MTNA members is unknown.

The use of a portion of the MTNA membership as the population for this study allowed relatively easy access to a large group of independent piano teachers from throughout the United States. However, it should be kept in mind that the population of MTNA members may well have stronger professional identities than the entire population of American independent piano teachers, of which MTNA is a subset (Sumpter, 2008). The samples for both the pilot and main studies were randomly selected from the independent piano teachers subset of the MTNA membership database as of September 2016 and October 2016, respectively.

Survey Instrument

Data for the present study were collected by means of an online survey instrument. I adapted and modified scales developed by Stryker and Serpe (1982), and Curry and Weaner (1987) to measure the degree of individuals' commitment and identity salience in the realm of sports. I also examined survey instruments used by several other researchers to investigate role commitment and identity salience in various fields, along with other variables associated with Stryker's identity theory (Callero, 1985; Curry, 1993; Curry & Parr, 1988; Jackson, 1981; Parr, 1987; Santee & Jackson, 1979).

Based on these studies, Curry and Weaner (1987) concluded that Stryker and Serpe's (1982) method of operationalizing salience with a two-item scale was "too directly linked to the dependent variable of time spent in the role" (p. 282). Instead, those authors used a ranking and rating procedure developed by Jackson (1981, 1984) to measure identity salience with their own instrument, the Sport Identity Index (SII). They designed this instrument to study sports identity at various research sites, and they encouraged other researchers to adapt the instrument for their own research.

While the SII's primary focus was on sport as a particular identity, the instrument was also used to examine concerns related to generic identity research (Curry, 1993). According to Curry and Parr (1988), "Although it is specifically concerned with the sport identity, the various subscales of the SII have been drawn from studies of other types of identities and thus benefit from prior pretesting and validity checks" (p. 372). Furthermore, the first author stated that a copy of the questionnaire was available upon request. Therefore, I contacted him via email, and he sent me a copy of the SII for use in

the present research study. I adapted the SII by changing items relating to sports to make them directly relevant to independent piano teachers taking the survey. In hopes of building on the work of previous researchers, I modified extant scales used to measure identity theory constructs for the purpose of this study (Callero, 1985; Curry, 1993; Jackson, 1981; Parr, 1987; Stryker & Serpe, 1982).

Preliminary Study

To begin the preliminary study, I presented a draft of the survey instrument via email to an initial group of six independent piano teachers who taught lessons in their own private piano studios (either in their homes or rented spaces). All six resided in the Phoenix, Arizona metropolitan area. Fink (2009) stated that choosing participants for preliminary and pilot studies who are comparable to the sample to be used for the main study can increase the reliability of the procedures and the instrument(s) when administering a preliminary or pilot study. Toward that end, I employed “snowball sampling” to generate additional feedback about the instrument (Gall, Gall, & Borg, 2003, p. 179). Snowball sampling proved to be effective because four more participants were added, for a total of ten participants in the preliminary study.

Among other things, I sought information from the preliminary study related to any “defining events and experiences” in the formation of an independent piano teacher’s professional identity. I included a link in the email to a condensed version of the initial survey (the one sent to the first members of the preliminary group) that included open-ended questions requesting input from participants on defining events in their lives that contributed to the shaping of their professional identities as independent piano teachers.

Insights and opinions obtained from the preliminary group were then used to review and further refine the survey items. Fink (2009) elucidated the importance of including all pertinent topics in the survey to improve “content validity” (p. 44). This preliminary study helped increase the validity of the present study, because the initial group provided more specific information about what establishes “identity-defining events and experiences” related to the professional identity of independent piano teachers.

I revised the survey questionnaire to include items in the identity-defining events construct that reflected responses from the preliminary group to the open-ended questions. Based on the preliminary group results, an estimated survey completion time of 15 minutes was given in the invitation letter emailed to the pilot group. I used Qualtrics version 12.018 (Qualtrics Labs Inc., Provo, UT), an online web-based questionnaire, to design the survey instrument and to export completed surveys directly into SPSS for data analyses.

The MTNA did not give out email addresses of members, but the organization offers a Sponsored Message E-Mail Service to members for purchase. Complete anonymity for participants taking the survey was ensured as email addresses of respondents taking the survey were encrypted for that sole purpose. Included in the invitation letter to participants, however, was the email address of the researcher should participants have questions directly related to the survey. The Sponsored Message E-Mail Service offered by the MTNA did not allow for email addresses to be purchased directly by its members. Therefore, I paid the MTNA to have the survey questionnaire sent to a

random sample of email addresses in their database.

Pilot Study

Following approval of the instrument by the Boston University Internal Review Board (see Appendix A for a copy of the approval letter), the MTNA national office sent an email on September 12, 2016 to a sample of 100 participants randomly selected for the pilot study from the target population (of independent piano teachers) from the MTNA database. The invitation letter included an embedded link to the survey (see Appendix B). According to Wright and Schwager (2008), “The use of a hyperlink with an Internet-based survey tool appears to dominate other methods as the preferred method for survey participation” (p. 266).

Potential respondents for the pilot study were given two weeks to complete the survey, and there were no follow-up reminders. The MTNA Marketing and Public Relations Associate suggested that a 5% response rate by MTNA members taking surveys would be “about right” (C. Schwalbach, personal communication, September 20, 2016). Indeed, only five completed surveys were received from the sample of 100 members. While response rate is an important aspect of survey research, Kent and Brandal (2003) argued that response rate is a complicated measure, notably in the context of e-mail survey research. Nevertheless, the response rate for the pilot study provided some information about the likely response rate for the main study.

Despite these meager results from the pilot sample, they allowed me to gauge the overall flow, clarity, and functionality of the instrument, and to identify the few revisions necessary (see below) prior to administering it to the main study. The mean time required

for survey completion by the pilot group sample was approximately 12 minutes, so I revised the invitation letter to include this new estimated completion time for the main study.

One reason for the low response rate from the pilot sample may have been the subline included in the MTNA Sponsored E-Mail template, which read, “This is a paid advertisement.” Considering that the present study was constructed for the purpose of academic research, and should not have been construed as a paid advertisement, I reached out to the MTNA Marketing and Public Relations Associate and asked him to remove the misleading subline. He explained that the template was in place to differentiate between emails sent on behalf of the MTNA and those sent on behalf of other entities (Schwalbach, personal communication, September, 2016). However, he agreed to accommodate my request by retaining the subline template while changing its content to: “This is an academic research study.” As in the pilot study, I included the invitation letter and embedded survey link for the main study sample. The objective of the subline revision was to help bolster the response rate for the main administration of the survey.

Another purpose of the pilot administration was to aid in the selection and elimination of individual survey items as necessary, in part by determining the suitability of each item. Cronbach’s alpha was used to estimate the internal consistency of the items associated with each of the eight constructs. The internal consistency of the items for each construct was quite high: (a) identity-defining events and experiences ($\alpha = .864$, number of items = 24), (b) piano teacher salience ($\alpha = .765$, number of items = 9), (c) social identities ($\alpha = .594$, number of items = 7), (d) self in role ($\alpha = .762$, number of items

= 10), (e) others' expectations ($\alpha = .831$, number of items = 8), (f) relation to others ($\alpha = .911$, number of items = 4), (g) time spent in role ($\alpha = .685$, number of items = 2), (h) and satisfaction ($\alpha = .965$, number of items = 8).¹ These findings of internal consistency for the constructs were in keeping with those reported in previous studies from which instruments were adapted for the present study (Callero, 1985; Curry & Parr, 1988; Curry & Weaner, 1987; Jackson, 1981; Stryker & Serpe, 1982).

Additionally, a demographic section was included in the survey seeking background information from respondents pertaining to their: (a) current state of residency, (b) gender, (c) age, (d) primary teaching venue (e.g., home studio, rented venue), (e) highest education level, (f) certification status, (g) professional organizations, (h) number of teaching hours per week, (i) number of piano students, (j) number of years taught, and (k) primary occupation. An open-ended item at the end of the survey asked respondents to include any additional comments on the topic of their professional identity (see Appendix C). All but two scales in the survey instrument used a 5-point Likert-type scale anchored by a low score of 1 (strongly disagree and not at all important), and a high score of 5 (strongly agree and very important). The response mode for the construct "relations to others" ranged from 0-20, and the "time spent in role" construct had a Likert-type scale that measured respondents' answers from 0-10.

One of the main purposes of the present study was to determine differences between independent piano teachers who held MTNA certification and/or music-related degrees and those who did not, certification and music-related degrees being two of the

¹ For alpha coefficients for the pilot and main studies in comparative form, see Table 1 below.

“defining experiences” hypothesized to contribute to role commitment and identity salience among independent piano teachers. I determined certification and educational status via items indicating “certified or not-certified” and “level of education and type of degree” in the demographic section of the survey instrument.

The concept of commitment is paramount to the evolution of identity theory and is predictive of identity salience and role-choice behavior associated with identity and self (Stryker & Serpe, 1982). To measure commitment, Curry and Weaner (1987) used four of six items from Stryker and Serpe’s (1982) commitment scale, because they said “given the importance of the commitment variable in Stryker and Serpe’s theory, it would be advisable to measure commitment in a similar fashion” (p. 283). Commitment is premised on the strength of ties to others in a given network and is conceptualized as a determinant of the importance of a particular identity and the roles enacted. Stryker and Serpe (1982) further hypothesized the relevance of interpersonal relationships linked to an identity by both number and importance of the relationship.

I adapted the same four items developed by Stryker and Serpe (1982), which measured both interactional and affective ties relating to independent piano teachers’ professional identity. Respondents were asked to indicate the number of piano teachers they knew through their piano teaching activities, as well as how many of those they considered close friends. Cronbach alpha scores pertaining to the commitment variable have been computed at or above .81 in previous studies (Curry & Parr, 1988; Curry & Weaner, 1987). The alpha values were similar for the present study (see Table 1). Based on the overall flow and functionality of the survey instrument administered to the pilot

sample, no additional changes were made to the instrument for the main sample study.

Main Study

The sample for the main study was drawn from a population defined as all independent piano teachers who were members of the MTNA as of October of 2016 ($N = 14,161$). Based on the pilot study response rate of 5% and an identical estimate from the MTNA official, plus a desired number of respondents for the main study of at least 200, I sent surveys to 4,000 independent piano teachers randomly selected from the defined population of the MTNA, or 28.25% of that population.

The MTNA Sponsored E-Mail Service sent the invitation letter via email on October 3, 2016. The letter included an embedded link directing participants to the revised survey instrument (see Appendix C for a copy of the complete instrument). The survey was made available to respondents for a three-week period. As was the case with the pilot study, due to costs associated with the mailing and lack of ability to identify respondents and non-respondents due to MTNA privacy policies, there were no follow-up reminders. Of the 4,000 piano teachers who were sent the invitation letter via Sponsored E-Mail Service, 513 surveys were returned, 411 of which were fully completed. I decided arbitrarily that surveys with less than a 75% completion rate would be unusable for the purpose of this study. Only 10 of the returned but partially completed surveys ($n = 102$) were at least 75% completed.

The final total of usable responses was 421 of 4,000 surveys sent, for a response rate of 10.5%, slightly more than double the 5% response rate the MTNA official expected and considered adequate, and approximately double the response rate for the

pilot study. It appears that the modification of the subline from “paid advertisement” to “academic research study” may have been a contributing factor to the doubling of the response rate. The usable responses constituted approximately 2.9% of the defined MTNA membership of 14,161 independent piano teachers.

