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Transitioning from Student to Teacher in the Master-Apprentice Model of Piano Pedagogy: An Exploratory Study of Challenges, Solutions, Resources, Reflections, and Suggestions for the Future

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Transitioning from Student to Teacher in the Master-Apprentice Model of Piano

Pedagogy: An Exploratory Study of Challenges, Solutions, Resources, Reflections, and

Suggestions for the Future

by

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Dedication

I dedicate this dissertation to my loving husband, Glen, and beautiful son, Vincent

for showing me that there is more to life than academia and sitting on a piano bench.

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Abstract

While many music educators learn how to teach through teacher education programs, the standard mode of transmission in which piano teachers learn to teach applied piano is through proficiency of the instrument under the guidance of a master teacher. This tacit development of pedagogical knowledge occurs through the master-apprentice model of pedagogy. The purposes of this study were (a) to explore how piano teachers learn how to teach from, and independent of, piano pedagogy coursework, overcome challenges, and continue to add to their pedagogy knowledge, and (b) to explore topics that would be most useful in a piano pedagogy course or program. This exploratory research design consisted of a series of semi-structured interviews. Piano teachers of varying ages, educational levels, and years of teaching experience ($N = 12$) were interviewed as to their experiences as students, autonomous transition into the teaching role, and the informal or formal learning opportunities which contributed to their development as piano teachers. Upon reflecting on their experiences in higher education compared to their professional lives as piano teachers, interviewees were asked to make suggestions for the future of piano pedagogy and the piano curriculum in general.

In analyzing the data, 11 major themes emerged in the interview transcripts which revealed aspects of the interviewees' transition into the teaching role and development as piano teachers: (1) piano teachers were autonomously resourceful when transitioning into the teaching role, (2) experiential learning (i.e., learning by doing, gaining experience, and trial-and-error), (3) piano teachers evoke memories (of former teachers, materials played, and experiences as students) in transitioning into the teaching role, (4) piano teachers emulate former teachers + a mix of elements in developing their teaching style,

(5) overcoming challenges and seeking out resources, (6) formal learning experiences (including piano pedagogy coursework), (7) partnership of learning and teaching (apprenticeship and cognitive apprenticeship), (8) support in the field (including the role of professional activities), (9) teaching confidence, (10) reflective practice, and (11) reflections and suggestions for the future.

The pianists interviewed experienced an autonomous transition into the teaching role as they received no formal teacher-training and very little guidance when beginning to teach. Although the master-apprentice model is often attributed as the primary means in which piano teaching is disseminated, experiential learning (e.g., learning by doing, gaining experience, and trial-and-error) factored just as prominently into the pianists' transition into the teaching role and early development as piano teachers. Additionally, apprenticeship (i.e., guided teaching) and cognitive apprenticeship (i.e., formal learning combined with authentic hands-on teaching experiences) were two facilitative modes of learning to teach experienced by some of the interviewees. The pianists interviewed demonstrated incredible personal initiative in navigating their autonomous transition into the teaching role and development as piano teachers (e.g., teaching style, teaching confidence, teaching identity, and reflective practice) by deriving meaning through the process of overcoming challenges, seeking out resources and support in the field, monitoring and correcting their own performance, and finding measures to continually refine their teaching.

The importance of pedagogical coursework and increased teacher-training experiences in the higher education setting were emphasized by all piano teachers interviewed, especially when combined with opportunities to observe *expert* piano

teaching and gain *authentic* hands-on teaching experiences. Similarly, some piano teachers described teaching while pursuing their degree(s) as a means of learning from an academic and career standpoint, as they could immediately apply what they were learning to their own teaching. Piano teachers emphasized the need for business skills for running a successful studio, performance skills beyond the traditional classical repertoire, functional skills to make a viable living (e.g., accompanying, improvisation, harmonizing melodies, and playing for church services), as well as techniques, materials, and special considerations for teaching across the entire lifespan (i.e., "cradle to grave") for a wider variety of learners (e.g., beginning, intermediate, advanced, pre-school age through mature adult, and those with special needs).

This exploratory study provided a detailed perspective as to the induction experiences of the piano teacher. It is proposed that further exploration into the pianist's transition into the teaching role could inform the development and restructuring of pedagogical coursework and a wealth of pedagogical materials for practitioners in the field as well as the framework for piano teacher education.

Chapter One

Introduction

The traditional teacher training program in higher education often consists of a vast array of educational courses, observations, and field-work experience, and an internship or student-teaching experience. In addition, beginning music teachers are often closely monitored and mentored during their transition into the classroom, which is a period of time known as induction (Conway & Hodgman, 2006). Much research exists as to the experiences and factors that contribute to the success of preservice music teachers in the interest of preventing teacher attrition (e.g., Battisti, 1969; Boney, 1967; Conway & Hodgman, 2006; Hancock, 2003) during this sensitive and impressionable induction period.

While many music educators engage in teacher training programs, the standard mode of transmission for learning to teach applied music, and particularly the piano, often occurs within the master-apprentice model of pedagogy. In the *Well-Tempered Keyboard Teacher* this centuries-old tradition is described:

> The master is the model who demonstrates, directs, comments and inspires and the apprentice is the disciple who watches, listens, imitates and seeks approval. This is still a powerful universal motivating force particularly in conservatoires. It is also a firmly established model for the teaching of music in many private music studios. (Uszler, Gordon, & Mach, 1991, p. 584)

While specialists in the field of music education and piano pedagogy recognize that there may be some limitations to the master-apprentice model in the context of piano-teacher training (e.g., Liertz, 2007; Grausam, 2005; Carey, 2004), pedagogical coursework may serve to offset these limitations and provide pianists with the skills they need to teach effectively.

While piano pedagogy programs are a relatively new phenomenon in higher education when compared to music education, as of 2007, 58 NASM-accredited institutions offer bachelors degrees, and 45 offer graduate degrees in piano pedagogy (NASM, 2007). In addition, an increasing number of colleges and universities offer piano pedagogy coursework to undergraduate and graduate students (Fu, 2007). Although coursework in piano pedagogy is often included in the traditional performance curriculum at the undergraduate and graduate level, music educators are beginning to question whether or not these limited experiences adequately prepare students for the teaching role (e.g., Carey, 2004; Gray, 1997; MTNA, 1990; Schons, 2005). Piano pedagogue and founder of the publication *Keyboard Companion*, Richard Chronister, addressed these two issues when he stated:

> We believe that our biggest problems are generated by the fact that piano pedagogy as a discipline has grown up too fast and has not yet formed its character and personality. It is besieged by the kind of confusion and consternation that always accompanies growth. Piano pedagogy is definitely at a disadvantage when compared to the centuries-old traditions of the performance teachers. But even so, it is already old-fashioned to expect the knowledge, skills and experience necessary for successful teaching to be

acquired through a weekly piano lesson with the right performance teacher.

(2001, p. 33)

However, it is evident that applied music instructors, including piano teachers, do learn to be educators regardless of pedagogical training or limitations to the master-apprentice model, though professional oversight and quality of instruction is often unchecked and uncontrolled.

Statement of the Problem

The teaching of applied music, including the piano, is a firmly established tradition of apprenticeship (Colprit, 2000; Duke, Flowers, & Wolfe, 1997; Kennell, 2002; Uszler, 1993) in which a "novice [student] gains mastery in the designated trade or skill … under the tutelage of the master [teacher]" (Gardner, 1991, p. 122). Gardner (1991) further clarified the nature of the master-apprentice relationship: "The master will occasionally point out errors or make special demonstrations, and the apprentice is also expected to use his own emerging critical capacities to correct and improve his performance" (p. 122).

The ability to monitor and correct one's own performance is also referred to as reflective practice (Dewey 1899, 1933), which is often associated with experiential learning (Simpson, Jackson, & Aycock, 2005). The basic principles of these constructs are the derivation of meaning from direct experience or learning by doing (Dewey, 1899, 1933; Simpson, Jackson & Aycock, 2005). These constructs are integral to the nature of how piano teachers learn to teach, because there is no mandated educational coursework, internship, induction period, mentorship or other support system currently in place in the

piano curriculum within the higher-education setting or for practitioners in the field. The majority of piano teachers learn to teach "on the job."

While reflective practice or experiential learning is often described in the context of musical performance (e.g., Elliott, 1995; Woodford, 1994), there is much to be gained by exploring the "reflective practice" which takes place when pianists make the transition from student to teacher. Little is known as to the "emerging critical capacities to correct and improve [one's] performance" when the apprentice must become the master (Gardner, 1991, p. 122), particularly for the beginning piano teacher.

In addition, much literature exists as to the experiences of the beginning and preservice music teachers in the classroom settings. For example, MENC has been compiling an on-line bibliographic tool entitled *Society for Music Teacher Education: Professional Literature Project,* which currently consists of eight chapters. These experiences, including induction challenges and continuing challenges of beginning music teachers, have been utilized by researchers to draw implications for music teacher preparation including: curriculum development (e.g., Battisti, 1969; Boney, 1967; Tracz, 1987), preservice experiences (e.g., Hancock, 2003; Madsen, 1999; Worrel, 1975), educational materials (e.g., Conway & Hodgman, 2006), mentorship and support systems (e.g., Conway & Hodgman, 2006; Flowers & Codding, 1990), and professional development opportunities (e.g., Bowles, 2003; Willis, 1989). These implications are drawn in the interest of contributing to the success of beginning music teachers in school settings. However, little is known about the induction experiences of beginning piano teachers in studio settings.

Conceptual Framework

The conceptual framework for this study is based on the theories of apprenticeship (e.g.., the master-apprentice model), cognitive apprenticeship (Collins, Brown, & Newman, 1989), reflective practice, and productive pedagogy. Pianists learn how to play the piano through a long-established tradition in which the student (apprentice) gains proficiency of the instrument under the guidance of a teacher (master) (Uszler, 1993). This apprenticeship model is widely used in conservatories and higher education settings today (Uszler, 1993) and is a global tradition used in both Western and non-Western music traditions (Campbell, 1991).

While apprenticeship is often associated with the development of tacit knowledge, instructional design experts have coined the term "cognitive apprenticeship" to describe a model which combines the most effective aspects of apprenticeship with the cognitive and meta-cognitive skills traditionally associated with formal schooling (Collins et al., 1989). Through the processes of modeling, coaching, and fading, apprentices learn how to become increasingly independent of the master (Collins et al., 1989). In addition, students are required to articulate upon their experiences, thus transferring tacit knowledge into explicit knowledge (Ghefaili, 2003). Cognitive apprenticeship is relevant to the framework of this study as many piano teachers gain pedagogical skills through coursework in piano pedagogy. These educational experiences often attempt to merge formal schooling with apprenticeship-like training, thus falling into a cognitive apprenticeship model.

As apprentices begin to master their craft, it is expected that they develop the ability to monitor and correct their own performance, similar to reflective practice, which

can occur in many learning settings. The "master will occasionally point out errors or make special demonstrations, and the apprentice is also expected to use his own emerging critical capacities to correct and improve his performance" (Gardner, 1991, p. 122). Instructional design specialists emphasize the importance of observation, scaffolding, and increasing opportunities for independent practice in apprentices acquiring self-monitoring and correcting skills (Collins, Brown, & Newman, 1989).

The ability to monitor and correct one's own performance is often used in the context of teacher education. For example, Schön (1987) drew upon the writings of Dewey to define reflective practice in teaching as "knowing in action." Reflective practice is particularly relevant to this study as many piano teachers develop the ability to monitor and correct their own performance and teaching, despite the fact that explicit guidance often ends as private study ceases.

The notion of productive pedagogy, originating in Australia, also pertains to the nature of this dissertation. Productive pedagogy has been used as a framework for teacher-education in which student learning outcomes are used to continually re-examine the effectiveness of the curriculum (e.g., Gore, Griffiths, & Ladwig, 2004). Productive pedagogy is comprised of four dimensions: intellectual quality, relevance, social support, and inclusiveness or recognition of different non-dominant groups of learners (New South Wales Department of Education and Training, 2002). Productive pedagogy is particularly relevant to this study as the reflections of piano teachers' transition into the teaching role are used to draw implications and make suggestions for the future of piano pedagogy and the piano curriculum in general.

This conceptual framework of the master-apprentice model, apprenticeship, cognitive apprenticeship, reflective practice, and productive pedagogy is suitable for this study because of the nature of what happens when the pianist (student) must make the transition to be the teacher (master). While the master-apprentice model explains the process through which pianists learn how to perform on the piano, it lacks explicit guidance on how pianists learn how to teach. The cognitive apprenticeship model, combining the positive aspects of apprenticeship with formal schooling, may closely resemble the higher education setting. This is particularly evident for the pianist who engages in pedagogical coursework, as tacit or subsidiary knowledge, often associated with apprenticeship, is translated into explicit knowledge when pianists must articulate their teaching methods to their students. Reflective practice or the ability to monitor and correct one's performance is also integral to both apprenticeship and cognitive apprenticeship since "knowing in action" or reflective practice is integral not only to what musicians do while performing, yet what successful teachers do while teaching. Finally, the notion of productive pedagogy as a means of continually assessing the current curricula through student learning outcomes (piano teacher reflections) is used to draw implications and make suggestions for the future of piano pedagogy and the piano curriculum in general.

Rationale for the Study

Research in piano pedagogy is a relatively new phenomenon with most studies spanning the past twenty-five years. Areas of research include the historical development (Brubaker, 1996) and prominent figures of piano pedagogy (Beres, 2003; Fast, 1997). Several surveys of piano pedagogy curricular offerings and course content at the

undergraduate (Johnson, 2002) and graduate level (Milliman, 1982) have been conducted in the United States (Uszler & Larimer, 1984, Uszler & Larimer, 1986) and abroad (Charoenwongse, 1998; Won, 1999). Research also focuses on student perceptions and attitudes as to relevance of piano pedagogy topics (Schons, 2005) and preparation for the teaching role (Carey, 2004; Jacobson, 1995). Certain studies focus on trends in piano pedagogy (Montandon, 1998; Richards, 1962) including group teaching (Fisher, 2006), the teaching of adult learners (Conda, 1997; Edwards, 1996; Graessle, 1998, 2000), those with special needs (Bauer, 2003; Price, 2002; Zdzinski, 2002), as well as the use of technology in the piano studio (Keithley, 2003; Morenus, 2001). Additional research has shed light on the current (Kowalchyk, 1989; Shook, 1993) and desired qualities and qualifications (Fu, 2007) of piano pedagogy instructors. However, as far as can be determined, research on the induction experiences of beginning piano teachers is non-existent.

Through surveys and interviews, piano teachers have informed researchers on piano teaching as a profession (Camp, 1976; Sumpter, 2008; Wolfersberger, 1986), pedagogical training (MTNA, 1990; Sumpter, 2008), and perceptions and attitudes as to the relevance of piano pedagogy course content (Schons, 2005; Sumpter, 2008). While some of these studies contain information on how piano teachers learn to teach from, and independent of, pedagogy coursework, those details are mentioned in passing and are not a primary focus. A study is needed in which piano teachers' transition into the teaching role is the primary focus. In addition, much has been written on the induction challenges faced by beginning music teachers upon transitioning into the teaching role (e.g., Conway & Borst, 2001; Haack & Smith, 2000; Krueger, 2000). While these induction challenges

may not be the same for beginning piano teachers, it is reasonable to assume that some challenges do exist. Research on the challenges piano teachers face when beginning to teach, as well as the solutions and resources they find, would provide a wealth of information for pedagogical coursework and materials.

In addition, while research does exist as to the attitudes and perceptions of piano teachers on the relevance of piano pedagogy course topics, it is important to consider the changing demands on the piano teacher of the twenty-first century (Larsen, 1997; Uszler, 2000). Many studies utilize a sample of piano teachers of an advanced age with several years of teaching experience. For example, Schons' (2005) dissertation entitled *Piano Teachers' Attitudes about Piano Pedagogy Course Topics* includes a sample in which only 6.6% of participants are under the age of 36, .7% (less than 1 percent) under the age of 25, and 9.9% have less than 10 years of teaching experience. Sumpter's (2008) *Professional Status and the Independent Piano Teaching Occupation: A Study and Analysis of Demographics, Training, Business Policies, and Studio Practices* includes a sample in which less than 30.6% of participants are less than 45 and only 3.1% are under 25. These less than representative samples may be attributed to the use of mailing lists from Music Teacher National Association (MTNA), the oldest professional music organization in the United States. Due to the changing demands of the piano teacher of the twenty-first century (Larsen, 1997; Uszler, 2000), it would seem most appropriate to gain information from a representative sample of piano teachers, including younger teachers with less experience. These insights are considered particularly valuable as piano pedagogy coursework and programs should inform new and future piano teachers. In addition, the aforementioned studies were strictly quantitative and did not incorporate the

detailed voices and individual perspectives of piano teachers. An exploratory approach, utilizing qualitative techniques (e.g., interviews) may provide some depth as to the needs of 21st century piano teachers.

Significance of the Study

It is evident that applied music instructors, including piano teachers, make the transition from student to teacher, or apprentice to master, regardless of pedagogical training. The induction experiences of beginning piano teachers, including challenges they face and solutions they find, could provide an invaluable resource to inform the development and restructuring of relevant coursework in piano pedagogy as well as research-based workshops, textbooks, and other pedagogical materials.

Purpose

This study addressed how piano teachers made the transition from student to teacher in the master-apprentice model of piano pedagogy. An exploratory research design was utilized, in which a series of interviews with piano teachers of varying ages, educational levels, and years of teaching experience ($N = 12$), was conducted in three phases of four interviews each. The purposes of this study were (a) to explore how piano teachers learn how to teach from, and independent of, pedagogical coursework, overcome challenges, and continue to add to their pedagogy knowledge, and (b) to explore topics that would be most useful in a piano pedagogy course or program. The use of a qualitative technique (interviews) provided a detailed understanding of the research problem (Patton, 2002).

Research Questions

The primary research questions were:

1. How do piano teachers make the transition from student to teacher?

    a. What challenges do they face when making the transition?

    b. What solutions and resources do they find to overcome these challenges?

    c. What learning experiences, formal and informal, helped prepare them for overcoming challenges and transitioning into the teaching role?

    d. What professional activities (if applicable) helped prepare them for overcoming challenges and transitioning into the teaching role?

2. What current challenges do piano teachers face?

    a. What solutions and resources do they find to overcome these challenges?

3. What do piano teachers suggest as to the future of piano pedagogy and the piano curriculum, in general?

Delimitations and Limitations

Although it is acknowledged that there may be comprehensive programs in piano pedagogy which do provide teacher training experiences, comparable to traditional music education programs, this study will include the reflections of piano teachers cultivated from the master-apprentice model of piano pedagogy. These experiences may include years of private piano study as well as a period of time spent in the higher education system, most likely as a performance major. Participants may or may not have taken limited coursework in piano pedagogy. Thus, results may not be generalizable to piano teachers who have had extensive teacher training and supervised teaching experiences, especially those who are trained outside of the U.S.

Threats to external validity include the sampling procedures for this study. Piano teachers interviewed (*N*=12) were stratified based on criteria which evolved from one phase to the next including highest level of education attained. For phase one, an equal number of participants were sought in the following educational level categories:

- pursuing a bachelor's degree
- attained a bachelor's degree,
- attained a master's degree, and
- attained a doctoral degree

These categories were chosen assuming that age and years of teaching experience were varied as well. It is acknowledged that the first three educational level categories may have been prone to a sample of younger piano teachers with less teaching experience. However, because of the changing demands of the piano teacher in the twenty-first century (Larsen, 1997; Uszler, 2000), the data collected from younger and less experienced teachers were considered highly valuable to this study. Therefore, interviewees chosen for phases two and three were more homogenous in age (e.g., between 24-45 years of age), educational levels (e.g., 1 bachelor's degree, 5 master's degrees, and 2 doctoral degrees), and years of teaching experience (e.g., 3-15 years).

Threats to internal validity include the qualitative interview guide. The initial interview guide was primarily open-ended and loosely based on qualitative instruments, including surveys, found in the literature review. Through a preliminary interview phase, the guide was modified to a more structured format with potential challenges placed in various categories. These modifications were made to provide for a more focused use of

time as well as aid the memory of piano teachers during the interview process, yet may have limited the depth and breadth of data compared to a more open-ended approach.

Definition of Terms

For the purposes of this study, "piano pedagogy" is defined as the art or study of teaching piano which can include a study of composers, piano literature, learning theories, methods and materials, technical concerns of the instrument, as well as other musical or non-musical aspects which may inform piano teaching. Many piano teachers develop their pedagogical knowledge through coursework offered at the undergraduate and graduate level. A "piano teacher" is one who teaches the piano in a private or group setting. The piano teachers interviewed in this study consisted of a variety of educational backgrounds, teaching expertise, and years of teaching experience.

Additionally some clarification may be necessary between the concepts of the "master-apprentice model" and "apprenticeship." The master-apprentice model is the firmly established tradition in which the pianist gains proficiency of the instrument through years of private lessons with a master teacher. Thus, pedagogical knowledge is gained tacitly as this model only addresses how pianists learn to *play* the piano and not teach. As the master-apprentice model is a form of apprenticeship, these two terms are often used interchangeably in the literature. However, these two terms are differentiated when presenting the results of the study by the skills in which they are intended to develop. Apprenticeship, for the purposes of chapters four and five, is utilized to address the formal and informal opportunities piano teachers encountered to gain guidance and feedback on their teaching.

Finally, for the purposes of this study, the "transition from student to teacher" is a fluid concept which encompasses the individual pianist's development of teaching skills and period in which their teaching evolves. Although a typical induction period for many educators lasts up to five or six years (Joeger & Bremer, 2001), it has been suggested that the development of teaching skills is not necessarily contingent on the passing of time, but may involve a combination of many factors. Researchers have attributed this development to identity construction of the teaching role (e.g., Brewer, 2009; Roberts, 1991a, Roberts, 1991b), socialization into the teaching environment (e.g., Roberts, 1991c), and other factors such as motivation and self-efficacy (e.g., Barnes, 1998). Additionally, because researchers have commented on the "tension between roles as performer or teacher" that exists for applied instrumentalists, including pianists (e.g., Gray, 1998; Mills, 2004, p. 145), teaching may not be a planned activity for many pianists (Haddon, 2009), and limited research has shown a progression in the pianist's identification with the teaching role from undergraduate to graduate study (e.g., Gray, 1998), this definition is extended to include the first ten to fifteen years of the pianist's transition into the teaching role.

Organization of Remaining Chapters

A review of the literature is presented in chapter two which highlights closely aligned research on the transition into the teaching role from the perspectives of the preservice music teacher and applied instrumental instructor. Next, in exploring the experiences of the beginning piano teacher a critical examination of piano teaching as a profession is warranted, since this is the field for which they will be entering. In addition, research on the current framework for piano teacher education is presented which

includes the current educational models of apprenticeship and cognitive apprenticeship and the piano teacher's development of pedagogical knowledge from, and independent of, piano pedagogy coursework in higher education. Chapter three provides details as to methodology, participants, interview guide, ethical considerations, as well as data collection and analysis procedures utilized in this study. In addition, validation and triangulation procedures are also discussed. Interview findings are presented in chapter four through a series of themes and sub-themes which emerged in the interviews. Finally, chapter five includes a summary of the research and answers pertaining to research questions in light of the presented themes, sub-themes, and related literature. Limitations of the study are discussed as well as implications for practice, policy, and future research. Chapter five concludes with recommendations for replication of the study as well as future research on the pianist's transition into the teaching role.

Chapter Two

Related Literature

The primary purpose of this study was to explore how piano teachers make the transition from student to teacher in the current apprenticeship (i.e., master-apprentice) model, including challenges they face, solutions and resources they find, informal and formal learning experiences which prepared them for the teaching role, and how they continue to add to their pedagogy knowledge. Although much literature exists on the induction experiences of the beginning and preservice school music teachers (e.g., MENC, 2003), this is currently an under-researched area in piano pedagogy. In addition, a secondary and practical purpose of the study is to explore topics that would be most useful in a piano pedagogy course or program.

There has been an increased interest in raising the professional standards and quality of the piano teaching profession in the last few decades (e.g., Agay, 1981; Clark, 1982; Sumpter, 2008; Wolfersberger, 1986). With these interests at heart, many are engaging in critical examinations of the piano teaching profession (e.g. Sumpter, 2008; Wolfersberger, 1986) as well as the current framework for piano teacher education including the master-apprentice model (e.g., Haddon, 2009; Jorgensen, 2000; Uszler, 1993) and relevance of existing pedagogical course offerings (e.g., Fu, 2007; Schons, 2005; Sumpter, 2008). While researchers have drawn implications for the pianist's experiences as students *or* teachers, little has been written on the pianist's transition *from* student to teacher. This connection, currently missing in the literature, could be a critical

component for which implications for the pianist, as student, can be drawn for the practicing piano teacher in the field, and vice versa.

This chapter includes closely aligned research on the beginning music teacher's transition into the teaching role and applied music teacher's development of teaching skills. Because research specific to pianists is scant, compelling literature from music education and applied music teaching is brought in for discussion. Next, an exploration of the experiences of beginning piano teachers warrants a critical examination of the field for which they will be entering. Therefore, research on the piano teaching profession is included. Finally, the current framework for piano teacher education is discussed including the educational models of apprenticeship and cognitive apprenticeship. In addition, current research in piano pedagogy is presented on the current state of piano pedagogy coursework in higher education and the development of pedagogical knowledge independent of coursework. While some of the literature is position-based, including keynote speeches and pedagogical textbooks, the greater part is research-based, featuring quantitative and qualitative data analyses.

Research on the Transition into the Teaching Role

A significant body of literature has been devoted to the experiences of the beginning music educators preparing to enter the school setting (e.g., The National Association for Music Education's *Society for Music Teacher Education: Professional Literature Project* (MENC, 2003), an online bibliographic tool which currently consists of eight chapters). Specialists in the field of music education have used the term "induction" to describe the highly sensitive and impressionable period of transitioning into the classroom (Conway & Hodgman, 2006). These experiences, including induction

challenges and continuing challenges of beginning music teachers, have been utilized by researchers to draw several implications for music teacher preparation. Implications have been drawn for curriculum development (e.g., Battisti, 1969; Boney, 1967, Tracz, 1987), preservice experiences (e.g., Hancock, 2003; Madsen, 1999; Worrel, 1975), educational materials (e.g., Conway & Hodgman, 2006), mentorship and support systems (e.g., Conway & Hodgman, 2006; Flowers & Codding, 1990), and professional development opportunities (e.g., Bowles, 2003; Willis, 1989). These implications are drawn in the interest of preventing teacher attrition and ultimately contributing to the success of beginning music teachers.

One of the most compelling explorations into the experiences of the preservice music teacher was completed by Colleen Conway (1999). Through in-depth interviews, the experiences and challenges of beginning music teachers were presented in a series of stories or vignettes in *The Development of Teaching Cases for Instrumental Music Methods Courses*, based on the author's doctoral dissertation. Beginning music teachers expressed concerns with challenges pertaining to classroom management, planning and establishing routines for learning, establishing and practicing rules for rehearsal management and concert etiquette, and learning new skills when being asked to teach outside one's specialization in music (Conway & Hodgman, 2006). Continuing challenges included finding and choosing a curriculum, re-establishment upon moving to a new school, negotiating a variety of job responsibilities, and having to advocate the importance of music education (Conway & Hodgman, 2006). These insights and reflections were later used to develop the *Handbook for the Beginning Music Teacher* (Conway & Hodgman, 2006) for new music teachers and inform *Great Beginnings for*

Music Teachers: Mentoring and Supporting New Teachers (Conway (Ed.), 2003) for

mentors and administrators. While Conway (1999) may have originally intended for

findings to inform curricula and materials related to music methods courses, she was able

to draw important implications to inform a variety of music educators, from students to

administrators. Therefore, the reflections of these transitioning teachers informed both the

framework for music teacher education and the field for which they will be entering.

Although the beginning and current challenges faced by music educators preparing to

enter the school setting may not exactly reflect the challenges faced by piano teachers in

the studio setting, perhaps similar implications can be drawn in contributing to the

success of the beginning piano teacher.

While comparable research focusing on the piano teacher preparing to enter the

studio currently does not exist, some researchers are recognizing the importance of

exploring the experiences of the beginning applied instrumental music instructor. Haddon

(2009) remarked on the lack of support and pedagogical training required for applied

instrumental music teaching in the United Kingdom when compared to other countries

where "pedagogical training is required for instrumental teachers seeking formal

employment" (p. 57). She interviewed undergraduate instrumental students ($N = 16$)

studying at the University of York and found that only one, a pianist, had any formal

training before embarking on teaching. Instrumentalists listed several challenges faced,

including communication with students and parents, balancing student, teacher, and parent

expectations regarding repertoire, pace, and progress, "maintaining teacher-authority[,]

and achieving a balance between fun and discipline" (p. 66). When instrumentalists were

asked about the influences on the development of their teaching skills they articulated

that their teaching evolved through instinct and experience, rather than formal training. In addition, the influence of their past teachers and teaching materials were highly prevalent in their current teaching practices as "they tended to rely on the memories of their own learning and on models of previous or current teachers to inform their work, and were unaware of training opportunities and recent pedagogical literature" (p. 68). Haddon (2009) recommended that opportunities for pedagogical training in the higher education setting be increased to include observations of many experienced teachers as well as support and feedback as to developing teaching skills through "mentoring schemes"(p. 69). Haddon (2009) has addressed a significant gap in the literature and has made some sound recommendations for the teaching of the applied music student. However, since it was not clear how many of the instrumentalists ($N = 16$) were pianists, findings and implications may not be generalizable to the beginning piano teacher.

When considering the body of research on music teacher induction, there is an important distinction to be made between the preservice music educator and the applied music instructor. The traditional teacher training program for the preservice music educator often consists of a vast array of educational coursework, observations, field work experience, internships and student-teaching experiences. In addition, beginning music teachers are often closely monitored and mentored during their transition into the classroom (Conway & Hodgman, 2006). The beginning music educator does not operate independently of professional structures for consistent standards, guidelines for practice, and professional development that are often mandated at various levels. This may be in stark contrast to the framework for teacher education and lack of professional oversight

for the applied music teacher. Therefore, an exploration of the experiences of beginning

piano teachers warrants an examination of the field for which they will be entering.

Piano Teaching as a Profession

The piano teaching profession is one which enjoys a long history in which the art

form is passed from generation to generation. Many have traced the lineage of great

performers and pedagogues from C.P.E. Bach to pianists of the present day through the

writings and philosophies pertaining to the technique (e.g., Boardman, 1954; Camp,

1981; Gerig, 1978; Golz, 1944; Kochevitsky, 1967; Norman, 1968; Spangler, 1951),

interpretive aspects (e.g., Amaize, 1993; Kramer, 1992), and pedagogical approaches to

the teaching (e.g., James, 1994; Keeves, 1984; Laor, 1989; Mueller, 1995) of the piano.

While much effort is devoted to the continual improvement for the art of playing and

teaching the piano, many are engaging in critical examinations of piano teaching as a

profession (e.g., Sumpter, 2008; Wolfersberger, 1986). These implications from the field

are significant to the experiences of the beginning piano teacher and ultimately affect the

framework for piano teacher training.

The piano teaching profession has witnessed much change through the past few

centuries as a result of the changing role of the piano in society regarding culture

(Baldassini, 2010), gender roles (Allen, 1987), and socio-economic status (Boyd, 1973;

Perkins, 1994). For example, prior to the 1900s piano proficiency was considered another

quality which made a young woman suitable for marriage, comparable to the ability to

cook and sew (Loesser, 1954; Parakilas et. al, 1999). This notion is evidenced by an odd

sewing machine-melodeon combination and the publication, *Musical and Sewing*

Machine Gazette both appearing in the late nineteenth century (Siepmann, 1998).

However, this trend declined with the advent of the phonograph and radio, for women were no longer considered the primary source of household music entertainment (Loesser, 1954; Parakilas, 1999; Siepmann, 1998). Consequently, such changes have influenced the role of the piano teacher in society.

Esteemed pedagogue, Denis Agay, contrasted the demands of the 20th century piano teacher with the 19th century purveyors of social poise for young women of the middle and upper class:

> The many changes that occurred during the last century- in idioms and repertory, in music's role in education and society, the economic demands of efficiency, and relentless striving for more and more professional competence … Today's music and today's society require the teacher to be a thorough professional, with the proper aptitude, education, and motivation. (1981, p. 6)

Agay listed three essential characteristics in which a proficient piano teacher must possess: "knowledge of all musical concepts and pedagogic processes; discrimination in selecting teaching materials; [and] easy communication with the pupil" (1981, p. 308). Although consistent guidelines for these "pedagogic processes" are not currently mandated, Agay initiated an important dialogue as to an increased interest in professionalism in the piano teaching profession.

Celebrated piano pedagogue, Frances Clark (1982), also remarked on the increase in professionalism for the piano teacher which coincided with the growth of the professional organization, Music Teacher's National Association (MTNA). Clark was a pioneer in the training of piano teachers, recognizing that "quality of musical experience is directly related to the quality of the music teaching-learning experience" (The Frances

Clark Center for Keyboard Pedagogy, n.d.). She was highly influential in the development of pedagogical training programs in the higher education setting within the United States. Through her work, colleges and universities began to acknowledge a growing need for, and responsibility in preparing, pianists for the teaching role.