An item in the demographic section of the survey instrument asked respondents to indicate whether teaching piano was their primary occupation. Since the focus of this study was on independent piano teaching as a primary occupation, it would have better served its purpose had this item appeared at the beginning of the questionnaire so that only respondents who indicated independent piano teaching as their primary occupation would be included in the data analyses. However, because this revision was not implemented prior to administering the survey questionnaire to the main study group, I decided to include all surveys that met the 75% completion criteria, regardless of whether independent piano teaching was the participant’s primary occupation.

Data Analysis

The results of internal consistency analysis from the main study are presented in Table 1. Based on Cronbach’s alpha coefficients from the pilot group, it was determined to be an instrument with adequate or better internal (construct) consistency. Therefore, all construct subscales were retained, unmodified for the main study questionnaire.

Cronbach alpha values for the main study were comparable to alpha values reported for the pilot group, with the exception of the time spent in role subscale (see Table 1).

Table 1

Cronbach Alpha Scores for Constructs in the Pilot (n = 5) and Main (n =421) Studies

Variable	Number of Items	Pilot Study α	Main Study α
Identity-defining events	24	.864	.874
Identity salience	8	.765	.773
Social identities	8	.594	.616
Self in role	10	.762	.707
Other' expectations	8	.831	.806
Relation to others	4	.911	.808
Time spent in role	2	.685	.486
Satisfaction	8	.965	.784

Due to the amount and complexity of data collected from the survey questionnaire, I condensed the construct of identity salience into a combined variable using three of the four subscales from the survey questionnaire. This newly combined scale labeled, “self in role (identity salience),” was adapted from a previous study using identity theory as the framework (Curry, 1993). It consists of seven items with a Cronbach’s alpha of .791, indicating moderately strong internal consistency. With this newly combined scale measuring self in role (identity salience), a total of five scales—reduced from the original eight—are used for analysis purposes: (a) defining events and experiences, (b) self in role (identity salience), (c) role commitment, (d) time spent in role, and (e) expressed satisfaction in role (see Table 2).

Table 2

Cronbach Alpha Scores with Newly Combined Self in Role (Identity Salience) Variable

Variable	Number of Items	Main Study α
Identity-defining events	24	.874
Self in role (Identity Salience)	7	.791
Role Commitment	4	.808
Time spent in role	2	.486
Expressed Satisfaction in Role	8	.784

In addition, four items from the demographic section were collapsed for analysis purposes: (a) educational level, (b) age, (c) primary occupation, and (d) state of residency. For the first item, “educational level,” the majority of respondents reported the master’s degree as the highest degree obtained, and a much smaller minority reported the bachelor’s degree. Consequently, this category was collapsed into two groups: (a) high school degree or equivalent, some college, associate degree, and bachelor’s degree; and (b) master’s degree, master’s plus, and doctorate. For the age group category, because only one respondent indicated being in the 18-24 age bracket, I collapsed the bracket into the 25-34 age bracket for analysis purposes, which left 6 age categories. For “primary occupation,” respondents indicated whether independent piano teaching was their primary occupation by responding to a dichotomous variable, “yes” or “no.” If “no” was checked, a text box allowed for respondents to indicate their primary occupation. This item remained a dichotomous variable and was recoded as: (a) independent piano teaching, and (b) other profession.

The item “state of residency” was collapsed into seven categories to represent the MTNA’s seven geographic divisions: (a) East Central, (b) Eastern, (c) Northwest, (d) South Central, (e) Southern, (f) Southwest, and (g) West Central. In addition, negatively worded items were reverse coded so that all items remained consistent with one another prior to the analyses. To address missing values for scaled variables, 999 was recoded to replace values that respondents either chose not to answer or that did not directly apply to them.

Other Analysis

Descriptive and inferential statistics were employed to identify and examine factors that influence the professional identities of independent piano teachers. I used correlational analysis to determine relationships between identity-defining events and experiences and independent piano teachers’ professional identity. Analysis of variance tests for both univariate and multivariate variables were used to examine group differences. Due to the relatively large sample size in this study, I set the alpha level for most analyses at $p < .01$. Furthermore, I adjusted for multiple tests to control for Type I error using the Bonferroni procedure. Data were analyzed using IBM SPSS for Windows Version 24.0.

Summary

The professional identity of independent piano teachers was examined in the present study utilizing structural identity theory as the theoretical framework. The administration of an online survey to piano teachers who are members of the MTNA facilitated accessibility to piano teachers active in the field of independent piano

teaching. Results from this study are presented in Chapter IV, where the data analyses are further delineated. The summary, conclusions, and recommendations are set forth in Chapter V.

Chapter IV

Results

The purpose of this study was to examine American independent piano teachers' attitudes toward their professional identity using Stryker's (1980) structural identity theory. This theory, which is rooted in symbolic interactionism where "self" reflects society, which in turn reflects social behavior (Mead, 1934), is used as the theoretical framework for an examination of how certain defining events and experiences relate to independent piano teachers' professional identity.

This chapter consists of a presentation of the results of the study. Four research questions and respective null hypotheses were developed and investigated. The chapter contains the following sections: (a) descriptive statistics, (b) analysis of data, and (c) summary. This chapter contains results from only the main study except where noted otherwise.

Descriptive Statistics

Population

As described in Chapter III, the population for this study was comprised of a sample of all members of the Music Teachers National Association (MTNA) who identified themselves as independent piano teachers as of October 3, 2016 ($N = 14,161$). I collected data by means of a researcher-designed survey instrument administered via a commercial web-based survey program (Qualtrics, 2016).

Sample

The MTNA Marketing Department made the instrument available via the internet to a random sample of members of that population ($N = 4,000$) from October 3-22, 2016. Of the 4,000 surveys emailed to piano teachers chosen randomly from throughout the United States (including the District of Columbia), some 421 returned surveys were considered useable for the purposes of this study, for a response rate of approximately 10.5% (see Chapter III). The vast majority of participants in the resulting sample were females (88.4%, $n = 370$), with only 8.8% ($n = 37$) males and 2.8% missing data ($n = 14$).

Because only one respondent was in the 18-24 age group, I collapsed that category into the 25-34 age bracket category to create a category of 18-34 for analysis purposes. Some 29.5% of respondents ($n = 115$) indicated being between the ages of 55-64, inclusive, making it the largest age category. The smallest age category was 25-34, with only 6.9% of respondents ($n = 29$) (see Table 3).

Table 3
Respondents by Age and Gender (n = 407)

Age	<i>Female</i>		<i>Males</i>		<i>Row Total</i>	
	<i>n</i>	<i>% of row</i>	<i>n</i>	<i>% of row</i>	<i>n</i>	<i>% (of column)</i>
18-34	25	86.2	4	13.8	29	7.0
35-44	36	87.8	5	12.2	41	9.9
45-54	46	85.2	8	14.8	54	13.1
55-64	115	94.7	9	5.3	124	30.0
65-74	92	93.9	6	6.1	98	24.0
>74	56	91.8	5	8.2	61	16.0
Total	370	100.0	37	100.0	407	100.0

Note. Table does not reflect missing data.

Data on MTNA regions are presented in Table 4. The MTNA is divided into seven divisions throughout the United States, including the District of Columbia. Some 18.8% ($n = 79$) of respondents indicated living in the Southern region of the MTNA, making it the region with the largest percentage in the study sample. The smallest percentage of respondents (9.5%, $n = 40$) hailed from the South Central region.

Table 4

Respondents by MTNA Regions (n = 411)

Region	<i>n</i>	%
East Central	75	17.8
Eastern	50	11.9
Northwest	50	11.9
South Central	40	9.5
Southern	79	18.8
Southwest	56	13.5
West Central	61	14.5
Missing data	10	2.4
Total	421	100.0

Note. **East Central** = IL, IN, MI, OH, WI, **Eastern** = CT, DE, DC, ME, MD, MA, NH, NJ, NY, PA, RI, VT, WV **Northwest** = AK, ID, MT, OR, WA, WY, **South Central** = AR, LA, OK, TX, **Southern** = AL, FL, GA, KY, MS, NC, SC, TN, VA, **Southwest** = AZ, CA, HI, NM, NV, UT, **West Central** = CO, IA, KS, MN, MO, NE, ND, SD.

Respondents with master's degrees or higher represented approximately 58.2 % of the sample ($n = 245$) (see Table 5).

Table 5

Respondents by Level of Education (n = 415)

Education	<i>n</i>	%
Bachelor's degree or less	170	40.4
Master's degree, master's plus, doctorate	245	58.2
Missing data	6	1.4
Total	421	100.0

Some 38.24 % ($n = 405$) of respondents reported having taught as independent piano teachers for 40 or more years, the largest group in this category (see Table 6).

Table 6

Respondents by Years of Teaching Experience (n = 405)

Years of Teaching	<i>n</i>	%
1-9	18	4.3
10-19	61	14.5
20-29	74	17.6
30-39	91	21.6
40 and over	161	38.2
Missing data	16	3.8
Total	421	100.0

Approximately 27.3% ($n = 115$) of the responding piano teachers reported teaching 10-19 students per week, comprising the group with the largest number of students per week, though 20-29 students per week were reported by a nearly identical percentage of respondents (26.8%, $n = 113$) (see Table 7).

Table 7

Respondents by Number of Students Taught Per Week (n = 407)

Number of Students	<i>n</i>	%
1-9	78	18.5
10-19	115	27.3
20-29	113	26.8
30-39	58	13.8
40-49	20	4.8
50-59	9	2.1
60 or more	14	3.3
Missing data	14	3.4
Total	421	100.0

Data on the number of teaching hours per week are displayed in Table 8.

Respondents in the 10-19 hours per week category accounted for 37.5% of the sample ($n = 158$).

Table 8

Respondents by Teaching Hours Per Week (n = 405)

Number of Hours	<i>n</i>	%
1-9	94	22.3
10-19	158	37.5
20-29	97	23.0
30-39	40	9.5
40 or over	16	3.8
Missing data	16	3.8
Total	421	100.0

A large majority of piano teachers reported teaching primarily from their home studios (76.5%, $n = 322$) (see Table 9).

Table 9

Respondents by Primary Teaching Venue

Venue	<i>n</i>	%
Home Studio	322	76.5
Students' Home	8	1.9
Both Students' Home and Home Studio	16	3.8
Music Store or Rented Venue	20	4.8
Church(es)	17	4.0
Public/Private School(s)	52	12.4

Note. Percentages do not equal 100% due to multiple responses for primary venues.

A majority of respondents ($n = 348$, 82.4%) attained professional certification through the MTNA or another professional organization (see Table 10)

Table 10

Respondents by Certification Status through the MTNA and Other Professional Organizations (n = 416)

Certification Status	<i>n</i>	%
Certified	348	82.7
Non-Certified	68	16.2
Missing data	5	1.2
Total	421	100.0

I used membership status in a professional organization as an indicator of professional commitment. The fact that the vast majority of respondents (97.4%, $n = 410$) listed MTNA membership was expected since such membership was a criterion for being included in the sample. Most respondents also reported membership in their respective state music teacher organization (84.1%, $n = 354$) and respective local teacher organization (78.6%, $n = 331$) (see Table 11).