One of the first empirical investigations into piano teaching as a profession was completed by Wolfersberger (1986). She revealed the lack of professional oversight involved in the piano teaching profession when she stated:

> Those to whom primary responsibility is entrusted for the discovery and development of future musicians and musical patrons operate "independently" of professional structures. There are no requirements for licensing, registering, or otherwise identifying themselves as piano teachers. There are no legal regulations regarding educational credentials, professional activities, business practices, or minimum wages. (pp. 1-2)

Based on the traditional constitutive definition of the word "profession," Wolfersberger (1986) determined that the job of an independent piano teacher could not be considered a profession due to the lack of professional oversight and accepted set of professional standards and practices. While music teachers' organizations may have professional codes of conduct, there are no agreed upon educational, professional, and ethical standards in which piano teachers must conform. In addition, survey respondents' significantly low mean annual income of $6,320, despite 72% holding at least a bachelors degree, indicating piano teaching could not be a primary source of income (Wolfersberger, 1986). However, the author did acknowledge that although piano teaching did not qualify to be labeled a profession according to the constitutive definition

of the word, pedagogical attributes and evidence as to individual professionalism contribute to piano teaching resembling a profession (Wolfersberger, 1986). Coursework in piano pedagogy was considered integral to professional growth and individual professionalism in the field of piano teaching.

Similar implications were drawn by Heisler (1995) who compared the piano teaching profession with criteria drawn from sociological research. Five conditions for professional status were drawn from the literature including:

1. possession of a specialized body of knowledge and techniques;

2. establishment of a standardized course of training for imparting the specialized knowledge;

3. testing applicants for knowledge and competence upon completion of training, followed by the granting of licenses to practice;

4. licensed practitioners which hold a legal occupational status which guarantees them a monopoly over their sector of the market; and

5. autonomy from direct supervision and the substitution of collegial control in place of hierarchical control. (Frederickson & Rooney, 1990, cited in Heisler, 1995, p. 242)

While qualified piano teachers may satisfy the first criterion, the author pointed out that "training in performance and pedagogy varies from one institution to the next" (p. 246).

According to Heisler (1995), the second and third criteria are only satisfied by piano teachers who elect to undergo the process of obtaining certification through professional music organizations such as Music Teacher's National Association (MTNA). However, this process is completely voluntary and not currently mandated. For

example, a recent survey of piano teachers ($N = 298$) belonging to MTNA indicated

36.6% of respondents didn't feel it was necessary to pursue certification (Sumpter, 2008).

The majority of the piano teachers (70.6%) cited other reasons for not pursuing

certification. Similarly, Winborne (1986, cited in Heisler, 1995) found that only 37% of

piano teachers were nationally certified as of 1986 and 44% saw no reason to obtain

professional certification. These findings suggest that while MTNA has offered a means

of strengthening the standards of quality and increasing professionalism in the piano

teaching profession, only a small percentage of piano teachers choose to take advantage

of this professional development opportunity.

For these reasons, the piano teaching profession was described by Heisler (1995)

as a sliding scale ranging from an "uncontrolled occupation," including the "ubiquitous

'little old lady down the street' and other unqualified charlatans" to semi-professional for

piano teachers who set out to earn professional status (pp. 240-242). However, Heisler

(2005) concluded:

> In theory, until the knowledge and training become standardized, until
>
> entrance to the field is controlled and the practitioners licensed (i.e.,
>
> mandatory certification), and until a monopoly over the market is held,
>
> independent music teachers, in terms of sociological definition, cannot make a
>
> strong claim to true professional status. (p. 248)

Therefore, while piano teachers may engage in extensive training and hold themselves to

high professional standards "they are likely to be seen as belonging more to a hobby than

a profession" (Mose, 1985, cited in Heisler, 1995, p. 240). Furthermore, the "prestige and

income that accompany professional status" may cease to exist for the private piano teacher until these conditions are met (p. 240).

A more recent examination of piano teaching as a profession utilized the Attribute model, which is a more mission-based approach to assessing the professionalism of piano teaching as a career rather than the traditional wealth-driven method. A survey ($N = 289$) analyzed by Sumpter (2008) reported piano teacher demographics similar to those in Wolfersberger's (1986) study, with the exception of higher mean age, annual income, and years of performing and teaching experience. While respondents acknowledged piano teaching was not the primary source of household income, they considered piano teaching their professional career and indicated a high level of job satisfaction (Sumpter, 2008).

While piano teachers may view themselves as professionals in the field of piano teaching it has been suggested that this is not the public perception. Jacobson and Lancaster (2006) highlighted the variety of formal training, educational backgrounds, and consequently, the quality of teaching that existed for the piano teaching profession:

> Anyone can teach piano since no minimum educational standards, no legal licensing, and no mandatory certification processes exist. Consequently, some teaching is highly crafted, some marginally effective, with most falling in between. The lack of national- or state- mandated educational teaching standards often contributes to a public perception that piano teachers provide a service, but are not professionals. (p. 3)

The authors listed several avenues for pursuing piano teacher training and professional development opportunities including pedagogical coursework, publications, conferences

and workshops, and MTNA certification. It was suggested that the responsibility of refining the "art of teaching" lies with the individual teacher through "continuing education and thoughtful experience" (p. 3).

These findings and reflections suggest that although there is an increased interest in raising the professional standards and quality in the piano teaching profession (Agay, 1981; Clark, 1982; Heisler, 1995; Jacobson & Lancaster, 2006), professional oversight and quality of instruction remains unchecked and uncontrolled (Heisler, 1995; Wolfersberger, 1986). This increase in professionalism has been attributed to the pedagogical coursework and programs (Clark, 1982; Jacobson & Lancaster, 2006; Wolfersberger, 1986), professional organizations (Clark, 1982; Jacobson & Lancaster, 2006), workshops and conferences (Jacobson & Lancaster, 2006), publications (Jacobson & Lancaster, 2006), and certification processes (Heisler, 2005; Jacobson & Lancaster, 2006) that are becoming more widely available to potential practitioners and piano teachers in the field. However, research suggests that the majority of piano teachers choose not to take advantage of these opportunities (Heisler, 2005; Sumpter, 2008; Winborne, 1986, cited in Heisler, 2005) since professional development is not mandated in the profession.

This lack of consistent standards for practice of the piano teacher cause some to question piano teaching as a profession (e.g., Heisler, 1995; Sumpter, 2009; Wolfersberger, 1986), when compared to other fields. These implications from the field may have an impact on the framework for piano teacher education, since it is difficult to develop consistent guidelines for the training of the piano teacher if there are no

consistent guidelines for the profession. Therefore, a critical examination of the current framework for piano teacher education is needed.

The Current Framework for Piano Teacher Education

The traditional training of a piano teacher is firmly rooted in tradition, occurring under the master-apprentice model of piano pedagogy (Haddon, 2009; Jorgenson, 2000; Mills & Smith, 2003; Uszler, 1993). In addition, with the advent of piano pedagogy coursework and programs, cognitive apprenticeship, to a lesser-extent, is also relevant to the framework for piano teacher education. As with piano teaching as a profession, specialists in the field of music education and piano pedagogy are critically examining the effectiveness of the master-apprentice model (e.g., Haddon, 2009; Jorgenson, 2000; Uszler, 1993) and relevance of existing pedagogical structures (e.g., Fu, 2007; Schons, 2005; Sumpter, 2008) for the training of the piano teacher.

Apprenticeship. The apprenticeship model of education is one in which the "novice gains mastery in [a] trade or skill … under the tutelage of a master" (Gardner, 1991, p. 122). A more modern approach to the master-apprentice model is one in which "an extended sequence of interactions [take place] between a learner and a more experienced practitioner in a domain or task" (Smith & Pourchot, 1998). In *The Well-Tempered Keyboard Teacher*, this centuries-old tradition is described in the context of music education:

> The master is the model who demonstrates, directs, comments and inspires and the apprentice is the disciple who watches, listens, imitates and seeks approval. This is still a powerful universal motivating force particularly in

conservatoires. It is also a firmly established model for the teaching of music

in many private music studios. (Uszler, Gordon, & Mach, 1991, p. 584)

This educational model for music education which has existed for centuries on a global

scale (Campbell, 1991) serves as the most prevalent framework for which pianists

develop their pianistic skills and archetype for the teaching role.

The apprenticeship model is often associated with the concept of tacit

development of knowledge and has been explored by scientists, cognitive psychologists,

and specialists in the fields of knowledge management and instructional design. Polanyi,

one of the forerunners to cognitive psychologists explained:

The apprentice unconsciously picks up the rules of the art, including those

which are not explicitly known to the master himself. These hidden rules can

be assimilated only by a person who surrenders himself to that extent

uncritically to the imitation of another. (Polanyi, as cited in Gardner, 1991,

p. 122)

Polanyi (1958) also emphasized the importance of tradition in what he deemed personal

knowledge:

An art which cannot be specified in detail cannot be transmitted by

prescription, since no prescription for it exists. It can be passed on only by

example from master to apprentice … A society which wants to preserve a

fund of personal knowledge must submit to tradition. (p. 53)

According to Polanyi, the process of knowing occurs through the integration of

subsidiary (tacit) knowledge with focal (sensory-motor) awareness through a process he

coined as "indwelling" (1958). Gardner and Polanyi also emphasized the notion that tacit

learning is heavily contextualized. These constructs are particularly relevant to the teaching of music, a tradition in which "rules of the art" are transmitted from generation to generation.

The contextualization of knowledge in the context of practice is often said to increase the capacity for learning by engaging students in meaningful experiences (Barab & Hay, 2001; Collins et al., 1989; Hansman, 2001). This notion is developed in the theories of situated learning and community of practice articulated by Lave and Wenger (1991). Based on their anthropological observations of various apprenticeship models, situated learning takes place in a context-specific environment through a co-constructed social process in which knowledge can be neither fully internalized nor fully externalized. In addition, Lave and Wenger (1991) identified a three-component model in which apprentices learn through observation, coaching, and practice. While Lave and Wenger argued that situated learning "is not an educational form, much less a pedagogical strategy" (1991, p.40), others have drawn upon their work to inform various pedagogies.

While much has been written on the positive characteristics associated with apprenticeship, the model has been criticized by specialists in various domains. Gardner (1991) highlighted some of the limitations of the apprenticeship model when compared to other educational models:

> Even in professions or vocations where they would still seem highly
> appropriate, they have often been replaced by lengthy scholastic regimens that
> culminate in some kind of official certification procedure that is thought to
> constitute a positive end in itself and that may appear to furnish the quality

control that is difficult to document in an apprenticeship. Apprenticeships may result in adults who are competent but not necessarily articulate or reflective about what they can do, and thus the apprentice-turned-master may seem uneducated or naive. In a related vein, an apprentice may appear to be deprived of that wide range of knowledge and those general problem-solving skills that formal educational institutions are thought to provide. In short, apprenticeships may simply be a casualty of another, extremely powerful educational intervention--the institution that we call school. (p. 125)

In addition, some experts have acknowledged the "support for tacit knowledge is low" because "people come into tacit knowledge by figuring things out for themselves" (Smith & Pourchot, 1998, p. 110). Due to these limitations, experts in the field of instructional design have sought to combine the most effective aspects of the traditional apprenticeship model with the explicit learning that takes place in the classroom.

Cognitive apprenticeship. Collins, Brown, and Newman (1989) coined the term "cognitive apprenticeship" to describe an instructional model which teaches cognitive and metacognitive skills, traditionally associated with formal schooling, in tandem with apprenticeship-like training. Cognitive apprenticeship is relevant to the framework for piano-teacher education as many piano teachers gain pedagogical skills through coursework in piano pedagogy. These educational experiences, to a limited extent, attempt to merge formal schooling with apprenticeship-like training, thus falling into a cognitive apprenticeship model.

While Lave and Wenger (1991) utilized the terms observation, coaching, and practice, experts in instructional design often describe the process in which apprentices

learn through modeling, coaching, and fading (Collins, Brown, & Newman, 1987). These constructs are defined in the context of traditional apprenticeship:

> In this sequence of activities, the apprentice repeatedly observes the master executing (or modeling) the target process, which usually involves a number of different but interrelated subskills. The apprentice then attempts to execute the process with guidance and help from the master (coaching). A key aspect of coaching is the provision of scaffolding, which is the support, in the form of reminders and help, that the apprentice requires to approximate the execution of the entire composite of skills. Once the learner has a grasp of the target skill, the master reduces his participation (fades), providing only limited hints, refinements, and feedback to the learner, who practices by successfully approximating smooth execution of the whole skill. (Collins, Brown, & Newman, 1989, p. 3)

Basic principles of the cognitive apprenticeship model include creating authentic experiences and contexts for instruction, providing expert models and opportunities for collaboration, as well as requiring students to articulate and reflect upon experiences in order to transform tacit knowledge into explicit knowledge (Ghefaili, 2003). This is particularly evident for the pianist who engages in pedagogical coursework, as tacit or subsidiary knowledge, often associated with apprenticeship, is translated into explicit knowledge when pianists must articulate their teaching methods to their students and peers. However, authentic experiences, expert models, and opportunities for collaboration may vary from course to course. Additionally, as previously mentioned "… training in performance and pedagogy varies from one institution to the next" (Heisler, 1995,

p. 246). Nevertheless, by incorporating some of the principles of cognitive apprenticeship into the master-apprentice model, leaders in the field have met a growing need to include pedagogical coursework and increase teacher training experiences in the higher education setting.

Proponents of change to the master-apprentice model. Specialists in the field of music education and piano pedagogy are starting to recognize that there may be some limitations to the master-apprentice model of piano pedagogy (e.g., Carey, 2004; Grausam, 2005; Liertz, 2007). The notions of change and curriculum reform have been the subject of debate over the past few decades due to the employment prospects, reflections, and changing job profiles of the 21st century pianist. This has resulted in an increased awareness of the importance of including pedagogical coursework and teacher training experiences in the traditional performance-based curriculum.

Many have proposed changes to the traditional master-apprentice model of piano pedagogy by considering the employment prospects of graduates (e.g., Clarfield, 2004; Carey, 2004; Bennett, 2005). The Director of the Sibelius Academy in Finland reflected on the growing need to prepare students for long-term employability:

> The times are ripe for a new musician profile and one marked by pluralism, personal initiative and interactive skills. The master-apprentice model at conservatoriums has proved surprisingly persistent in the training of musicians. But it is no longer enough for the new job profiles. (Djupsjobacka as cited in Kuusisaari, 2007, p. 8)

This statement reflects findings from a compelling article entitled "The Juilliard Effect: Ten Years Later," which chronicled the careers of forty graduates of the prestigious

institution (Wakin, 2004). Several former students recounted their experiences leaving the conservatory setting behind and having to embark on new careers. Despite their high level of playing ability, the jobs in music performance simply did not exist.

Carey (2004) explored this idea by interviewing undergraduate piano students and recent graduates in a piano program at a conservatory in Australia. The author found that students felt ill-equipped to sustain a viable living and disillusioned with the curriculum that did not adequately prepare them. This perspective was found to originate in the second year and increase as students progressed in their studies. It was recommended that teacher training experiences be increased in the higher-education setting.

Specialists in the field have provided empirical evidence as to the growing need for pedagogical and teacher training experiences in the higher education setting. Global examinations of musicians' job profiles reveal teaching is often the primary activity in which instrumentalists engage in upon finishing their studies. As of 2005, a survey of musicians ($N = 152$) from Australia reported:

> Musicians spend more time teaching than performing-- raising crucial questions about the relevance of existing curricular structures … Performance was the second most common activity for musicians, few of whom worked exclusively in performance roles. (Bennett, 2005, p. 205)

These findings reflect reports from the United Kingdom in which the majority (77%) of musicians earned more than half of their income from teaching (Metier, as cited in Bennett, 2005), as well as Denmark in which 50% of musicians earned their living through a combination of teaching and performance, yet only 6% worked exclusively as a performing artist (Traasdahl cited in Bennett, 2005).

While many conservatory graduates may feel they will be able to "fall back" on teaching, performance experience alone may not be adequate for obtaining teaching positions. Larimer (1990) addressed this issue at an MTNA general convention when she stated "[There is] an awakened awareness on the part of administrators of the desirability of hiring trained teachers of piano at all levels. The ability to perform well is no longer the only criterion for college teaching positions." Therefore it is becoming increasingly important for pianists, as well as all applied musicians, to develop their pedagogical skills as well as their playing ability.

Notable pedagogue, James Bastien, acknowledged "competent instruction is not always assured by the number of years one has taken lessons" (1988, p.13). Piano pedagogue and founder of the publication *Keyboard Companion*, Richard Chronister, echoed this sentiment:

> Piano pedagogy is definitely at a disadvantage when compared to the centuries-old traditions of the performance teachers. But even so, it is already old-fashioned to expect the knowledge, skills and experience necessary for successful teaching to be acquired through a weekly piano lesson with the right performance teacher. (2001, p. 33)

This notion was explored empirically by Mills (2003) in which undergraduate instrumentalists ($N = 61$) expressed "extreme disagreement with the proposition that good performers are always good teachers" (p. 150). These findings suggest that comprehensive training of the piano teacher should not be comprised of performance experiences alone.

Some researchers have proposed changes to the master-apprentice model by investigating attributes possessed by those fortunate to find careers in music performance. In a longitudinal study of orchestral musicians, Bennett (2005) found "sustainable practice as a musician necessitates skills in business, communication, performance in multiple genres, and community culture development – in addition to classical performance and pedagogy skills" (p. 209). These findings are analogous to the inadequacies expressed by orchestral musicians in a British survey by Metier (as cited in Bennett, 2005) including "instrumental pedagogy, taxation and copyright, marketing, law, and small business management" (p. 59).

These findings and reflections suggest that although there is a general consensus that the master-apprentice model, in the context of music education, is quite effective in developing high levels of music performance, it is beginning to come under a global examination as to its effectiveness in the training of musicians, including pianists, in the ability to teach (Bastien, 1988; Carey, 2004; Chronister, 2004; Larimer, 1990; Mills, 2003) as well as sustain viable employment (e.g., Bennett, 2005; Carey, 2004; Clarfield, 2004; Liertz, 2007; Wakin, 2004). While the notions of change and curriculum reform have been the subject of debate over the past few decades, it has been suggested that the inclusion of pedagogical coursework and increased teacher training experiences may offset some of the limitations of the master-apprentice model (e.g., Chronister, 1988; Haddon, 2009; Liertz, 2007; Mills, 2004).

Piano Pedagogy Programs and Coursework in Higher Education

While piano pedagogy programs are a relatively new phenomenon in higher education (Fu, 2007), as of 2007, 58 NASM-accredited institutions offer bachelors

degrees and 45 offer graduate degrees in piano pedagogy (NASM, 2007). In addition, an increasing number of colleges and universities offer piano pedagogy coursework to undergraduate and graduate students. Although great pianists and pedagogues have existed for centuries, the history of the piano pedagogy course or program in higher education only encompasses about a hundred years (see Monsour, 1962; Richards, 1967; Sturm, Burns, & Jackson, n.d.; Uszler & Larimer, 1984).

There were many significant factors that influenced the development of piano pedagogy programs and piano teacher education including the growth of professional music organizations (Uszler & Larimer, 1984) and the class piano movement that occurred from the late 1920s to the 1930s (Richards, 1967). In addition, there were many influential leaders who recognized the responsibility for colleges and universities in preparing pianists for the teaching role. Researchers have traced the lineage of such leaders in the United States including Frances Clark, Louise Goss, Richard Chronister, Marienne Uszler, among others (e.g., Allen, 1987; Burns, Jackson, & Sturm, 2002) and abroad (e.g., Burns, Jackson, & Sturm, 2002; Kofman, 2001; Tzeng, 1994; Xu, 2001). With the guidance of these leaders, piano pedagogy in the higher education setting advanced at a rapid pace in a period of much social and musical change.

While some progress has been made in preparing pianists for the teaching role, specialists in the field have commented on the challenges faced when trying to enact change to the curriculum as it currently stands. Richard Chronister, co-founder of the National Conference on Keyboard Pedagogy and founder of the publication *Keyboard Companion*, stated:

We believe that our biggest problems are generated by the fact that piano

pedagogy as a discipline has grown up too fast and has not yet formed its

character and personality. It is besieged by the kind of confusion and

consternation that always accompanies growth. Piano pedagogy is definitely

at a disadvantage when compared to the centuries-old traditions of the

performance teachers. But even so, it is already old fashioned to expect the

knowledge, skills, and experience necessary for successful teaching to be

acquire through a weekly lesson with the right performance teacher. (1988,

p. 33)

Furthermore, he remarked, "it is already old fashioned to expect teaching competence to

come from a one- or two-semester course in methods and materials taught by whatever

faculty member whose turn has come" (p. 33). Chronister (1988) emphasized that

performance and pedagogy experiences for the developing pianist should be placed of

equal importance in the higher education setting. In addition, these experiences would

include extensive student-teaching experience supervised by a master-teacher or

collaboration of teachers knowledgeable in the teaching of beginning, intermediate, and

advanced students. However, he acknowledged that this requires a critical examination of

"what is really essential to the training of both playing and teaching" and how to do it

most effectively (p. 34). Chronister challenged the piano pedagogy leaders attending the

1987 National Conference on Piano Pedagogy[1] to consider this task.

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[1] Founded in 1979, but remains the National Conference on Keyboard Pedagogy as of 2000 (Baker-Jordan, 2003).

With the aforementioned statements Chronister (1988) highlighted a fundamental dichotomy that exists in the field: the nature and function of the applied piano instructor as teacher or performer. This has ultimately led to a lack of consensus as to the requisite training of the pianist and piano teacher as teacher or performer.

The recommended training of the piano teacher as teacher or performer? In *The Well-Tempered Keyboard Teacher,* Gordon, Mach, and Uszler (1991) described the reluctance of pianists to accept the teaching role:

> No one ever makes a decision very early on to become a piano teacher… Having a pianist career is a generalized dream involving nearly equal parts of playing and feeling good about oneself … For many pianists, becoming a teacher is a decision made more by necessity than by true ambition. Often one begins to teach because one has already come so far and has no great desire to pursue a different professional career. (pp. 5-6)

Unfortunately, this view is supported by statistical data by Wolfersberger (1986) and Sumpter (2008), in which piano teaching was the original career choice of merely 35.9% of 950 survey respondents and 43.9% of 289 respondents, respectively.

In describing the professional education of the piano teacher, Uszler, Gordon, and Mach (1991) recommended that pianists first attend to performance-oriented career goals such as enrollment in a music school and participation in competitions. Development of pedagogical skills and training is considered a "later aspect of professional development [which] involves preparing the student to become a teacher as well as a performer. (This in itself, is a phenomenon that has burgeoned only recently)" (p. 6).

While the aforementioned model of piano education advocated the development of pedagogical skills and knowledge after developing performance skills, others supported the notion that teaching and performing skills should be developed simultaneously. Skaggs (1981) described the requisite training of a piano teacher:

> In general, the training of a teacher should provide a thorough knowledge of music, competence as a pianist, and the skills and personality necessary for teaching. A survey of catalogs shows that colleges, including universities and music schools, attempt to fulfill the above criteria through three or four categories: performance … general musicianship … general education … [and] pedagogy. (pp. 597-598)

However, it was acknowledged that pedagogy coursework was not available at all colleges and universities (Skaggs, 1981).

While some institutions have developed separate piano pedagogy programs in higher education, others have advocated for the integration of pedagogy and performance because it reflects the nature of what all piano faculty do on a daily basis. Maris (2000) stated:

> Like it or not, all piano faculty are involved in the training of piano teachers. Every piano lesson they teach is, in fact, a lesson both in performing and teaching. How a piano teacher teaches a piano student will affect the way the student learns and also how she or he will teach. Similarly, every pedagogy class, every discussion about teaching, every demonstration of a group of notes is also a lesson in performance. (p. 33)

Lockett (2005) expressed a similar perspective: "[W]e as piano teachers will exert a strong influence upon our students, and their approach to the art of teaching will be significantly affected by the methodology and the musical values that they experience through us" (p. 6).

This notion was explored empirically by Haddon (2009) and Mills and Smith (2003) when applied instrumentalists admitted that they, as teachers "tend to teach in similar ways to their own teachers" (Haddon, 2009, p. 58). Other music education specialists have expressed similar concerns and advocated the incorporation of piano performance and pedagogy into the same degree program (e.g., Alexander, 1993; Charoenwongse, 1999). Thus, while specialists in the field agreed that pedagogical training and experiences should be included in the curriculum, there was a lack of consensus on the role of piano teacher education in developing pianists as teachers or performers.

This fundamental dichotomy and lack of cohesion may also apply to the developing pianist and potential practitioner in the field. Research has suggested that pianists in the higher education system were also not sure of their role as teacher or performer. Gray (1998) investigated this perspective by interviewing undergraduate and graduate piano majors to determine their identifications with the teacher and/or performer role. The author found that undergraduate students identified more with the performer role, while graduate students related more with the teaching role. However, while students pursuing master's degrees and combined performance-pedagogy degrees expressed interest in the teaching role, most were focused on the traditional performance-oriented private lesson format. Mills (2004) also commented on the "tension between

roles as performer or teacher" and investigated the beliefs and attitudes of undergraduate

instrumentalists ($N = 61$) studying at a music conservatory in London, U.K. (p. 145).

While most students (67%) expected to engage in instrumental teaching after graduation,

25% "hope[d] that they will be able to give up teaching after a few years, because they

will be performing full-time" (p. 149). Most students expressed a need for teacher

training and agreed that great performers do not necessarily make great teachers. These

findings suggest that the lack of consensus on the guidelines for piano teacher education

may have future implications for students in the higher education setting.

Guidelines for piano pedagogy study. Although there has been a lack of

consensus on the requisite training for piano teacher education, guidelines for "well

rounded pedagogy study" at the undergraduate and graduate level were put forth by the

National Conference on Keyboard Pedagogy's Task Force on Pedagogy Curricula

(2004). The task force, which is comprised of several respected piano pedagogy

professors in higher education, cited NASM guidelines for institutions aiming to offer

bachelor's degrees in piano pedagogy. NASM stipulates:

> The Bachelor of Music in Pedagogy may be justified only if an institution is
>
> adequately staffed and equipped to offer a significant number of specialized
>
> courses and internship opportunities in pedagogy. Curricula to accomplish this
>
> purpose ... courses in pedagogy (specifically), including comparative
>
> methodology and internships, 15% to 20% of total curriculum. (National
>
> Conference on Keyboard Pedagogy, 2004, p.2)

The Pedagogy Task Force recommended that the piano pedagogy concentration include a

significant amount of pedagogy courses, observations of experienced teachers, and a

supervised internship. A separate 'track' was described for the pianist majoring in performance which also included 2 semesters of pedagogical coursework, "ideally in the senior year," observations, and a supervised internship of at least one semester (p. 2). These recommendations were in line with the NASM guidelines, which stated that "study in the major area of performance, including ensemble participation, pedagogy courses, independent study, recitals, should comprise 25% to 35% of total program" (NASM, 2003, cited in National Conference on Keyboard Pedagogy, p. 2).

   While these recommendations are sound, colleges and universities may experience some difficulties in implementing these guidelines. Uszler and Larimer's (1984) examination of several piano pedagogy programs revealed that in competing for limited resources "faculty, administration, budget, student teaching resources, space, equipment, and library [resources]" ultimately affected the quality and quantity of pedagogical course offerings (p.12). Fu (2007) interviewed the top 20 piano pedagogy leaders in the field[2] and found that "financial limitations" and "faculty acquisition" were cited as the biggest challenges to sustaining successful piano pedagogy programs (p.ii). Similarly, Chronister (1988) remarked on the lack of expert pedagogues knowledgeable in the literature and methods for beginner, intermediate, and advanced students. Marienne Uszler expressed similar concerns when she lamented that while these expert pedagogues may have previously existed "where strong leaders have retired from some pedagogy programs, these programs have been weakened" (Houle, 2004, p. 65). Additionally, some researchers have pointed out that because piano pedagogy in higher education is a

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[2] Piano pedagogy leaders were identified by a census group of university-level piano pedagogues ($N = 29$) who participated in the 2002 National Group Piano and Piano Pedagogy Forum (Fu, 2007).

relatively new phenomenon, the teachers that have been teaching the subject the longest have the least amount of formal training in the field (Kowalchyk, 1988; Shook, 1993).

The piano pedagogy instructor. Recent research in piano pedagogy sheds light on the current and desired background and professional qualifications of piano pedagogy instructors. In a survey of 147 institutions which offer coursework in piano pedagogy at the undergraduate level, Jacobson (1995) found "[o]f all highest degrees earned by piano pedagogy faculty 78 (61.90%) were solely performance degrees; only slightly more than one-fourth (35 or 27.8%) of highest degrees earned were in pedagogy or performance and pedagogy (p. 43). Similar results were found by Kowalchyk (1989) in which piano pedagogy instructors reported developing their pedagogical knowledge through practical experience rather than formal training.

However, a more recent examination of the top 20 piano pedagogy leaders in the field (Fu, 2007) indicated current piano pedagogy professors are more varied in their educational backgrounds. Of the 20 piano pedagogy professors, 17 held doctoral degrees including a Ph.D. (7, i.e., 35%), D.M.A. or D.M. (9, i.e., 45%), or Ed.D. (1, i.e., 5%). When asked about the desired qualifications of piano pedagogy instructors, the majority of piano pedagogy leaders (15, i.e., 75%) determined that a "balanced education" which included performance and pedagogy was considered more important than the title of the terminal degree (p. 96). While some expressed a preference for a Ph.D. or a D.M.A., the integration of performance and pedagogy was considered more salient when considering the ideal candidate for a piano pedagogy position. These findings may indicate that piano pedagogy leaders with pedagogical backgrounds are increasing in the higher education setting, at least for the top 20 programs in the United States. These implications are

significant since limited coursework in piano pedagogy currently serves as the primary teacher training experiences for many beginning piano teachers.

 Relevance and effectiveness of piano pedagogy coursework. Although coursework and programs in piano pedagogy have become more widely available (Fu, 2007), researchers are beginning to investigate whether these teacher training courses provide relevant experiences for piano teachers in the 21st century. Schons (2005) investigated piano teachers' ($N = 598$) perceptions on the importance and relevance of typical piano pedagogy course topics for their own careers and the careers of new teachers. Results included recommendations for topics to be included in a pedagogy curriculum including teaching advanced, learning disabled or physically impaired, pre-school, and adult hobby students. Respondents also expressed a need for knowledge and skills in technology, business practices, professional resources, group lessons, as well as how to make a viable living. However, only 3.5% of teachers had less than five years of teaching experience while the majority (51.8%) reported having more than 30 years of experience (Schons, 2005). In addition, the mailing list purchased from Music Teachers National Association resulted in a less-than-representative sample in which the largest sample group consisted of piano teachers of 65 years of age or older. Unfortunately, only four of the 598 piano teachers surveyed reported an age of 25 or younger (Schons, 2005). A more representative sample, including younger piano teachers with less teaching experience, may provide more meaningful findings as to relevant piano pedagogy course offerings to inform new and future piano teachers.

 The aforementioned findings are contradictory to Sumpter's (2008) study in which piano teachers ($N = 289$) were asked to rate the importance of experiences to be

included in their own and new teacher education. Respondents rated more traditional aspects already included in the traditional performance-based curriculum as most important. Improvisation, computer-assisted instruction, and the study of jazz and rock music were ranked as least important for current and new teacher education. It is interesting to note that while both of these studies utilized a sample in which the mean age was 55 and above, respondents did not agree as to the relevance and effectiveness of pedagogy course offerings. In addition, it is difficult to draw implications for 21st century piano teachers with limited insights of younger and less experienced piano teachers.

Previous research on the relevance and effectiveness of piano teacher training and piano pedagogy course topics included Camp (1976) in which it was determined that teacher training experiences in higher education needed to be improved in order to improve the quality of teaching of the private piano teacher. In addition, MTNA (as cited in Fu, 2007) investigated piano teachers' level of satisfaction with teacher training through piano pedagogy coursework. Survey respondents indicated "pedagogy training was insufficient during college, and their pedagogy training did not fulfill their career needs after graduation" (Fu, 2007, p. 26).

Changing demands of piano teachers in the 21st century. Many have commented on the changing demands of musicians, music educators, and piano teachers of the 21st century (Larsen, 1997; Uszler, 2000). These changes include an increased availability of technology, new genres of music, and new student profiles.

Technology. Although part of teaching the piano is to preserve an art form and pass on traditions, many piano pedagogues have embraced technology as a means of educating students, enhancing their studio set-up, and increasing their income.

Technological aspects include educational software and interactive learning platforms, group piano labs, digital recording, and the use of web-pages and the internet. Technology has grown into a topic of interest for conferences and workshops including various MTNA symposia and the GP3 National Group Piano and Piano Pedagogy Conference. A growing need for research on technology in the piano studio and piano pedagogy curriculum was addressed by Uszler (1992, cited in Fu, 2007) in a chapter featured in the MENC publication *Handbook of Research on Music Teaching and Learning.*

Although most leading journals are addressing technology on a regular basis (Renfrow, 1991), many of the major works addressing technology in the piano studio and piano pedagogy curriculum are published in lesser-known publications. For example, Renfrow (1991) developed a series of 27 "objectives for educating graduate piano pedagogy students to use computer and keyboard technology" by interviewing leading experts in the field for his doctoral dissertation. Through a questionnaire sent to university piano pedagogy instructors ($N = 61$) he determined that, as of 1991, few piano pedagogy courses and programs were addressing technology. While Renfrow (1991) has provided a great resource that would surely inform current and future piano pedagogy instructors, a doctoral dissertation may not be encountered by many of these practitioners.