Table 11

<i>Professional Organizations Membership</i>	<i>n</i>	<i>%</i>
Organization		
Music Teachers National Association (MTNA)	410	97.4
State Teachers Organization	354	84.1
Local Teacher Organization	331	78.6
Other	124	29.5
National Guild of Piano Teachers	92	21.9
College Music Society	31	7.4
Suzuki	19	4.5
National Association for Music Education	17	4.0
Royal Conservatory of Music (RCM)	8	1.9
American Orff-Schulwerk Association	7	1.7
Organization of American Kodály Educators	4	1.0

Note. Percentages do not total 100% due to multiple responses for professional organization membership.

Approximately 78.9% of respondents ($n = 332$) saw independent piano teaching as their primary occupation (see Table 12). The remainder (17.8%, $n = 75$), who indicated “other profession” as their primary occupation, included college professors and retired independent piano teachers.

Table 12

Respondents by Primary Occupation (n = 407)

Occupation	<i>n</i>	%
Independent Piano Teacher	332	78.9
Other Profession	75	17.8
Missing data	14	3.3
Total	421	100.0

Dependent Variables

The dependent variables that were created and treated as scales in this study include: (a) self in role (referred to as identity salience), (b) role commitment, (c) time spent in role, and (d) expressed satisfaction in role. Based on previous literature, the label of “self in role” is used interchangeably with identity salience (Curry & Parr, 1988; Curry & Weaner, 1987; Parr, 1987). As presented in Chapter III, Cronbach alpha analysis revealed adequate to strong internal consistency for each scale (see Table 1 in Chapter III).

In addition, I designed a composite scale consisting of the four dependent variables used in the present study, each of which estimated the importance of selected events and experiences thought to be related to independent piano teachers’ professional

identity. This scale was used to measure any associations among the four dependent variables used in this study (see Table 18). The selected defining events and experiences scale consists of 24 items with a Cronbach alpha value of .874, demonstrating strong reliability. Table 13 displays the means and standard deviations of items in this scale.

Table 13

Means and Standard Deviations for Selected Defining Events and Experiences Items (n = 421) ($\alpha = .874$)

	<i>M</i>	<i>SD</i>
Attend local piano teacher workshop	4.53	.716
Attend state conferences	4.00	1.034
Perform solo or chamber music in public	4.35	.877
Continue piano studies (for self)	4.10	.874
Leadership roles at the local, state, or national levels	4.02	1.006
Obtain bachelor's degree in music-related field	4.63	.809
Perform in ensembles	4.14	.920
Network with other piano teachers	4.75	.540
Plan student recitals	4.87	.448

	<i>M</i>	<i>SD</i>
Hold certification through a professional organization	4.53	.846
Attend concerts at local performing arts venues	4.45	.681
Compose music for student method books	2.44	1.094
Attend national conferences	4.01	.971
Obtain master's degree in music-related field	4.00	1.108
Obtain doctoral degree in music-related field	3.10	1.109
Teach piano in a university or conservatory	2.72	1.274
Hold music director position at an area church	2.75	1.223
Teach group piano classes in a private or public school setting	3.06	1.260
Teach master classes	3.42	1.217
Adjudicate student competitions	4.07	1.011
Subscribe to piano teacher journals and periodicals	4.34	.797
Attend public solo or chamber ensemble concerts	4.36	.813
Receive guidance and support from mentor/teacher	4.15	.930

Note. 1 = not at all important, 2 = not very important, 3 = neutral, 4 = somewhat important, 5 = very important.

Identity Salience

The self in role variable (identity salience) measures the involvement of self in the piano teaching role, along with one's perceptions of others' expectations of the piano teacher role. According to Stryker and Serpe (1982), "identity salience represents one of the ways, and theoretically most important way, that identities making up the self can be organized" (p. 206). While the location of a particular identity in its salience hierarchy is how identity salience is measured by Stryker and Serpe (1982), for the purpose of this study, the variable of identity salience is measured by a person's involvement in the piano teacher role.

For analysis purposes, I condensed the original four subscales into one scale. The construct is referred to as "self in role" and "identity salience" in the data analysis—used interchangeably. The self in role scale (identity salience) is comprised of seven items with a Cronbach' alpha value of .791, indicating moderately strong internal consistency. Table 14 contains the means and standard deviations for items that make up this self in role (identity salience) scale.

Table 14

Means and Standard Deviations for Self in Role (Identity Saliency) (n = 421) ($\alpha = .791$)

	<i>M</i>	<i>SD</i>
I would feel at a loss if I had to give up piano teaching.	4.24	.904
I am strongly committed to being the best piano teacher I can be.	4.81	.472
Being a piano teacher is an important part of who I am.	4.60	.754
Many people think of me as a piano teacher.	4.49	.593
Many people I know expect me to continue as a piano teacher.	4.24	.760
Other people think that piano teaching is important to me.	4.52	.564
*No one would be surprised if I just stopped teaching the piano.	4.44	.803

Note. 1 = strongly disagree, 2 = disagree, 3 = neither agree nor disagree, 4 = agree, 5 = strongly agree.

*Negatively worded item is reverse coded.

Role Commitment

The role commitment scale is two-fold, including: (a) the number of relations with other piano teachers, and (b) the importance of relationships with other piano teachers. The role commitment scale comprises four of the original six items from a scale developed by Stryker and Serpe (1982). Respondents were asked to indicate the approximate number of piano teaching colleagues they knew, and the strength of those relationships—referred to as extensiveness and intensiveness, respectively. This scale has an alpha value of .781, which reflects good internal item consistency. The means, medians, and standard deviations related to role commitment are presented in Table 15.

Table 15

Means, Standard Deviations, and Medians for Role Commitment (n = 421) ($\alpha = .781$)

	<i>M</i>	<i>SD</i>	<i>Med</i>
Of all the people you know through your piano teaching networks and activities, how many are important enough to you that you would miss them if you did not see them?	3.66	1.191	4.00
Approximately how many friends and colleagues would you lose contact with if you did not participate in the activities relating to piano teaching that you do (e.g., music teacher organizations, conferences)?	4.01	1.190	4.00
How many people do know on a first name basis through your piano teaching networks and activities?	4.67	.730	5.00
Of all the people you know through your piano teaching networks and activities, how many are close friends?	2.66	1.048	2.00

Note. 1 = 0 persons, 2 = 1-5 persons, 3 = 6-10 persons 4 = 11-20 persons 5 = >20 Persons.

Time Spent in Role

The time spent in role variable asks respondents to estimate the number of hours per week they spend in piano-related activities (ranging from 0 to >10 hours per week). This scale consists of two items asking respondents to indicate: (a) how many hours per week they spend on piano-related activities (e.g., lesson planning, recitals), and (b) how many hours per week they spend with other piano teachers (e.g., in teacher workshops, master classes). Styker and Serpe (1982) discussed how time spent in role is a measure viewed as behavioral and involves choice, which is an integral component of identity theory. The time spent in role variable has a Cronbach alpha of .486, indicating a moderate level of internal consistency. The means, standard deviations, and medians of

the time spent in role variable are displayed in Table 16.

Table 16

Means, Medians, and Standard Deviations for Time Spent in Role (n = 421) ($\alpha = .486$)

	<i>M</i>	<i>SD</i>	<i>Med</i>
*How many hours per week do you spend on piano-related activities (e.g., workshops, recital planning, lesson planning, continuing education, leadership role duties, etc.)?	4.04	1.148	5.00
**In a typical week, how many hours do you spend with other piano teachers?	2.13	.988	2.00

Note. *1 = 0 hours, 2 = 1-3 hours, 3 = 4-6 hours, 4 = 7-10 hours, 5 = > 10 hours.

** 1=0, 2= 1-2, 3 =3-4, 4 = 5-6, 5 = > 6 hours.

Satisfaction in Role

The satisfaction in role variable constitutes respondents' expressed satisfaction in their piano teaching role. The scale is comprised of eight items with a Cronbach alpha value of .784, demonstrating moderately strong internal consistency. Table 17 displays the means and standard deviations related to the satisfaction in role variable.

Table 17

Means and Standard Deviations for Satisfaction in Role (n = 421) ($\alpha = .784$)

	<i>M</i>	<i>SD</i>
I am satisfied with my activities related to my piano teaching (e.g., professional associations, ensembles, recitals).	4.13	.820
I have met or am meeting my goals as a piano teacher.	4.08	.830
I feel rewarded for what I do as a piano teacher.	4.39	.770
Participating in piano teacher activities gives me confidence in myself.	4.04	.835
I am satisfied with the amount of effort I give as a piano teacher.	4.10	.809
I am satisfied with my involvement in activities related to my piano teacher identity (e.g., professional organizations, conferences, competitions, recitals, ensembles).	4.19	.811
*Piano teaching isn't as rewarding as it used to be.	3.81	1.108
*Being a piano teacher takes too much of my time.	3.88	1.018

Note. 1 = strongly disagree, 2 = disagree, 3 = neither agree nor disagree, 4 = agree, 5 = strongly agree.

*Negatively worded items are reverse coded.

With the last section of the survey, I sought demographic information about the respondents (i.e., gender, state of residency, age, level of education, primary teaching venue, certification status, professional organizations, teaching experience, number of students, primary occupation).

Analyses of Data

I used "Statistical Package for the Social Sciences" (SPSS, Version 24.0) to carry out the statistical analyses for this study. Correlation coefficients were computed to explore relationships among the selected dependent variables relating to the professional

identity of independent piano teachers. Analysis of variance (ANOVA) and multiple analysis of variance (MANOVA) tests were used to examine group differences (i.e., certification status, education level, and years of teaching experience). A correlation analysis was conducted to examine relationships among the dependent variable scales (see Table 18). Due to the relatively large sample size in this study, I set the alpha level for most analyses at $p < .01$.

Research Question and Null Hypothesis No. 1

For the first research question, I computed correlation coefficients to examine relationships among the four dependent variable scales under investigation in this study—self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role— and selected defining events and experiences of piano teachers (see Table 13 for a list of items in the defining events and experiences scale). This question is divided into four parts:

Research Question 1a, 1b, 1c, and 1d: *To what extent do selected defining events and experiences correlate with the self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role of independent piano teachers scales?*

H₀ 1a, 1b, 1c, and 1d: *There will be no significant correlations between selected defining events and experiences and the self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role of independent piano teachers scales.*

To investigate research question 1a, a Pearson product-moment correlation coefficient was computed to assess whether a relationship existed between the selected defining events and experiences scale and the self in role (identity salience) scale. There was a low positive correlation between the two scales ($r = .242, p < .01$). This correlation is statistically significant due to the large n , but it is of limited practical significance (less than 6% of variance accounted for, $r^2 = .058$). Nonetheless, the null hypothesis was rejected based on the level of statistical significance. The results suggest that as certain selected defining events and experiences of piano teachers increase (e.g., attain music degrees, attend teacher workshops, network with other piano teachers, attain certification), the self in role variable (identity salience) of piano teachers increases as well (see Table 18).