The use of the internet is also a topic of increased interest. A recent article appearing in *Music Reference Services Quarterly* provided an annotated list of several "Internet resources in piano and piano pedagogy" (Adkins, 2005). Although this list is thorough and would surely benefit many piano teachers, it is unsure how many piano

teachers would encounter this article when published in a journal for the field of librarianship.

Modern texts on piano pedagogy are also beginning to address technological advances comprehensively including *Practical Piano Pedagogy* (Baker-Jordan, 2004), and *Creative Piano Teaching* (Lyke, Enoch, & Haydon, 1996). However, there are recent publications that focus on more traditional aspects of piano teaching and mention technological developments only in passing, including digital pianos in the group teaching setting (e.g., Jacobson & Lancaster, 2006) and the tape recorder as an indispensable teaching aid (e.g., Agay & Skaggs, 2004). These authoritative texts may not be fully presenting the wide array of resources available to piano teachers of the 21st century.

New genres of music. Celebrated composer and music educator, Libby Larsen, addressed the changing face of music education due to the advent of produced sound at the 1997 National Association of Schools of Music (NASM) National Convention. She emphasized:

> From my point of view, we are only now ending a musical era that has occupied a thousand years of Western culture and beginning a new era built around acoustic sound … I am suggesting that we now have, alongside the core of classical music education, another core, and that is the core of produced sound … the future of music education resides in teaching music rigorously and with the highest standards from both acoustic and produced sound cores. (p. 115)

These reflections suggest that it is becoming increasingly important for music educators, including piano teachers, to familiarize themselves with new genres of music that utilize produced sounds.

New student profiles. In addition to new technology and new genres of music, piano teachers may also be encountering new populations of students. Research has shown that piano teachers were primarily trained in the teaching of elementary aged students (MTNA, 1990). However, there is a growing body of literature suggesting that the piano teacher may benefit from learning about the techniques and special considerations for teaching pre-school age (Kataoka, 1985; Rabin, 1995), special learners (Bauer, 2003; Price, 2002; Zdzinski, 2002), and adult hobbyists (Clark, 1982; Orlofsky & Smith, 1997; Pike, 2001). Clark (1982) remarked on the increase in adult learners and subsequently, changes to piano methods and materials. These trends in piano pedagogy research suggest the demands of piano teachers of the 21st century are changing. Coursework in piano pedagogy may serve to equip developing pianists with the skills they need to meet these new demands.

Development of Pedagogical Knowledge Outside of Coursework

Some researchers have acknowledged that piano teachers may have learned how to teach piano outside of pedagogy coursework or teacher training programs. Schons (2005) found that:

> Most teachers have engaged in several methods of learning to teach piano
> other than taking college/university piano pedagogy coursework, including
> attending workshops, clinics and conferences on teaching (85.8%), studying
> piano method books and materials (80.4%), emulating their own teacher(s)

(79.4%), experience/trial and error (78.8%), studying available materials on teaching (such as texts, articles, videos) (76.6%), talking with other teachers (71.6%), and observing another teacher (54.8%). (p. 106)

Higher-education decision makers may realize that limited coursework in piano pedagogy may not provide all of the teacher training experiences required for successful piano teaching. Although it was not the primary focus of her research, Milliman (1992) found the following professional activities were recommended or required by selected colleges and universities offering graduate degrees in piano pedagogy: membership in professional local, state, and national music teacher associations, attendance of professional music teacher meetings and workshops, as well as subscriptions to piano periodicals including *Piano Quarterly, Clavier,* and *Keyboard Companion*. Additional opportunities for professional growth included:

> … attending the National Conference on Piano Pedagogy, the Music Teachers National Association convention, and various festivals, concerts, and workshops were recommended. One institution required attendance at the Kansas University Piano Institute and a Dalcroze workshop. Observations of local teachers, artist teachers, and master class teachers were both recommended and required. (pp. 74-75)

These findings are similar to the professional activities advocated by undergraduate piano pedagogy institutions found by Johnson (2002) with the addition of attendance at local professional music teacher meetings. However, while these recommendations are sound, it is not clear how many piano teachers choose to participate in these professional

activities. This information may depict a clearer picture of what is happening in the piano teaching profession and framework for piano teacher education.

Summary

The traditional training of a piano teacher is firmly rooted in tradition, particularly the apprenticeship model of learning. While the master-apprentice model, in the context of music education, is quite effective in developing high levels of music performance, it is beginning to come under a global examination as to its effectiveness in the training of musicians, including pianists, in the ability to teach as well as sustain viable employment. Pedagogical coursework can serve as a means of combining the positive aspects of apprenticeship with formal schooling and increasing professionalism in the piano studio. In addition, due to the changing demands and wide array of resources available to piano teachers in the 21st century, piano teachers would benefit from coursework and teacher training experiences to prepare them for this role.

Coursework and programs in piano pedagogy are increasing in availability at the undergraduate and graduate level in the United States and abroad (Fu, 2007; NASM, 2007), yet some researchers are beginning to investigate the relevance of course topics (e.g., MTNA, 1999, cited in Fu, 2007; Schons, 2005; Sumpter, 2008) as well as qualifications and training of the pedagogy instructor (Jacobson, 1995; Kowalchyk, 1989). While research does exist as to the attitudes and perceptions of piano teachers on the relevance of piano pedagogy course topics (e.g., Schons, 2005; Sumpter, 2008), these studies utilize unbalanced samples of piano teachers with a mean age of 55 years and over 30 years of teaching experience. In considering the changing demands of piano

teachers in the 21st century, a study is needed which includes the insights of younger piano teachers with less experience.

While not the primary focus, research has shed light on piano teachers' development of pedagogical knowledge outside of coursework and teacher training programs (e.g., Johnson, 2002; Milliman, 1992; Schons, 2005). In addition, research on the applied instrumental students' transition into the teaching role revealed that instinct and experience, rather than formal training, and memories of their past teachers and teaching materials influenced their development of teaching skills (Haddon, 2009). Additional research on how piano teachers transition from student to teacher, the challenges they face when beginning to teach, as well as the solutions and resources they find would provide a wealth of information for the development and restructuring of pedagogical coursework and materials. Important implications can be drawn from these transitional experiences for the framework for both piano teacher education and the piano teaching profession.

Methodology

This chapter describes the research design, theoretical framework, ethical considerations, semi-structured interviews, interview guide, participants, data collection, and data-analysis procedures. Triangulation and validation procedures as a means of strengthening the credibility of the research are also discussed. A brief summary concludes the chapter.

Research Design

Due to the little understood and under-researched nature of the research topic, an exploratory research design was chosen utilizing qualitative techniques. This exploratory research design was selected as the most appropriate to address the research purpose and questions. Twelve interviews were conducted (3 phases of 4 interviews each) which allowed for detailed voices and individual perspectives on the pianist's transition into the teaching role. Creswell (2009) stated:

> One of the chief reasons for conducting a qualitative study is that the study is exploratory. This usually means that not much has been written on the topic or the population being studied, and the researcher seeks to listen to participants and build an understanding based on what is heard. (p. 26)

In addition, Marshall and Rossman (2006) advocated the use of qualitative techniques to "… investigate little-understood phenomena ... or discover important categories of

meaning … [and] generate hypotheses for further research" (p. 34). A qualitative approach to the research design allowed for more in-depth insights as to how piano teachers make the transition from student to teacher in the current master-apprentice model of piano pedagogy.

Qualitative techniques (e.g., interviews) were chosen to provide insight in validating (or invalidating) some of the theories and issues drawn from the literature. These issues included:

- Pianists demonstrate a progression in identification with the teaching role from undergraduate to graduate study (Gray, 1998).

- Applied instrumentalists, including pianists, develop their teaching skills through instinct and experience rather than formal training (Haddon, 2009).

- Applied instrumentalists, including pianists, tend to rely on memories of former teachers and materials and are unaware of professional development opportunities (Haddon, 2009).

- Current coursework and experiences in piano pedagogy need to be improved in the higher education setting (MTNA, 1999, cited in Fu, 2007; Schons, 2005; Sumpter, 2008).

The use of interviews allowed for greater depth into the pianist's transition into the teaching role and development as a piano teacher.

Theoretical Framework

The primary theoretical framework of this study is based upon the tradition of interpretive phenomenological inquiry. Although phenomenology, credited to German philosopher Edmund Husserl, originated as a philosophical movement against positivism

to describe, explicate, and interpret an individual's "sensory experience of phenomena," researchers in the social sciences have re-interpreted phenomenology as an inquiry paradigm (Patton, 2002, pp.105-106). Creswell (2007) explained that there are two approaches to phenomenology: hermeneutical phenomenology which continually draws on the experience and perspective of the researcher as outlined by van Manen (as cited in Creswell, 2007), and the transcendental or empirical approach which is "focused less on the experience of the interpretations of the researcher and more on a description of the experiences of participants" (p. 60). This dissertation takes the form of the latter approach, guided by the principles and guidelines outlined by Moustakas (1994). However, it is acknowledged that it may be difficult to completely 'bracket' out the experiences of the researcher, as is the case for interpretive phenomenology (Creswell, 2007).

The empirical approach to phenomenology is appropriate for this dissertation for the following reasons:

- Although a number of piano teachers will be interviewed, presenting "many diverse appearances of the phenomenon" of the transition from student to teacher, meaning will be derived from the shared commonality of experience (Valle, King, & Halling, 1989, p. 14). The sample size for piano teachers interviewed ($N = 12$) is within the range of 5 to 25 as recommended by Polkinghorne (cited in Creswell, 2007).

- The primary nature of the interview guide is built around the two fundamental questions put forth by Moustakas (1994). Creswell (2007) explained the nature of these questions:

What have you experienced in terms of this phenomenon? What contexts or

situations have typically influenced or affected your experiences of this

phenomenon? Other open-ended questions may be asked, but these two,

especially focus attention on gathering data that will lead to a textural

description and structural description of the experiences, and ultimately

provide an understanding of the common experiences of the participants.

(p. 61)

These questions reflected the essence of the interview guide as piano teachers were asked

about their transition into the teaching role as well as the informal and formal learning

experiences that helped prepare them for this transition.

The data-analysis procedures outlined by Moustakas (1994) are reflective of the

intuitive methods utilized by the researcher during the three interview phases. Interviews

were coded line-by-line into meaningful units of information called 'themes' (Moustakas,

1994). These themes are then used to describe a textural description of the phenomenon

("what" is experienced) and a structural description ("the 'how' that speaks to conditions

that illuminate the 'what' of experience") (Moustakas, 1994, cited in Roulsten, 2010, p.

162). These procedures for analyzing data were utilized to find shared "commonality of

meaning" as piano teachers transition into the teaching role and develop as piano

teachers. This exploratory approach utilizing qualitative techniques was ideal for the

nature of this inquiry in its potential for resulting in a more in-depth understanding of

how pianists make the transition from student to teacher.

Ethical Considerations

The research protocols for this dissertation were approved by the Institutional Review Board at the University of South Florida. Amendments were filed and approved to use the refined interview guide. Informed consent was obtained from interviewees by providing an electronic copy of the informed consent form. Upon printing and signing the informed consent form, participants had the option to mail or fax them back to the researcher, or scan the documents and send them via email.

Semi-Structured Interviews

Piano teachers ($N = 12$) were interviewed to provide more in-depth insights into their experiences as students, challenges faced while transitioning into the teaching role, as well as reflections and suggestions for the future of piano pedagogy. While research utilizing surveys and questionnaires can yield valuable findings in providing breadth to a research inquiry, data were collected through interviews to allow for probes and a more interpersonal encounter (Johnson & Christenson, 2008). Interviews were also considered exceptionally valuable to the researcher because:

> Conversations with the subjects can extend and alter his or her understanding of the phenomena investigated. The interviewees bring forth new and unexpected aspects of the phenomena studied; and during analysis of the transcribed interviews new distinctions may be discovered. This is in line with an exploratory study-- to discover new dimensions of the research topic.
> (Kvale & Brinkmann, 2009, p. 112)

Interviews were chosen to provide depth into the pianist's transition into the teaching role. The semi-structured interviews were conducted in three phases of four interviews

each in order to refine the interview guide and interviewing skills of the researcher, allow new and relevant questions to evolve, and improve data analysis techniques in each phase.

Interviews were conducted over the telephone for phases one and two and later transcribed. Kvale (1996) highlighted the advantages of completing an interview over the telephone when compared to a survey. The researcher may gain more in-depth and accurate answers from interviewees. Also, telephone interviews were more cost-effective than face-to-face interviews and could be completed at the convenience of the interviewees. Interviews were conducted in-person for phase three to provide a more personal encounter for the interview process. This was chosen to complement the more open-ended format of certain questions on the third interview guide.

Interview Guide

The semi-structured interview guide evolved with the progression of the three interview phases. Refinements were made to the interview guide for phases two and three based on the richness of data provided by respondents in the first two interview phases. The original interview guide used in the first of the three interview phases was loosely based on the qualitative surveys, questionnaires, and interview guides found in the literature review (e.g., Carey, 2004; Gray, 1998; Schons, 2005). Sample questions included:

- *Challenges faced when beginning to teach:*
    - What challenges did you encounter related to **choosing materials or repertoire** for lessons when beginning to teach?
    - How did you overcome these challenges?

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- *Developing teaching style:*

  o To what extent do you feel that you emulated your former piano teachers in developing your own teaching style?

  o Have you ever emulated a former piano teacher in your piano teaching?

- *Pedagogical Coursework:*

  o Did you take any piano pedagogy courses in college?

  o If so, how many?

  o Did any of these courses include observations or student-teaching experience? (if applicable)

  o What aspects of your piano pedagogy coursework did you find most helpful? (if applicable)

  o Were there any aspects of your piano pedagogy coursework in which you found ineffective or less helpful? (if applicable)

The full interview guide for phase one can be found in Appendix A. While the instrument provided fully and carefully worded questions and probes, the later part of the interview allowed for exploration of additional topics. This semi-structured approach provided a highly focused and efficient use of time, yet allowed for greater depth and flexibility to explore new areas of inquiry (Patton, 2002). In addition, focused interview questions provided for more systematic analysis, adding to the credibility of the data (Patton, 2002).

While the first interview guide utilized an open-ended approach to gain insight into the challenges faced by piano teachers, the second interview guide was refined to include categories of challenges (see Appendix B). For instance, the first interview guide simply included the question "which challenges did you face when beginning to teach the

piano?" The second interview guide subdivided the nature of this inquiry into several questions. Piano teachers were asked about what challenges they faced pertaining to several aspects or categories of piano teaching challenges such as choosing repertoire or business practices. These categories, drawn from the literature and data analysis from the initial interview phase, were utilized to create a more focused and efficient use of time, as well as to jog the memory of the interviewees.

Whereas the second interview guide had more structure, particularly with the categories of challenges faced and solutions found, the third interview guide included a few open-ended questions to gain more in-depth insight into the transition into the teaching role. For instance, the third interview guide (See Appendix C) included the question "how did you learn to teach the piano?" Other changes to the interview guide included:

- Participants were asked if the majority of challenges were overcome through experience and trial-and-error or by some other means.

- Participants were asked as to the most difficult challenge they encountered when beginning to teach.

- Participants were asked to name the one most important topic they would choose to include in a piano pedagogy course or program.

- Participants were asked to indicate their interest in the MTNA professional certification program or similar professional development opportunities.

- Participants were asked if the induction period for a piano teacher is the same as a beginning music educator preparing to enter the school setting (typically 3-5 years).

Participants

      The piano teachers selected (N = 12) for the three phases of four interviews each were purposefully sampled based on the criteria which evolved from one phase to the next. Phase two was informed by results of phase one, and similarly phase three was informed by the results of phase two. Phase one participants (n = 4), all known to the researcher, were purposefully sampled based on highest level of education completed: a bachelor's degree, a master's degree, a post-master's certificate, and a doctoral degree. This criterion was chosen because limited research on the pianist's identification with the teaching role suggested that there might be a progression from undergraduate to graduate study (e.g., Gray, 1998). As shown in Table 1, participants varied in ages, highest level of education attained, and years of teaching experience. Although this sampling frame yielded a varied sample of participants, findings suggested that piano teachers with less experience had more to say about their transition into the teaching role, particularly in regard to challenges faced when beginning to teach compared to their more experienced counterparts. This ultimately affected the sampling criteria for phase two.

      The sampling frame for interview phase two included a purposeful sample of piano teachers (n = 4) based on one criterion: up to fifteen years of teaching experience. This criterion was chosen due to the results of interview phase one and immediacy of potential challenges piano teachers might have faced during their transition into the teaching role. The piano teachers interviewed for the second interview phase were all known to the researcher, with the exception of one found through the social-networking site, Facebook. The researcher responded to an ad to participate in a survey, solicited by the fourth piano teacher interviewed who was in the process of completing her master's

thesis. As shown in Table 1, phase two participants were more homogenous in age, ranging from 24 to 29, and highest level of education attained. Although this sample of piano teachers had much to say about their transition into the teaching role, including the challenges they faced and solutions they found, they had less than favorable reflections about how their experiences in higher education, including coursework in piano pedagogy that prepared them for their transition into the teaching role. This influenced the sampling procedures chosen by the researcher for interview phase three.

In order to reduce bias and shed light on the positive aspects of piano pedagogy coursework and programs, the researcher decided that the third interview phase would include the experiences and reflections of pianists ($n = 4$) who attended one of the top twenty piano pedagogy programs as identified by Fu (2007). In addition, all of the participants either completed or were in the process of completing an internship in piano pedagogy at a prestigious community music school in the Northeastern United States. Two piano teachers were chosen for two educational levels including a master's degree and doctoral degree. However, as shown in Table 1, one piano teacher for each educational level (master's and doctoral degrees) underwent extensive pedagogical training before beginning to teach in contrast to piano teachers who did not receive pedagogy training and learned to teach on their own. This sampling frame was chosen to include the experiences of those who had learned to teach *in* as well as *after leaving* the higher educational setting.

The sampling method was non-random and purposeful (Miles & Huberman, 1994) in which piano teachers were sought for evolving criteria for each of the three phases:

1. Piano teachers of varying educational levels.

2. Piano teachers with less than fifteen years of teaching experience.

3. Piano teachers with less than fifteen years of teaching experience who have had supervised teaching experience(s) under the guidance of a master teacher at a prestigious institution and/or attended one of the top twenty piano pedagogy programs in the United States as identified by Fu (2007).

Stratification was incorporated into each sampling scheme (Gall, Gall, & Borg, 2007) resulting in varying numbers of piano teachers interviewed for each of the three educational-level categories (bachelor's degree, master's degree, and doctoral degree), for a total of 12 interviewees. While phase one included one piano teacher pursuing a bachelor's degree, two with master's degrees, and one with a doctoral degree, phases two and three included pairs of piano teachers with bachelor's degrees and master's degrees, and master's degrees and doctoral degrees, respectively. Although phase one led to a sample with varied ages and years of teaching experience, phase two resulted in a younger sample with fewer years of teaching experience, and phase three resulted in a more moderate sample in age and years of teaching experience.

While other researchers have utilized mailing lists from professional music teaching organizations such as Music Teachers National Association (MTNA), these studies have resulted in an unbalanced sample in which the mean age was 55 and above (e.g., Schons, 2005; Sumpter, 2008). Due to the changing demands of piano teachers of the 21st century, the insight provided by younger and less experienced teachers were considered exceptionally valuable to the researcher due to the immediacy of potential challenges in transitioning into the teaching role.

Table 1

Piano Teachers Interviewed

Interview Order	Pseudonym	Age (in years)	Highest Degree Earned	Teaching Experience (in years)
Phase 1				
1	Thomas Chang	22	B.M. in progress	4
2	Lisa Crawford	27	M.M. in piano	10
3	Susan Liszt	70	Post-master's certificate	25
4	Autumn van Arden	65	D.M.A in piano	40+
Phase 2				
1	Sarah Ford	28	M.M. piano pedagogy	3
2	Caitlyn Smith	24	M.M. piano pedagogy	5
3	Ellen Page	29	B.M. piano	13
4	Chelsea Ash	29	M.A. in progress	12
Phase 3				
1	Lilly Crumb	27	M.M. piano pedagogy	8
2	Paula Mary	26	M.M. music history	5
3	Bob Burns	45	Ph.D. music education	15
4	Sarah Clark	29	Ph.D. piano pedagogy	12

Data collection procedures. The semi-structured interviews ($N = 12$) were conducted in three phases of four interviews each in order to refine the interview guide and interviewing skills of the researcher, allow new and relevant questions to evolve, and improve data analysis techniques in each subsequent phase. The first two phases each consisted of a series of telephone interviews, while phase three interviews were completed in person, for a total of 12 interviews. Upon recruitment of interview participants for phases one and two, interviewees were emailed a description of the study,

the informed consent form, the interview guide, and a request for a convenient date and time to call. Upon obtaining informed consent forms from piano teachers, telephone interviews were conducted using a Kyocera MARBL cell phone with speaker-phone capability and recorded using a Rode NT1-A studio condenser microphone and the Audacity sound editor and recording software. In-person interviews for phase three were carried out using a Logitech H330 USB headset and the Audacity recording software. Typed verbatim interview transcriptions were completed by the researcher using Microsoft Word.

Interviewees were provided a transcript in which they could modify, edit, or add to for authenticity. Once transcripts were edited to their satisfaction, they were emailed back to the researcher. This form of member checking is advocated by Johnson and Christensen (2004) as a means of strengthening the accuracy and credibility of participant responses. Each of the three phrases of interviews were coded before conducting subsequent interview phases as recommended by Miles and Huberman (1994) as a means of preserving the "robustness of the data" by preventing researcher fatigue (p. 65). In addition, the authors explained that ongoing coding, "working through iterative cycles of induction and deduction …" can strengthen the "… researcher's emerging map of what is happening and why" (p. 65).

Data Analysis Procedures. Interviews were coded and quantified using the qualitative data analysis techniques outlined by Miles and Huberman (1994) in which data were analyzed and presented into meaningful units of information called themes. These themes were both developed *a priori*, "… especially when developing a codebook for content analysis or figuring out possible categories, patterns, and themes …" and

during data analysis when searching for emerging patterns or themes (Patton, 2002, p. 453). Thus, themes and patterns were developed deductively, through the literature review and questions, and inductively, through data-analysis of interview transcripts. The first two rounds of interviews were prestructured cases in which "... a rather precise set of research questions, and a clearly defined sampling plan" allowed for a predetermined outline and straightforward coding process (Miles & Huberman, 1994, p.84). However, certain questions in the interview guide for phase three were more open-ended, allowing for a more inductive coding process. Due to the large number of interview transcripts, the qualitative data analysis software, NVivo9, was utilized as an indexing system to keep track of codes, emerging themes, and connections across cases. However, the researcher made all of the decisions as to what to code and which codes were generated.

In analyzing the data provided by the first interview phase, a preliminary coding scheme emerged. *A priori* codes were drawn from the questions in the initial interview guide (see Appendix A), and inductive codes were developed from responses (Ryan & Bernard, 2003). In synthesizing the numerous codes for the first qualitative phase, three main categories (student, transition, and teacher) with three sub-categories each were selected to present the data in an organized manner (shown in Figure 1). While the three main categories were *a priori,* the sub-categories were developed inductively from participant responses and the literature. Although these data analysis procedures were developed intuitively, "qualitative analysis typically involves inductive and deductive reasoning, given that researchers generate findings through close examinations of data in combination with applications of substantive theories from prior research to inform and develop their analyses" (Schwandt, 2001, cited in Roulsten, 2010, p. 150). This

preliminary coding scheme was utilized to refine the interview guide for phases two and three.

Student		**Transition**		**Teacher**
Applied Lessons		Emulate + _____[?]_____ (in developing teaching style)		Current Challenges
Coursework		Challenges		Resources
Circumstances which led to teaching		Resources		Reflections & Suggestions for the Future
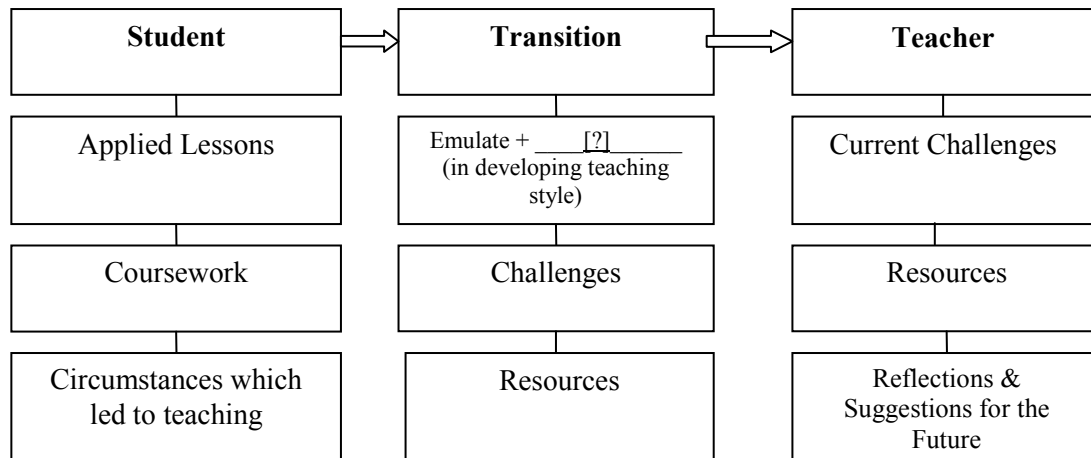
Figure 1. *A priori categories (highlighted in bold) and corresponding inductive sub-categories.*

In addition to the aforementioned preliminary coding scheme, a more in-depth coding process developed in which several classes of themes emerged (shown in Appendix D). First, descriptive codes, which "entail[ed] little interpretation" were derived from participant responses to prestructured questions (Miles & Huberman, 1994, p.57). For example, when participants were asked, "What challenges did you face when you began teaching the piano," descriptive codes ranged from "acquiring students" to "teaching transfer students." This class of codes was coded blue in the list of codes, or node list in the NVivo9 qualitative data analysis software program.

A second class of pattern codes emerged with the coding of interviews throughout the three phases. Miles and Huberman (1994) explained that these kinds of codes can be more inferential and explanatory and may consist of leitmotifs, patterns, themes, and

causal links. However, the researcher did not differentiate between leitmotifs, patterns, and themes (e.g., "guidance" and "confidence in teaching"), which were color-coded in orange. Red was utilized to differentiate between causal links or inferences made by the literature. For instance, causal links and inferences included "cognitive apprenticeship," "book knowledge v. practical knowledge," "reflective practice," and the notion that developing one's skill as a teacher aided their skills as a pianist, labeled "teaching helped performance." In addition, a third class of codes appeared, color-coded in pink, which included supplementary information such as "activities to feel qualified," "qualities of a good piano teacher," and means of "recruiting piano students."

Data Validation. One interview for each of the three phases was chosen to be coded by two additional coders with graduate training in research, resulting in inter-coder reliability coefficients of .9475, .9238, and .9385 respectively. Due to the small number of participants in the first qualitative phase, the researcher decided that the initial report would not include frequency counts, also referred to "quantitizing" (Tashakkori and Teddlie, 1998) or "quantitative translation" (Boyatzis, 1998 as cited in Sandelowski, 2001) due to the enlightening, yet potentially misleading nature of these techniques in reporting qualitative results (e.g., Krane, Andersen, & Strean, 1997). Because the potential for numbers to "complement and enhance narratives" (Olsen, 2000 as cited in Sandelowski, 2001, p. 239) is most likely increased with a larger sample of piano teachers, frequency counts are presented for the aggregated data from all three interview phases.

Measures to Ensure Quality and Rigor of Research

Several measures were taken to ensure the accuracy and credibility of the data during the data-collection process, including member-checking (Johnson & Christensen, 2004) or respondent validation (Maxwell, 2005) of interview transcripts, and data-analysis, including inter-coder reliability agreement (Tinsley & Weiss, 2000) and engaging in regular peer-debriefing sessions with experienced researchers (Lincoln & Guba, 1985). In addition, direct responses to the qualitative interviews were presented verbatim, ensuring that piano teachers' experiences were presented accurately in their own words.

Summary

This chapter included details of the research protocols for this exploratory study on the pianist's transition into the teaching role including the research design, theoretical framework, and ethical considerations. The research was carried out in a series of three phases in which several aspects progressed from one phase to the next including the interview instruments, sampling procedures for the interview participants, as well as procedures for data-collection and data-analysis. Measures for ensuring the quality and rigor of the research were also discussed. Aggregated results for the three phases are presented in chapter four to give an in-depth view as to what happens when the pianist transitions from student to teacher in the master-apprentice model of piano pedagogy.

Chapter Four

Interview Findings

Results for this exploratory study were based on data provided by a series of semi-structured interviews ($N = 12$) which provided an in-depth look at the piano teachers' transition into the teaching role and development as piano teachers. In analyzing the data, 11 major themes emerged throughout the interview transcripts. Although these 11 themes were loosely based on the *a priori* coding scheme developed prior to data collection (shown in Figure 1), they were not exactly aligned due to the alternating cycles of induction (i.e., data from interviews) and deduction (i.e., a priori coding scheme) which occurred, characteristic of qualitative data analysis (Miles & Huberman, 1994). Additionally, "discovery and verification mean moving back and forth between induction and deduction, between experience and reflection on experience, and between greater degrees and lesser degrees of naturalistic inquiry" (Patton, 2002, p. 67). The following themes and sub-themes were utilized to address the research questions:

- **Piano teachers were autonomously resourceful in transitioning into the teaching role**

- **Learning by doing (experiential learning)**
  - Gaining experience
  - Trial-and-error
  - Filling one's toolbox or learning tricks of the trade

- **Piano teachers evoke memories in transitioning into the teaching role**
  - Former teachers
  - Materials played
  - Experiences as students

- **Piano teachers emulate + a mix of elements in the development of their teaching style**
  - Aspects emulated
  - Other influences on development of teaching style
    - Other music and non-music content areas
    - Experiences as students, performers, and teachers
    - Specific resources
    - A combination of elements

- **Overcoming challenges and seeking out resources**
  - Challenges Faced as Beginning Piano Teachers
    - Business practices and studio policies
    - Materials-related challenges
    - Student-related challenges
      - ◊ Student behavior
      - ◊ Special learners
      - ◊ Non-traditional aged learners
    - Confidence-related challenges
    - Generally not knowing what to do
  - Challenges currently faced
    - Acquiring new students
    - Continuous materials-related challenges
    - Student conduct-related challenges
    - Societal challenges
    - Time-related challenges
    - Teaching aspects in which they continually strive to develop
  - Seeking out resources
    - Collections of resources
    - Educational opportunities
    - Music events
    - Online resources
    - Person resources
    - Written resources including books and professional publications
    - Professional activities
    - Self-directed resources (experience, maturation, trial-and-error)
    - Specific resources

- **Formal learning experiences**
  - Undergraduate study
  - Master's level study
  - Doctoral study
  - Piano pedagogy coursework
    - Most helpful aspects
      - ◊ Observations of expert teaching
      - ◊ Hands-on teaching experiences
      - ◊ Surveying method books and materials for teaching

        ◊   A forum to discuss with peers, colleagues, and fellow teachers
        ◊   Business practices for running a successful studio
        ◊   Exposure to resources for piano teaching
        ◊   Developing a philosophy of teaching
     ■ Less helpful aspects

- **Partnership of teaching and learning: apprenticeship models**
  - Cognitive apprenticeship
  - Formal teaching apprenticeships

- **Support in the field (including the role of professional activities)**
  - Professional activities as support in the field
  - Guidance from experienced teachers
  - A forum to discuss issues and ideas (communities of practice)
  - Opportunities to connect to a broader pedagogy community including working in a group setting

- **Teaching confidence**
  - Through professional activities
  - Strengthening identity as a teacher (developing a philosophy of teaching, etc.)

- **Reflective practice**
  - Thinking about teaching
  - The importance of self-critique and instilling reflective practice in students
  - Reflective practice through the process of overcoming challenges
  - Teaching and learning is a cyclical process
  - Teaching helped performance and vise versa
  - Development of expert teaching

- **Reflections and suggestions for the future**
  - Reflections on experiences in higher education compared to professional lives as piano teachers
  - Reflections on ability to make a viable living upon graduation
  - Piano pedagogy curricular recommendations
    - Observations of expert piano teachers
    - Hands-on teaching experience
    - Building knowledge of materials and topics pertaining to teaching and learning
    - Special needs, non-traditional learners, and non-beginning piano students
    - Business aspects
    - Remaining current with the culture
    - Forming a philosophy of music education
  - General curricular recommendations
    - Examination of the performance-oriented focus
    - Moving beyond the traditional repertoire and learning practical skills

- The importance of piano pedagogy coursework

Each theme is described and supported by compelling statements taken from interview transcripts (i.e., "power quotes," Pratt, 2009). In addition, tables and figures will be utilized to display findings which may include verbatim quotes as evidence to show how conclusions were made (i.e., "proof quotes," Pratt, 2009). A summary concludes the chapter.

Piano Teachers Were Autonomously Resourceful in Transitioning into the Teaching Role

The piano teachers interviewed for this study were autonomously resourceful in their transition into the teaching role as they received no teacher training and very little guidance when beginning to teach. The majority of piano teachers ($n = 7$) started teaching at a strikingly young age, between the ages of 12 and 16. The other five piano teachers began teaching between 19 and 24 years of age. Only three piano teachers interviewed embarked on teaching with any guidance through informal learning experiences.

Examples of guided transitions into the teaching role include Lilly Crumb who began teaching at the age of 12 under the guidance of her mother, also a music teacher. Similarly, Thomas Chang and Paula Mary began teaching under the informal direction of their high school piano teachers. While Paula Mary recalled having lessons modeled for her, Thomas Chang explained, "I went to a performing arts high school and my teacher would always have me kind of teach the beginning students. She would give me the lesson plans and everything." Although these occurrences of guided introductions into the teaching role were considered especially helpful by interviewees, it is interesting to note

that these were informal learning experiences as opposed to formal teacher training. Their preparation for the teaching role included an average of 10 years of applied music lessons, which were begun between 4 and 10 years of age. Table 2 presents the details as to the piano teachers' preparation for and transition into the teaching role, including ages in which piano study and teaching commenced, circumstances leading to teach, and whether or not guidance was provided when beginning to teach.

Table 2

Piano Teachers' Preparation for the Teaching Role

Interview	Pseudonym	Age Began Piano study	Age Began Teaching	Circumstances Leading to Teach	Guidance (Yes/No)
			Phase 1		
1	Thomas Chang	8	16	Assisted HS piano teacher	Y
2	Lisa Crawford	7	16	Subbed for a piano teacher	N
3	Susan Liszt	8	21	Asked by a neighbor	N
4	Autumn van Arden	4	24	Asked by a HS teacher	N
			Phase 2		
1	Sarah Ford	7	24	Taught as part of M.M.	N
2	Caitlyn Smith	7	20	Pedagogy course requirement	N
3	Ellen Page	3	16	Fun high school employment	N
4	Chelsea Ash	8	14	Gained employment	N
			Phase 3		
1	Ann Crumb	6	12	Parent is a music teacher	Y
2	Paula Mary	7	14.5	Piano teacher invited to teach	Y
3	Bob Burns	10	20	Asked by church members	N
4	Sarah Clark	7	19.5	Piano teacher suggested	N
Mean Ages		6.8	18		

As the majority of piano teachers interviewed underwent no formal teacher training and received very little guidance when beginning to teach, they were autonomously resourceful in navigating their entry into the teaching role. Piano teachers cited several means of making this transition, including learning by doing, evoking memories of their experiences as students and materials played, emulating former teachers, overcoming challenges and seeking out resources (including support in the field), and drawing from their formal learning experiences. These aforementioned means of navigating the transition into the teaching role correspond with major themes, which are discussed at length in the following sections.

Learning by Doing (Experiential Learning)

As the piano teachers interviewed for this study received no formal teacher training and very little guidance before embarking on teaching, the majority of piano teachers explained that they learned to teach the piano simply by doing it, gaining experience, and through trial-and-error (see Table 3). In addition, with experience the notion of filling one's "tool basket" or learning "tricks of the trade" also emerged in the interview transcripts.

One of the most descriptive accounts of learning by doing was provided by Lilly Crumb, who explained:

> I really think [I learned to teach] through experience, you know, just doing it over and over and over ... My undergraduate professor used to call performing "diving." You just have to dive in. I think teaching is very similar. You just go with it and see what happens, and you just have to learn how to

respond to things on the spot all the time, and learn through difficult situations

and all that stuff.

The concept of learning by doing was also associated as learning on one's own for some

piano teachers. For instance, Susan Liszt explained, "I had taught myself how to teach."

Similarly, Thomas Chang described this process as "picking it up on my own and

learning as I go."

Gaining experience. Five piano teachers cited gained experience as a means

learning to teach as well as overcoming challenges when transitioning into the teaching

role including Lisa Crawford, Sarah Ford, Lilly Crumb, Paula Mary, and Sarah Clarke (as

shown in Table 3). In addition, for some piano teachers, gaining experience was also

related to maturation and getting older. Paula Mary attributed "gained experience,

maturity, and sensibilities" as part of how she learned to teach. Similarly, Lisa Crawford

credited "experience and getting older" as a solution or resource to several of the

challenges she faced as a beginning piano teacher.

Trial-and-error. Paula Mary explained that she learned to teach through trial-

and-error and clarified, "I just kind of learned by doing and learned by making mistakes

and just how to tell which things worked really well." Sarah Clarke and Bob Burns

mentioned the concept of "trial-by-fire" in their transition into the teaching role. Sarah

Clarke explained:

> Well, those students that I had in my undergraduate years were just "trial-by-
>
> fire." My teacher literally just gave me their names and off I went. I didn't
>
> have any training. There was a pedagogy course in the books at my school,
>
> but they didn't really offer it unless there was interest. And, I really didn't

have any clue that it was something I should do. With those first students, I

just did what I did.

Likewise, Bob Burns credited trial-and-error as the primary means in which he overcame

the majority of his challenges as a beginning piano teacher. He explained:

With me it was always trial-and-error. I taught in the classroom for a *long*

time before I did an official educational program. I taught piano lessons for

many years before entering a pedagogy program, so trial-and-error. I don't

recommend it, but that was the route I took. I think it's best to have a good

base first, and then make your mistakes. So, trial-and-error is the highest form

of "trial-by-fire."

Trial-and-error was also one of the aspects to which Sarah Ford attributed the

development of her own teaching style.

Filling one's tool basket or learning tricks of the trade. Two piano teachers

alluded to the notion that with experience came a set of tools and tricks which could be

utilized when needed. Lilly Crumb explained, "when you're just beginning you don't

necessarily have all of those … your tool basket isn't full. And, you're always developing

that as a teacher." Additionally, Sarah Clarke mentioned "tricks" three times in her

interview when discussing classroom management, motivational "quick-learn" pieces,

and practice strategies for memorization. She stated, "I think that every teacher should

have a list of those [quick-learn pieces] in their back pocket." These tools and tricks were

also cited as resources and solutions to overcoming various challenges currently faced as

well as when beginning to teach.

Table 3

Interviewee Reflections on Learning by Doing, Gaining Experience, Trial-and-Error, and Filling One's Tool Basket

Category	Illustration	Interviewees
Learning by doing	"I think [I learned to teach] a lot just by doing it…"	Lilly Crumb
	"Definitely more hands-on teaching for private students and even for group teaching. A lot of it [the class] would be just talking about it, but you don't really gain much until you actually *do* it."	Sarah Ford
	"I had not studied how to teach, only how to play, and had no guidance at that time from experienced teachers. I devised my own curriculum and established specific routines based on goals that I felt were important for each student. After I had already pretty well established my studio and was in my 3rd or 4th year at [omitted] we finally were given one semester in piano pedagogy. By that time I could have taught the course because I had taught myself how to teach."	Susan Liszt
	"I just wish there were more resources to prepare me in teaching music, rather than just picking it up on my own and learning as I go, or picking it up from other people."	Thomas Chang
Gaining Experience	"I guess just getting more experience, getting older…"	Lisa Crawford
	"I really think through experience, you know, just doing it over and over and over…"	Lilly Crumb
	"and through just gained experience and maturity and sensibilities…"	Paula Mary
	"Yeah, experience and trial-by-error. Initially, it was definitely trial-by-fire."	Sarah Clarke

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Trial-and-error	"…and the other would be trial-and-error from my experiences teaching."	Sarah Ford
	"With me it was always 'trial and error…'"	Bob Burns
	"I learned by watching mostly….And, then after that point I just kind of learned by doing and learned by making mistakes and just how to tell which things worked really well…"	Paula Mary
	"Well, those students that I had in my undergraduate years were just 'trial by fire…'"	Sarah Clarke
Tool basket/ Tricks of the trade	"when you're just beginning you don't necessarily have all of those… your tool basket isn't full. And, you're always developing that as a teacher."	Lilly Crumb
	"to see all of the tricks that you can't read in a book…" "I think that every teacher should have a list of those [quick-learn pieces] in their back pocket." "…you know all of the old tricks of small sections, lots of starting places, doing things with one hand, switching hands in the middle, listening silently through the score…."	Sarah Clarke

Piano Teachers Evoke Memories in Transitioning into the Teaching Role.

In analyzing the interview transcripts, it became apparent that several piano teachers evoked memories of their former teachers, materials played, in addition to their experiences as students when transitioning into the teaching role.

Former teachers. Memories of former teachers were highly prevalent in the interview transcripts. For example, Thomas Chang admitted that he copied things his teacher told him in the early stages of developing his own teaching style. Similarly, Bob Burns stated, "I do sometimes hear their voice coming out when I'm talking to a student." Three piano teachers, Thomas Chang, Susan Liszt, and Bob Burns, all alluded to remember things teachers taught them. For instance, Susan Liszt explained, "I'm putting all of the things in practice that I've learned from piano teachers like Dr. [omitted] and Mr. [omitted] and all [of] them." Additionally, both Bob Burns and Thomas Chang specifically mentioned utilizing things they learned from their former teachers that were productive in their learning. It is unclear whether or not productivity is a gender-specific criterion for utilization since these were the only two male piano teachers interviewed for this study.

Materials played. Several piano teachers remarked that they relied on memories of materials and method books that they had previously played during their experiences as students. For instance, Sarah Clarke explained:

> I can say that the books I had used with my students were the books that *I* had been given. So, *I was imagining teaching what I had been taught* [emphasis added] in that sense. I was using Glover, Schaum, and some Bastien [method books]. And, those were the materials that *I* had seen as a kid.

In addition, she further explained her reliance on materials used as a student in seeking out new materials:

> Well, I have a very distinct memory … When I got these first few students I went to the music store in town … and I found the materials that I had used as a child. And, I distinctively remember picking up a copy of the Music Tree [series] and looking through it and thinking – "Wow, this is very different and cute," but I didn't think that I could teach it so *I just went to what I had remembered* [emphasis added].

Similarly, Caitlyn Smith also sought out new methods and materials, but opted to revert to materials she had previously studied. She stated:

> When I first began, you know we didn't do a review of the materials available out there … so, I just thought, "well I'll just use what I used when I was a kid." And, I didn't really know what else to go to. So, I just started out with the Alfred series.

Six of the twelve piano teachers interviewed for this study utilized the method books they had used as a beginning piano student. A few piano teachers cited rationales for choosing these materials including lack of time to research new materials (e.g., Ellen Page) and not being aware of materials and resources that are out there (e.g., Chelsea Ash & Caitlyn Smith).

Experiences as Students. Piano teachers interviewed also recounted their experiences as students to assist them in the teaching role. For example, Susan Liszt contrasted her experiences teaching elementary-aged students in comparison to her time as an advanced-level pianist in graduate school. She explained:

When I'm teaching, I'm trying to find out what it is I need to do to

communicate that to the students … because the students are not at an

advanced level … they're all beginners or intermediate, I have to put myself

back to that age, or that stage of learning.

In addition, Paula Mary stated, "I feel like my entire philosophy of how to think

about music has been shaped by how I remember being taught." These findings may

suggest that the memories of former teachers, materials played, and experiences as

students may remain in the forefront of piano teachers' minds beyond the period of

transitioning into the teaching role.

Piano Teachers Emulate + a Mix of Elements in Developing Their Teaching Style

In transitioning to the teaching role, the influence of former piano teachers was

highly prevalent for the piano teachers interviewed for this study. Several piano teachers

recounted having emulated their former teachers when developing their own teaching

style. One piano teacher in particular mentioned that this was the predominant method in

which he learned to teach the piano. Bob Burns explained:

I felt that I learned to teach based on my piano teachers. When I first started

teaching my first piano students, I basically viewed myself as Dr. [omitted], or

Mr. [omitted], or Mrs. [omitted] … my teachers back in high school and

college. So, I felt like I would put on their persona and think, "Okay, here is

the way I perceive that they would teach this.

He further explained, "I do sometimes hear their voice coming out when I'm talking to a

student." Bob Burns' reflections were similar to several other piano teachers interviewed.

A between-cases display of interviewee influence of former piano teachers is shown in Table 4.

Some piano teachers alluded to the notion that emulating a former teacher was a natural part of developing one's own teaching style. For instance, Thomas Chang explained, "I think now I've come up with my own style, but at first it's just kind of copying what your teacher told you." In addition, Lisa Crawford stated, "Yes, I think everyone does to some degree." These findings may suggest that emulating former piano teachers is considered a matter of tradition, perhaps because many aspects of the piano are passed from one generation to the next.

While some piano teachers implied that emulating former piano teachers was a matter of tradition or a natural part of developing one's teaching style, Paula Mary clarified in detail why she chose to emulate her former teachers:

> I feel like my entire philosophy of how to think about music has been shaped by *how I remember being taught* [emphasis added]. I guess I don't know quite how to describe it other than just the way that how I taught made so much sense to me that *imitating* that style based on how much it worked for me and how much I see it working with other students … it seemed very logical to teach in that way. I feel like a lot of my success as a piano teacher has just come from trying to be not *another* her, but take a lot of what she's done and what she's taught me and adapt it to my own strengths and my own weak points.

Other piano teachers also mentioned the desire to emulate their former and current piano teachers. For example, Lilly Crumb explained, "They're people I respect and *want* to be like in my teaching."

Aspects Emulated. Several interviewees indicated that their teachers had greatly influenced their piano teaching. While some piano teachers commented in general how their piano teachers affected their teaching, others gave specific details as to which aspects of their teaching were influenced by their training as pianists. In analyzing their reflections, it became apparent that piano teachers either chose to emulate, chose not to emulate, or chose to diverge from (i.e., do the opposite) aspects of their former teachers including teaching approaches, personal traits, and curricular aspects (shown in Table 5).

Teaching approaches. Many piano teachers described emulating the teaching approaches of their former teachers. For instance, Sarah Clark stated:

> I would say [my teachers influenced my teaching] tremendously. I think, in terms of the problem-solving techniques that I have and the way that I approach learning new music, especially at a more advanced level, that is really *closely* connected to how I was taught. In terms of beginners, that's harder to say. At least, I don't have strong impressions or memories of how I was taught as a child, so that's hard for me to say.

Similarly, Lilly Crumb explained, "I feel like their ideas and the way they approach things is very much the way I would like to approach things and to be."

Additional teaching approaches in which piano teachers chose to emulate (shown in Table 5) included various styles of communicating ideas to students. For example, Ellen Page explained how she aimed to begin critiques with "praise, then constructive

criticism" as did her former teachers. Other aspects emulated included teaching approaches for teaching technique (e.g., Chelsea Ash), tone production (e.g., Susan Liszt), and voicing (i.e., emphasizing a single voice within a chord).

However, piano teachers revealed that they did not choose to emulate all teaching approaches of their former piano teachers. Some piano teachers explained that they took the positive aspects and left the negative teaching approaches of their former piano teachers in developing their own teaching style. For example, Susan Liszt explained that although her major undergraduate professor did instill a good technical foundation in her playing, her approach left much to be desired. She stated:

> She just totally tore me apart forwards and backwards, screaming the whole time about technique. Now what she did, was she put in all of the scales, the arpeggios, you know, all that crazy stuff. And note attention to every little detail.

She further explained how she, personally, strived to instill technical facility in her students with an approach more similar to her master's level piano teacher and stated, "She boosts you up and sort of chisels away at the bad stuff. She never tears you down. She only builds you up. And, yet she molds you in such a great way."

Thomas Chang also emphasized that he took the positive and left the negative teaching aspects of his former teachers. He explained:

> I feel like I've taken or learned what was bad and what was good from my piano teachers. I tried to emulate the things that I've learned from a lot and then the things that didn't help or were counter-productive to my learning I tried to not do.

Bob Burns also mentioned the notion of productivity when he stated:

> Well, honestly some of them, [my former piano teachers] I rejected. I had one
> teacher … who had an approach that couldn't be more different than mine.
> Highly critical and easily irritated and aggravated, sort of the old model … "I
> am the master and you are the apprentice, who is here and I am going to point
> out how inadequate you are." So, I really kind of learned that was not so
> productive to feel so small, so I learned with my students that it's not a
> productive use of a lesson.

Throughout the rest of his interview, he revealed that he had been highly influenced by his doctoral studies which featured student-centered music methods and constructivist philosophies of teaching and learning. His reflections may indicate that beyond negative or counter-productive aspects, some piano teachers choose not to emulate or diverge from aspects of their former piano teachers which were too entrenched in the traditional master-apprentice model of piano pedagogy.

Curricular aspects. Three piano teachers discussed emulating certain curricular aspects of their former teachers including standards (e.g., Susan Liszt) and routines for structuring a lesson (e.g., Susan Liszt, Ellen Page, and Bob Burns). The most thorough account of this phenomenon was described by Susan Liszt who explained the how she was highly influenced by her violin teacher. She stated:

> I borrowed certain [aspects] of his standards, incorporating them into my
> piano curriculum. For instance, each violin lesson had incorporated a scale, an
> etude, a method [book] selection, and a solo piece. As students became more
> advanced there was also a duet for two violins in each lesson, which was

played with the teacher. In my piano teaching I used a similar order in the

lessons: scale, technique, method [book(s)], and solo. Duets were also added

as appropriate.

Her reflections indicate that the influence of former teachers extends beyond piano

instructors, as she was able to apply aspects of her secondary training as a violinist into

her piano teaching.

On the other hand, some piano teachers described curricular aspects in which they

chose not to emulate or diverge from (as shown in Table 6), including relying solely on

rote-teaching (e.g., Caitlyn Smith), not addressing music theory or technique (e.g., Susan

Liszt), or giving students repertoire that is too difficult (e.g., Susan Liszt). Additionally,

Lisa Crawford developed her teaching style based on what she thought was neglected in

her piano education. She explained, "A lot of my teaching style is based on what I

thought a lot of my teachers had left out, like learning to play by ear, and to improvise

and learning different styles of music, like pop music."

Personal traits. Throughout the interviews, personal traits of former teachers

were described which piano teachers chose to, or not to, emulate. For example, Bob

Burns stated that he would often "put on their persona" when emulating former teachers.

Thus, general teaching persona may be an aspect in which piano teachers choose to

emulate. Caitlyn Smith and Susan Liszt both highlighted personal traits pertaining to

being organized or disciplined when describing their most prolific former teachers.

Caitlyn Smith further clarified that she chooses to emulate the professionalism of her

master's level piano teacher, including punctuality and being "mindful" of students' time.

In general, piano teachers chose not to emulate personal traits pertaining to a negative demeanor including being highly critical and easily irritated (e.g., Bob Burns) as well as impatient (e.g., Sarah Clarke). For instance, Susan Liszt valued a kind and considerate demeanor as opposed to a teacher she described as having a "horrible personality," though she warned that it is possible to be nice to a fault. Additionally Caitlyn Smith described some of her less-than-favorable former teachers as unprofessional, unqualified, unreliable, and apathetic about teaching.

Certain piano teachers explicitly stated that they developed their teaching style in opposition to their former piano teachers. One of the most revealing testimonies came from Caitlyn Smith who explained:

> Ugh, I don't want my students to know this but I did not try to emulate them at all because I felt that some of my former [pre-college] piano teachers didn't have very much training and they kind of didn't know what they were doing. And, I also had some teachers who would show up really late for lessons or they weren't really excited about teaching lessons. They were just teaching to make money.

She further explained how she makes special efforts to start her lessons on time, prepare lesson plans, develop professionalism, and put her heart into her teaching.

Thus piano teachers reflected on the extent to which they were influenced by their former piano teachers (presented in Table 4), and aspects of their former teachers in which they chose to emulate including productive teaching approaches, curricular aspects (e.g., standards and routines for learning), and personal traits (e.g., professionalism, positive demeanor, organization) (displayed in Table 5). Piano teachers chose not to

emulate or to diverge from (i.e., dis-emulate) aspects pertaining to being unprofessional

or unqualified in addition to being negative, counterproductive, or for some piano

teachers, too entrenched in the traditional master-apprentice model (shown in Table 6).

These reflections illustrate how the influence of former piano teachers, both good and

bad, can have an impact on the way one does and does not choose to teach.

Table 4

Between-Case Display of the Influence of Former Piano Teachers on the Development of Interviewee Teaching Style

Category	Illustration	Interviewee
Heavily dependent on emulation	"Yes."	Autumn Arden
	"Very much."	Ellen Page
	"A lot.…They're people I respect and *want* to be like in my teaching"	Lilly Crumb
	"As far as the younger students that I teach right now, my teacher that I had from 6th grade up through high school has enormously influenced me."	Paula Mary
	"I would say tremendously…especially at a more advanced level, is really *closely* connected to how I was taught."	Sarah Clarke
Somewhat dependent on emulation	"I feel like I've taken or learned what was bad and what was good from my piano teachers. I tried to emulate the things that I've learned from a lot and then the things that didn't help or were counter-productive to my learning I tried to not do."	Thomas Chang
	"I emulated my first violin teacher more than my piano teachers."	Susan Liszt
	"Well for some teachers yes and other teachers not very much."	Sarah Ford
	"I do not try to emulate my former piano teachers but I do try to emulate my current teacher in my master's degree program."	Caitlyn Smith

	"I know I didn't copy my teacher as a kid too much.…I think I used some of the stuff Ms. [omitted] taught me with my older students."	Chelsea Ash
	"Well, honestly, some of them I rejected.…But, I think on the whole, many of my other experiences with teachers were really great and I do sometimes hear their voice coming out when I'm talking to a student."	Bob Burns
Less dependent on emulation	"Yes. I think everyone does to some degree. But, a lot of my teaching style is based on what I thought a lot of my teachers had left out, like learning to play by ear, and to improvise and learning different styles of music, like pop music	Lisa Crawford

Table 5

Aspects of Former Teachers in Which Interviewees Chose to Emulate

Category	Subcategories	Interviewees
Teaching Approaches	General	Lilly Crumb
	Helpful or productive approaches	Thomas Chang, Bob Burns
	Learning new music	Sarah Clarke
	Philosophy of teaching	Paula Mary
	Positive communication style	Susan Liszt, Ellen Page, Bob Burns, Sarah Clarke
	Praise, then constructive criticism	Ellen Page
	Problem-solving techniques	Sarah Clarke
	Specific ideas	Thomas Chang, Lilly Crumb
	Teaching style	Caitlyn Smith, Paula Mary Bob Burns
	Teaching the music specific to a composer (J.S. Bach)	Lilly Crumb
	Technical approach	Chelsea Ash
	Tone production	Susan Liszt
	Use of visual aids	Paula Mary
	Voicing (emphasizing a single voice within a chord)	Chelsea Ash
Personal Traits	Disciplined	Susan Liszt, Caitlyn Smith
	Goal-Oriented	Caitlyn Smith
	Kind and considerate	Susan Liszt
	Organized	Susan Liszt, Caitlyn Smith
	Professionalism	Caitlyn Smith
	Punctuality	Caitlyn Smith
	Teacher persona	Bob Burns
Curriculum Aspects	Routines for a lesson	Susan Liszt, Ellen Page, Bob Burns
	Standards for teaching	Susan Liszt
	Use of duets	Susan Liszt

Table 6

Aspects of Former Teachers in Which Interviewees Chose Not to Emulate

Category	Subcategories	Interviewees
Teaching Approaches	Attempt to 'fix' a student	Sarah Clarke
	Counterproductive teaching approaches	Thomas Chang, Bob Burns
	Screaming or yelling	Susan Liszt
	Strange teaching methods	Chelsea Ash
	Teaching advanced students	Paula Mary
	"Tear you down"	Susan Liszt
	Unhelpful aspects	Thomas Chang
Personal Traits	Apathetic about teaching	Caitlyn Smith
	Impatient	Sarah Clarke
	Late or tardy	Caitlyn Smith
	Easily aggravated or irritated	Bob Burns
	Highly critical	Bob Burns
	Horrible personality	Susan Liszt
	Nice to a fault	Susan Liszt
	Unprofessional	Caitlyn Smith
	Unqualified	Caitlyn Smith
	Unreliable	Caitlyn Smith
Curriculum Aspects	Rote-teaching only	Caitlyn Smith
	No emphasis on technique	Susan Liszt
	No emphasis on theory	Susan Liszt
	Strict focus on Classical repertoire	Lisa Crawford
	Strict focus on reading music notation	Lisa Crawford
	Too difficult repertoire	Susan Liszt

Other influences on development of teaching style. During the coding of transcripts for interview phase one, it became clear that beyond the influence of former teachers, there were other factors which influenced the development of one's teaching style. Thus, piano teachers interviewed for phases two and three were specifically asked, "What else influenced your teaching style" after addressing the influence and emulating of former piano teachers. Piano teachers expressed that they were influenced by several categories of influences including lateral knowledge drawn from other music content areas (e.g., voice study or conducting) as well as non-music content areas (e.g., psychology). Also, some piano teachers explained that they were influenced by their experiences as students, performers, and teachers. In addition, a list of specific resources was attributed to the development of one's teaching style. Finally, some piano teachers described a mixing process that occurred in the development of their teaching style.

Lateral knowledge from other music or non-music content areas. Several piano teachers described the lateral knowledge they utilized from other music or non-music content areas in the development of their teaching style (shown in Table 7). For example, Caitlyn Smith explained, "Voice lessons and singing in choirs helped me to understand phrasing much better and gives me a very tangible way to teach it to my students." Ellen Page also highlighted the advantages in participating in vocal ensembles when she stated, "Singing in the chorale helped me explain lyrical melodies and slurs/phrases in more detail." Similarly, Lilly Crumb and Susan Liszt described how their experiences studying the violin influenced their teaching style in regards to phrasing and musical expression.

Ellen Page and Autumn van Arden described conducting as influential to their teaching style in addressing rhythmic issues and score study, respectively. Other music

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content areas which were attributed to the development of one's teaching style included accompanying (e.g., Caitlyn Smith), composition and music theory (e.g., Chelsea Ash), music history/musicology (e.g., Paula Mary), as well as music education coursework and methods (e.g., Bob Burns and Sarah Clarke).

Non-music content areas included applications of psychology and sports psychology. For example, Autumn van Arden explained, "I've learned things from psychologists … theories of learning and approaches to theories of personality and how to relate to different styles of personalities. And, you know some of those things are very applicable to teaching." Similarly, Sarah Clarke described a course in psychology, taught by a sports psychology, as "transformative" in that it gave her strategies and techniques for helping her students handle performance anxiety.

Experiences as students, performers, and teachers. Many piano teachers pinpointed specific experiences as students, performers, and teachers which influenced their teaching style (presented in Table 8). For example, Sarah Ford attributed her "musical growth" that she experienced through completing her master's degree in piano as helpful to "know how to challenge students to think deeper." Experiences taking piano pedagogy coursework at the master's level and/or doctoral level were considered highly influential to Sara Ford's and Sarah Clarke's teaching style. Additionally, Sarah Clarke and Bob Burns both expressed how significant their decision to pursue doctoral study was in the development of their teaching style. For example, Bob Burns explained, "I guess going back for a doctorate at age 34, which I did, in music education helped me think a lot about what kind of philosophy I was carrying in my head when I walked into the room."

Caitlyn Smith emphasized how her experiences as a performer guides her teaching, particularly for teaching practical skills such as accompanying and reading lead sheets. She explained:

> Incorporating real life experiences or applications to the materials taught [such as] learning how to accompany a chord or vocalist, how to play chords or solo in a band setting. So, I want to impart to my students that supplementary knowledge that they can use to make a living. Teaching them from my experience … what I wish I would have learned how to do when I was their age.

Similarly, Lisa Crawford also reiterated how she wanted to teach her students functional skills such as playing by ear, as opposed to her "strict" musical upbringing.

Some piano teachers attributed their experiences as teachers as influential in the development of their teaching style. For example, Sarah Clarke stated, "I would say all of the *students* that I've taught have definitely influenced my teaching." Ellen Page and Susan Liszt explained how their teaching styles were influenced by specific students, which led to a desire to tailor the curriculum and materials to the needs of each student. Furthermore, Sarah Ford listed, "trial-and-error from my experiences teaching" as an influence on her teaching style.

Specific resources. Four piano teachers listed specific resources which influenced their teaching style including discussing issues with colleagues (e.g., Sara Ford), professional activities such as conferences and workshops (e.g., Bob Burns), as well as written resources such as pedagogical articles and texts (e.g., Sarah Ford & Susan Liszt).

For example, Susan Liszt described how the writings of Franz Liszt influenced her teaching. She explained:

> I read an excerpt from an essay by Franz Liszt that described the method he used to start learning a piece of music. It involved several slow readings of a new composition, beginning with playing all the notes perfectly, progressing to a second reading where the fingering was played accurately. The third reading was to set the counting, etc … I can't find this essay now, and if I ever do it will become a permanent part of my teaching materials because it works.

Research on various aspects of teaching and playing the piano (e.g., the physical mechanics of piano playing and wellness at the piano) was mentioned by Susan Liszt and Lilly Crumb, respectively. A full list of specific resources listed by piano teachers interviewed are presented in Table 9.

   A combination of elements. In analyzing the data, it became evident that the teaching styles for piano teachers interviewed ($N = 12$) consisted of a combination of elements. Though combined, these elements retained their individual identities as piano teachers were able to specifically identify individual influences on their teaching style and development of pedagogical knowledge. One of the most compelling descriptions of this mixing process was conveyed by Dr. Autumn van Arden, a tenured professor of over forty years. She explained:

> Well, it seems like it's such an eclectic thing that I've learned so much from so many different sources. I've learned things from psychologists. I've learned things from conducting teachers. I can't think of specifically anything that– It's sort of piecing together …

Sarah Ford also provided supporting evidence of this mixing process when she pinpointed several influences on her teaching style. She stated:

> One thing was knowing what I did *not* want students to do, like developing bad technique, and that's the reason I went to school, so I would get good technique. And then, another one was my knowledge that came through the master's program, like the literature that was available for teaching. And also, my musical growth that helped me know how to challenge students to think deeper. And then also knowing what method books are available and also literature on pedagogy. I've read a few books and articles. And then, two other important ones were discussions with other teachers to find out what works, what doesn't, and the other would be trial-and-error from my experiences teaching.

Her thorough account of the development of her teaching style included several categories of components which influenced her teaching style, including pedagogical content areas addressed in her piano pedagogy coursework (e.g., technique, literature, and methods), her experiences as a student (e.g., musical growth, piano pedagogy coursework, and graduate study) and teacher (e.g., trial-and-error), and various resources (e.g., books and articles, discussing issues with peers and colleagues).