Table 18

Correlation Matrix of Selected Defining Events and Experiences by Self in Role (Identity Salience), Role Commitment, Time Spent in Role, and Expressed Satisfaction in Role Scales

Variable	Item 1	Item 2	Item 3	Item 4	Item 5	<i>M</i>	<i>SD</i>
1. Defining Events and Experiences	---					3.96	.482
2. Self in Role (Identity Salience)	.242*	----				4.47	.470
3. Role Commitment	.317*	.306*	----			3.74	.822
4. Time Spent in Role	.172*	.316*	.416*	----		3.09	.881
5. Satisfaction in Role	.218*	.445*	.383*	.327*	----	4.07	.559

* $p < .01$.

To investigate research question 1b, a Pearson product-moment correlation coefficient was computed to assess relationships between the defining events and experiences scale and the role commitment scale. There was a low but statistically significant correlation ($r = .317, p < .01$). The hypothesis was rejected. This finding indicates that as certain selected defining events and experiences of piano teachers increase, their relationships with other piano teachers (defined in this study as “role commitment”) tends to increase as well.

For research question 1c, a Pearson product-moment correlation coefficient was computed to shed light on the relationship between selected defining events and experiences and time spent in the piano teacher role. There was a weak positive correlation ($r = .172, p < .01$). The null hypothesis was rejected (see Table 18). This suggests that as selected defining events and experiences of independent piano teachers increases, time spent in the piano teacher role tends to increase as well, albeit only slightly.

For research question 1d, a Pearson product-moment correlation coefficient was computed to assess the relationship between the selected defining events and experiences scale and the expressed satisfaction in role scale. The results demonstrate a low correlation between these two variables, ($r = .218, p < .01$). The null hypothesis was rejected (see Table 18). This finding suggests that as certain defining events and experiences of piano teachers increase, their expressed satisfaction in the role of piano teacher increases slightly as well.

Research Questions and Null Hypotheses No. 2-4

To examine research questions 2-4, I conducted MANOVA tests with self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role scales as the dependent variables, and certification status, level of education, and years of teaching experience as the independent variables. Each question is divided into four parts:

Research Question 2a, 2b, 2c, and 2d: *Are there significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role scales as a function of certification status?*

H₀ 2a, 2b, 2c, and 2d: *There will be no statistically significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of certification status.*

A one-way multivariate analysis of variance (MANOVA) was conducted to test the null hypothesis that there would be no significant differences in the combined four dependent variables being examined—self in role (identity salience), role commitment, time spent in role, and satisfaction in role—between levels of certification status (certified versus non-certified). Prior to conducting the MANOVA, Pearson's correlations were calculated among all four dependent variables to test the MANOVA assumption that the dependent variables would be moderately correlated with each other (Meyers, Gampst, & Guarino, 2006) (see Table 19).

Table 19

Correlations Among Dependent Variables, Self in Role (Identity Salience), Role Commitment, Time Spent in Role, and Expressed Satisfaction in Role

Dependent Variables	Item 1	Item 2	Item 3	Item 4	<i>M</i>	<i>SD</i>
1. Self in Role (Identity Salience)	---				4.47	.470
2. Relation to Others (Role Commitment)	.306*	---			3.74	.823
3. Expressed Satisfaction in Role	.445*	.383*	---		4.07	.559
4. Time Spent in Role	.316*	.416*	.327*	---	3.09	.882

* $p < .01$.

As shown in Table 19, positive significant correlations were found among all four dependent variables under examination, suggesting that a MANOVA would be applicable. Box's M (20.33) was significant, $p < .03$, indicating significant differences between the covariance matrices. Consequently, caution should be used in interpreting the results due to a lack of homogeneity of variance. Based on the results of the Box's M , which showed that certain MANOVA assumptions were violated, Pillai's trace was determined to be a better MANOVA test of significance than the default test, the Wilk's lambda. The results of the MANOVA were significant for certification status, $F(4, 401) = 6.42$, Pillai's trace = .60, $p < .001$, partial $\eta^2 = .06$. The multivariate effect size was estimated at .06, which suggests that approximately 6% of the variance in the dependent variables—self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role—was accounted for by certification status.

Prior to conducting separate univariate ANOVAs for each dependent variable, the homogeneity of variance assumption was tested for all four dependent variables. A series

of Levene's F tests revealed that the homogeneity of variance assumption was met for three of the four dependent variables, with role commitment showing significant lack of homogeneity ($p < .001$). Although the Levene's F test showed that the variance associated with role commitment was not homogenous, the largest standard deviation was not more than four times the size of the of the corresponding smallest standard deviation, suggesting that the ANOVA would be robust in this case (Howell, 2009). Because the MANOVA was significant, a series of one-way ANOVAs for each of the four dependent variables by certification status was conducted as follow-up tests to the MANOVA (see Table 20).

To limit the likelihood of Type I error resulting from multiple comparisons, I applied the Bonferroni adjustment ($.05/4 = .0125$). Table 20 displays the ANOVA results for the four dependent variables by certification status.

Table 20

<i>ANOVA Results for Self in Role (Identity Salience), Role Commitment, Time Spent in Role, and Satisfaction in Role by Certification Status (Certified and Non-Certified)</i>						
Dependent Variable	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	Partial η^2
Self in Role (Identity Salience)	1.01	1	1.01	4.60	.033	.011
Role Commitment	15.14	1	15.14	23.57	.001*	.055
Time Spent in Role	5.94	1	5.94	7.82	.005*	.019
Satisfaction in Role	.52	1	.52	1.67	.198	.004

$p < .05 = p < .0125$ Bonferroni-adjusted.

For the first univariate analysis, self in role (identity salience) variable, there was no significant main effect (after Bonferroni adjustment) for certification status ($p < .033$), indicating that there was no significant difference in the identity salience for piano teachers who were certified and those who had not attained professional certification (e.g., MTNA, RCA, ACM). Therefore, this null hypothesis is retained.

The results of the second univariate analysis, with the role commitment scale serving as the dependent variable, were statistically significant, $F(1, 406) = 23.57, p < .001$ (significant after Bonferroni adjustment), partial $\eta^2 = .06$, indicating a significant difference in the role commitment as a function of certification status, with certified teachers having a higher mean ($M = 3.83, SD = .76$) than non-certified teachers ($M = 3.31, SD = 1.00$). Certification status explains approximately 6% of the variance in role commitment. The null hypothesis was rejected.

The third univariate analysis, with the time spent in role scale serving as the dependent variable, revealed a significant main effect for certification, $F(1, 409) = 7.82, p < .005$ (significant after Bonferroni adjustment), partial $\eta^2 = .02$, indicating significant differences in time spent in piano-related activities in favor of certified ($M = 3.15, SD = .88$) versus non-certified piano teachers ($M = 2.80, SD = .88$). The partial $\eta^2 (.02)$ indicates that certification status explains approximately 2% of the variance in time spent on piano-related activities. The null hypothesis was rejected.

The fourth univariate analysis, the dependent variable of satisfaction in role, did not reveal a significant main effect for certification status, $F(1, 412) = 1.67, p < .198$,

partial $\eta^2 = .004$, with means of 3.99 ($SD = .50$) and 4.10 ($SD = .57$), respectively, indicating no significant differences in the expressed satisfaction of independent piano teachers' role between certified and non-certified piano teachers. The null hypothesis was retained.

Research Question 3a, 3b, 3c, and 3d: *Are there significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of level of education?*

H₀ 3a, 3b, 3c, and 3d: *There will be no statistically significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of level of education.*

A one-way multivariate analysis of variance (MANOVA) was computed to test the hypothesis that there would be no mean differences between education levels of piano teachers (i.e., bachelor's degree or lower versus master's degree or higher) and the combination of the dependent variables under examination—self in role (identity salience), role commitment, time spent in role, and satisfaction in role. Box's $M = 16.41$ ($p < .093$) was interpreted as non-significant. Therefore, the assumption of homogeneity of covariance across all four dependent variables was not violated. The MANOVA revealed a non-significant difference, $F(4, 403) = 2.27, p < .061$, Pillai's trace = .022, partial $\eta^2 = .02$. The null hypothesis was retained.

Research Question 4a, 4b, 4c, and 4d: *Are there significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of years of teaching experience?*

H₀ 4a, 4b, 4c, and 4d: *There will be no statistically significant differences in piano teachers' self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role as a function of years of teaching experience.*

A one-way multivariate analysis of variance (MANOVA) was conducted to assess whether there were significant differences in the combination of the four dependent variables under investigation and years of teaching experience of independent piano teachers. Prior to running the MANOVA, a Box's *M* was computed to test the assumption of equality of covariance matrices. The results of the test were significant ($p < .008$), indicating that the covariance matrices between the groups were not equal. Accordingly, caution should be used in interpreting the results due to the lack of homogeneity of variance among the groups.

A one-way MANOVA revealed a significant multivariate main effect for years of teaching experience, $F(4, 393) = 2.80$, Pillai's trace = .110, $p < .001$, partial $\eta^2 = .028$. The multivariate effect size was estimated at .028, meaning that approximately 2.8% of the variance in the dependent variables—self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role—was accounted for by teachers' years of teaching experience.

Given the finding of significance for the overall MANOVA test, the univariate main effects were examined. Prior to conducting a series of follow-up ANOVAs, the homogeneity of variance assumption was tested for all four dependent variables. Based on a series of Levene's *F* tests, the homogeneity of variance assumption was considered satisfied, even though one of the four Levene's *F* tests showed statistical significance (p

< .003). Although the Levene's F test suggested that the variances associated with the self in role (identity salience) variable were not homogeneous, an examination of the standard deviations revealed that the largest standard deviation was not more than four times the size of the corresponding smallest standard deviation, suggesting that the ANOVA would be robust (Howell, 2009).

A series of one-way ANOVA's was computed for each of the four dependent variables as follow-up tests to the MANOVA. To limit the likelihood of Type I error due to multiple comparisons, I applied the Bonferroni adjustment ($.05/4 = .0125$). Two of the four dependent variables revealed statistically significant differences (role commitment and expressed satisfaction in role) at the .0125 adjusted alpha level ($p < .001$ for both) (see Table 21).

Table 21

ANOVA Results for Self in Role (Identity Salience), Role Commitment, Time Spent in Role, and Expressed Satisfaction in Role by Years of Teaching Experience

Dependent Variable	SS	df	MS	F	p	Partial η^2
Self in Role (Identity Salience)	1.80	4	.45	2.08	.082	.021
Role Commitment	10.80	4	2.70	4.09	.003*	.040
Time Spent in Role	1.86	4	.466	.610	.655	.006
Satisfaction in Role	8.12	4	2.03	6.89	.001*	.065

* $p < .05 = p < .0125$ Bonferroni-adjusted.

For the first analysis, with self in role (identity salience) as the dependent variable, the result was a non-significant main effect for years of teaching experience,

$F(4, 400) = 2.08, p < .082$, partial $\eta^2 = .021$, indicating no differences in self in role (identity salience) for piano teachers among the levels of teaching experience. The partial η^2 was .02, indicating that the number of years of piano teaching experience explains approximately 2% of the variance in the identity salience of piano teachers. The null hypothesis was retained.