This combination of elements, including the influence of former teachers (e.g., aspects emulated or not emulated), lateral knowledge from other music or non-music content areas, experiences as students, performers, and teachers, as well as specific resources, which comprised the development of teaching style for piano teachers interviewed is shown in Figure 2. Elements are presented as a series of overlapping

circles. Although circles (i.e., elements) are depicted as equal in size, proportions may

vary from one individual to another.
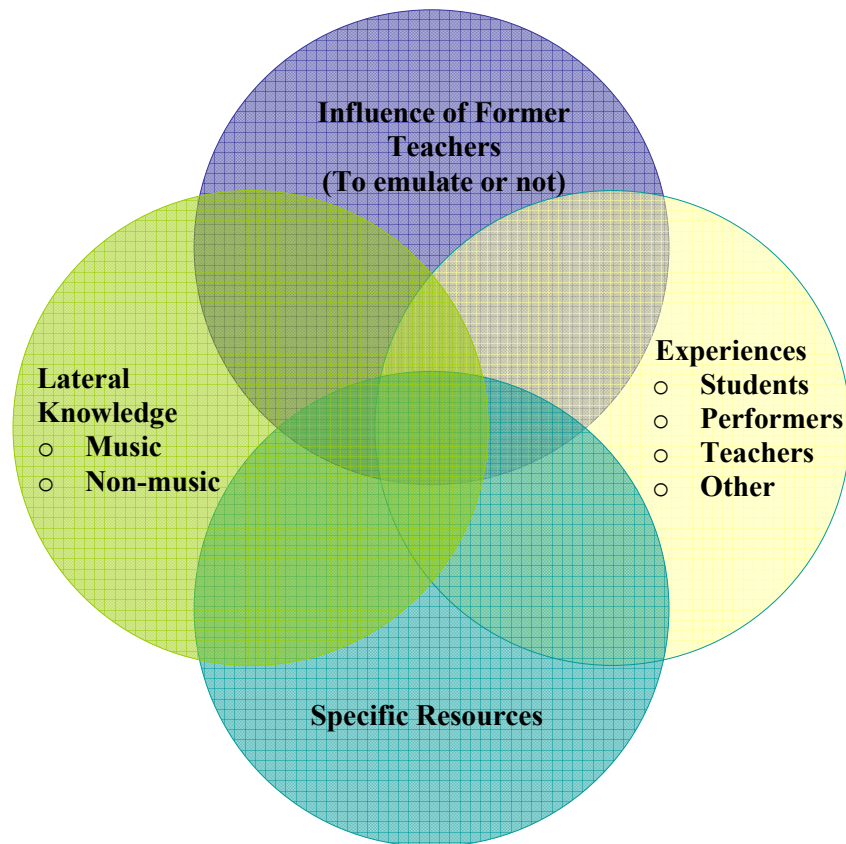
Figure 2. *Development of Teaching Style for Piano Teachers Interviewed*

Table 7

Lateral Knowledge Drawn from Other Music and Non-Music Content Areas

Category	Subcategories	Illustration	Interviewees
Music areas	Accompanying	"Vocal & choral accompanying and playing in a band gave me practical life-skill techniques that I can teach to my students."	Caitlyn Smith
	Composition	"I think a lot of it for me almost comes out of my composition background. I'm pretty theory-heavy and that's just because I really like theory."	Chelsea Ash
	Conducting o Score study	"All the things I've learned about studying scores I've learned from [omitted], who was a great conducting teacher."	Autumn Arden
	o Rhythm	"Conducting helped me address rhythm issues…"	Ellen Page
	Instrumental study o Violin	"I think learning the violin, that was really helpful"	Lilly Crumb
	Music education coursework: o Philosophy o Psychology o Sociology of	"I would say, well there were 3 courses in music education that were really encouraged thinking and deconstructing of what music is and how it really plays a part in students' lives and culture…."	Sarah Clarke
	Music education methods o Kodaly	"I think one of the biggest influences was my Kodaly training. I did get certified, which was a real look at planning, using a music education method."	Bob Burns

Music history/ Musicology	"I've taken a lot of music history classes, and that influences my teaching. Every now and then my students get little music history blurbs that some think is cool… But also seeing music as more of an over-arching thing in society rather than just a performance art. And, seeing it as something that can enrich the students and more of a holistic approach… rather than a strictly advancement, performance-related goals for my students. So, seeing it as an overall life-enriching kind of thing, rather than just a "I will enrich my skills in piano" kind of progress."	Paula Mary
Vocal study	"Voice lessons and singing in choirs helped me to understand phrasing much better and gives me a very tangible way to teach it to my students."	Caitlyn Smith
	"Singing in the chorale helped me explain lyrical melodies and slurs/phrases in more detail."	Ellen Page
Non-music	Psychology o Learning theory o Personality	"I've learned things from psychologists…theories of learning and approaches to theories of personality and how to relate to different styles of personalities. And, you know some of those things are very applicable to teaching."	Autumn van Arden
	Sports Psychology o Performance Anxiety	"I took a psychology course with actually a sports psychologist who was lecturing at the school of music. It was transformative. So, now I've got very practical skills as an outgrowth of that course that I've used with my students, which include practical techniques for practicing for a performance or preparing for a performance, visualization techniques and all of those sorts of things that you learn about.	Sarah Clarke

Table 8

Influence of Experiences as Students, Performers, Teachers on the Development of Teaching Style

Category	Subcategories	Illustration	Interviewees
Students	Musical growth	"My musical growth that helped me know how to challenge students to think deeper…"	Sarah Ford
	Strict upbringing	"I noticed that I was taught more strictly with Classical and sight-reading and everything. But my teachers left out the other side of music like playing by ear. I decided I wanted to work on that with my students."	Lisa Crawford
	Piano pedagogy courses	"I would definitely say all of my pedagogy courses and all of the observations that I've done throughout the years."	Sarah Clarke
	Graduate study ○ Literature ○ Methods ○ Technique	"And then, another one, was my knowledge that came through the master's program, like the literature that was available for teaching…. And then also knowing what method books are available and also literature on pedagogy."	Sarah Ford
	Doctoral study	"And most recently, I would say all of my doctoral studies…."	Sarah Clarke
		"And, I guess going back for a doctorate [in music education]….helped me think a lot about what kind of philosophy I was carrying in my head when I walked into the room."	Bob Burns
Performers	Practical skills ○ Accompanying ○ Reading lead sheets	"Incorporating real life experiences/ applications to the materials taught-learning how to accompany a chord or vocalist, how to play chords or solo in a band setting…I want to impart to my students that supplementary knowledge that they can use to make a living.	Caitlyn Smith

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Teachers	Students	"I would say all of the *students* that I've taught have definitely influenced my teaching."	Sarah Clarke
	Student-centered teaching	"Keeping the students' abilities and goals in the needs of each student mind-not pushing an autistic student too hard, but just letting him enjoy playing, while pushing my advanced student who wants to be a piano major in college a little harder so she'll be prepared."	Ellen Page
		"Looking at each student as a distinct personality, not as a cog in the machine of cranking out a bunch of entries in a "Festival" competition. For instance, a brilliant 12 year old….[who] was hopeless as a music student because he didn't care, and yet his parents insisted that he study for several years. He was the *one* student with whom I used the John Schaum series – because he found the jingles and the drawings amusing, and his interest was captured."	Susan Liszt
	Trial-and-error	"…and the other would be trial-and-error from my experiences teaching."	Sarah Ford
Other	Parent	"I think [the fact] that my Mom's a teacher. I think that, having her support, and when you have a day of teaching that you need some support or encouragement…"	Lilly Crumb
	Children	"To be honest, probably my interaction with kids has influenced my teaching…. I think that the way that I interact with them affects the way that I teach them because I try to put myself in that position. I'm also the teacher, but I'm also trying to figure out how a seven year old would understand this concept. Or, how to have it make the most sense or what kinds of things would be most motivating-designing games and things like that- that will motivate, especially, a small child."	Paula Mary

Table 9

Resources Which Influenced Interviewees Development of Teaching Style

Category	Illustration	Interviewees
Discussing issues with friends & colleagues	"And then, two other important ones were discussions with other teachers to find out what works, what doesn't…."	Sarah Ford
Pedagogical literature ○ Books ○ Articles	"And then also knowing what method books are available and also literature on piano pedagogy. I've read a few books and articles."	Sarah Ford
○ Composer treatises	"I did read an excerpt from an essay by Franz Liszt that described the method he used to start learning a piece of music. It involved several slow readings of a new composition, beginning with playing all the notes perfectly, progressing to a second reading where the fingering was played accurately. The third reading was to set the counting, etc.…I can't find this essay now, and if I ever do it will become a permanent part of my teaching materials because it works."	Susan Liszt
Professional activities ○ Conferences ○ Workshops	"I would say probably every summer I've always done the professional workshops and music educators conferences.…seeing how they're teaching and conducting. I definitely think that's been helpful."	Bob Burns
Research ○ Physical mechanics of piano playing	"I have done a lot of reading and research on the physical mechanics of piano playing."	Susan Liszt
○ Piano wellness ▪ Feldenkreis ▪ Taubman	"I am really into wellness at the piano…being comfortable at the piano and helping students to be comfortable at the piano…."	Lilly Crumb

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Overcoming Challenges and Seeking Out Resources

The piano teachers interviewed for this study ($N = 12$) were asked about the challenges they faced in transitioning into the teaching role and in their development as a piano teacher as well as the solutions and resources found in overcoming these challenges. Related to experiential learning, the process of overcoming challenges and seeking out resources was described by some piano teachers as a means of adding to their pedagogy knowledge. Interviewees discussed the challenges faced as beginning piano teachers, challenges currently faced, as well as the process of seeking out resources in overcoming challenges.

Challenges faced as beginning piano teachers. In discussing their experiences transitioning into the teaching role, interviewees were especially candid about the challenges they faced when beginning to teach. While results may seem to have mainly come from the reflections of piano teachers interviewed for phases two and three, this is because the first interview guide included the general question, "what challenges did you face when beginning to teach the piano?" The second and third interview guide subdivided the nature of this inquiry into several categories of challenges (e.g., business practices and studio policies, finding and choosing materials, student behavior) based on the responses from the initial interview phase. In order to streamline research findings, specific solutions are presented in the context of challenges, while general resources are discussed separately. Several challenges were listed pertaining to business practices and studio policies, material-related challenges, student-related challenges (e.g., behavior and teaching various learners), confidence-related challenges, and generally not knowing what to do.

Business practices and studio policies. Challenges related to business practices and studio policies were highly prevalent in interview transcripts including 19 references by 7 of the 12 piano teachers interviewed (shown in Table 10 with specific solutions in Table 11). Challenges pertained to handling payments as well as attendance, cancellations, and make-up lessons. In addition teachers encountered challenges with record keeping, filing taxes, and acquiring new students.

Handling payments, attendance, cancellations, and make-up lessons. Several piano teachers listed challenges related to handling payments and collecting their fees when beginning to teach. For instance, Bob Burns explained, "I had problems with getting students to pay on time and in some cases paying at all, so I don't feel as if I was the best business man in that sense." While some teachers mentioned that having students pay by the month and offering make-up lessons in lieu of refunds alleviated some of these issues, Bob Burns took a different approach to handling payments. He explained:

> I wanted people to pay by the lesson … just show up with cash in hand so there was no administrative work, but a lot of people resisted and wanted to pay a month at a time, so it was a little bit disorganized. Now, I have a very strict policy of green cash in hand at the beginning of the lesson. There's no record keeping, there's nothing.

Although for many piano teachers, including Bob Burns, the creation of a studio policy alleviated many of these challenges, piano teachers also expressed challenges pertaining to studio policies including discussing and enforcing them (as shown in Table 11).

Record keeping, filing taxes, and acquiring new students. Some piano teachers

mentioned business-related challenges pertaining to being self-employed or an

independent contractor, including filing taxes and record keeping. For example, when

asked which topics should be included in a piano pedagogy course or program, Caitlyn

Smith expressed her frustrations with filing taxes. She explained:

> How to do taxes … How to keep records …. I reported everything incorrectly
>
> in 2007 and we're still trying to fix issues. We had somebody else do it for us
>
> and he still didn't know how to file my piano teaching money. Payment
>
> records, what programs to use and how to use those programs. There should
>
> be a class just for those kinds of things.

Similarly, Chelsea Ash also emphasized the importance of knowing how to file taxes

since "most musicians are going to be [independent] contractors or self-employed."

Although piano teachers mentioned advertising, marketing, and acquiring

additional students as challenges currently faced, Thomas Chang was the only piano

teacher who mentioned that "acquiring students" was a challenge faced when beginning

to teach. He was able to overcome this challenge through "word-of-mouth" as well as

building referral relationships with local business establishments including a piano store.

Table 10

Challenges Related to Business Practices and Studio Policies

Category	Subcategories	Interviewees
Business Practices	Attendance & cancellations	Chelsea Ash, Paula Mary
	Acquiring students	Thomas Chang
	Filing taxes	Caitlyn Smith
	Getting students to pay on time	Sarah Ford, Bob Burns
	Getting students to pay at all	Bob Burns
	Handling make-up lessons	Sarah Ford, Lilly Crumb, Paula Mary
	Losing checks	Paula Mary
	Not knowing what to charge	Sarah Clarke
	Payment schedule (monthly or per lesson?)	Sarah Ford, Bob Burns
	Record Keeping	Caitlyn Smith, Paula Mary
	Teaching friends & family	Caitlyn Smith
Studio Policies	Discussing a studio policy	Caitlyn Smith
	Enforcing a studio policy	Ellen Page, Chelsea Ash, Lilly Crumb, Paula Mary, Bob Burns
	Not having a studio policy	Chelsea Ash, Sarah Clarke

Table 11

Challenges Faced and Solutions Found Related to Business Practices and Studio Policies

Challenges	Solutions and specific resources	Interviewee(s)
Acquiring students	Developed referral relationship with local music store	Thomas Chang
	Acquired more students through word-of-mouth	Thomas Chang
Attendance/cancellations	Developed & enforced a studio policy:	Caitlyn Smith, Bob Burns, Lilly Crumb, Ellen Page
	○ Make-up lessons in lieu of refunds	Chelsea Ash, Paula Mary, Lilly Crumb
	○ Required 24 hrs. notice	Caitlyn Smith, Chelsea Ash
	○ Required payment at the first of the month	Chelsea Ash
	○ Studio swap list	Paula Mary
	Developed assertiveness	Caitlyn Smith, Chelsea Ash, Paula Mary
Filing taxes	Consulted with a tax-practitioner	Caitlyn Smith, Bob Burns, Ellen Page Paula Mary
	Consulted with independent-contractor	Chelsea Ash
Handling payments	Payment Schedules:	
	○ Required payment by the month	Chelsea Ash
	○ Required payment by the lesson	Bob Burns
○ Losing checks	Did not ask for repayment	Paula Mary

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o Not knowing what to charge	Asked friends what they charge	Sarah Clarke
Record Keeping	Had students pay by the lesson (cash system)	Bob Burns
	Personal spreadsheet system	Paula Mary, Caitlyn Smith, Ellen Page, Chelsea Ash
Studio Policies: o No policies	Consulted with friends and colleagues	Sarah Clarke, Chelsea Ash
	Researched other studio policies online	Lilly Crumb
	Developed Assertiveness	Caitlyn Smith, Paula Mary
o Discussing policies o Enforcing policies	Changed studio policy to reflect policies willing to enforce	Ellen Page
	Parental agreement form	Ellen Page
Teaching friends & family	Developed & enforced studio policy	Caitlyn Smith

Material-related challenges. Ten of the twelve piano teachers interviewed mentioned challenges pertaining to materials for teaching including method books, repertoire, and supplementary materials for the beginner, intermediate, and advanced student. For instance, Susan Liszt explained, "I had little knowledge of the literature that was available for beginning students, and also no concept of teaching methods. I had to choose method books, as well as theory and technique books that were appropriate for each student." Other piano teachers mentioned that they were unaware of materials for the teaching of piano, music theory, and technique to students from very young beginners to advanced-level pianists. A complete list of these material-related challenges is presented in Table 12, with specific solutions and resources in Table 13.

The most common solution to challenges pertaining to materials was to rely on materials utilized as piano students. For instance, Ellen Page stated, "I still am short on time for research, so I rely mostly on pieces I have played and have previously taught." Similarly, Chelsea Ash explained, "I didn't really know what resources were out there, so I stuck with what was handed to me at the school and what I had done." While many piano teachers simply explained that they chose to use materials because it is what they used as a student, Caitlyn Smith indicated that she had a desire to utilize other materials beyond what she had used "as a child," but lacked the knowledge to choose "what materials would be best." Additionally, Bob Burns encountered an additional challenge of students not enjoying the repertoire and materials, which he misinterpreted as a lack of desire to play the piano. He explained:

I think I was probably more inclined to force the student to play what I had played. Now, I'm a little more open to letting the student choose what they would like to play. I think that's sort of a limitation I had … At the time I didn't know that the problem was not that the student didn't want to play the piano, but that he or she didn't really like the music.

Piano teachers sought to gain knowledge of new materials through a variety of means. For instance, Bob Burns explained:

I think that generally just life experience– going to concerts, discussing with other teachers, and then again, research, just finding other methods and materials and seeing how things work. And, then coming to the [omitted community music school] has helped as well, getting to know new methods and music. I [originally] used the Alfred series, so that was a huge resource.

In addition, other piano teachers sought out new methods and materials by browsing in libraries and music stores, through surveys of literature in piano pedagogy coursework, consulting repertoire and skills lists created by professional music organizations, or by consulting with friends, colleagues, and fellow teachers (as shown in Table 13).

Table 12

Challenges Faced Related to Materials, Method Books, and Repertoire

Categories	Subcategories	Interviewee(s)
Choosing materials	Determining what is best for each student	Caitlyn Smith
	Determining the level of playing ability for each student	Sarah Clarke
	Student chose too-difficult materials	Ellen Page
	Students did not enjoy materials	Bob Burns
	Tailoring materials to student-level	Paula Mary
	Teacher chose too-difficult materials	Sarah Clarke
Finding materials	Finding materials (general)	Autumn van Arden
	Lack of time to research materials	Ellen Page
	Lack of resources	Sarah Clarke
	o Music library	Sarah Clarke
Knowledge of materials	Determining the level of playing ability	Sarah Clarke
	Lack of guidance using a method book	
	o The Music Tree series	Paula Mary, Sarah Clarke
	Pedagogy course did not address materials	Caitlyn Smith
	Unaware of materials available	Chelsea Ash, Lilly Crumb
	o Beginning piano students	Susan Liszt
	o Intermediate-level piano students	Paula Mary, Sarah Clarke
	o Method books	Sarah Ford
	o Music theory books	Susan Liszt
	o Technique books	Susan Liszt
	o Very young beginners	Sarah Clarke
Teaching challenges	Transfer students from different methods	Paula Mary
	Transitioning students out of methods	Caitlyn Smith
Other challenges	Attempted to force student to play what teacher played as a student	Bob Burns

Table 13

Solutions and Resources Found Related to Challenges Pertaining to Materials, Methods, and Repertoire

Challenges	Solutions and specific resources	Interviewee(s)
	Solutions	
Finding materials		
○ For very young beginners	Deferred to student-owned materials	Autumn van Arden
	Sought out materials at music store, supplemented with games	Sarah Clarke
Choosing materials		
○ Students choosing too-difficult materials	Not allowing students to choose too-difficult materials	Ellen Page
○ Students not enjoying materials	Allowing students to have input on their materials, rather than forcing them to play materials he had learned.	Bob Burns
○ Tailoring materials to each student	Choosing a different method book for a particular student	Susan Liszt
	Keep an appropriate pace if a method is too young or old	Paula Mary
○ Transfer students from other methods	Choosing supplementary materials that are familiar to the student and striking a balance between challenging enough, but not dramatically different to devastate the student	Paula Mary
Lack of knowledge of materials	Deferred to materials used at teaching setting	Chelsea Ash
	Latched onto a method book	Bob Burns

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Reverted to materials used as a student
- o Method books — Ellen Page, Chelsea Ash, Caitlyn Smith, Lilly Crumb, Paula Mary, Sarah Clarke

- o Repertoire — Ellen Page, Bob Burns

Researched method books and teaching materials — Bob Burns

Sought out new materials — Susan Liszt
- o Began compiling a library of materials
- o Sight-read materials to determine best fit — Susan Liszt, Sarah Clarke

Other challenges
- o Methodological differences between method books (e.g., interval reading vs. other approaches)

Choosing to specialize in one method of piano teaching — Paula Mary

Utilizing one method as a core and supplementing with others — Sarah Clarke

Specific Resources

Lack of a curriculum

Consulted repertoire and skills lists created by organizations
- o Piano Guild (American College of Musicians) — Thomas Chang, Chelsea Ash

Lack of knowledge of materials

Sought out knowledge of new materials — Bob Burns
- o Attended concerts — Thomas Chang, Sarah Ford, Lilly Crumb, Bob Burns,
- o Discussed materials with friends and colleagues

- o Music libraries — Sarah Clarke
- o Music stores — Susan Liszt, Sarah Clarke

Surveyed materials in piano pedagogy courses

Susan Liszt, Sarah Ford, Caitlyn Smith, Chelsea Ash, Lilly Crumb, Sarah Clarke

Student-related challenges. All of the piano teachers interviewed for this study mentioned student-related challenges including handling student behavior (i.e., classroom management in the studio setting), teaching special populations of students including non-traditional aged learners, and other student-related challenges (see Table 14 with specific solutions in Table 15).

Handling student behavior. Challenges pertaining to student behavior were discussed by 7 of the 12 piano teachers interviewed. Many of the piano teachers were quick to share their experiences with student behavior ranging from mild to serious offenses. For instance, Sarah Ford explained, "I didn't have too much trouble, but there's always some students that aren't respectful. Either they don't listen, they try to play when I'm trying to talk to them, or they don't do what I ask them to do." Similarly, when asked which challenges were currently faced in her piano teaching today, Lisa Crawford stated, "None really, just some perpetual things … like kids being brats."

More extreme cases of student misbehavior were described by Ellen Page and Lilly Crumb. Ellen Page explained, "I had one student who would get down and lay on the floor when he didn't want to play … and even one that urinated in my bathroom trash can." Lilly Crumb described her experiences dealing with a student who did not want to take piano lessons. She recounted:

> Ooh … (chuckles) … Last year I had a crazy student who didn't even want to
> take lessons, but her Mom wanted her to take lessons and she would never
> bring her music, she wouldn't practice, she was resistant and would rip up her
> assignment sheets. She was not happy.

Lilly Crumb explained that she was able to overcome this challenge by seeking out the guidance of her supervising teacher during her time as an intern at a community music school. She further explained:

> She would come in and observe, and make suggestions, and give feedback. I think, not being alone as a teacher was very helpful, to have that camaraderie and to have another teacher to tell, "This is what happened and do you have any ideas for how to deal with this situation?" is very helpful. And, so a student like that is not a fun situation, but you learn from it, and you have more wisdom with how to deal with other students who may be only half that difficult.

Her reflections seem to indicate that the process of overcoming challenges can be a valuable experience in adding to one's pedagogy knowledge.

Special populations of students. Half of the piano teachers interviewed ($n = 6$) expressed that they faced challenges pertaining to special populations of students including those with special needs as well as behavioral and emotional disorders. For instance Thomas Chang explained:

> I have children who have disabilities or even children who have mental blocks towards [the] piano. One student gets very angry with herself when she plays. I just wish I had more knowledge on how to deal with these issues or their child development, so I could help them learn piano better than what they are now.

He further explained that he worked with several autistic students in his piano studio.

Caitlyn Smith, Chelsea Ash, and Paula Mary all expressed concerns about teaching students with Attention Deficit Disorder (ADD). For instance, when asked which topics should be included in a piano pedagogy course, Chelsea Ash replied, "I think how to handle the special needs students, like kids with ADD, because there are so many of those now." Caitlyn Smith's answer to the same question was quite similar. She replied:

> We didn't really talk very much at all about special needs, and I do have students who are slower learners or have attention deficient disorder. And it's really challenging. I wish that I had … that we had talked about that [in my piano pedagogy class].

These particular individuals expressed that they would have benefited from the inclusion of coursework and teacher training on handling students with special needs.

Non-traditional age learners. Challenges pertaining to teaching very young or pre-reading piano students were discussed by half of the piano teachers interviewed ($n = 6$). For instance, Paula Mary explained:

> Some of my students were very young. We taught students beginning at four and a half if they were ready for it. Some of them were a little iffy. So, that was definitely a challenge, just having the attention span of a four or five year old[s].

Her means of overcoming these challenges were to use self-created games and movement activities which gave students the opportunity to learn "off the bench." When asked what topics should be included in a piano pedagogy course or program, Lisa Crawford replied, "I think pre-school kids, and talking about which methods would be good, like more

coloring book activities for them." Conversely, when asked if her piano pedagogy coursework discussed teaching special populations of students such as very young/pre-reading beginners, Susan Liszt answered, "No, we didn't. I didn't even think of that because I won't teach them. I won't teach anybody under six. They have to be able to read."

In addition to very young beginners, two piano teachers expressed that they faced challenges pertaining to teaching the mature adult learner. For instance, Chelsea Ash explained:

> One of my students is 86 and she has Alzheimer's disease. That's why she's taking piano is to try to keep her brain going [*sic*]. So that's a unique challenge. There are weeks where I can't teach her anything new because you can tell she just won't remember.

Additionally, Lisa Crawford explained that beyond materials and methods for teaching pre-school children, she would have benefited from learning about teaching "old people too, because those students are really difficult to teach." These reflections seem to indicate that the inclusion of early music education methods and materials as well as strategies for teaching the adult learner (i.e., andragogy) in the piano pedagogy curriculum may allow piano teachers to teach a wider population of students beyond the traditional-age piano student.

Other student-related challenges. Beyond handling student behavior or working with special populations of students, Autumn van Arden mentioned that she occasionally was challenged by dealing with different "styles of personalities" she encountered in her

teaching. Psychological theories of learning and personality were cited as helpful

resources in overcoming this challenge.

Table 14

Student-Related Challenges

Category	Subcategory	Interviewee(s)
Behavior	Disrespect	Lisa Crawford, Sarah Ford Ellen Page, Lilly Crumb
	Excessive talking	Ellen Page, Bob Burns
	Lack of practice	Ellen Page, Lilly Crumb
	General misbehavior	Lisa Crawford, Caitlyn Smith, Lilly Crumb
	Other misbehavior	Paula Mary, Ellen Page, Lilly Crumb
Special populations	Attention Deficit Disorder (ADD)	Caitlyn Smith, Paula Mary, Chelsea Ash
	Behavioral disorders	Thomas Chang, Paula Mary
	o Emotional disorders	Thomas Chang
	Special needs	Thomas Chang, Caitlyn Smith, Chelsea Ash
Non-traditional age	Mature adults	
	o General (lack of methods)	Lisa Crawford
	o Alzheimer's disease	Chelsea Ash
	Very young students (pre-reading)	
	o General (materials, methods)	Lisa Crawford, Susan Liszt, Caitlyn Smith, Chelsea Ash
	o Short attention spans	Paula Mary, Sarah Clarke
Other	Relating to different personalities	Autumn van Arden

Table 15

Solutions and Resources Pertaining to Student-Related Challenges

Categories	Solutions and specific resources	Interviewee(s)
Student behavior		
o Disrespect	Talk to the parent, possibly recommend student waits for piano study	Sarah Ford
	Depending on the situation, refer the student to another teacher	Sarah Ford
	Talk to disrespectful students in a stern manner	Ellen Page
o Excessive talking	Maintained a formal atmosphere in the studio and classroom	Bob Burns
	Sternly remind students to keep their voices down	Ellen Page
o General misbehavior	Initially utilized distraction to change the behavior	Caitlyn Smith
	Now addresses the students' problems right away	Caitlyn Smith
	Consulted with and sought the guidance of an experienced teacher	Lilly Crumb
Special populations:		
o Behavioral/Emotional Disorders	Develop the ability to structure a lesson in multiple ways	Paula Mary
	Reverse psychology	Paula Mary
Non-traditional aged learners:		
o Very young/Pre-reading	Creative approaches to teaching the material	Paula Mary, Sarah Clarke
	● Movement activities (off the bench)	Paula Mary
	● Vary activities every 2-5 minutes	Paula Mary
	● Games	Paula Mary, Sarah Clarke
	Sought out materials for the very young beginners	
	● Bastien's Piano Party	Sarah Clarke

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Other:
Relating to different
personalities

Consulted psychological resources on personality and learning theory

Autumn van Arden

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Confidence-related challenges. Some piano teachers experienced confidence-related challenges when beginning to teach (see Table 16, with specific solutions in Table 17) including feeling unqualified or unsure of oneself, youth-related challenges, and difficulties being assertive. In addition, some piano teachers felt an overwhelming desire to be liked which led to additional challenges.

Feeling unqualified or unsure of oneself. When asked what challenges were faced when beginning to teach, Thomas Chang explained that he initially felt a "mental block of not feeling qualified to teach." He overcame this challenge by engaging in activities to feel more qualified including, "studying with better teachers, trying to join as many programs as possible, and being as professional as possible for my age." He further added that enrolling in college helped him feel more qualified. Sarah Clarke's reflections were similar in nature. She explained:

> I just was *really* unsure of myself. I think that was the biggest challenge
>
> because I *really* wanted to do well. I *really* wanted to teach these kids and I
>
> knew that I just didn't know what to do. I did my best, but I wanted to do
>
> well, but I kind of knew that I wasn't hitting the mark.

When asked what gives her the confidence in her teaching now she explained that through graduate study, success she's seen in her students through years of experience, and "affirmation that you get in the professional world from other teachers" she now has a feeling of surety about her teaching. These reflections seem to indicate that in addition to seeking out formal education and gaining experience, engaging in professional activities may give piano teachers an increased feeling of confidence in their teaching.

Youth-related challenges. Some of the confidence-related challenges discussed were related to youth as half of the piano teachers interviewed began teaching between the ages of 12 and 16 years of age. Lisa Crawford explained that she saw her father teaching music all of her life, she still experienced challenges due to her age. She stated, "Well, I was so young and I knew basically which methods to use. My dad had been in music and everything, but I was still a kid. So, that was the main thing." Similarly, Paula Mary explained her hesitation teaching out of a series of method books recommended by her private teacher. She stated that, "especially for a 14 or 15 year old to get your head around, was a bit of a challenge." Both of these piano teachers credited "getting older," as well as "just gained experience, maturity, and sensibilities" as a means in which these confidence-related challenges were overcome (Paula Mary and Lisa Crawford, respectively).

Difficulties being assertive. Some piano teachers mentioned that they had a difficult time being assertive when it came to enforcing their studio policies or talking to parents of students. Paula Mary explained that while she is still "a pushover when it comes to attendance policies," she initially felt intimidated talking to parents about her policies. She further stated that she strives to be "assertive and still friendly" but initially felt "inferior" because she was younger than the parents of students.

An overwhelming desire to be liked. On a similar note, Caitlyn Smith and Chelsea Ash also mentioned challenges pertaining to the desire to be liked. Caitlyn Smith experienced a difficult time with student behavior and classroom management. She explained:

I didn't want to be the "scary" or "mean" teacher the student remembers as an

adult, so I think I tried to err on the side of being the fun, goofy, likeable

teacher who sometimes let the students get away with too much.

Through experience, she now has the confidence to immediately address the offensive

behavior when things go awry during a piano lesson. Similarly, Chelsea Ash discussed

how her desire to be liked affected her quality as a piano teacher. She explained:

I think I was a little too concerned with being their friend and not being a

mean piano teacher. So, I feel like I could have taught harder materials, but I

didn't realize how quickly people were capable of learning things. And, I

didn't really push practicing. I didn't want to be mean.

She further explained that she has higher standards for her students and did not let her

desire to be liked override her standards for teaching.

Table 16

Confidence-Related Challenges

Categories	Subcategories	Interviewee(s)
Assertiveness	Addressing student behavior	Caitlyn Smith, Chelsea Ash
	Discussing policies with parents	Caitlyn Smith, Paula Mary
	Enforcing studio policies	Caitlyn Smith, Paula Mary
Desire to be liked	Desire to be liked leads to:	
	o Increase in student misbehavior	Caitlyn Smith
	o Lower standards for practice and progress	Chelsea Ash
Feeling unqualified	Mental block or lack of confidence	Thomas Chang
Feeling unsure of oneself	Lack of teaching confidence	Sarah Clarke
Youth-related	General	Lisa Crawford, Paula Mary
	Students do not take you seriously	Bob Burns

Table 17

Solutions and Resources Pertaining to Confidence-Related Challenges

Categories	Solutions and specific resources	Interviewee(s)
Assertiveness	Gained experience Referred students to the director of the teaching establishment	Paula Mary Paula Mary

Desire to be liked	Does not allow desire to be liked override:
	  o Student-behavior or classroom management practices
	  o Teaching and practice standards
		Caitlyn Smith
		Chelsea Ash

Feeling unqualified	Developed professionalism
	  o Joined professional organizations
	Increased education
	  o Piano study with better teachers
	  o Attended college
		Thomas Chang

Feeling unsure	Affirmation from other teachers in the professional world Experience and trial-and-error o Student success	Sarah Clarke
Youth-related	Gained experience Getting older Maturity and gained sensibilities	Lisa Crawford, Paula Mary Lisa Crawford, Lilly Crumb, Paula Mary, Bob Burns Paula Mary

Generally not knowing what to do. Four of the piano teachers interviewed simply mentioned challenges related to generally not knowing what to do when beginning to teach. One of the most revealing testimonies came from Susan Liszt, who explained the challenges she faced when transitioning into the teaching role. She explained:

> I had little knowledge of the literature that was available for beginning students and also no concept of teaching methods … I had not studied how to teach, only how to play, and had no guidance at that time from experienced teachers.

She further explained her process for overcoming these challenge. She stated, "I devised my own curriculum and established specific routines based on goals that I felt were important for each student." Similarly, Sarah Clarke's replies included "knowing what to do … knowing what was right for each student" and "I *really* wanted to teach these kids and I knew that I just didn't know what to do" when asked what challenges she faced as a beginning piano teacher. Additionally, Autumn van Arden cited "knowing what I was doing in high school" as a challenge faced when beginning to teach.

Solutions and resources to challenges pertaining to not knowing what to do varied from simply learning by doing, gaining experience, and trial-and-error (e.g., learning on one's own) to learning how to teach through piano pedagogy coursework, consulting other teachers, and engaging in teaching apprenticeships (seeking out formal education and/or person resources). For instance, Thomas Chang lamented, "I just wish there were more resources to prepare me in teaching music, rather than just picking it up on my own and learning as I go, or picking it up from other people" and explained that he would take

piano pedagogy coursework if it was offered at his institution at the undergraduate level. However, Sarah Ford explained that piano pedagogy coursework is not as valuable when not combined with hands-on-teaching experience. She stated, "a lot of it would be just talking about it, but you don't really gain much until you actually *do* it." These reflections seem to indicate that in equipping piano teachers with the knowledge and skills they need to take on the teaching role, it is best to combine formal learning with hands-on teaching experience (i.e., cognitive apprenticeship).

Challenges currently faced. Piano teachers were asked if there were any major challenges they face in their piano teaching at the time of this study. Although interviewees possessed between 3 and 40+ years of teaching experience and came from a wide variety of educational backgrounds and years of teaching experience, all twelve of the piano teachers interviewed were forthright in discussing challenges currently faced (see Table 18 with specific resources in Table 19). Several categories of challenges were directly related to challenges faced as beginning piano teachers including acquiring new students, continuous material-related challenges (e.g., choosing repertoire for the intermediate-level student), and student conduct-related challenges. In addition, piano teachers mentioned new categories of challenges including societal challenges, time-related challenges, as well as challenges pertaining to aspects of their teaching in which they continually strive to develop.

Acquiring new students. Chelsea Ash discussed challenges pertaining to advertising and marketing in order to acquire new students since moving to a new geographic area. While consulting with a local music teachers' organization traditionally provided her with a moderate amount of students, she found this resource to be less

successful at the time of this study. On a similar note, Susan Liszt discussed how building

a successful studio has changed since she began teaching decades ago. She stated:

> In the "old days" I reached my studio quota simply by word of mouth. At
>
> present I am revising my brochure to offer "summer specials" at reduced
>
> rates. I am advertising in a different way – magnetic signs on my car,
>
> handing out business cards, etc.

These reflections may indicate that acquiring new students may be a challenge

continuously faced by any piano teacher, regardless of years of teaching experience,

particularly when relocating a studio. Additionally, new forms of advertising and

marketing (e.g., social media, networking, promotional materials) may be crucial for

targeting potential students.

Continuous material-related challenges. Some piano teachers mentioned

continuous challenges pertaining to materials, particularly for the non-beginning piano

student. For instance, Caitlyn Smith discussed the challenges she faced in choosing

materials for the intermediate-level student. Although she took piano pedagogy

coursework as a master's level student, she explained, "I feel like we focused more on

beginning students." In addition, she explained how she felt challenged by transitioning

students out of method books into traditional repertoire. Similarly, Paula Mary also

expressed:

> Ugh, … I think choosing repertoire for students who are at an intermediate
>
> level. I feel like I don't know enough repertoire yet and I feel like I'm not
>
> always able to choose *just* the right next piece for my students.

It is interesting to note that both of these piano teachers discussed challenges pertaining to choosing materials for the intermediate-level student, as each conveyed that they had developed their piano teaching from (e.g., Caitlyn Smith), and independent of (e.g., Paula Mary), the higher education setting.

   Student conduct-related challenges. Piano teachers listed a moderate amount of challenges pertaining to student conduct ranging from student behavior (e.g., Thomas Chang & Lisa Crawford), relating to different personality types (e.g., Autumn van Arden), and sustaining motivation in students (e.g., Thomas Chang & Lisa Crawford). Some piano teachers alluded to the notion that student conduct-related challenges were ongoing challenges that would be faced by any piano teacher regardless of years of experience. For example, when asked which challenges were currently faced in her piano teaching at the time of this study, Lisa Crawford replied, "just some perpetual things, like kids being brats."

   Societal challenges. Four piano teachers mentioned the challenges of competing for students' attention and time. For instance, Bob Burns stated, "I would say today I face the challenge of students being extremely overextended in other areas of their lives, and piano isn't necessarily their only focus." Similarly, Ellen Page explained how this particular challenge caused additional challenges in her studio. When asked what challenges she currently faced, she responded, "over-scheduled children and parents which leads to missed lessons and lack of practice." Thomas Chang and Susan Liszt lamented that the current society did not necessarily view the piano as a serious endeavor anymore and explained that they felt they had to vie for student attention amongst "video games" and competing activities such as "gymnastics, soccer, and Little League,"

respectively. Additionally, Susan Liszt listed "the current economy" as a current challenge which has caused her to seek out new means of advertising as well as to offer reduced rates in an attempt to attract more students.

Time-related challenges. The majority of challenges currently faced by piano teachers pertained to the management of time. Sarah Ford and Caitlyn Smith explained how they felt they did not have enough time during piano lessons to develop well-rounded students. Sarah Clarke discussed her time-management and prioritization strategies for balancing her life as an artist, researcher, and teacher. She explained, "one of the other challenges is just managing time … practice, and trying to research, and trying to continue my personal growth while also maintaining the growth of my students. I mean, that really *is* a challenge." Additional challenges included pacing for a lesson (e.g., Caitlyn Smith, Lilly Crumb, & Paula Mary), sustaining energy for hours of teaching (e.g., Lilly Crumb), and having to "wear many hats" or hold multiple jobs to make a viable living as a musician (e.g., Caitlyn Smith & Lilly Crumb).

Teaching aspects in which they continually strive to develop. Autumn van Arden and Sarah Clarke discussed challenges pertaining to aspects of their teaching in which they continually strive to develop. Autumn van Arden explained how she strived to "help each person develop his or her own style of playing" rather than just trying to "imprint" her own style. Similarly, Sarah Clarke explained how she strives to develop "the understanding of each particular student to chart them on the right path." She further explained, "I feel we should always feel challenged by that." Her reflections seem to indicate that the process of overcoming this challenge with each individual student was a constructive aspect of her teaching, similar to reflective practice.

Table 18

Current Challenges Faced by Piano Teachers Interviewed

Category	Subcategory	Interviewee(s)
Advertising/marketing	Acquiring students	Chelsea Ash
Materials-related challenges	Choosing intermediate repertoire	Caitlyn Smith, Paula Mary
	Transitioning students from method books	Caitlyn Smith
Societal challenges	Competing for student attention	Thomas Chang
	Competing for student time	Susan Liszt, Ellen Page, Bob Burns
	Current Economy	Susan Liszt
	Piano not viewed as serious endeavor	Thomas Chang
	Vying for more teaching time	Caitlyn Smith
Student conduct-related challenges	Misbehavior	Thomas Chang, Lisa Crawford
	Relating to different personality types	Autumn van Arden
	Sustaining motivation	Thomas Chang, Lisa Crawford
Time-related challenges	Not enough time:	
	o Lesson time (in general)	Sarah Ford, Caitlyn Smith
	o To develop well-rounded students	Sarah Ford, Caitlyn Smith
	o To maintain personal growth and growth of students	Sarah Ernst
	Multiple jobs	Caitlyn Smith, Lilly Crumb
	Pacing of a lesson	Caitlyn Smith, Lilly Crumb, Paul Mary
	Sustaining energy over hours of teaching	Lilly Crumb
Teaching aspects (continuously strive to develop)	Fostering individual playing	Autumn van Arden
	Charting right path for each student	Sarah Clarke

Table 19

Solutions and Resources for Challenges Currently Faced by Piano Teachers Interviewed

Challenges	Solutions and Specific Resources	Interviewee(s)
Acquiring new students	Consulted with local music teaching associations	Chelsea Ash
	Utilized new forms of advertising and promotion	Susan Liszt
Continuous materials-related challenges		
o Intermediate-level students	Intermediate-level method books (Celebration Series, Kjos)	Caitlyn Smith
	Consulted with other teachers	Paula Mary
	Observe repertoire classes for intermediate students	Paula Mary
	Sight-reading through intermediate-level music	Paula Mary
Societal challenges		
o Competing for students' time	New forms of advertising (magnetic car signs, business cards)	Susan Liszt
o Current economy	Reduced rates for summer study	Susan Liszt
Student conduct-related challenges		
o Behavior	Consulting with friends and colleagues	Thomas Chang
o Relating to different students	Psychology	Autumn van Arden
	• Personality theory	
	• Learning theory	
o Sustaining student motivation	Encourage students to be proactive in their learning (choosing materials)	Lisa Crawford
	Supplement repertoire with creative materials (fake books, lead sheets)	Lisa Crawford
	Online sheet-music resources (pop music and familiar tunes)	Lisa Crawford
	Teach students to play by ear	Lisa Crawford
Time-related challenges		
o General time management	Goal setting, to-do lists, and prioritization	Sarah Clarke

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○ Not enough time to cover material	Read books (*Practical Piano Pedagogy*)	Sarah Ford
	Time management and prioritization of desired skills for students	Sarah Ford
○ Overscheduled students	Incentives for practice	Ellen Page
	Change policies to reflect disincentives for not showing up (require payment at the beginning of the month, group make-up lessons)	Ellen Page
	Lead by example (time management and prioritization)	Bob Burns
○ Sustaining energy for long day of teaching	Pacing of a lesson to conserve energy, voice, etc. (sit back and allow the student to do the counting, etc.)	Lilly Crumb
○ Time management in a lesson	Consulting with friends and colleagues	Sarah Ford
	Read books (*Practical Piano Pedagogy*)	Sarah Ford
Teaching aspects in which interviewees continuously strive to develop		
○ Fostering individual playing	Draw on lateral knowledge of score study from conducting	Autumn van Arden

Seeking out resources. The piano teachers interviewed ($N = 12$) were especially adept in seeking out resources in overcoming challenges as beginning piano teachers as well as for challenges currently faced. General resources attributed to overcoming challenges (presented in Table 20) included collections of resources (e.g., libraries and music stores), educational opportunities, music events, and online resources. In addition, piano teachers sought out a variety of person resources (i.e., people as opposed to written resources), including friends, colleagues, and fellow teachers. Self-directed resources such as experience, maturation, and trial-and-error were also discussed. Additionally, specific resources mentioned by interviewees (shown in Table 21), including specific pedagogical texts and websites, were extracted from interview transcripts.

Collections of resources. Susan Liszt and Sarah Clarke both mentioned local music stores as resources in overcoming material-related challenges. For instance, Susan Liszt explained, "I spent long hours going through music at Schimer's in New York, studying what was available." Libraries were considered helpful in seeking out similar challenges by four piano teachers. While Sarah Clarke consulted her university library, Lilly Crumb, Bob Burns, and Paula Mary commented on the benefit of having an extensive employer library of materials at the community music school where they taught at the time of this study.

Music events. Bob Burns also credited music events such as attending concerts as a resource in becoming acquainted with new materials for teaching. Similarly, Paula Mary discussed the value in attending repertoire classes as a means of learning new literature, as well as various approaches, for teaching.

Online resources. Several piano teachers mentioned online resources in overcoming challenges in their teaching. For example, Lilly Crumb consulted the web pages of other local piano teachers in her area when setting her fee and establishing her studio policies. Lisa Crawford discussed utilizing online resources such as sheet music and pop music databases in sustaining motivation in her students. She explained, "Most pop tunes are available online, so I think that's a really valuable thing to keep kids being proactive and looking up new music online." Thus, online resources were not only valuable for the piano teachers interviewed, yet for their students as well.

Person resources. By far, the most cited resources for the piano teachers interviewed ($N = 12$) were person resources including current and former piano teachers, piano and piano pedagogy professors, as well as friends, colleagues, and fellow teachers. For instance, when asked what resources and solutions were found for overcoming the major current challenges faced in his piano teaching at the time of the interview, Thomas Chang responded:

> Honestly the biggest resources are my friends and colleagues and teachers because you know I haven't encountered very much and everything is sort of just passed down from other teachers. And, that's mainly how I learned to cope with these issues.

Person resources are discussed more extensively under the major-theme entitled "Support in the Field."

Written resources including books and professional publications. The piano
teachers interviewed for this study varied on their opinions of books and professional
publications as resources in adding to their pedagogy knowledge. Less than favorable
responses to "which textbooks or other books on teaching the piano were helpful in
adding to your pedagogy knowledge" ranged from "nope" (e.g., Paula Mary) to general
descriptions of written materials without specifically naming authors or titles (e.g., Lilly
Crumb), particularly when the interviewee described the guidance of person resources as
most valuable in adding to their pedagogy knowledge. However, some piano teachers
interviewed listed several written resources as influential in their entry into the teaching
role and development as a piano teacher. For example, Susan Liszt designated an excerpt
from an essay on Franz Liszt's method for learning a new piece of music (as depicted by
Westerby, 1936, in *Liszt, Composer, and his Piano Works*, and also described in Uszler et
al, 1991, p. 318) as a "permanent part of my teaching materials because it works." She
explained:

> [The process] involved several slow readings of a new composition, beginning
> with playing all the notes perfectly, progressing to a second reading where the
> fingering was played accurately. The third reading was to set the counting,
> etc. By the 6th reading the piece was well on its way to being absorbed.

Additionally, Sarah Ford identified Martha Baker-Jordan's *Practical Piano Pedagogy* as
a major resource in overcoming the challenges she currently faces in her piano teaching.
Other written resources, including textbooks and professional publications which were
specifically mentioned by interviewees are displayed in Table 21.

Professional activities. Two piano teachers interviewed, Bob Burns and Sarah Clarke, discussed the value of professional activities including conferences and workshops in adding to their pedagogy knowledge, particularly at the beginning stages of their teaching careers. For instance, Bob Burns explained that the Performing Arts Research Group at his university discussed various music education methods (e.g., Orff, Kodaly, and Dalcroze) in which he later pursued certification. He further explained, "These are all systems of general music education, but there are a lot of valuable applications in piano teaching, or any instrument for that matter." Sarah Clarke described her MTNA membership at the local and state level as "*very* helpful," especially because she first saw one of her mentors perform a teaching demonstration at a workshop several years ago. Thomas Chang discussed how joining professional organizations helped him feel more qualified, which was one of the challenges he faced as a beginning piano teacher. Additionally, Chelsea Ash explained how becoming a member of the Piano Guild (American College of Musicians) was helpful in "making sure that the piano repertoire you're picking is on a certain level." Additional reflections on professional activities are included under the section "Support in the Field."

Self-directed resources. Self-directed resources including experience, maturation and getting older, as well as trial-and-error were discussed by many of the piano teachers interviewed. These resources were discussed at length under the major themes "Learning by doing" and "Confidence-related challenges."

Specific resources. The piano teachers interviewed ($N = 12$) were eager to share the specific resources they had found in overcoming challenges faced in their piano teaching. As shown in Table 21, specific resources included materials, venues, and

websites for advertising and business resources (e.g., filing taxes and record-keeping). A wide variety of motivational tools such as extrinsic, intrinsic, positive, progress, and negative motivators were mentioned including pupil-savers. Specific online resources, professional activities (e.g., specific professional music teaching groups), teaching materials (e.g., method books, technique, theory, and supplementary materials), technological resources, written resources (e.g., books and professional publications), and other resources (e.g., music education methods, wellness at the piano) were also discussed. It is worth noting that this extensive list of specific resources was generated from a small sample of piano teachers ($N = 12$). It is quite possible that the breadth of resources gleaned from a larger sample of piano teachers could inform a wealth of pedagogical texts and materials, on a variety of topics, pertaining to teaching the piano.

Table 20

General Resources Utilized in Overcoming Challenges for Piano Teachers Interviewed

Resources Utilized	Interviewee(s)
Collections of resources:	
o Employer library of materials	Lilly Crumb, Paula Mary, Bob Burns
o Libraries	Sarah Clarke
o Music stores	Susan Liszt, Sarah Clarke
Educational opportunities:	
o Attending college	Thomas Chang, Sarah Ford,
o Piano pedagogy courses	Caitlyn Smith, Chelsea Ash
Music events/opportunities:	
o Attending concerts	Bob Burns
o Observing repertoire classes	Paula Mary
Online Resources:	
o Other piano teachers' policies	Lilly Crumb
o Pop music and online sheet music	Lisa Crawford
Person Resources:	
o Experienced piano teachers	Paula Mary, Lilly Crumb
o Former piano teachers	Lilly Crumb, Paula Mary, Sarah Clarke
o Friends and colleagues	Thomas Chang, Lisa Crawford, Susan Liszt, Sarah Ford, Chelsea Ash, Caitlyn Smith, Ellen Page, Lilly Crumb, Bob Burns, Paula Mary
o Mentor/supervising teacher	Lilly Crumb, Paula Mary
o Piano pedagogy instructor	Caitlyn Smith, Lilly Crumb
o Private teachers	Thomas Chang, Lisa Crawford
o Working in a group setting:	Lisa Crawford, Lilly Crumb, Paula Mary Bob Burns
Professional Organizations:	
o Local Music Teacher Associations	Chelsea Ash, Sarah Clarke
o Music Education Research groups	Bob Burns
Self-directed Resources:	
o Experience	Lisa Crawford, Sarah Ford, Bob Burns Paula Mary
o Getting older/maturation	Lisa Crawford, Paula Mary
o Trial-and-error	Sarah Ford, Bob Burns, Sarah Clarke

Written resources: Lisa Crawford
o   Articles   Caitlyn Smith, Ellen Page, Sarah Ford
                                                    Sarah Clarke

o   Composer treatises   Susan Liszt
o   Research   Susan Liszt, Bob Burns, Sarah Clarke

o   Sheet-music books
    ▪   Fake books   Lisa Crawford
o   Texts:
    ▪   Performance practice   Susan Liszt
    ▪   Piano teaching   Lisa Crawford, Sarah Ford, Susan Liszt
                                                    Lilly Crumb

Table 21

Specific Resources for Piano Teachers Interviewed

Category	Subcategory	Interviewee(s)
Advertising	Advertising materials	
	▪ Brochures	Susan Liszt
	▪ Business cards	Susan Liszt, Sarah Ford, Ellen Page, Caitlyn Smith
	▪ Flyers	Sarah Clarke
	▪ Magnetic car signs	Susan Liszt
	▪ Studio website	Paula Mary, Sarah Clarke
	Advertising venues	
	▪ Church bulletins	Bob Burns
	▪ Referral relationship with piano store	Thomas Chang
	Online piano teacher recruiting sites	
	▪ Geographic specific website	Sarah Ford
	▪ www.privatelessons.com	Sarah Ford
	Word of mouth	Thomas Chang, Susan Liszt, Sarah Ford, Ellen Page, Bob Burns, Paula Mary, Sarah Clarke
	Writing to local music teaching group	Sarah Clarke
Business resources		
○ Filing taxes	Tax software	
	▪ TaxCut®	Chelsea Ash
	▪ TurboTax®	Sarah Ford, Caitlyn Smith
○ Record keeping	Spreadsheet software	
	▪ Microsoft Excel	Sarah Ford

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Motivational tools

- Extrinsic motivators
  - Candy — Paula Mary
  - Certificates — Chelsea Ash, Bob Burns
  - Price jar/charts — Lilly Crumb
  - Stickers — Sarah Ford, Caitlyn Smith, Chelsea Ash, Lilly Crumb, Paula Mary
- Intrinsic motivators
  - Music and learning — Sarah Clarke
- Positive motivators
  - Parental encouragement — Caitlyn Smith, Lilly Crumb
  - Positive reports to parents — Caitlyn Smith, Bob Burns
  - Praise — Caitlyn Smith, Paula Mary, Bob Burns
  - Written praise — Paula Mary, Bob Burns
- Progress motivators
  - Awards/rewards — Ellen Page, Chelsea Ash
  - Progress Charts — Sarah Clarke
- Pupil savers
  - Games — Paula Mary
  - Quick-learn pieces (*Clavier Companion*) — Sarah Clarke
- Negative motivators
  - Taking away stickers for misbehavior — Ellen Page

Online Resources

- Music education
  - Creating Music (Morton Subotnik) — Bob Burns
- Piano teaching and playing
  - The Piano Education Page — Chelsea Ash
  - Piano Pedagogy Forum — Sarah Clarke
  - Practicespot.com (Piano Revolution) — Sarah Clarke
- Sites to refer students to:
  - Flash my Brain (note-naming flash cards) — Caitlyn Smith

Professional Activities

- Wikipedia — Lilly Crumb
- Youtube.com — Lilly Crumb, Paula Mary

Music teaching groups
- American Guild of Organists workshops — Bob Burns
- College/university performing arts research group — Bob Burns
- MTNA (Music Teachers National Association) — Sarah Clarke
- Piano Guild (American College of Musicians) — Chelsea Ash

Teaching materials

Intermediate-level methods and materials
- Celebrate Piano Perspectives (Kolar et. al/FJH) — Caitlyn Smith
- Intermediate Piano Course (Kjos) — Caitlyn Smith

Method Books (used when beginning to teach)
- Alfred's Basic Piano Library series — Caitlyn Smith, Bob Burns
- Bastien Piano Basics series — Ellen Page, Lilly Crumb, Paula Mary, Sarah Clarke
- Bastien Piano Party series — Sarah Clarke
- David Carr Glover Piano Method Library — Sarah Clarke
- John Schaum Piano Course — Susan Liszt, Sarah Clarke

Method Books (currently used today)
- Alfred's Basic Piano Library series — Sarah Clarke
- Celebrate Piano series (Kolar et. al/FJH) — Caitlyn Smith
- Hal Leonard Student Piano Library series — Sarah Clarke
- Music Tree series (Frances Clark) — Chelsea Ash, Lilly Crumb, Bob Burns, Paula Mary, Sarah Clarke
- Piano Adventures series (Faber) — Sarah Ford, Ellen Page, Chelsea Ash, Caitlyn Smith, Lilly Crumb, Sarah Clarke

Music Theory
- *Alfred's Essentials of Music Theory* series — Caitlyn Smith

- *Basic of Keyboard Theory* series (Johnson) — Caitlyn Smith
- *Bastien Piano Basics Theory* series — Lilly Crumb
- *Fundamentals of Piano Theory* series (Snell & Ashleigh) — Caitlyn Smith, Chelsea Ash
- *Music Tree Activities* series — Lilly Crumb
- *Theory of Harmony* (Schoenberg trans. Carter) — Bob Burns

Supplementary Materials
- Dry-erase or flannel boards and magnets — Paula Mary
- EZ-Play Today series (fake books) — Lisa Crawford
- Flashcards (note-naming) — Sarah Ford, Chelsea Ash, Paula Mary
- *Four Star Sight Reading and Ear Tests* (Berlin) — Sarah Clarke
- *Let's Sighplay* series (Massoud/FJH) — Sarah Clarke
- Notespellers — Chelsea Ash
- *Sight Reading and Rhythm Every Day* (Olsen & Marlais) — Sarah Ford
- *Sight Read Successfully* series (Guhl) — Sarah Clarke

Technique
- *Burgmiller, Czerny, & Hanon* series (Clarfield/Alfred) — Chelsea Ash
- Celebrate Piano series (Kolar et. al/FJH) — Caitlyn Smith
- *Dozen a Day* series (Burnam/Willis Music Co.) — Sarah Clarke
- Faber *Piano Adventures Technique & Artistry* — Chelsea Ash
- Hanon exercises — Caitlyn Smith, Bob Burns
- *Musical Fingers* (Clark) — Paula Mary, Sarah Clarke
- *Piano Etudes for the Development of Musical Fingers* (Clark) — Lilly Crumb, Paula Mary, Sarah Clarke
- *Technique for the Advancing Pianist* (ed. Hinson/Alfred) — Sarah Clarke

Technological resources

Classroom teaching
- Digital pianos — Caitlyn Smith
- SMART Board (interactive whiteboard) — Paula Mary

Computer
- Email to communicate with students and parents — Ellen Page
- Laptop for lesson planning — Caitlyn Smith
- Music notation software — Bob Burns
- Personal studio website — Chelsea Ash, Bob Burns

Recording
- Digital recorder (sound) — Sarah Clarke
- Video recorder — Sarah Clarke

Written Resources
o Books

Music Education
- *The Kodály Method* (Choksy) — Bob Burns
- *Intelligent Music Teaching* (Duke) — Sarah Clarke

Performance practice
- *Liszt, Composer, and his Piano Works* (Westerby) — Susan Liszt

Piano teaching
- General — Lisa Crawford, Susan Liszt, Lilly Crumb
- *How to Teach Piano Successfully* (Bastien) — Caitlyn Smith, Ellen Page
- *Practical Piano Pedagogy* (Baker-Jordan) — Sarah Ford
- *Professional Piano Teaching* (ed. Lancaster) — Caitlyn Smith
- *Teaching Piano* (Agay) — Ellen Page
- *Thinking as You Play* (Coats) — Sarah Clarke

- *Well-Tempered Keyboard Teacher* (Uszler et al.) — Caitlyn Smith, Sarah Ford, Sarah Clarke

o Publications

Part of professional organization membership
- *American Organist Magazine* (American Guild of Organists) — Sarah Ford, Bob Burns
- *American Music Teacher* (MTNA) — Lisa Crawford, Autumn van Arden, Sarah Clarke
- *Piano Guild Notes* (American College of Musicians) — Thomas Chang

Subscriptions
- *Clavier Companion* — Ellen Page, Lilly Crumb, Bob Burns, Sarah Clarke
- *International Piano Magazine* — Autumn van Arden
- *Music Educators Journals* — Autumn van Arden

Other Resources

Music Education methods
- Kodály training and certification — Bob Burns

Piano Wellness
- Feldenkreis Method — Lilly Crumb
- Rolfing structural integration — Lilly Crumb
- Taubman Approach — Lilly Crumb
- Yoga at the piano — Lilly Crumb

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Formal Learning Experiences

Piano teachers were asked to reflect on their experiences in higher education and how they were prepared for the teaching role. Throughout the interviews, three distinct periods of study including undergraduate study, graduate study, and doctoral study each consisted of similar reflections from the piano teachers interviewed.

Undergraduate study. Eleven of the twelve piano teachers had completed a bachelor's degree in music with an emphasis in performance with the exception of Chelsea Ash and Paula Mary. Chelsea Ash and Paula Mary both specialized in other music content areas, composition and music history respectively. Chelsea Ash also explained that she completed a second bachelor's degree with an emphasis in piano pedagogy. Thomas Chang had commenced a bachelor's degree in piano performance, but was taking a hiatus at the time of this study. A list of undergraduate degrees attained by specialization is shown in Table 22.

Table 22

Undergraduate Degrees Attained

Degree/Specialization	Interviewee(s)
Performance Emphasis	
o B.M. Organ Performance	Sarah Ford, Bob Burns
o B.A./B.M. Piano Performance	Lisa Crawford, Susan Liszt, Autumn van Arden, Caitlyn Smith Ellen Page, Lilly Crumb, Sarah Clarke
o B.A. Violin Performance	Lilly Crumb*
Pedagogy Emphasis	
o B.M. Piano (pedagogy emphasis)	Chelsea Ash
Other Music Content Area	
o Composition	Chelsea Ash*
o Music History	Paula Mary

*Indicates a 2nd bachelor's degree

Piano teachers unanimously felt that the primary objective of their undergraduate education was to improve their skills as a musician, including a focus on performance. For instance, Bob Burns stated, "I would say that at the undergraduate level I completely concerned with performance, so I really just saw by example how teachers taught me." Similarly, Susan Liszt recounted, "I feel that in undergraduate school I learned how to play the piano and I learned the structure of music theory." Other musicianship skills in addition to music theory were listed by various interviewees including sight-singing and music history.

Piano teachers were asked how their education prepared them for their transition into the teaching role. Interviewees expressed mixed feelings about their undergraduate education and how it prepared them for their professional lives as piano teachers. Ellen Page, a piano teacher with 13 years of experience and a bachelor's degree in piano, seemed to be the most content with her education. She explained:

> It gave me the degree so I can charge a good amount for lessons. I completed a large amount of music coursework, performed two recitals, and observed many teachers and teaching methods … I was very happy with my education.

Similarly, Sarah Ford and Caitlyn Smith explained that the undergraduate degree improved their pianistic skills and that the credential a degree provided allowed them to attract more students.

Conversely, some piano teachers expressed negative reflections on their education and how it prepared them for the teaching role. Thomas Chang explained that because his institution did not offer piano pedagogy coursework at the undergraduate level, "I think more as a performer it would have prepared me, but not as a teacher." Similarly, Caitlyn Smith explained, "In undergrad as a performance major I just practiced all the time and

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never learned about how to teach except for the one pedagogy class." Susan Liszt, Bob Burns, and Sarah Ford also expressed that because their degree was focused on performance, they were not as prepared for the teaching role.

Some piano teachers interviewed mentioned challenges faced when transitioning into the teaching role pertaining to knowledge and skills which were not addressed in their undergraduate education. Caitlyn Smith and Susan Liszt explained that they were unaware of materials and resources for teaching. Caitlyn Smith stated, "When I first began, you know we didn't do a review of the materials available out there, in my undergraduate class so, I just thought, well I'll just use what I used when I was a kid." Susan Liszt expressed similar reflections: "I had little knowledge of the literature that was available for beginning students … I had to choose method books, as well as theory and technique books that were appropriate for each student." She further explained that she had "no concept of teaching methods" because she "had not studied how to teach, only how to play, and had no guidance at that time from experienced teachers."

Beyond being prepared for the teaching role, a few piano teachers expressed that they did not expect or hope to teach because of the activities they were engaging in during their undergraduate education. Bob Burns, who completed his bachelor's degree in organ performance explained, "I didn't expect [to teach] … I think, in my case, I was [eventually] sort of open to many things such as churches and teaching, instead of the initial plan which was concertizing. So, no, I really did not." He further explained that "boredom" was one of the major challenges he faced as a beginning piano teacher when he stated:

I didn't want to teach initially. I wanted to be practicing, I wanted to be

concertizing and developing my performance skills. I felt like teaching was

something that I was doing to support my other interests and later I began to

appreciate teaching as … a very important endeavor, such as performing or

such as research, and it wasn't just something I was doing on the side. And, I

kind of grew to appreciate it much more than I did initially.

It is interesting to note that he still felt very strongly that the undergraduate degree should

be focused on the development of one's skills as a musician and that "you can learn how

to teach later. You *can't* learn some of the essentials of performance later." On the other

hand, Thomas Chang offered a differing opinion on the purpose of one's undergraduate

education. He explained, "I think there should be more piano pedagogy programs

available for undergraduates …. a lot of people stop at their bachelor's degree and then

they have no knowledge of teaching at all." These reflections may indicate that piano

teachers would be best equipped for the teaching role if the undergraduate degree

included training in performance and pedagogy.

Master's level study. Nine of the twelve piano teachers interviewed for this study

had engaged in graduate study in music. The graduate degrees attained (shown in Table

23) at the master's level were much more varied than at the undergraduate level including

emphases in performance, pedagogy, and other music content areas. Five piano teachers

chose to specialize in piano pedagogy for their master's degree including Sarah Clarke

who described this decision as "transformative." She explained:

It was really hard for me to go into my master's degree because I had to make

my choice: am I going to do performance or am I going to do pedagogy? And,

ultimately I had to choose pedagogy because that's what I wanted to do. I

wanted to teach.

Her reflections seem to indicate that her decision to pursue graduate study in piano

pedagogy strengthened her identity as a piano teacher. Susan Liszt also discussed her

identity-construction of the teaching role. Through the completion of piano pedagogy

coursework she explained:

I learned how to write out my philosophy of teaching and my philosophy for

how I will run my studio. And, I had never thought of that before. I just

started to teach and said, "Okay, that's what I'm doing." It made me think

about my goals for my students and what I will tolerate and what I won't

tolerate. That gave me a sense of confidence and a sense of, "I'm in control of

where I'm going with teaching."

Similarly, Lilly Crumb explained that the flexibility to "figure out who [she] was as a

piano teacher" was one of the most helpful aspects her piano pedagogy coursework at the

graduate level. She further explained that while her professor was instrumental in

providing several helpful ideas and resources, she allowed her to "see for myself who I

was, and wanted to be as a teacher." Bob Burns expressed similar ideas when he

expressed that his doctoral studies in music education helped him identify "what kind of

philosophy I was carrying in my head when I walked into the room."

The five piano teachers that specialized in piano pedagogy also mentioned the

development of teaching skills when completing their master's degree including various

approaches to teaching and learning. For instance, Susan Liszt contrasted her

performance-oriented undergraduate degree to her experiences completing her master's

degree in piano pedagogy. She stated, "in graduate school I learned about being

observant, about researching, about presentation, and a *lot* about running a successful

studio …. We had to do reports and research and really had to delve into what you think

about when you're teaching." Sarah Clarke explained that she learned several aspects of

creating her own piano curriculum including "formalized lesson plans" and "assignment

sheets." In addition, she discussed learning how to choose materials for students by

"becoming aware of what it means to 'level' something and how you can tell what level a

student *should* be." Other teaching skills included a greater awareness of materials and

resources for teaching, approaches to teaching technique, as well as running a successful

studio. Additional reflections on teaching skills developed as a result of master's level

study in piano pedagogy are shown in Table 24.

Table 23

Graduate Degrees Attained

Degree/Specialization	Interviewee(s)
Master's Level	
Performance Emphasis	
o M.M. Organ Performance	Bob Burns
o M.M. Piano Performance	Lisa Crawford, Autumn van Arden
Pedagogy Emphasis	
o M.M./M.A. Piano Pedagogy	Susan Liszt, Sarah Ford, Caitlyn Smith, Sarah Clarke
o M.M. Performance and Pedagogy	Lilly Crumb
Other Music Content Area:	
o M.M. Musicology	Paula Mary, Bob Burns*
o M.A. Worship Music	Chelsea Ash
Doctoral Level	
Music Education Emphasis	
o Ph.D. Music Education	Bob Burns
Pedagogy Emphasis	
o Ph.D. Piano Pedagogy	Sarah Clarke
Performance Emphasis	
o D.M.A. Piano Performance	Autumn van Arden

*Indicates a 2nd master's degree

Table 24

Development of Teaching Skills as a Result of Completing a Master's Degree with an Emphasis in Piano Pedagogy

Category	Illustration	Interviewee
Teaching Skills		
o Approaches to teaching and learning	"I also now know more about approaches to learning."	Caitlyn Smith
	"And then, to always take the time to talk about things, musically, instead of just reading notes."	Sarah Ford
o Knowledge of materials	"I have a greater knowledge of the materials available today."	Caitlyn Smith
	"my knowledge that came through the master's program, like the literature that was available for teaching….and then also knowing what method books are available."	Sarah Ford
o Resources	"and also literature on pedagogy."	Sarah Ford
o Running a studio	"and a *lot* about running a successful studio.…"	Susan Liszt
	"I understand a little bit more of the business side of teaching, even though I still feel a little bit lost …. especially about how to write a policy statement."	Caitlyn Smith
o Technique	"And then, in my master's program, one thing that I incorporated was really emphasizing on relaxing and I know that's really important in teaching to somehow get the students to do that as they play."	Sarah Ford

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Doctoral study. Three piano teachers interviewed for this study had engaged in coursework at the doctoral level. Dr. Autumn van Arden, a tenured professor of over forty years had completed a D.M.A. in piano performance. She explained that it was not until the doctoral level that she received piano pedagogy coursework beyond a directed study offered at the undergraduate level. Bob Burns had completed a Ph.D. in music education, and Sarah Clarke was a Ph.D. candidate in music education with an emphasis in piano pedagogy. Through their reflections, the concept of meta-thinking about teaching appeared in the interview transcripts. Bob Burns stated:

> At the doctoral level, I was in music education, which was really more research-oriented. So, I was seeing these great thinkers forming views and philosophies of teaching and not necessarily seeing the classroom, because I had already been in the classroom before.