For the second univariate analysis, with role commitment as the dependent variable, results indicated a significant main effect for years of teaching experience, $F(4, 397) = 4.09, p < .003$ (significant after Bonferroni adjustment), partial $\eta^2 = .021$, with the partial η^2 indicating that the number of years teaching explains approximately 2% of variance in the role commitment of piano teachers. Based on significant differences between years of teaching experience, I conducted Tukey post-hoc pairwise comparisons to determine differences between the levels of teaching experience. The results indicated that for the main effect of years of piano teaching experience, the mean of role commitment for 1-9 years of teaching experience ($M = 3.24, SD = .840$) was significantly smaller than that for piano teachers with 40 and more years of teaching experience ($M = 3.90, SD = .753$) ($p < .05$). No other pairs of levels of teaching experience were significantly different. The null hypothesis was rejected.

For the third analysis, with time spent in role as the dependent variable, the ANOVA revealed a non-significant difference, $F(4, 399) = .610, p < .656$, partial $\eta^2 = .006$. This indicated that no significant differences were found in piano teachers' time spent in role-related activities as a function of number of years of teaching experience.

Accordingly, the null hypothesis was retained.

For the final univariate analysis, for expressed satisfaction in role variable, a one-way ANOVA revealed a significant main effect for years of teaching experience, $F(4, 400) = 6.89, p < .001$ (significant after Bonferroni adjustment), partial $\eta^2 = .065$. The partial η^2 indicated that years of teaching experience explains approximately 6.5% of the variance in the expressed satisfaction of piano teachers. To further examine differences between levels of teaching experiences, Tukey post-hoc pairwise comparisons were computed for all pairs of levels of teaching experience. For the main effect of years of teaching experience, the mean of piano teachers' expressed satisfaction in role for those with 10-19 years of teaching experience ($M = 3.87, SD = .564$), and those with 20-29 years of teaching experience ($M = 3.92, SD = .608$), were significantly smaller than for piano teachers with 40 and more years of teaching experience ($M = 4.22, SD = .486$) (for both comparisons $p < .05$). No other pairs of levels of teaching experience were significantly different. Consequently, the null hypothesis was rejected due to statistically significant differences between the groups.

Summary

This chapter began with a presentation of the descriptive results from this study, followed by the four research questions and respective null hypotheses under investigation. Correlation analysis revealed statistically significant relationships between the selected defining events and experiences scale, and the four dependent variables under examination in this study: self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role. The multivariate analysis of variance

tests (MANOVA) indicated that the main effects of certification status and years of teaching experience resulted in significant differences for three of the four dependent variables (role commitment, time spent in role, and expressed satisfaction in role). A detailed discussion of the results is presented in Chapter V, with connections to the research literature that was presented in Chapter II. Implications and recommendations for future research conducted on this subject are also delineated in Chapter V.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to examine independent piano teachers' attitudes toward their professional identity, in particular, how certain identity-defining events and experiences contribute to their professional identity. I used Stryker's (1980) structural identity theory as the framework to underpin the study. Moreover, I sought to examine differences between independent piano teachers based on certification status, level of education, and years of teaching experience and the extent to which those variables predict the four dependent constructs under examination: (a) self in role (identity salience), (b) role commitment, (c) time spent in role, and (d) expressed satisfaction in role.

Stryker and Serpe (1982) refer to identities as distinct "parts" of the self that "represent the person's participation in structured role relationships" (p. 206). Social structures allow for piano teachers to enact roles with other teachers who share similar meanings or behaviors. Consequently, piano teachers who actively engage in piano teaching networks, such as the Music Teachers National Association, may place more importance on their piano teacher identity among other roles held. This in turn may increase the level of satisfaction and commitment to the piano teaching profession. According to Brenner et al. (2014), "identity theory predicts that a highly salient identity is likely to be enacted or to define a situation to promote its own enactment" (p. 232).

The population for this study was comprised of all piano teachers who were members of the Music Teachers National Association (MTNA) as of October 3, 2016 (*N*

= 14,161). Data were obtained through an online survey questionnaire and emailed to members randomly selected from the 50 United States and District of Columbia ($n = 4,000$). Of the 519 responses, a total of 421 responses ($n = 421$) were considered useable for the purpose of this study, for a total response rate of approximately 10.5%. Responses were obtained from all seven MTNA geographic regions. Results revealed both significant and non-significant differences on the three independent variables: certification status, level of education, and years of teaching experience. These results are discussed in greater detail below.

Conclusions

Descriptive Results and Discussion

Due to the large number of variables examined, only the most meaningful demographic variables are discussed here (see Appendix C for complete results from the survey questionnaire). Descriptive results indicate that the vast majority (88.4%) of respondents were female ($n = 370$). These findings are not surprising because previous studies on independent piano teachers' professional profiles had similar findings (Camp, 1975; Crane, 1989; Kerr, 1997; Schons, 2005; Sumpter, 2008; Wolfersberger, 1986).

Most respondents indicated their age as upper middle (55-64) (30%, $n = 124$) and senior (65-74) (24%, $n = 98$) age, with 16% ($n = 61$) indicating being 75 years or older. Only 30% of respondents indicated being younger than 55 years ($n = 124$). This finding aligns with a study by Sumpter (2011), who stated that "the typical independent piano teacher in this study is female and over 55 years of age" (p. 161). Similarly, Schons (2005) reported that piano teachers over 65 years comprised the largest age group in that

particular study.

Findings from the current study may be an indication that teachers are staying in the field of piano teaching later in life, or they may have begun their careers as piano teachers later in life. Crane (1989) suggested that “piano teaching is a profession which is entered relatively late in life, rather than one entered immediately after completion of one’s formal education” (p. 133). Camp (1975) elaborated further on possible reasons why many piano teachers begin their careers later in life: “It is not uncommon to find retired public school music teachers continuing to be active participants in music by establishing a class of private students and thereby supplementing their social security and retirement income” (p. 25). Indeed, Crane (1989) reported that a large percentage of respondents indicated that they planned to teach more than five more years, although many over the age of 60 were undecided about their plans to continue teaching based on prospective retirement plans for themselves or their spouse.

Respondents in the present study also revealed themselves to be a highly educated group, with the majority holding graduate degrees. Approximately 40.4% of respondents ($n = 170$) held a bachelor’s degree or less, and 58% held master’s degrees or higher ($n = 245$). The majority of the degrees attained—both undergraduate and graduate—were in the field of music (e.g., piano pedagogy, piano performance, music education, composition, music therapy, vocal performance, music history). Very few respondents reported degrees in fields other than music. The findings of a large percentage of educated piano teachers are in line with formal education levels for K-12 teachers. Studies supporting this include Hughes (2012), who surveyed K-12 teachers ($n = 789$) to

investigate teacher and organizational characteristics, as well as teacher efficacy relating to effectiveness with students. According to Hughes (2012), “all participants held a bachelor’s degree, 47.53% had earned a master’s degree, and 3.30% had obtained a specialist or doctoral degree” (p. 249). Likewise, a study on beginning teacher training and attrition rates, Luczak (2004) wrote that 81.9% of K-12 teachers reported earning a bachelor’s degree, with another 12% earning a master’s degree in education, and 4.3% earning a master’s degree in their subject area.

Other studies report piano teachers as college educated, with 50% and or more having earned at least a bachelor’s degree in a music-related field (Crane, 1989; Rock, 2006; Sanders, 1982; Schons, 2005; Sumpter, 2008; Wolfersberger, 1986). These results reflect the importance of a music-related degree by increasing independent piano teachers’ knowledge and training as musicians and music educators, thereby shaping a stronger self-image and professional identity.

Frederickson and Rooney (1990) highlighted characteristics that define a profession, the first of which is “possession of a specialized body of knowledge and techniques” (p. 242). Rock (2006) highlighted the importance of continued education for piano teachers as a vehicle for self-improvement and gratification as both teachers and business owners.

The fact that the vast majority of respondents held university degrees (98.4%) suggests that independent piano teachers may enjoy a relatively high level of respect and prestige typically associated with college degrees. Much like music educators certified to teach in public schools, based on their university training alone these independent piano

teachers are part of the “educated elite” (Humphreys, 2002, p. 139). Even so, the large percentage of teachers in this sample with graduate degrees may not be generalizable to the piano teaching population as a whole.

The need, or at least the desirability of acquiring more training, and perhaps also more specialized, more rigorous training, has been expressed by others in the field. Lancaster (2003) discussed the possible benefits of extending the undergraduate college degree program in piano pedagogy to five years to allow for more in-depth teacher training. Similarly, Darling-Hammond and Berry (1999) highlighted benefits—such as increased teacher satisfaction, teacher effectiveness, and teacher retention—of an extended 5-year teacher education program.

Crane (1989) discussed the importance of education as a contributing factor to professional self-image, and speculated that piano teachers with university degrees felt more “accountable to students and parents” (p. 113). Along those lines, Crane (1989) discussed a relationship between number of students and professional self-image: “Teachers who reported teaching nine or fewer students were more reluctant to identify themselves as professionals than were teachers with higher teaching loads” (p. 109). While the present study did not analyze possible relationships between self-image and number of students, there was a high correlation between the number of teaching hours per week and number of students taught, as one would expect ($r = .813$). While these results may seem evident—more students equating to more teaching hours—results did not demonstrate that piano teachers who teach more students have a stronger commitment and professional identity in the piano teacher role than teachers with fewer students and

teach fewer hours per week.

An examination of the years of teaching experience variable revealed that piano teachers with 40 and more years of experience constituted the largest group (38.2%, $n = 161$), with 30-39 years coming in second place at approximately 29.6% ($n = 91$). These two groups combined totaled 69.8% of responding piano teachers ($n = 252$) with at least 30 years of teaching experience. Crane (1989) reported that piano teachers with many years of teaching experience see themselves as professionals. Reasons for this were attributed to: “amount of education (57%), a professional approach to work (40%), individual efforts to improve teaching skills (40%), and amount of experience (20%)” (p. 95). When these same teachers were asked if they would again follow the same trajectory of independent piano teaching, most stated that they would. This could be an indication of loyalty to (or identification with) the field in addition to the formal constructs used in this study, constructs based largely on previous research.

Crane (1989) revealed that years of experience, number of students, age, certification, education, and membership in a professional association had a direct relationship with professional characteristics investigated in the study. The author also discussed a direct relationship between age and years of experience, and linked both to a commitment to work. Likewise, certification, level of education, and years of teaching experience are used in the current study to examine group differences among the four dependent variables: self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role.

The regional data reflect a fairly even spread of piano teachers throughout the

MTNA's seven geographical regions. However, the population sizes differed a great deal, and MTNA membership as a percentage of regional population was not examined in this study. Even so, MTNA members who are professional piano teachers seem to be present in all parts of the U.S., not centered in one or more regions.

For the variable of certification status, a large majority of respondents indicated that they had attained certification in their instrument (82.7%, $n = 348$). This high percentage of certified teachers may be something of an artifact from the population/sample, as it is highly unlikely that the general population of piano teachers has such a high percentage of certified piano teachers among them. As of August 2016, total membership in the MTNA was approximately 21,000, with 14,612 of those members teaching piano as their primary instrument. The total number of teachers who had attained national certification through the MTNA is around 3,000 members, with about 90% of those members certified as piano teachers (C. Schwalbach, personal communication, August 10, 2016).