His experiences with general music education methods and various teaching philosophies had an obvious effect on his identity as a teacher. When asked what topic he would include in a piano pedagogy course or program he answered:

> I would have each of the students form a philosophy of education. I think that the term pedagogy is a little dangerous and I think that you really have to clearly, very early on, decide what it is about your approach … I wouldn't call it pedagogy. I would call it a philosophy of learning and teaching. I would call it a philosophy of education or music education. Pedagogy, to me, seems to imply more of a method. And methods need to have embedded a personal philosophy behind them.

On a similar note, Sarah Clarke explained how her doctoral studies broadened her development as a teacher beyond her master's degree. She explained:

> And, then in my doctorate, all of that was in place already … I knew how to 'level,' I knew how to pick materials …. I knew how to sequence and all of that stuff. It became almost like more *macro level thinking* [emphasis added] about teaching and philosophy and how you go about things … and the choices you make as a teacher, and how to work the students.

Both Bob Burns and Sarah Clarke were very knowledgeable of various teaching methods and philosophies. Bob Burns was highly influenced by student-centered and constructivist teaching approaches, while Sarah Clarke had completed extensive research on effective communication in a piano lesson as well as research on performance anxiety and memorization. Autumn van Arden also mentioned her piqued interest in learning more about various learning theories such as Ed Gordon's music learning theory. By interviewing these three piano teachers, it seems that doctoral study broadened their knowledge of philosophy, research, and various teaching methods. In addition, this knowledge allowed them to strengthen their own identities as teachers as they were able to form their own philosophies of teaching and learning.

Piano pedagogy coursework. Seven of the twelve piano teachers interviewed took at least one course in piano pedagogy at the undergraduate level as well as the graduate level (as shown in Table 25). Piano teachers were asked to reflect on the most helpful or beneficial aspects as well as the less helpful or ineffective aspects of these courses.

Table 25

Piano Pedagogy Coursework Taken for Piano Teachers Interviewed

Interviewee	Undergraduate courses	Graduate courses
Lisa Crawford	1-2	2
Susan Liszt	1	2
Autumn van Arden	1 (directed study)	1
Caitlyn Smith	1	2
Sarah Ford	-	2
Chelsea Ash	4+	-
Ellen Page	1	-
Lilly Crumb	1	4+
Sarah Clarke	-	10+

Most helpful aspects. In discussing the most helpful aspects of piano pedagogy coursework (shown in Table 26), the four most commonly cited topics were observations of expert teaching, hands-on teaching experience, surveying materials and method books, as well as a forum to discuss teaching experiences, issues, and strategies with their colleagues and peers. Business practices for running a successful studio, and other aspects were also discussed.

Observations of expert teaching. The opportunity to observe experienced teachers was listed as most helpful by Sarah Ford, Caitlyn Smith, Ellen Page, and Sarah Clarke. For example, Sarah Clarke emphasized the importance of observing experienced teachers when she stated:

I think that the observation in my master's degree was *essential*, being able to

see somebody else do it or being able to see all of the tricks that you can't

read in a book, you know just in terms of classroom management and all of

those kinds of things that you can't learn except through observation.

Furthermore, the opportunity to observe "many teachers and teaching methods" was

listed by Ellen Page when asked how her education prepared her for the teaching role.

Supervised teaching experiences. Lilly Crumb and Caitlyn Smith discussed the

value in gaining hands-on teaching experiences under the guidance of their piano

pedagogy instructors. Caitlyn Smith explained, "teaching in front of my peers, and lesson

observations was *extremely* helpful because I was able to not only compare myself to my

other colleagues, but I was able to get helpful critiques from them and better myself." On

a similar note, Lilly Crumb expressed how helpful it was to be "coached in teaching,

observed, and given feedback" when given the opportunity to teach group classes and co-

teach private lessons with her piano pedagogy professor. She recounted:

I team taught my last semester with my professor, actually, so I had a student

who was learning pieces and I would teach him, and then she would teach

him, so we would kind of co-teach. And, that was really fun. It was a little

intimidating too though! I was thinking, "Oh my goodness!"

On the other hand, Sarah Clarke explained how the process of self-critique was more

valuable to her than being observed and given feedback on her teaching. She explained:

You know to be honest, the observations of people watching my teaching. I

have found to be helpful more on a personal level because then I can actually

watch the tape myself. So, it's actually the *self*-critique in that process that has

been most helpful. And, I have found the comments that people have said to me about my teaching to be helpful, but they haven't necessarily been transformative. It's more of what I've had to see others do and what I've had to see myself do through video. But, that's just me personally.

Thus, pianists may benefit from the opportunity to practice self-evaluation in addition to being observed and given feedback on their piano teaching, similar to reflective practice.

Surveying method books and materials for teaching. The opportunity to survey and critique method books was listed as most helpful by Sarah Ford, Caitlyn Smith, and Chelsea Ash. For instance, Caitlyn Smith stated:

Surveying all of the method books …. Really learning about them … You know, how they work and what each of them, you know, what their goals are and their reading approaches. That was really helpful.

Susan Liszt also mentioned "lists of literature" she was required to create for different levels of piano students in her piano pedagogy coursework.

A forum to discuss with peers, colleagues, and fellow teachers. Three piano teachers mentioned that the most helpful aspect of piano pedagogy coursework was the opportunity to discuss teaching experiences, issues, and strategies with their colleagues, peers, and fellow teachers. For instance, Lisa Crawford explained:

I think the most helpful was when we were in graduate school and all of us discussing as colleagues and peers, just strategies of dealing with the kids. We would just talk for a couple of hours. Really we just discussed things. That was the most helpful.

Susan Liszt and Caitlyn Smith also reflected on the valuable discussions that took place during their pedagogical coursework. For example, Susan Liszt explained that although her last piano pedagogy course only had four students, it was helpful to have classmates who taught in various teaching settings:

> It was great to hear from three different view-points, because they had taught in more structured atmospheres. I had taught totally by myself. Nobody told me what to do. I didn't have to rent a space. Kids came to my space and nobody told me what to do.

Caitlyn Smith also commented on the value of discussing issues with fellow piano pedagogy students.

Business practices for running a successful studio. Susan Liszt described how helpful it was to learn the business aspects of setting up and running a successful studio. She explained she learned how to "physically set up a studio" through a class trip to a local music teacher's studio.

> We went to [omitted local music teacher's] studio and saw it, saw all the different things that she had done … and all the things she had to deal with like insurance, parking, etc …. She was in a strip center …. a bathroom for the kids. All of the things you have to deal with if you're in a public building. So, a lot of things like this we covered. It was great!

Thus, providing opportunities to connect with professional piano teachers in the field may provide invaluable firsthand experiences in running a successful studio.

Exposure to resources for piano teaching. Chelsea Ash, Caitlyn Smith, and Lilly Crumb discussed how helpful it was to be exposed to various resources for piano teaching. On a similar note, Lilly Crumb explained how her piano pedagogy professor was one of the most helpful aspects of her piano pedagogy coursework because of the resources she provided. She explained:

> She was really great because she gave us a lot of resources and then told us to go for it … just look and see what you can find, so it was very exploratory … so she inspired us, gave us the tools, and we were to look into them and see what we could find.

On a similar note, Susan Liszt mentioned "reports and research" she had to complete which required her to "delve into what you think about when you're teaching."

Developing a philosophy of teaching. Susan Liszt also described the invaluable process of developing a philosophy of teaching. She explained:

> I learned how to write out my philosophy of teaching and my philosophy for how I will run my studio. And, I had never thought of that before. It made me think about my goals for my students and what I will tolerate and what I won't tolerate. That gave me a sense of confidence and a sense of, "I'm in control of where I'm going with teaching."

Thus, developing a philosophy of teaching strengthened her identity as a piano teacher and gave her an enhanced sense of confidence in her piano teaching.

Composing and editing pieces for teaching. Chelsea Ash discussed the value in composing pieces for teaching and described a unique editing exercise she was required to perform for one of her piano pedagogy courses. She explained:

> [My teacher] would take a Bach Minuet and white-out all of the slurs,
>
> staccatos, dynamic marks, everything, so you're just given the piece of music.
>
> And we had to go through and mark it up as an editor …. What are you going
>
> to put here? What should be here?

She further explained that considering the context of the time-period in which the

composition was composed also aided her skills in piano performance and performance

practice.

Table 26

Most Helpful Aspects of Piano Pedagogy Coursework

Category	Subcategory	Interviewee(s)
Business practices	Developed studio policy	Susan Liszt
	Setting up a studio	Susan Liszt
Composition/ editing	Compose pieces for teaching	Chelsea Ash
	Edit music (dynamics, slurs, etc.)	Chelsea Ash
Forum to discuss	General	Lisa Crawford, Susan Liszt, Caitlyn Smith
	Method books and materials	Susan Liszt
	Strategies for teaching	Lisa Crawford
	Sustaining motivation in students	Susan Liszt
Supervised teaching	Co-teaching with professor	Lilly Crumb
	Being observed and given feedback	Caitlyn Smith, Lilly Crumb
	Teaching group classes	Lilly Crumb
Materials	Determining a student's level	Sarah Clarke
	Developed lists of literature	Susan Liszt
	Surveying method books	Sarah Ford, Caitlyn Smith, Chelsea Ash
Philosophy	Developing a philosophy of teaching	Susan Liszt
Reports and research	Reflective practice in teaching	Susan Liszt
Resources	Given various resources for teaching	Chelsea Ash, Caitlyn Smith, Lilly Crumb
Observations	Classroom management techniques	Sarah Clarke
	Interviewing experienced teachers	Ellen Page
	Observing classmates teach	Caitlyn Smith
	Observing experienced teachers	Sarah Ford, Caitlyn Smith, Ellen Page, Sarah Clarke

Less helpful aspects. A few of the piano teachers interviewed had less than favorable reviews of the piano pedagogy coursework they took, particularly at the undergraduate level. For Susan Liszt, it was merely the timing of piano pedagogy coursework compared to when their transition into the teaching role actually commenced. She explained:

> After I had already pretty well established my studio and was in my 3rd or 4th year at [omitted] we finally were given one semester in piano pedagogy. By that time I could have taught the course because I had taught myself how to teach.

She further explained that because her undergraduate institution did not value teaching as much as performing, her piano pedagogy course did not include a forum to discuss teaching experiences with peers. She stated:

> They turned their nose up at anyone who planned to teach. They wanted to educate performers, the same way that Juilliard did. So, their pedagogy class was sort of …. Okay, we have to have a pedagogy class to make the school look good. So, let's have all of the undergraduate students in a class talking about what they would do if they were teaching, and a lot of them weren't teaching.

Additionally, she explained that the same undergraduate course did not include any authentic teaching experiences beyond classmates pretending to be students for one another. She recounted:

The class at [omitted] was hilarious because I was assigned to teach in front of

the entire class a "student," actually my boyfriend who was also a piano

major, a piece of music. It was silly – like being in a play …. So that class

was pretty much just a waste of time except that one day and it was sort of

like play-acting. It was just sort of silly. It wasn't real.

On a similar note, when asked if there were any aspects of piano pedagogy coursework in

which the interviewee felt ill-equipped, Sarah Ford replied, "Yeah, definitely more

hands-on teaching for private students and even for group teaching. A lot of it would be

just talking about it, but you don't really gain much until you actually *do* it." The piano

teachers interviewed mentioned other neglected curriculum aspects including business

aspects such as filing taxes (e.g., Caitlyn Smith), teaching students how to improvise and

play by ear (e.g., Lisa Crawford), and teaching a variety of learners including

intermediate and advanced level students (e.g., Caitlyn Smith), as well as pre-school aged

students and mature adult hobbyists (e.g., Lisa Crawford and Caitlyn Smith). These

reflections indicate that beyond having a thorough curriculum, effective piano pedagogy

coursework should commence before or during the early stages of one's transition into

the teaching role, include classmates who are also teaching, as well as authentic hands-on

teaching experiences.

Partnership of Teaching and Learning: Apprenticeship Models

In discussing the formal and informal learning experiences that helped piano

teachers prepare for the teaching role, some mentioned the advantage of teaching in

conjunction with their experiences in higher education. Lisa Crawford explained:

All through college I was teaching, so I had kind of a reality-base. So, I was

kind of learning all kinds of things by asking fellow piano teachers and also

by asking my own professors about their work experience, so I think that was

a good thing to do … teaching all along. That way I had the partnership of

simultaneously learning from an academic standpoint and a job standpoint.

Similarly, Sarah Clarke recounted her experiences teaching a fair amount of students

while completing her master's degree. She stated:

They weren't really part of my pedagogy curriculum, but they really were.

They weren't part of my coursework, but having those 10 students made my

coursework what it was. Because I could immediately apply what I was

learning, what we were talking about, and what I was seeing and observing in

my pedagogy class to those ten students.

Through their own volition, these two piano teachers created a learning environment

similar to a cognitive apprenticeship, merging the most effective aspects of

apprenticeship with the cognitive and meta-cognitive skills traditionally associated with

formal schooling (Collins, Brown, & Newman, 1989).

While Lisa Crawford and Sarah Clarke created their own cognitive

apprenticeships, two piano teachers interviewed engaged in actual teaching

apprenticeships. For instance, Lilly Crumb explained that through her piano pedagogy

coursework at the undergraduate and graduate level, she was "coached in teaching,

observed, and given feedback." In addition, she was given the opportunity to co-teach

with her major professor and served as a teaching assistant for group piano classes. Upon

graduation, she engaged in a teaching internship program at a prestigious community

music school which she described as "the most intense coached teaching as far as being observed and getting feedback on my teaching." Her reflections seem to indicate that the universities she attended as well as the post-graduate internship in teaching followed the apprenticeship model in which she (the student) gained teaching skills from an experienced piano teacher.

Conversely, Paula Mary described her experiences learning to teach with the guidance of an experienced teacher as "independent" of her experiences in the higher-education setting. As her undergraduate and graduate degrees were in music history and musicology, she explained that she did not take any coursework in piano pedagogy or teach the piano during her time in college. However, she did have the opportunity to be coached in teaching by her high school piano teacher whom she later worked for as a teaching assistant upon obtaining her master's degree. She explained:

> I feel like most of my teaching has been fostered by my interactions with former teachers during high school, while teaching, and throughout my own learning process …. I had a continued mentorship going on there that was really the primary aspect that shaped my teaching.

Her experiences most closely resemble the three-component cognitive apprenticeship model as defined by Collins, Brown, and Newman (1989), consisting of modeling (i.e., providing an example of a desirable process or behavior), coaching (i.e., providing feedback and assistance in the performance of a task), and fading (i.e., gradually tapering feedback and assistance to increase self-reliance). Paula Mary explained that she first learned to teach by "watching my piano teacher model several lessons for me." In addition, she was coached in her teaching upon gaining employment after receiving her

master's degree. The fading took place when she began to teach independent of her mentor. She further explained, "After that point I just kind of learned by doing, and learned by making mistakes, and just how to tell which things worked really well."

Support in the Field (Including the Role of Professional Activities)

The piano teachers interviewed ($N = 12$) were asked about the sources of support they find in the field of piano teaching (e.g., professional activities such as membership in a professional music organization, piano journal or magazine subscriptions, etc.). Additionally, piano teachers were asked if there were any resources or professional activities they wish existed in the field to help them feel supported in their piano teaching. Piano teachers expressed very mixed reviews of professional activities as support in the field (e.g., membership in professional organizations), as many interviewees chose to seek out other sources of support including guidance from experienced teachers and opportunities to discuss issues with peers, colleagues, and fellow teachers. In addition, some piano teachers discussed the value of opportunities to connect to a broader pedagogy community (e.g., teaching in group settings) as opposed to teaching on one's own.

Professional activities as support in the field. When asked about professional activities as support in the field, piano teachers expressed mixed reviews. Only two piano teachers referred to professional activities as a means of adding to their pedagogy knowledge. Bob Burns explained that "seeing how they're teaching and conducting" at professional workshops and music educator's conferences attended every summer has been helpful in his development as a teacher. Additionally, Sarah Clarke mentioned that being a member of Music Teachers National Association (MTNA) at the local and state

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level for the past ten years was "*very* helpful" in that she first heard an expert teacher, whom she is now studying for her dissertation speak at a workshop. It is interesting to note that both participants who cited professional activities as helpful in adding to their pedagogy knowledge were in the process of completing or had completed a Ph.D. in music education or piano pedagogy. Thus, participation in professional activities may increase with more education.

     Negative reflections on professional activities as support in the field. Although Sarah Clarke did refer to MTNA membership as helpful, she also clarified that it did not provide a forum to discuss issues and ideas when she stated, "the organization that I was part of didn't foster that kind of open conversation." Upon asking piano teachers if professional activities, such as membership in a professional organization, added to their pedagogy knowledge, direct answers included "no" (Ellen Page) and "those haven't been helpful at all" (Sarah Ford). Non-helpful aspects of professional organizations listed included "political" climates (Susan Liszt), not fostering an open forum to discuss issues and ideas (Sarah Clarke), as well as the organization being labeled as "distant" (Caitlyn Smith). Four explanations as to why piano teachers chose not to participate in professional organizations were given including time (e.g., Caitlyn Smith, Lilly Crumb, & Paula Mary), money (e.g., Paula Mary), hesitation to join because of the concentration on festivals and competitions (e.g., Caitlyn Smith), as well as the piano teacher having other career aspirations (e.g., Paula Mary). A list of references to interviewees' reflections on professional activities as helpful or not helpful in adding to their pedagogy knowledge is shown in Table 27.

Membership in professional organizations. Although the majority of piano

teachers did not refer to professional activities as sources of support in the field or a

means of adding to their pedagogy knowledge, 10 out of the 12 piano teachers

interviewed belonged to a professional music organization at some time in their career

including MTNA, local Music Teacher's Associations, the Piano Guild, and Federation

of Music Clubs. In addition, few piano teachers belonged to general music education

organizations such as MENC and College Music Society (CMS), or organizations for

other music-content areas such as the American Guild of Organists (AGO) and American

Choral Directors Association (ACDA). A full display of interviewee membership in

professional organizations can be found in Table 28. Piano teachers cited various reasons

for lapsed memberships including lack of time, money, or for some piano teachers, the

organization no longer fit their needs as a piano teacher. For example, Sarah Clarke

mentioned that she does not know how long she will continue to be a member of College

Music Society (CMS) since she is no longer seeking employment in higher education.

Guidance from experienced teachers. In lieu of membership in a professional

organization, several piano teachers mentioned the support they obtained through

guidance from experienced teachers. Although only three piano teachers interviewed

experienced guidance while transitioning into the teaching role, other piano teachers

sought out guidance from various resources including their former and current piano

teachers, pedagogy professors, and fellow piano teachers. Paula Mary identified the

relationship she had with her former private teacher as a "mentorship" when she stated, "I

had a continued mentorship going on there that was really the primary aspect that shaped

my teaching." Similarly, Thomas Chang explained, "Both of my private teachers were

very supportive, at my performing arts school and my private ones, always giving me new ideas."

Some piano teachers referred to the absence of guidance from experienced teachers when transitioning into the teaching role. For instance, when asked what challenges were faced when beginning to teach Susan Liszt answered, "I had not studied how to teach, only how to play, and had no guidance at that time from experienced teachers." On a similar note, when asked what resources and solutions helped her overcome challenges as a beginning piano teacher, Sarah Clarke explained:

> I didn't really have a *person* resource either, so, in retrospect, I probably could have reached out to someone, but I didn't. There wasn't that person deemed, this is the pedagogy person, and there wasn't that program there, so there really wasn't anybody I could turn to at the institution.

Thus, the absence of lack of guidance from an experienced teacher was considered a challenge to overcome when beginning to teach.

A forum to discuss issues and ideas. The most prevalent resource mentioned by piano teachers interviewed was a forum to discuss issues and ideas with friends, colleagues, and fellow teachers. This was the primary resource and means of overcoming challenges for Thomas Chang. He explained:

> Honestly the biggest resources are my friends and colleagues and teachers because you know I haven't encountered very much and everything is sort of just passed down from other teachers. And, that's mainly how I learned to cope with these issues.

Paula Mary also stated that discussing issues with friends, colleagues, and fellow teachers was her "first go-to" if she had a difficult time "figuring out how to do something" in regards to her teaching.

Additionally, piano teachers mentioned that the ability to discuss issues with fellow students was one of the most helpful aspects of piano pedagogy courses (e.g., Lisa Crawford and Susan Liszt). For instance, Susan Liszt explained:

> The pedagogy class we took with [omitted], we discussed so much … We discussed method books, how to motivate students … we would just sit and talk for hours and hours about our teaching experiences. It was great to hear from three different view-points.

She further explained that it was helpful to hear from piano teachers who had taught in group settings since she had only taught independently throughout the years. From these reflections, it seems that one of the most helpful aspects of a piano pedagogy course is the open forum it provides to discuss issues, ideas, and materials pertaining to piano teaching.

Opportunities to connect to a broader pedagogy community including working in a group setting. Although professional activities, such as membership in a professional music organization, were not part of every interviewees' development of their teaching, several piano teachers chose to develop their own support network by connecting to a broader pedagogy community. For instance, when asked about the support provided by professional music organizations, Lilly Crumb explained the value she found teaching in the collegial environment in a community music school:

I think, not necessarily a professional organization, but I think talking with

[omitted] and other professional colleagues, I keep going back to that, but I

think it's really big deal. I think I realized, especially realized how helpful it is

to have 12 other people nearby to bounce ideas off of … You don't feel alone

in your teaching and the little dips you have throughout the day.

Bob Burns also commented on the value of working in a group setting. He stated:

Collaboration between colleagues is just a wonderful way of continuing to be

enthusiastic about teaching. I think it's very easy for piano teachers to be very

isolated. You're sort of in a void when you don't have contact with other

teachers.

On a similar note, Lilly Crumb further explained, "when you're teaching on your own it's

always harder" as opposed to working in a group environment. Thus, a major source of

support for piano teachers interviewed was an opportunity to connect to other piano

teachers in the field by working in a group setting. Additionally, many piano teachers

sought out their own support network of peers, colleagues, and fellow teachers, which

may indicate that practitioners in the field of piano teaching prefer communities of

practice (i.e., learning with and from each other as articulated by Lave & Wenger, 1991)

as opposed to participating in professional activities.

Table 27

Reflections on Professional Activities as Support in the Field

Category	Illustration	Interviewee
Helpful	"Every summer I've always done the professional workshops and music educators conferences….seeing how they're teaching and conducting. I definitely think that's been helpful."	Bob Burns
	"Oh yeah, well I've been a long-time member of MTNA and I've been a member of the local and state level. I guess it's been ten years, and that's been *very* helpful. That's actually where I first heard [omitted] present. That was my first workshop that I went to was part of that."	Sarah Clarke
Not helpful	"No" "Those haven't helped at all."	Ellen Page Sarah Ford
o No open forum o Political	"The organization that I was part of didn't foster that kind of open conversations…" "I did belong to the Music Teachers Association, and was an officer in that group. I do not belong to that group any longer and will not join another."	Sarah Clarke Susan Liszt
o Other	"You know I am a member of MTNA, what I found more helpful than those groups is just colleagues… being able to talk to them, because mainly MTNA is more distant."	Lilly Crumb
Hesitation to join: o Focus on performance	"I'm really hesitant about getting involved w/ piano associations here because my cousin and one of my friends was involved was involved with competitions all growing up. And, I really saw that that pushed her away from the piano."	Caitlyn Smith

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	Quote	
○ Money	"To be blatantly honest with you I didn't join any music teaching societies, like professional societies because it costs money. And, I was also in graduate school and I was already in several musicological society and I couldn't afford to pay dues for other societies."	Paula Mary
○ Other career aspirations	"And, ultimately my goal is to have a career in music history and not in piano pedagogy. And, so it's something that will most likely always be a part of my life, but it's not my central focus. And so, I would rather invest a lot of my time, as much time as I can, towards music history as opposed to professional organizations towards music pedagogy.	Paula Mary
○ Time	"I finally took the time to become a member when I was in graduate school; before then I was too busy with school to be involved in a group."	Caitlyn Smith
	"I don't have a lot of time to go to those things, I'm just too busy. So, I just pay for MTNA so I can enter students into competitions, but besides that, I just don't have time."	Lilly Crumb
	"To a degree, time commitment. I'm also trying to maintain graduate research while I'm teaching, so I feel a little bit jealous of my time."	Paula Mary

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Table 28

Membership in Professional Organizations

Category	Organization	Interviewee(s)
Collegiate Music	College Music Society (CMS)	Bob Burns, Paula Mary*, Sarah Clarke**
Music Education	The National Association for Music Education (MENC) Performing Arts Research Group (omitted collegiate)	Autumn van Arden Bob Burns
Piano	Local Music Teachers Association	Susan Liszt*, Bob Burns*, Sarah Clarke
	Music Teachers National Association	Lisa Crawford, Autumn van Arden, Caitlyn Smith, Sarah Ford, Lilly Crumb*, Sarah Clarke
	National Federation of Music Clubs	Lisa Crawford
	National Piano Guild (American College of Musicians)	Thomas Chang, Lisa Crawford, Chelsea Ash, Bob Burns*
Other Music	American Choral Directors Association (ACDA) American Guild of Organists (AGO)	Autumn van Arden Sarah Ford, Bob Burns

*Indicates a lapsed membership
**Indicates a potential future lapse in membership

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Teaching Confidence

Although there is a significant amount of overlap between confidence-related challenges, it is worth noting that some piano teachers discussed the idea of teaching confidence, or aspects which led to an increased sense of confidence in their teaching. For instance, Thomas Chang explained that developing professionalism and engaging in professional activities such as "studying with better teachers, trying to join as many programs as possible, and being as professional as possible for my age" helped him overcome the "mental block of not feeling qualified to teach" when entering the teaching role. On a similar note, Sarah Clarke also discussed how engaging in professional activities and the "affirmation that you get in the professional world from other teachers" gives her a sense of surety in her teaching, which she did not feel when beginning to teach. Thus engaging in professional activities may be a means of increasing one's sense of teaching confidence.

Additionally, Susan Liszt recounted how her confidence increased as a result of developing a philosophy of teaching as part of her graduate piano pedagogy coursework. She explained:

> I learned how to write out my philosophy of teaching and my philosophy for how I will run my studio. And, I had never thought of that before. I just started to teach and said, "Okay, that's what I'm doing." It made me think about my goals for my students and what I will tolerate and what I won't tolerate. That gave me a sense of confidence and a sense of, "I'm in control of where I'm going with teaching."

Her reflections may indicate that strengthening one's identity as a teacher by defining the purpose, focus, and goals for piano study may lead to an increased sense of confidence as a teacher.

Reflective Practice

In discussing their transition into the teaching role, experiences as piano teachers, and the means in which they continue to add to their pedagogy knowledge, the notion of reflective practice appeared within the interviews. Piano teachers discussed thinking about teaching, the importance of self-critique and instilling reflective practice in students, and reflective practice which occurred through the process of overcoming challenges. Additional sub-themes pertaining to reflective practice included teaching and learning is a cyclical process, teaching helped performance and vise versa, as well as the development of expert teaching.

Thinking about teaching. For instance, Bob Burns touched upon reflective practice when asked to consider the influence of his former teachers. He explained:

> I think they hugely influenced my teaching. In retrospect, I probably never imagined, at the time, that they *thought* about their teaching … I thought they were just gurus who simply had all the answers. Now, at this stage, I realize how much they probably thought about their teaching.

Throughout his interview, he discussed the reflecting on action he engaged in while teaching as a result of his Kodaly training and doctoral studies in music education.

The importance of self-critique and instilling reflective practice in students. Sarah Clarke also emphasized the importance of engaging in reflective practice when asked about the most and the least helpful aspects of her piano pedagogy coursework.

She explained that the observations of her teaching were not as "transformative" as the

process of self-critiquing videotapes of her teaching. She explained:

> The observations of people watching my teaching, I have found to be helpful
>
> more on a personal level because then I can actually watch the tape myself.
>
> So, it's actually the *self*-critique in that process that has been most helpful.
>
> And, I have never found … the comments that people have said to me about
>
> my teaching to be helpful, but they haven't necessarily been transformative.
>
> It's more of what I've had to see others do and what I've had to see myself do
>
> through video … Maybe it's just that the most important part of that process is
>
> seeing yourself do it.

She further explained that she also utilizes recording technology to instill reflective

practice in her students as well. She explained:

> I think having a student record and listen to themself is infinitely productive.
>
> Not only do you learn about how your student *feels* about how they play …
>
> Your student has a chance to hear how their playing sounds and they start to
>
> develop critical listening skills for themselves. And, that's how I learned …
>
> When you don't have a teacher anymore, that's what you do. You record
>
> yourself and figure out what you need to do better.

Thus, Sarah Clarke utilized reflective practice to hone her skills as a teacher and

performer and strived to instill these skills in her students.

Reflective practice through the process of overcoming challenges. For some

piano teachers, reflective practice occurred through the process of overcoming challenges

as beginning piano teachers. For instance, when describing the behavior-related

challenges she faced when teaching a difficult piano student, she stated, "a student like that is not a fun situation, but you learn from it, and you have more wisdom with how to deal with other students who may be only half that difficult." Additionally, some piano teachers hinted at reflective practice when discussing the challenges they currently face. For instance, Caitlyn Smith and Susan Liszt both emphasized that they tried to tailor their piano lessons and materials for the needs of each student. Similarly, Sarah Clarke explained, "it's really having the understanding of each particular student to chart them on the right path, because I feel we should always feel challenged by that" when asked about the current challenges she faced in her piano teaching. From these reflections, it seems that through the process of continually overcoming challenges and consequently, adding to one's pedagogical knowledge, reflective practice can occur.

Teaching and learning is a cyclical process. Although the piano teachers interviewed for this study experienced a period of transitioning from student to teacher, also known as teacher induction (Conway & Hodgman, 2006), it became clear that teaching and learning is a cyclical process in that piano teachers continued to strive for opportunities to learn and grow as pianists and teachers. For instance, Lilly Crumb, a piano teacher with 13 years of experience and a master's degree in piano pedagogy explained:

> I think learning to be a better performer in college and all of the classes I took, my professors walking through all of that stuff with me … helped to bring me to the point that I'm at right now … still wanting to learn and grow as a teacher.

All of the piano teachers interviewed, despite their years of teaching experience or education attained, mentioned the desire and inclination to improve some aspect(s) of their teaching. They continued to seek out resources, ideas, and new materials through a variety of means from educational opportunities, professional activities, reading and research, discussing issues with friends, colleagues, and fellow teachers, and opportunities to connect with a broader pedagogy community.

Teaching helped performance and vise versa. A few piano teachers mentioned another cyclical notion that their experiences teaching enhanced their skills as a performer and vise versa. For instance, Thomas Chang stated, "even learning the art of teaching, whether they want to do it or not, because even being a teacher, I've learned things that have helped me as a performer and as a student myself." He further explained that he wished there were more pedagogy programs or piano teacher training experiences at the undergraduate level in his area. Similarly, Susan Liszt also considered the pedagogy degree "invaluable" because "learning how to teach means learning how people learn, and that helps us as performers, not only as teachers. You know, the teacher learns from the student." Informal discussion with Bob Burns and Paula Mary revealed that they also felt that their skills as performers were also greatly improved. Bob Burns remarked that he now plays with more expressive nuance, which in the past was counterintuitive to his technical approach as an organist. Paula Mary also mentioned that she now strives to play with more expression with steady rhythm and a perfect hand position since gaining experience in instilling these skills in students from the very first lesson.

Development of expert teaching. Although it is beyond the scope of this study, the notion of expert teaching was addressed in the last four interviews. Lilly Crumb, Bob Burns, Paula Mary, and Sarah Clarke were each asked how long they thought it took to develop expert piano teaching. In addition, they were asked if they thought the time to develop proficient piano teaching was approximately the same as the three to five year induction period traditionally deemed sufficient for novice teachers in the public school system. These questions were addressed in the last interview phase to explore the parallels between the induction period of the preservice music educator to the beginning piano teacher.