Previous studies do not present such favorable numbers pertaining to certification status. Several decades ago, Sanders (1982) revealed that only 30% of responding piano teachers reported having attained national certification in their instrument. Crane (1989) discussed how teachers viewed certification as "a substitute for a degree" and had either supportive or conflicting attitudes towards it (p. 103). Sumpter (2008) discussed how the typical piano teacher's credentials include a bachelor's degree in a music-related field, but not national certification through the MTNA. Nevertheless, the author indicated the importance of attaining national certification as a means of contributing to a piano

teacher's professional identity. In the present study, all survey respondents were MTNA members, which was not necessarily the case in the previous studies.

Along those lines, Lear (2004) elucidated: "There is a confused perception that degrees are a substitute for certification, but, in reality, degrees do not tell one exactly what music teachers know or what they can do—only what the college or university requires for the issuing of those degrees" (67). Lear (2004) went on to argue that the image of the piano teacher is not based on one person, rather, it is the "sum existence of the whole" (p. 67). Burnette (1982) argued: "With a more professional attitude toward private teaching, as emphasized in such programs as the certification program of the MTNA, more musicians are making private teaching their first choice" (p. 42).

In several previous studies, authors list certification and education as characteristics for establishing "professional legitimacy" (e.g., Frederickson & Rooney, 1990; Ritzer, 1973; Wilensky, 1964). Lancaster (2003) discussed the importance of certification programs in the 21st-century: "Our goal should be to make independent music teaching a true profession. This will challenge those currently in the field and those training future teachers" (p. 68). Implementing standards in place for piano teachers to ameliorate their skills and knowledge should not be considered a "bonus," but a requirement. Doing so may help deepen piano teachers' commitment to the field of independent piano teaching, as well as improve the quality and image of the profession as a whole. Sumpter (2008) stated that only 29.4% of participants indicated that they were nationally certified and claimed that: "Teachers who did possess the NCTM credential believed it gave them credibility and was a symbol of professionalism" (p. 187).

Similarly, Camp (1975) reported a significant relationship between certification and the level of professionalism. While the current study found that a large percentage of piano teachers were certified teachers (82.7%), this does not necessarily reflect the population of American independent piano teachers at large.

The vast majority of respondents in this study reported piano teaching as their primary occupation (78.9%, $n = 322$). A limitation in this study was that it was assumed that all piano teachers who were randomly selected to participate in the survey questionnaire were then currently working as independent piano teachers. It seems, however, that 17.8% of piano teachers reported “other occupation” as their primary occupation, which included those of college professor and retired piano teacher. Therefore, those who indicated “other occupation” may not reflect the same level of commitment as independent piano teachers who are currently maintaining active studios.

Likewise, Sumpter (2008) reported that a nearly identical percentage (79%) of respondents indicated piano teaching as their primary occupation, but not necessarily as their initial career choice. Most of the 144 respondents who indicated not choosing piano teaching as their original profession in that study reported that they “evolved into being piano teachers after trying several other jobs” (Sumpter, 2008, p. 184). Wolfersberger (1986) indicated that only 38.3% selected independent piano teaching as their initial career choice. This may explain the low percentage rate (30%) in the present study of teachers who are under the age of 55, and the large percentage (70%) of piano teachers above age 55. Even so, the large number of respondents who reported 30, 40, and more years of teaching experience suggests that these teachers in the present study did not go

into the field of piano teaching later in life.

All participants in this study were members of a professional organization (97.4%, $n = 410$). This finding was expected given that the sample used for this study was drawn from the MTNA, which was a criterion for participation. Membership in a professional organization is one way to operationalize the construct of role commitment, one of the main constructs under examination in this study. Results from previous studies also show large majorities of piano teachers belonging to professional music organizations at the local, state, and national levels (Camp, 1975; Crane, 1989; Sumpter, 2008; Wolfersbeger, 1986).

Background of Constructs Revisited

The theoretical constructs in this study came largely from previous research on identity theory (Callero, 1985; Curry, 1993; Curry & Parr, 1988; Stryker & Serpe, 1982), which partially explains their strength demonstrated in the present study. Similarly, I used Curry and Weaner's (1987) Sports Identity Index (SII)—as well as scales used in other previous studies on identity research (Callero, 1985; Curry, 1993; Jackson, 1981; Stryker & Serpe, 1982)—to measure attitudes relating to the professional identity of independent piano teachers.

Moreover, I chose Stryker's (1968, 1980) structural identity as the theoretical framework for this study, which is based on the theory's primary focus on a “multifaceted mosaic of interdependent but highly differenced parts, groups, institutions, strata” (Stryker & Serpe, 1982, p. 205). The results suggest that Stryker's theory is applicable to the study of certain aspects of identity among independent piano teachers in

part because the constructs seemed to work well, as explained below.

Identity theory originates from symbolic interactionism, where the focus is placed on the interdependence of self, role, and society. Building on this central idea, structural identity theory's primary focus is the idea that "self" is "differentiated and organized" (Stryker & Serpe, 1982, p. 206). Identity theory revolves around the idea of "choice" when playing out a social role. According to Stryker and Serpe (1982), identity theory is concerned empirically with "choices made in situations in which alternative courses of action are available and reasonable to the person" (p. 205).

All four dependent variables under investigation—self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role—are moderately correlated but remain independent constructs. The satisfaction in role scale and self in role (identity salience) were the most highly correlated ($r = .445$), followed by satisfaction in role and time spent in role ($r = .416$) as the second highest correlation. These results demonstrate that the expressed satisfaction of independent piano teachers might result from piano teachers' self in role (identity salience) and time spent in role. It could also be viewed in the reverse manner wherein self in role (identity salience) increases as more time is spent involved in piano-related activities. The constructs, which were based in considerable part on previous research, could be considered a successful outcome of this study in and of themselves.

Primary Results and Discussion

Of the 24 items that make up the defining events and experiences scale (see Table 13 for a complete breakdown of scale), all but six items had a mean score below 4.00.

Respondents indicated the following three items as least important to their professional identity: (a) hold music director position ($M = 2.75$, $SD = .22$), (b) teaching at a given university ($M = 2.72$, $SD = 1.27$), and (c) compose music for student method books ($M = 2.44$, $SD = 1.09$). Conversely, respondents indicated the following five items as most important to their professional identity: (a) plan student recitals ($M = 4.87$, $SD = .448$), (b) network with other piano teachers ($M = 4.75$, $SD = .540$), (c) obtain bachelor's degree in music-related field ($M = 4.63$, $SD = .809$), (d) attend local piano teacher workshops ($M = 4.53$, $SD = .716$), and (f) hold certification through a professional organization ($M = 4.53$, $SD = .846$). This scale has a Cronbach's alpha of .874, indicating strong internal consistency.

Research Question No. 1

Significant Results: Results for the first research question—addressing the relationship between the defining events and experiences scale and the four dependent variables under investigation—self in role (identity salience), role commitment, time spent in role, and expressed satisfaction in role—revealed mild to moderate positive connections. The null hypothesis was rejected due to a significant positive correlation between the variables. I designed a Likert-type defining events and experiences scale as a way to measure the role-choice behavior of independent piano teachers. The scale consisted of 24 items and asked respondents to rate which “defining events and experiences” were most important to their professional identity (1 = not all important, and 5 = very important).

One of the primary goals of the current study was to determine whether

relationships exist between identity-defining activities and experiences (e.g., certification status; level of education; leadership roles at local, state, and national levels; and teacher workshops), and the theoretical constructs under investigation. Moreover, because identity theory predicts social behavior, I sought to determine how piano teachers' commitment (both the number of ties with other piano teachers and the strength of those ties) affects the salience of the piano teacher identity and consequently the role-choice behavior associated to the piano teaching role.

Curry (1993), discussed how receiving a college letter can enhance and establish the sports identity of athletes: "Identity theory suggests that receiving such an award will have discernible consequences in shaping the recipient's self-definition as an athlete and increasing his or her commitment to sport" (p. 74). Additionally, identity theory suggests both behavioral and cognitive changes and how the impact of winning a college letter can help the athlete form a new identity or affirm a previous identity (Curry, 1993). Likewise, the independent piano teacher who has attained certification and/or a music-related degree can therefore form a new identity or validate a previous identity as a piano teacher. This, in turn, can shape their professional image as piano teachers, as well as the level of commitment to their profession.

Research Questions Nos. 2-4

Significant Results: MANOVA results revealed significant group differences as a function of certification status and years of teaching experience on the four dependent variables under investigation: self in role (identity salience) role commitment, time spent in role, and expressed satisfaction in role. Based on these findings, univariate ANOVAs

conducted on each dependent variable indicated that three of the four variables under examination (role commitment, time spent in role, and expressed satisfaction in role) showed significant differences between certified and non-certified teachers and also teachers with different number of years of teaching experience.

Role Commitment

The role commitment variable demonstrated a statistically significant difference between certified and non-certified teachers, $F(1, 406) = 23.57, p < .001$ (significant after Bonferroni adjustment) with an effect size of .06— meaning that the model explains approximately 6% of the variance in role commitment based on certification status. Additionally, role commitment revealed a significant main effect for years of teaching experience, $F(4, 397) = 4.09, p < .003$ (significant after Bonferroni adjustment) with an effect size of .021, indicating that the number of years of teaching experience explains approximately 2% of the variance in the role commitment of independent piano teachers. The null hypotheses were rejected for both certification status and years of teaching experience due to significant differences between the groups. This means that the respondents who were certified by the MTNA, and those with more years of teaching experience, revealed statistically significant higher levels of commitment to the role of independent piano teacher than did non-certified teachers and those with few years of teaching experience, respectively.

The role commitment variable is regarded in identity theory as “central to the development of identity salience and thus plays a primary causal role in the development of the relationships specified by the theory” (Parr, 1987, p. 58). Extant literature using the

construct of role commitment both support and reject the results presented in the present study. Curry (1993) labeled the role commitment variable as “social relations,” modeled from Stryker and Serpe (1982), to test the hypothesis on the effects of a college letter awarded to male and female athletes. Results demonstrated that college students who won a letter demonstrated a stronger identity as an athlete. Additionally, results indicated male and female athletes as comparable in their sports behavior, with only the dependent variable of competitive motivation showing a significant difference between genders (in favor of males). Results, however, did not reveal a difference in gender when it came to commitment (referred to as “social relations” in that study) of athletes (Curry, 1993).

While this study did not focus on gender as an independent variable, due to the large number of female piano teachers who completed the survey, the relation to others construct (role commitment) revealed statistically significant differences among piano teachers who are certified in their instrument and who have more years of teaching experience. This means that piano teachers who have attained certification in their instrument, and who have spent more years immersed in their teaching profession, have a propensity to develop both a greater number of relationships and a deeper connection with other piano teachers in which they network with.

Curry and Parr (1988) replicated a previous study that employed components of Stryker’s (1980) identity theory to compare the commitment variable to sports and religious identities. The first four items of Stryker and Serpe’s (1982) commitment scale were used to measure the number of relations to other people in both the sport and religious identity. Cronbach’s alpha for the commitment variable was .88. This is

comparable to an alpha reliability of .808 for the role commitment variable in the present study, demonstrating good reliability of the instrument.

Independent piano teachers who are certified in their instrument displayed a greater number of interpersonal relationships to others who play out the same role as piano teachers—both by the number of ties (extensiveness) and the importance of those ties (intensiveness). The piano teacher role can be an isolated profession as most often piano teachers are teaching from their home studios. The opportunity to interact and connect with other piano teachers through professional organizations (e.g., local, state, and national associations) may be vital in creating a sense of community among piano teachers. Furthermore, workshops and music conferences at the state and national level can help enhance piano teaching skills and knowledge, which directly affects the quality of teaching provided to students. Dinkelman (2011) discussed the importance of relationships with close colleagues, more specifically how these roles “play a crucial role in clarifying my identity as a teacher educator” (p. 320).

Merolla et al. (2012) discussed the importance of small networks and social structure to identity development, and how persons play out roles in “relatively small and specialized networks of social relationships through roles that support their participation in such networks” (p. 151). Stryker (1968, 1980) links the social person to the social structure. Membership and active participation in professional organizations can help increase piano teachers’ commitment, both the extensiveness (number of ties to other piano teachers) and the intensiveness (importance of those ties). Lear (2004) highlighted the importance of networking with other piano teachers, joining forces to work together

to help promote more favorable images of the piano teaching profession.

Time Spent in Role

The variable of time spent in role also revealed a significant difference between certified and non-certified teachers, $F(1, 409) = 7.82, p < .005$ (significant after Bonferroni adjustment) with an effect size of .02, indicating that 2% of the variance in the time spent in role variable is explained by certification status. The null hypothesis was rejected.

This finding aligns with other research to suggest that identity salience may relate to time spent in role. For example, in their examination of role performance and religious identity, Stryker and Serpe (1982) elucidated that the time in role variable is “realistically subject to choice, and so meets an important boundary of identity theory” (p. 209). In the present study, certified piano teachers indicated spending more time doing piano-related activities than non-certified teachers. Curry and Weaner (1987) further elaborated on this: “the salience of an identity has been shown to be associated with time spent in role and other measures of role performance” (p. 280).

Stryker and Serpe (1982) chose time in role as a measure of behavior that corresponds to performance within a religious role. More specifically, the authors discussed how commitment and salience have a direct and positive effect on time spent in role: “the support for these hypotheses is unequivocal, and it is these hypotheses that are critical to the theory” (p. 217). Similarly, findings from the present study also demonstrate that the role commitment and self in role (identity salience) of independent piano teachers have a direct and positive effect on piano teachers’ time spent doing

piano-related activities ($r = .306, p < .01$; $r = .316, p < .01$, respectively), which further validates the support for this theory.

Satisfaction in Role

The expressed satisfaction in role also revealed a significant main effect for years of teaching, $F(4, 400) = 6.89, p < .001$ (significant after Bonferroni adjustment) with an effect size of .065, indicating that approximately 6.5% of the variance in the expressed satisfaction in role variable is explained by years of teaching experience. The null hypothesis was rejected. Findings from the satisfaction in role variable indicated that respondents with the most years of teaching experience (40 or more), expressed the most satisfaction in their role as piano teacher, compared to those with 10-19 years of teaching experience, who expressed the least satisfaction. The majority of piano teachers ($n = 421$) indicated that they felt rewarded for what they did as piano teachers ($M = 4.39, SD = .770$).

Stryker and Serpe (1982) operationalized a three-item religious satisfaction scale in their study, asking respondents to indicate how satisfied they were in their religious activities, and if they had or were meeting their goals in their religious activities.

Contrary to the present study, the researchers used the scale as an independent variable and argued:

Although such satisfaction is not directly implicated in identity theory, we conceive of it as an index of the intrinsic value placed by the person on a particular role and think it may be important as a determinant of time allocated to that role, either independently or in interaction with commitment and identity salience. (p. 211)

Results supported the hypotheses that a relationship exists between identity salience and satisfaction and between satisfaction and time spent in role. However, Stryker and Serpe (1982) did not find a link between the commitment variable and satisfaction, which they attributed to a deficiency in measuring the satisfaction variable in a manner that relates to the theory.

Curry and Weaner (1987) argued that Stryker and Serpe's (1982) three-item satisfaction scale, which Stryker and Serpe employed as an independent variable, would be equally suited as a dependent variable: "We feel that the enjoyment obtained through sheer role participation in sports could be considered equally well as a dependent variable. To our way of thinking, one must engage in sports before one can enjoy them" (p. 284). The researchers used a one-item scale asking respondents to rate the level of enjoyment experienced from sports participation with six possible answers that they recoded into a 5-point scale.

Likewise, the expressed satisfaction in role variable in the present study was operationalized as a dependent variable when measuring for group differences in piano teachers based on certification status, level of education, and years of teaching experience. Results from the analyses of group differences did not support certification status and level of education as determinants of satisfaction expressed in the piano teaching role; however, years of teaching experience for piano teachers with 40 or more years indicated an increase in the expressed satisfaction for piano teachers. These results may be explained by the fact that piano teachers who invest more years in piano-related activities and a teaching studio may thereby strengthen their commitment to their

profession and consequently are more satisfied and rewarded in their role identity as piano teachers.

Wagoner (2011) discussed differences found between music teacher self-efficacy and music teacher commitment based on years of teaching experience. Results demonstrated that music teachers with 31 or more years had significantly more self-efficacy. This seems to suggest that with more teaching experience, attributes such as satisfaction and self-efficacy increase for independent piano teachers. Similarly, findings substantiated by the present study demonstrate that piano teachers with more years of teaching experience have higher levels of expressed satisfaction.

Non-Significant Results: MANOVA results for level of education and the four dependent variables under investigation were non-significant, so no further analysis was necessary. The results were not that surprising given that the sample in this study was made up of a highly educated group of individuals, the majority of whom (58.2%) held a master's degree or higher.

Self in Role (Identity Salience)

Identity salience refers to the location of a particular role identity among other role identities (e.g., piano teacher, parent, performer, spouse, tennis player), which are then organized in a salience hierarchy. Identity salience “represents one of the ways, and theoretically most important way, that the identities making up the self can be organized” (Parr, 1987, p. 18).

I adapted the self in role scale (identity salience) to examine group differences between certified and non-certified teachers, level of education, and years of teaching

experience. Results did not support significant differences between certification status (yes/no), levels of education, or years of teaching experience, suggesting that the sample in this study was a relatively homogenous group when it came to the self in role (identity salience) variable.

The identity salience variable is supported in other extant literature when measuring group differences. Curry (1993) investigated the effects of a college letter on male and female athletes using a rating scale for the construct of salience. The author described improvements made to this scale as: “combining previously used items to measure one’s perception of others’ expectation for role performance with items used to measure one’s self-involvement in the role of athlete” (p. 79). Significant differences revealed that female athletes had a stronger self-conception (salience) in their role as athlete over male, which the author attributed to being “more aware of the consequences of vesting self in the athletic role” (Curry, 1993, p. 84). In the present study, group differences between gender was not under examination due to the unequal sample size (females (88.4%), $n = 370$; males (8.8%), $n = 37$, respectively).

Some previous researchers (Callero, 1985; Curry & Parr, 1988; Curry & Weaner, 1987; Jackson, 1981) used rank ordering of roles identities to measure identity salience (e.g., athlete, blood donor, religion). Curry and Weaner (1987) argued for pertinent outcomes from both ranking and rating as measures of identity salience:

The inescapable conclusion drawn from these observations is that ranking and rating are not equivalent methods of measuring the sport identity, even though they are positively correlated. A forced ranking procedure introduces a value choice and weakens the validity of this method as an indicator of actual sports behavior. (p. 286)

In the current study, respondents were not asked to rank order the role identity of piano teacher among other roles (e.g., parent, spouse, mentor, performer) to determine its place in the salience hierarchy. Rather, I was interested in respondents' self-involvement in their role as independent piano teacher as well as their perception of others' expectations of them as independent piano teachers. This is one measure of salience used to measure the piano teachers' role identity, but as other studies have demonstrated, the identity salience variable can be measured in more than one way and has been revised and improved upon over the years by researchers in the field of identity theory.

Implications for the Field

This study holds several implications for the field of independent piano teaching, all of them speculative due to the non-causal design. Among the most important are: (a) identity may be related to certification status; (b) identity appears to be partially dependent upon the amount of time spent on professional related activities; and (c) the importance of self-image in the role of independent piano teaching.

Recommendation for Future Research

The topic of identity is an important one. While extensive studies have been done using identity theory as a theoretical framework, relatively few researchers have applied structural identity theory as a lens for examining the professional identity of independent piano teachers. Findings from this study suggest that certain defining events and experiences related to the independent piano teacher (e.g., certification, music-related degrees, professional associations, piano teacher workshops) influenced the four dependent variables under investigation: self in role (identity salience), role

commitment, time spent in role, and expressed satisfaction in role relating to independent piano teachers' professional identity.

Results revealed statistical differences between certified and non-certified teachers on three of the four dependent variables (role commitment, time spent in role, and satisfaction in role). However, the large percentage of teachers who indicated being certified in their instrument (82.7%) may not be generalizable to the piano teaching profession outside of the sample. Because certification status is one of the “defining events” that relates to the professional identity of piano teachers, it would be interesting to see how other certification programs (e.g., RCA, ACM) compare in certification status outside the scope of this study.

Another future study would be to investigate whether a relationship exists between piano teachers who attain professional music teaching credentials (e.g., certification, music-related degrees) and the success of the studio (e.g., student retention rate, size of studio, student success in competitions, students who go on to obtain music-related degrees). It would be interesting to learn whether piano teachers who possess these credentials have more successes with their studios and individual students, and if so the reasons for these successes.

A longitudinal design could provide a deeper understanding of independent piano teachers' professional identity in tracking the development of teachers over time. A study of this nature could provide additional insights about independent piano teachers' self-concept, satisfaction, and commitment to their profession over the course of several years, starting with first-year piano teachers just starting their teaching studios.

While the focus of this study was on the professional identity of independent piano teachers, future studies could focus on general music educators' professional identity using identity theory as its framework. Froehlich and L'Roy (1985) discussed the benefits of a strong professional self-concept and how acquiring skills and knowledge during the preservice years would help students be more prepared during their professional years as music teachers. Other studies (Isbell, 2006; Rewolinski, 2014; Wagoner, 2011) focused on the occupational identity of music teachers using different scales developed to measure constructs of music teacher identity. According to Isbell (2006), "A clearer understanding of music teacher identity, socialization, and development may be obtained by conducting a large-scale, multi-institution survey of undergraduate music education majors" (p. 40). A future study on adapting scales from the Sports Identity Index (SII) to measure general music teachers' commitment, self in role (identity salience), time spent in role, and expressed satisfaction in role could provide additional insights in the field of music education.

An extension to this study could look more closely at piano teachers' role among other roles. The aim of this study was exclusive to the piano teacher role; however, examining the piano teacher role among other roles, what Stryker (1980) refers to as its "salience hierarchy," could further demonstrate the importance of the piano teacher role among other roles (e.g., parent, religion, spouse, music performer). Stryker and Serpe (1982) discussed the need for such future studies: "it is clear that further study is necessary, not only to model other kinds of roles, identities, and role performance than those examined here, but to model the relations between the roles and identities" (p. 217).

While the present study utilized a quantitative design, a future study could employ a qualitative design to gather additional perceptions on identity from individual piano teachers beyond that gathered in the current study. Individualized input could come through interviews with individuals and focus groups (Roberts, 1991; Sieger, 2012; Taylor, 2102). The survey in this study allowed respondents to provide any additional feedback via an item at the end of the survey. Comments by participants suggested a predominately enthusiastic group of teachers who expressed a strong dedication to the piano teaching profession, and a desire to make a difference in students' lives. It would, therefore, be interesting to further study the depth of experiences that various teachers have related to their piano teaching identity.

APPENDIX A
IRB Approval Letter

Boston University Charles River Campus Institutional Review Board
25 Buick Street
Room 157
Boston, Massachusetts 02215 T
617-358-6115 www.bu.edu/irb



Garinee Garmanian Jording
College of Fine Arts
855 Commonwealth Avenue
Boston, MA 02215

Protocol Title: Professional Identity of Independent Piano Teachers
Protocol #: 4168X
Funding Agency: Unfunded
IRB Review Type: Exempt (2)

Dear Ms. Garmanian Jording:

On July 22, 2016, the IRB determined that the above-referenced protocol meets the criteria for exemption in accordance with CFR 46.101(b)(2). Per the protocol, the purpose of this study is to investigate the professional identity of the independent piano teacher, in particular, those events and experiences that contribute to his/her professional identity. The exempt determination includes the use of: recruitment email, consent language, and survey.

Additional review of this study is not needed unless changes are made to the current version of the study. Any changes to the current protocol must be reported and reviewed by the IRB. If you have any changes, please submit the *Clarification Form* located at <http://www.bu.edu/irb/>. No changes can be implemented until they have been reviewed by the IRB.

In approximately six months, you will receive an inquiry from the IRB to ascertain whether your study still meets the requirements for exempt review

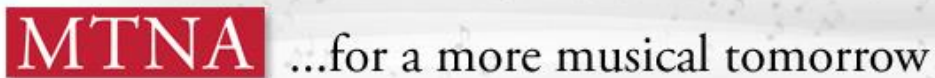
If you have any questions, please contact me at 617-358-6922.

Sincerely,

Mary McCabe
IRB Analyst
Charles River Campus IRB

APPENDIX B

Participant Invitation Letter



MTNA ...for a more musical tomorrow

Sponsored Message

This is an academic research study

Dear Piano Teacher Colleague:

I am an independent piano teacher in Phoenix, Arizona, and a doctoral candidate in the Music Education Department at the Boston University College of Fine Arts. I am writing to ask you to complete a brief survey, which is part of a research study on the professional identity of independent piano teachers in the United States. You were randomly selected from the national MTNA membership, so it is important to have your input. The average time required to complete the survey is approximately twelve minutes.

There are no risks associated with this study, and your answers will remain completely anonymous and stored in a password-protected computer. If at any point during the survey you wish to skip a question that you are not comfortable with, you may do so. Although there are no direct benefits to you for participating in this study, data gathered can potentially benefit the field of independent piano teaching as a whole, and it will be the basis of my doctoral dissertation at Boston University. You may contact me at garman@bu.edu, or my faculty adviser, Dr. Jere Humphreys at jere.humphreys@asu.edu, if you have any questions. Thank you very much for your prompt response.

Please [click this link](#) to direct you to the questionnaire:

Thank you for your assistance,

Garinee Garmanian Jording
D.M.A. candidate
Boston University College of Fine Arts
garman@bu.edu

MTNA National Headquarters
1 W. 4th St., Ste. 1550 Cincinnati, OH 45202
Phone: (513) 421-1420 or (888) 512-5278

Appendix C
Survey Instrument

Please indicate the extent to which you consider each of the following items an important part of your professional identity as a piano teacher.

	Not at all important	Not very important	Neutral	Somewhat important	Very important
Attend local piano teacher workshops	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attend state conferences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attend national conferences, such as the MTNA, MENC, or other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attend master classes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teach master classes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Perform solo or chamber music in public	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attend public solo or chamber Ensemble concerts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Continuing piano studies for yourself	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leadership roles at the local, state, or national levels	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Obtain bachelor's degree in music-related field (e.g., piano pedagogy, performance, music education)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Obtain master's degree in music-related field (e.g., piano pedagogy, performance, music education)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Obtain doctorate in music-related Field (e.g., piano pedagogy, performance, music education)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Not at all important	Not very important	Neutral	Somewhat important	Very important
Perform in ensembles (e.g. church, symphonies, other local venues)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hold music director position at an area church	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Network with other piano teachers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Plan student recitals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adjudicate at student competitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hold certification through a Professional organization (e.g., the MTNA, Royal Conservatory of Music, American College of Music)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attend concerts at local performing Arts venues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Compose music for student method books	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teach piano in a university or conservatory setting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teach group piano classes in a private or public school setting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Subscribe to piano teacher journals and periodicals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Receive guidance and support from mentor/teacher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3

Are there any other defining events and experiences in your life that you believe have influenced your professional identity as an independent piano teacher?

- Yes
 No

Q4

Please specify what other defining events and experiences in your life that you believe have influenced your professional identity as an independent piano teacher.

Piano Teacher Saliience

Q5

Please indicate the extent to which you agree or disagree with the following statements.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I would feel at a loss if I had to give up piano teaching.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am strongly committed to being the best piano teacher I can be.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I typically organize my day so I can participate in piano-related activities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being a piano teacher is something I rarely or never think about.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I do not have clear feelings about teaching Piano..	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being a piano teacher is an important part of who I am.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
For me, being a piano teacher means more than just teaching the piano to students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When meeting a stranger for the first time, I would probably tell this person about my piano teacher identity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When meeting a friend of a family member for the first time, it is likely that I would tell this person about my piano teacher identity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Social Identities

Q6

Please rate the importance of each identity as it pertains to your own role-identities.

	Not important	Slightly important	Moderately important	Important	Very important
Piano Teacher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recreational (e.g., golfer, tennis player, skier)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kinship (e.g., parent, aunt, brother, cousin, sister)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Religious	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Peer (e.g., friend, colleague)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Romantic (e.g., spouse, partner)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Associational (e.g., professional professional music organizations such as MTNA, MENC, RCA)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mentor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please specify) <input style="width: 100%; height: 15px;" type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please specify) <input style="width: 100%; height: 15px;" type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Self in Role

Q7

Please rate the following items regarding your role as a piano teacher.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I don't care if I make mistakes in my piano teaching.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During the past week, I have made several decisions in which my piano teaching role has influenced the outcome of that decision.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I rarely or never think about how I can improve my piano teaching.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important to me that new people I meet know about my piano teaching role.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Compared to other concerns, I don't worry much about how good I am at teaching the piano.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I typically organize my day so that I can work toward goals related to piano teaching.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being involved in piano teaching has minimal effect on my life.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would feel a great sense of loss if suddenly I were unable to teach the piano to students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am strongly committed to being a good piano teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Piano teaching is more than a hobby.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Others' Expectation

Q8

Indicate the extent to which you agree with the following statements.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
Many people think of me as a piano teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other people think that piano teaching is important to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important to my friends and relatives that I continue as a piano teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It really wouldn't matter to most people I know if I decided to give up teaching the piano.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Many people I know are not aware I am a piano teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Many people I know expect me to continue as a piano teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No one would be surprised if I just stopped teaching the piano.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Many people would probably be disappointed in me if I decided to stop being a piano teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Many people I know would be surprised if I did not attend activities related to teaching the piano (e.g., piano/music conferences and workshops, student competitions, recitals).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Commitment: Relation to others

Q9

In the following section, please indicate the appropriate number of relations to other piano teachers you know.

	0	1-5	6-10	11-20	20+
Of all the people you know through your piano teaching networks and activities, how many are important enough to you that you would miss them if you did not see them?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Approximately how many friends and colleagues would you lose contact with if you did not participate in the activities relating to piano teaching that you do (e.g., music teacher organizations, conferences)?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How many people do know on a first name basis through your piano teaching networks and activities?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Of all the people you know through your piano teaching networks and activities, how many are close friends?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How many independent piano teachers do you know by name?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Time Spent in Role

Q10

The following section concerns the number of hours a week you are involved in activities related to piano teaching.

	0	1-3	4-6	7-10	>10
How many hours per week do you spend on piano-related activities (e.g., workshops, recital planning, lesson planning, continuing education, leadership role duties, etc.)?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q11

Estimate the number of hours you spend with other piano teachers each week

	0	1-2	3-4	5-6	>6
In an average week, how many hours do you spend with other piano teachers?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Satisfaction in Role

Q12

Please indicate the extent to which you agree with the following statements.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I am satisfied with my activities related to my piano teaching (e.g., professional associations, ensembles, recitals).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have met or am meeting my goals as a piano teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel rewarded for what I do as a piano teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Piano teaching isn't as rewarding as it used to be.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being a piano teacher takes too much of my time.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participating in piano teacher activities gives me confidence in myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am satisfied with the amount of effort I give as a piano teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am satisfied with my involvement in activities related to my piano teacher identity (e.g., professional organizations, conferences, competitions, recitals, ensembles).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Demographics

Q13

Please provide demographic information in the following section:

Q14

Please indicate your current state of residency.

Q15

Are you female or male?

- Female
- Male

Q16

Indicate your age:

- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 64-74
- 75 or over

Q17

Indicate the primary venue where you teach piano students:

- Home studio
- Students' homes
- Both home studio and students' homes
- Church(es)
- Music store(s) or other rented venue(s)
- Public/Private school(s)
- Other

Q18

Please describe below.

Q19

Indicate your highest education level or academic degree:

- High school degree or equivalent (e.g. GED)
- Some college
- Associate degree
- Bachelor's degree
- Master's degree
- Master's plus
- Doctorate
- Other

Q20

If your bachelor or graduate degree is music related, please list the type of music degree in the box below (e.g., piano performance, piano pedagogy, music education).

Q21

Please indicate type of degree:

Q22

Do you hold certification in your instrument through the MTNA?

- Yes
- No

Q23

Do you hold certification in your instrument through the Royal Conservatory of Music?

- Yes
- No

Q24

Do you hold certification in your instrument through another organization?

- Yes
- No

Q25

Please indicate which organization(s) you hold certification from.

Q26

Please mark all professional music organizations that you belong to:

- MTNA
- National Guild of Piano Teachers
- NAFME (MENC)
- Local Teacher Organization
- State Teacher Organization
- RCA
- College Music Society
- Kodaly
- Orff
- Suzuki
- Other (please specify)

- Other (please specify)

Q27

Indicate the number of hours per week you teach piano students:

- 1-9
- 10-19
- 20-29
- 30-39
- 40 and over

Q28

Indicate the number of piano students you teach:

- 1-9
- 10-19
- 20-29
- 30-39
- 40-49
- 50-59
- 60 or more

Q29

Indicate the number of years you have taught as an independent piano teacher:

- 1-9
 10-19
 20-29
 30-39
 40 and over

Q30

Is independent piano teaching your primary occupation?

- Yes
 No

Q31

Please indicate your primary occupation:

Q32

Please indicate the extent to which you consider each item an important reason you continue to teach piano students.

	Not at all important	Not very important	Neutral	Somewhat Important	Very important
Enjoy working with kids	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Enjoy working with adults	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Good source of income	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to set my own schedule	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Am your own boss	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Flexible hours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personal satisfaction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sharing love of music with students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other - Please describe	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q33

If there is anything else you would like to say about this topic, please add it below.

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