Piano teachers unequivocally expressed that the time to develop expert piano teaching is much longer than five years. Sarah Clarke explained:

> No, it's not the same. And I think partly the reason it's not the same is because a piano teacher deals with *all* ages and *all* levels from practically the first year of teaching. And some teachers choose to specialize where they think their strength is. I don't know if I could put a number to it, but it's definitely not five …. *definitely* not five. I was trying to think, where was I at after five years of teaching? It was right after my master's studies and I felt like I knew what I was doing, but man, did I have a lot to learn.

Similarly, Paula Mary answered, "Twenty [chuckles] … I think it takes a lot of years …. it's not the same because there's a much broader range of levels, ages, and personalities that you're teaching with. I think ten years is a better choice." She further explained that while she felt completely comfortable teaching beginning through early elementary-level students, she felt "out of her element" teaching intermediate through advanced students.

In addition, Lilly Crumb explained, "I think the word 'expert' is relative. Especially since most every teacher I know still feels like they have a lot of growing to do." Sarah Clarke and Bob Burns offered two stipulations or exceptions to this longer time period. Sarah Clarke explained that some piano teachers seemed to exhibit a "knack for teaching" from the very first lesson while others "who have taught for many years come into a master's degree and still don't really have it." In addition, Bob Burns explained that the right educational experience may allow one to develop expert teaching within a shorter period of time. However, he emphasized that if one were attempting to learn to teach on one's own; this may potentially take a long time or may never happen at all.

Reflections and Suggestions for the Future

Interviewees were asked to reflect upon their experiences in higher education compared to their professional lives as piano teachers and their ability to make a viable living. Additionally, they were asked to make suggestions for the future including piano pedagogy curricular recommendations as well as general recommendations for the piano curriculum in general.

Reflections on experiences in higher education compared to professional lives as piano teachers. When asked to contrast their experiences in higher education to their professional lives as piano teachers, the majority of piano teachers interviewed ($n = 8$) felt there was a large difference between the activities they engaged in during these two time periods. As shown in Table 29, six piano teachers specifically attributed this large difference to the performance-oriented focus of their degree programs. For example, Sarah Ford explained, "in college there is a *huge* emphasis on practice just to prepare for a major performance. And, what I do today, my time is just spent preparing lesson plans

and actually teaching during that time." Similarly, Caitlyn Smith emphasized, "In undergrad as a performance major I just practice all the time and never learned about how to teach except for the one pedagogy class I took where we never talked about business practices." In addition, although Thomas Chang was taking a leave of absence from completing his degree at the time of this study, he concurred, "I think more as a performer it would have prepared me, but not as a teacher."

Lisa Crawford explained that she mitigated this difference by teaching while completing her undergraduate and graduate degrees. She stated, "I think there's definitely a difference, but all through college I was teaching, so I had kind of a reality-base." Thus, teaching throughout her time in higher education, which included training in piano performance in conjunction with pedagogical coursework, primed her for her professional life as a piano teacher.

The other two piano teachers attributed differences to emphases of their respective degree plans including research (e.g., Sarah Clarke) and musicology (e.g., Paula Mary). While Susan Liszt expressed uncertainty, two piano teachers explicitly stated that they felt there was little to no difference between their experiences in higher education and professional lives as piano teachers including Autumn van Arden, a tenured-professor of over forty years, and Bob Burns, an organist and music director for a large church. For example, Bob Burns explained, "No, because I took a performance degree and I think in my early 20's you really need to learn how to perform." Thus, piano teachers whose primary job responsibilities are to perform and/or teach in the higher-education setting may encounter easier transitions into their professional lives upon graduation.

Table 29

Reflections on Activities in Higher Education Compared to Professional Lives as Piano Teachers

Category	Illustration	Interviewee(s)
Large difference		
○ Performance-focus	"I think more as a performer it would have prepared me, but not as a teacher."	Thomas Chang
	"In college there is a *huge* emphasis on practice just to prepare for a major performance. And, what I do today, my time is just spent preparing lesson plans and actually teaching during that time."	Sarah Ford
	"In undergrad as a performance major I just practice all the time and never learned about how to teach except for the one pedagogy class I took where we never talked about business practices."	Caitlyn Smith
	"Very few people can actually make a living performing Beethoven and Chopin and I really don't play music by them very much, so I think schools would really be benefiting their students if they gave them more practical skills….things that you're actually going to do."	Chelsea Ash
	"I feel like I spent a lot more time practicing, and now I don't have much time to do that today. I miss practicing…but then I don't miss feeling like I always have to practice either."	Lilly Crumb
○ Research-focus	"I mean in my doctorate I really had to juggle time just like I do now…so I never felt like I had enough practice. I mean I think the largest thing that's different between now and my doctorate is that during my doctorate I did a lot of thinking, and writing, and reading."	Sarah Clarke
○ Other major	"I feel like they're two different worlds And partly that's because what I was studying in college, [musicology] was not geared towards what I'm doing today."	Paula Mary
Less difference	"I think there's definitely a difference, but all through college I was teaching, so I had kind of a reality-base."	Lisa Crawford
Unsure	"When I was in college I was trained to be a performer. When I was in graduate school, I	Susan Liszt

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was training to be a teacher. I'm either practicing or I'm teaching."

| No difference | "Not so much, no." | Autumn van Arden |
| | "No because I took a performance degree and I think in my early 20's you really need to learn how to perform." | Bob Burns |

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Reflections on ability to make a viable living upon graduation. Piano teachers were asked if they felt their experiences in higher education prepared them to make a viable living as a piano teacher (as shown in Table 30). The majority of piano teachers ($n = 7$) gave positive reflections as to how their education prepared them to enter the workforce as piano teachers. For example, Caitlyn Smith explained, "I feel that all of my practicing in undergrad, the performance, helped me to be a good pianist and a respectable pianist. So that helps me to get more students." Sarah Ford and Ellen Page emphasized how the credential of having a degree allows them to attract more students. Susan Liszt explained how piano pedagogy coursework at the graduate level enhanced her knowledge and skills for piano teaching including "running a successful studio." In addition, Bob Burns responded, "yes I do. I think that's mostly because of the examples I've had of teachers, good teachers. And, I feel really lucky in that way."

While some interviewees discussed how their degree programs prepared them for the piano teaching role, five piano teachers commented on the financial prospects one might encounter as an independent piano teacher. For example, Autumn van Arden chuckled when she responded, "Yes …. using the term viable loosely." Chelsea Ash mused, "I don't know …. I think it helped, but I honestly wonder if I could have just studied privately and learned pretty much the exact same thing for less money." Thus, she had less than favorable reflections of her educational experiences, when considering her financial prospects at the time of this study. On a similar note, Sarah Clarke explained that although she felt her education had "done *everything* it can to prepare … [her] to be a very good teacher," there were certain aspects of society which may factor into piano teachers' financial prospects. She explained:

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When you talk about the market and how the public perceives the need for

teaching. It's hard to put that on institutions. And, I think that's something that

we all have to grapple with as artists. We have to figure out what *we* want to

be worth.

Additionally, Sarah Ford and Lilly Crumb both commented on the need to "wear many

hats" in making a viable living as a musician including playing for church services,

accompanying, and teaching at colleges and community music schools. Thus, while piano

teachers, in general, exhibited satisfaction with their training as musicians and for some,

pedagogical skills, interviewees had mixed reviews of their educational experiences when

considering their financial prospects at the time of this study.

Table 30

Reflections on Ability to Make a Viable Living upon Graduation

Category	Illustration	Interviewee(s)
Yes	"Yes."	Lisa Crawford
	"Yes. Using the term viable loosely."	Autumn van Arden
	"Yes. I feel that in undergraduate school I learned how to play the piano and I learned the structure of music theory. In graduate school I learned about being observant, about researching, about presentation, and a LOT about running a successful studio."	Susan Liszt
	"I feel that all of my practicing in undergrad, the performance, helped me to be a good pianist and a respectable pianist. So that helps me to get more students."	Caitlyn Smith
	"I am able to live just as a musician, but because I teach and also accompany. But-yes, in terms of getting the knowledge and the credentials that put me above the other competition in the area."	Sarah Ford
	"It gave me the degree so I can charge a good amount for lessons, I completed a large amount of music coursework and performed 2 recitals, and observed many teachers and teaching methods."	Ellen Page
	"Um, yes I do. I think that mostly because of the examples I've had of teachers, good teachers. And, I feel really lucky in that way."	Bob Burns
Unsure	"I don't know… I think it helped, but I honestly wonder if I could have just studied privately and learned pretty much the exact same thing for less money."	Chelsea Ash
	"I think that my education has done *everything* it can to prepare me to be a very good teacher. When you talk about the market and how the public perceives the need for teaching… It's hard to put that on institutions. And, I think that's something that we all have to grapple with as artists. We have to figure out what *we* want to be worth. And, also when you want to work at an institution where you're paid a salary…."	Sarah Clarke

"I feel like it's hard sometimes as a musician in this economy. I fee like you have to sometimes wear different hats. You know, I have my church job, that's one hat that I wear, there are 2 days that I help [omitted] in the mornings and that's another hat I wear, and then I teach here, that's another hat, and then my two students outside of here, that's another hat. So, you just have to sort of piece your life together.	Lilly Crumb
"To some degree, it put me in a city where you could make a living teaching piano… it was a college town where you could charge more for piano lessons and you could feasibly make a living teaching piano lessons. As far as giving me the tools I need to be able to do that, not so much. That was partly my choice. I didn't take piano pedagogy classes. I don't know how effective they would have been. My understanding is that the pedagogy program at the school that I was at was not real spectacular."	Paula Mary
"I think more as a performer it would have prepared me, but not as a teacher."	Thomas Chang
No	

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Piano pedagogy curricular recommendations. Upon reflecting on their educational experiences and how they were prepared for the teaching role, the piano teachers interviewed ($N = 12$) were asked to make suggestions for the future of piano pedagogy and the piano curriculum in general. Piano teachers had many suggestions for a piano pedagogy course or program (as shown in Table 31) including observations of experienced teachers, hands-on teaching experience, and the building of knowledge of materials for teaching as well as subjects pertaining to teaching and learning. In addition, piano teachers suggested that piano pedagogy coursework should address how to teach a wide variety of learners, business aspects, as well as technology and other means of remaining current with the culture. Additionally, developing a philosophy of teaching was recommended by some of the piano teachers interviewed.

Observations of expert piano teachers. Autumn van Arden stressed the importance of observing expert piano teaching as part of piano pedagogy coursework when she stated:

> I know one additional thing I would include in a piano pedagogy program is observation of piano lessons …. I do that in my studio and the reason that I do that is because one important facet of learning to be a good teacher is observing really good teachers. I know I didn't have that at the undergraduate level. Even at the graduate level, we observed other students teaching, in a class, but that's very different from observing a professional teacher. So, I think that's an important facet.

Similarly, observations of experienced teachers was cited as one of the most helpful aspects of piano pedagogy coursework by four of the piano teachers interviewed including Sarah Ford, Caitlyn Smith, Ellen Page, and Sarah Clarke.

Hands-on teaching experience. Many piano teachers emphasized the importance of gaining hands-on teaching experience in addition to formal learning in a piano pedagogy course or program. For instance, Sarah Ford recommended "more hands-on teaching for private and even for group teaching" and explained "a lot of it would just be talking about it, but you don't really gain much until you actually *do* it." Similarly, Lilly Crumb explained that if she were designing a piano pedagogy course or program, "I would have them do more hands-on teaching …. I would have a more 'laboratory' approach, because you really learn by doing." Sarah Clarke explained that, particularly at the undergraduate level, piano pedagogy coursework should be focused on getting "students teaching well, understanding how to work with a student, and an awareness of everything that goes into teaching, especially beginners." She further expressed that in an undergraduate degree, "it's less important for them to know about all the materials in the world and more important to learn just how to interact well with the student …. working well in a lesson, [and] using the time effectively."

Building knowledge of materials and topics pertaining to teaching and learning. Some piano teachers mentioned that a piano pedagogy course or program, particularly at the graduate level should be focused on building knowledge of methods and materials for teaching as well as other subjects pertaining to teaching and learning. For instance, Sarah Clarke explained that coursework at the graduate level should be centered upon "building the knowledge base in terms of not only materials and methods,

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but of research and understanding philosophies." On a similar note, Autumn van Arden stated:

> I think that a pedagogy curriculum should definitely include some
> psychological studies and new learning techniques. For instance, Ed Gordon's
> theories of musical intelligence [*sic*] and information on how to approach
> different types of learning. I don't know if they get into that very much. There
> seems to be just a standard curriculum.

She further expressed, "it's been a few years since I've been in school, so I don't know what a piano pedagogy program offers now, but that's something I never had and would have liked to have had." These statements are analogous to reflections of Caitlyn Smith and Lilly Crumb in which extensive resources provided by their piano pedagogy professor were the most helpful aspects of their piano pedagogy coursework. Additional suggestions for topics to address included various technical approaches to playing the piano (e.g., Autumn van Arden), effective communication skills (e.g., Sarah Clarke), and wellness at the piano (e.g., Chelsea Ash and Lilly Crumb).

Special needs, non-traditional learners, and non-beginning piano students.
Several piano teachers suggested that pedagogical coursework address special needs students, non-traditional learners, and non-beginning piano students. For instance, Thomas Chang suggested that "child behavior or child development" be included in a piano pedagogy program and explained:

> I have children who have disabilities or even children who have mental blocks
> towards piano. One student gets very angry with herself when she plays. I just

wish I had more knowledge on how to deal with these issues or their child

development, so I could help them learn piano better than what they are now.

Lisa Crawford suggested that techniques and materials for teaching non-traditional

learners such as pre-school aged or mature adults be included in a piano pedagogy

program. Other piano teachers mentioned challenges pertaining to teaching intermediate

and advanced level students and suggested that pedagogical coursework include

information for teaching beyond the beginning piano student. For instance, Caitlyn Smith

stated, "I basically feel ill-equipped to teach intermediate students …. I feel like I mainly

just got trained for beginner students and I'm kind of figuring my way out for all of the

others." These statements suggest that piano pedagogy coursework should address

techniques, materials, and special considerations for teaching across the entire lifespan

(i.e., "cradle to grave") for a wide variety of individuals.

Business aspects. Two piano teachers mentioned the importance of including

business practices in the piano pedagogy curriculum. Caitlyn Smith explained that even

with the assistance of a tax-practitioner, her taxes were filed incorrectly in 2007 and she

was still in the process of undoing this mistake. Chelsea Ash remarked that "most

musicians are going to be [independent] contractors or self-employed" and explained that

she was fortunate enough to have the guidance of her father, who ran his own business.

She emphasized the importance of including business classes in the piano pedagogy

curriculum and also offered a rationale as to why all musicians could benefit from such

training. She stated:

> There really needs to be basic accounting and business … advertising, etc.
>
> There really needs to be at least a semester of that. It's important to be a good

artist, but you can be a great musician and be starving. You can be a crummy

musician with a good business mindset and do really well.

Thus, business practices may be essential for the pianist planning to teach or perform

upon leaving the higher education setting.

   Remaining current with the culture. Three of the piano teachers interviewed,

Lisa Crawford, Sarah Ford, and Chelsea Ash, felt that piano lessons should remain

current with the contemporary culture of the time. All three recommended that students

learn how to harmonize simple melodies, improvise, and play by ear. In addition, Sarah

Ford suggested a course on incorporating technology into the piano studio to "stay

relevant with the culture." On a similar note, Lisa Crawford explained that although

piano students should be "grounded" in the traditional repertoire, she emphasized:

> I think the future of piano is in keeping up with the culture and letting kids
>
> play 'Coldplay,' or whatever they want to print off the internet, because that
>
> keeps them motivated and being pro-active in their learning …. keeping up
>
> with the interesting movie music and pop music of the day is important in
>
> keeping piano relevant to every day life.

This viewpoint was also shared by Sarah Ford, Caitlyn Smith, and Chelsea Ash, whom

all suggested that the piano curriculum should move beyond the traditional "Classical"

repertoire.

   Forming a philosophy of music education. Bob Burns emphasized the

importance of having students develop their own philosophy of music education. His

statements were similar to the reflections of Susan Liszt's in which she explained that

much of her teaching confidence and sense of "I'm in control of where I'm going with

teaching" came from the development of a teaching philosophy, studio policies, and goals

for piano students in her piano pedagogy coursework taken at the graduate level.

Table 31

Piano Pedagogy Curricular Recommendations

Category	Subcategories	Interviewees
Business Aspects	Accounting/Record keeping	Chelsea Ash, Caitlyn Smith
	Advertising & Marketing	Lisa Crawford, Chelsea Ash, Chelsea Ash, Caitlyn Smith
	Filing taxes	Chelsea Ash, Caitlyn Smith
	Self-employment	Chelsea Ash
Building knowledge		
o Child development	General	Thomas Chang
	Behavior and learning	Thomas Chang
o Learning theories	Gordon (musical intelligence)	Autumn van Arden
	Various learning styles	Autumn van Arden
o Materials	Focus on materials for students	Sarah Clarke
	Tailoring materials to students	Paula Mary
o Student behavior	Addressing behavioral issues	Thomas Chang, Caitlyn Smith
	Addressing non-practice	Caitlyn Smith
o Technique	Various techniques of playing	Autumn van Arden
o Wellness at the piano	Injury prevention, comfort	Chelsea Ash, Lilly Crumb
Communication skills	Developing a rapport with students	Paula Mary, Sarah Clarke
	Discussing importance of practice	Caitlyn Smith
	Effective communication	Sarah Clarke
Hands-on teaching	Partnership of learning + teaching	Lisa Crawford, Sarah Ford, Lilly Crumb
	Teaching well	
	o Using time efficiently	Sarah Clarke
		Sarah Clarke

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Observations
- ○ Working well with students — Sarah Clarke
- Teaching young students — Lilly Crumb
- Observing expert teachers — Autumn van Arden

Philosophy
- Form a philosophy of teaching — Bob Burns

Students:
- ○ Special needs students
  - General — Thomas Chang, Caitlyn Smith
  - Attention Deficit Disorder — Thomas Chang
  - Autism — Thomas Chang
  - Emotional disorders — Thomas Chang
  - Mature adult students — Lisa Crawford
  - Very young/pre-school — Lisa Crawford, Caitlyn Smith
- ○ Special populations

Technology
- Incorporating technology — Sarah Ford

General curricular recommendations. Some piano teachers interviewed made

several recommendations for the piano curriculum in general (as presented in Table 32),

particularly when asked to compare and contrast the activities they engaged in during

their experiences in higher education to their professional lives as piano teachers (see

Table 29). Additionally, some of these recommendations were made when asked if they

felt their educational experiences prepared them to make viable livings as piano teachers

(see Table 30) including an examination of the performance-oriented focus, moving

beyond the traditional classical repertoire and learning practical skills, and the importance

of piano pedagogy coursework.

Examination of the performance-oriented focus. The piano teachers interviewed

for this study had differing viewpoints on the performance-oriented focus in the

traditional piano curriculum. For instance, when asked which aspects of her education she

would change to better prepare pianists to enter the workforce as a piano teacher, Sarah

Ford responded:

> More time on teaching and running the business rather than so much time and
>
> energy spent on the recital. I think recitals are good and it's good to have that
>
> experience so you can relate that to your students, but the majority of the time
>
> now isn't spent preparing for recitals.

Similarly, when asked to contrast their time spent in higher education with what they do

on a daily basis as a piano teacher, six of the ten piano teachers who felt there was a large

difference indicated that the main source of disparity was in the performance-oriented

focus. Of these six piano teachers, Lisa Crawford explained that she mitigated this large

difference by teaching throughout her undergraduate and graduate studies, so she had a "reality-base."

Conversely, some piano teachers emphasized that the focus of the piano curriculum should remain performance-oriented, particularly at the undergraduate level. Ellen Page explained that the performance-skills she gained in her bachelor's degree enhanced her skills as a piano teacher. She explained:

> Music in college is at a much higher level than teaching K-12th grade piano lessons. To teach well, you have to have a higher level of education, so you thoroughly understand the basics and how to teach them in diverse ways.

She further explained that she was quite pleased with her education as she taught while pursuing her degree, took piano pedagogy coursework, and had the opportunity to observe and interview many experienced piano teachers as part of her undergraduate education. Similarly, Bob Burns emphasized the importance of developing one's pianistic skills before attending to other educable skills such as teaching. He stated:

> If I were the dean of a college I would probably give more credit for performance and less requirements for theory and history …. You can learn how to teach later. You can learn how to compose later. There are a lot of things you can always learn later. You *can't* learn some of the essentials of performance later.

However, he also discussed the difficulties he faced as a beginning music educator without engaging in teacher training when he stated:

> I taught in the classroom for a *long* time before I did an official educational program. I taught piano lessons for many years before entering a pedagogy

program, so "trial-and-error," I don't recommend it, but that was the route I

took. I think it's best to have a good base first, and then make your mistakes.

These reflections indicate that although it is important to develop pianistic and

performance skills in the piano curriculum, students are best served with opportunities

and training to prepare for their transition into the teaching role. Additionally, the sole

focus on musical performance was considered a disservice to some of the piano teachers

interviewed.

Moving beyond the traditional classical repertoire and learning practical skills.

Four piano teachers, including Lisa Crawford, Sarah Ford, Caitlyn Smith, and

Chelsea Ash, suggested that a piano curriculum should move beyond the traditional

classical repertoire and also teach skills that would allow pianists to make a viable living,

including accompanying, playing for church services, playing standard repertoire to be

hired out for events, and harmonizing simple melodies or playing from lead sheets. For

instance, Chelsea Ash explained:

> Very few people can actually make a living performing Beethoven and
>
> Chopin …. so I think it would benefit schools to move beyond the traditional
>
> classical repertoire …. Schools would really be benefiting their students if
>
> they gave them more practical skills like lead sheets and accompanying choirs
>
> and things that you're actually going to do.

On a similar note, Sarah Ford emphasized that most of her education was spent

preparing for recitals and suggested:

> The other major thing is having practical piano skills other than just perfecting
>
> pieces that we work on for one or two years. So much emphasis is on the

training for classical music, but there's so much more music and people these

days have a lot of interest outside of classical. I think there needs to be a lot of

range in our skills for our own use, but also to offer to our students.

Lisa Crawford and Caitlyn Smith both explained how their teaching was highly

influenced by what was lacking in their formal education including learning to improvise,

harmonize simple melodies, and play by ear. Caitlyn Smith stated, "I want to impart to

my students that supplementary knowledge that they can use to make a living …. what I

wish I would have learned how to do when I was their age."

Improvisation and the ability to play by ear were cited as important skills for

pianists to develop, in which some piano teachers described as "practical knowledge" in

contrast to the "book knowledge" their formal education provided. For instance, Lisa

Crawford explained:

Our schooling in pedagogy left out the same kind of thing I mentioned above

like a method for improvisation and ear-training that was more hands-on. We

were taught more of a *theoretical method* [emphasis added] like playing by

intervals (e.g., major second or minor second). I would rather teach my

students to play by ear in a basic and practical way….learning to play a

melody by ear by figuring out if the tune is going higher or lower and figuring

out the distances between intervals by trial-and-error.

Similarly, Chelsea Ash stated:

There's really no reason that students shouldn't learn how to improvise … it

took me forever to figure that out because nobody worked on it with me and I

still don't feel really good at it. I have a lot of *book knowledge* [emphasis

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added], but I started improvising and while I may not be technically as good, I

feel like I'm musically a lot better because I'm not so worried about

everything.

On a similar note, Sarah Ford explained that it would benefit pianists "to understand

theory in order to play chord progressions and improvise rather than just write things out

on paper." These reflections indicate that learning practical skills, including learning to

improvise, play by ear, and harmonize melodies, may be a means of putting music theory

into practice as well as equipping pianists with more skills to sustain a viable living.

The importance of piano pedagogy coursework. Many of the piano teachers

interviewed emphasized the importance of offering piano pedagogy coursework in the

piano curriculum. Three piano teachers, including Thomas Chang, Susan Liszt, and Paula

Mary, expressed that pedagogical training should be mandatory for all pianists. For

instance, Susan Liszt recommended, "a certain amount of pedagogy should be required of

all piano majors, because too many people teach just because they can play, and they

sometimes make lousy teachers." She further articulated that teaching and performing

were two separate educable skills in describing one of her piano teachers as a "brilliant

concert performer, but she was a terrible teacher."

Thomas Chang provided a different rationale for mandatory pedagogical training

when he stated, "even learning the art of teaching, whether they want to do it or not,

because even being a teacher, I've learned things that have helped me as a performer and

as a student myself." He and Autumn van Arden both recommended that more piano

pedagogy coursework be made available to pianists. While Autumn van Arden stated that

pedagogical coursework, particularly at the graduate level would be helpful, Thomas

Chang emphasized undergraduate students should also have the opportunity to engage in teacher training since "a lot of people stop at their bachelor's degree and then they have no knowledge of teaching at all." His suggestions for a piano pedagogy program were to deemphasize general education coursework and instead create a curriculum of general education, music education, and piano pedagogy coursework. Thus, piano teachers interviewed ($N = 12$) emphasized the importance of piano pedagogy coursework, offered at the undergraduate and graduate levels, in the context of piano-teacher training and the piano curriculum in general.

Table 32

General Curricular Recommendations

Categories	Subcategories	Interviewee(s)
Business skills	Entrepreneurship	Paula Mary
	Functioning as independent contractor	Chelsea Ash
	o Accounting/record keeping	Caitlyn Smith, Chelsea Ash
	o Advertising and marketing	Lisa Crawford, Chelsea Ash
	o Filing taxes	Caitlyn Smith, Chelsea Ash
	Networking with other teachers	Lisa Crawford
	Running a successful studio	Sara Ford, Paula Mary
Education classes	General education coursework	Thomas Chang
	Music education coursework	Thomas Chang
Piano study	Less focus on performance	Sarah Ford, Caitlyn Smith,
	More focus on teaching	Sarah Ford
Piano repertoire	Going beyond 'Classical' repertoire (remaining current with the culture)	Lisa Crawford, Sarah Ford Chelsea Ash
Piano pedagogy courses	Mandatory for all pianists	Thomas Chang, Susan Liszt, Paula Mary
	More courses available	Autumn van Arden
	Offered at the undergraduate level	Thomas Chang
	Pedagogy resource person	Sarah Clarke
Practical skills	Accompanying	Sarah Ford
	Church-service skills	Sarah Ford
	Harmonizing melodies/lead sheets	Lisa Crawford, Sarah Ford
	Improvisation	Lisa Crawford, Sarah Ford, Chelsea Ash
	Playing standards for hired events	Sarah Ford
	Playing by ear	Lisa Crawford, Sarah Ford
	Putting music theory into practice (not just theoretical book knowledge)	Lisa Crawford, Sarah Ford

Summary

The piano teachers interviewed for this study ($N = 12$) were autonomously resourceful in transitioning into the teaching role as they received no formal teacher training and little guidance upon beginning to teach. For the majority of piano teachers ($n = 7$), this phenomenon can be attributed to the strikingly young age in which they began to teach (e.g., between 12 and 16 years of age). However, for the remaining piano teachers ($n = 5$), there were other factors which contributed to their autonomous transition as they were either enrolled in college or had completed a bachelor's degree in music when beginning to teach. In navigating this transition, the piano teachers primarily learned to teach simply by doing it, gaining experience, and through trial-and-error. Additionally, many piano teachers evoked memories of their former teachers, materials played, and their experiences as students. In addition, a mixing process occurred in which a combination of elements, including emulating former teachers, lateral knowledge from music and other non-music content areas, resources, and experiences as students, performers, and teachers, in developing their own teaching style.

Piano teachers also reflected on the process of overcoming challenges and seeking out resources, which for some piano teachers was described as a constructive aspect of their teaching, similar to reflective practice. Additional means which contributed to the development of their pedagogical knowledge included formal learning experiences, the partnership of teaching and learning simultaneously, gaining support in the field, gaining confidence in their teaching, and engaging in reflective practice. Finally, upon reflecting upon their experiences in higher education, how they were prepared for the teaching role, and their ability to make a viable living upon graduation, the piano teachers interviewed

made several suggestions for the future of piano pedagogy and the piano curriculum in general to better prepare future pianists to enter the workforce as piano teachers.

Chapter Five

Discussion

The purposes of this study were (a) to explore how piano teachers learn how to teach from and independent of piano pedagogy coursework, overcome challenges, and continue to add to their pedagogy knowledge, and (b) to explore topics that would be most useful in a piano pedagogy course or program. Research questions were addressed through the reflections of piano teachers ($N = 12$) in a series of semi-structured interviews carried out in three phases of four interviews each. In analyzing the data, 11 major themes (see chapter four and Appendix D) emerged in the interview transcripts. This chapter will summarize answers pertaining to each research question in relation to the themes and sub-themes as well as related literature. Limitations of the study as well as implications and recommendations for practice, policy, and future research are discussed. Finally, recommendations for replication and future studies on the pianist's transition into the teaching role are offered.

Summary of Answers Pertaining to Research Questions

Research Question 1: How do piano teachers make the transition from student to teacher?

Although the primary framework for piano teacher training is most often attributed to the master-apprentice model (i.e., proficiency of the instrument under the guidance of a master teacher) (e.g., Carey, 2004; Grausam, 2005; Liertz, 2007; Uszler,

Gordon, & Mach, 1991), the piano teachers interviewed for this study described additional means of transitioning into the teaching role and developing as piano teachers. Beyond the tacit development of knowledge and firmly established traditions of the master-apprentice model, interviewees equally discussed aspects pertaining to experiential learning (i.e., learning by doing). Additionally, cognitive apprenticeship (i.e., merging formal learning with aspects of apprenticeship) and apprenticeship (i.e., guided piano teaching) were described as facilitative modes of learning to teach by some of the interviewees.

Aspects of the master-apprentice model. In addition to providing pianistic and musicianship skills, the master-apprentice model also provided the primary examples from which piano teachers learned to teach. The piano teachers expressed this notion particularly when describing their experiences in higher education at the undergraduate level, as 10 of the 12 piano teachers interviewed felt the primary focus of their undergraduate education was music performance. The two that did not express this notion, majored in other music content areas (e.g., composition and music history).

In addition, limited research on the induction experiences of the applied musician has suggested that applied music teachers, including piano teachers, tend to rely on memories of their former teachers, materials played, and experiences as students when transitioning into the teaching role (Haddon, 2009). This was certainly evident for several piano teachers interviewed for this study as many reflected on specific memories of their former teachers and how they influenced their teaching (as shown in Table 4). Additionally, half of the interviewees ($n = 6$) utilized the same method books and

materials for teaching that they played as piano students. Furthermore, evoking memories of experiences as students emerged as a prominent theme in the interviews.

Finally, it has been suggested that every piano lesson is "in fact, a lesson both in performing and teaching … [and] how a piano teacher teaches a piano student will affect the way the student learns and also how she or he will teach" (Maris, 2000, p. 33). This statement proved to be particularly accurate for the piano teachers interviewed for this study ($N = 12$). Some piano teachers commented in general how they were influenced by their former teachers. In addition, several piano teachers discussed specific aspects of their former teachers, including teaching approaches (e.g., communication style and technical approaches), curriculum aspects (e.g., standards and routines for learning), and personal traits (e.g., professionalism, kindness, and consideration), for which they chose to emulate (see Table 5).

While some piano teachers gave specific reasons for emulating former teachers (e.g., the desire to be like the teachers they respect and admire), several indicated that emulating former teachers was a natural part of developing their teaching style as many aspects of the piano are passed from one generation to the next. Haddon (2009) attributed this feeling of tradition and the "enduring presence" of former teachers to a process called "transference," in which applied music teachers consciously or subconsciously compare and assimilate aspects of "models of past and present teaching" into their own teaching (pp. 59-60). This transference process may be highly related to notion of "indwelling," in which the unconscious rules of the art are passed "only by example from master to apprentice" in the theories of tacit knowledge and personal knowledge, as first articulated by Polanyi (1958, p.53). Additionally, Lave and Wenger (1991) utilized the term

"transmission," in which "abstract and decontextualized knowledge" is passed from one individual to another, as developed in the theories of situated learning and community of practice in the context of apprenticeship.

However, interviewees also highlighted how the influence of former piano teachers, both good and bad, can significantly impact the way one does and does not choose to teach as many piano teachers also listed negative aspects for which they chose not to emulate or diverge from (i.e., do the opposite) (shown in Table 6). For example, piano teachers chose not to emulate aspects pertaining to being unprofessional or unqualified in addition to negative, counterproductive, or for some piano teachers, too entrenched in the traditional master-apprentice model (e.g., strict focus on reading music notation and classical repertoire, or non-student-centered teaching approaches). Thus, the master-apprentice model, as a tacit means of developing pedagogical knowledge, was highly prevalent during interviewees' transition into the teaching role, but not the sole means of learning to teach.

Aspects of experiential learning. As the piano teachers interviewed for this study were autonomously resourceful in transitioning into the teaching role (i.e., received no formal teacher training and very little guidance when beginning to teach), experiential learning factored just as prominently in the pianists' transition from student to teacher. Many piano teachers expressed that they learned to teach simply by doing it, gaining experience, and trial-and-error (as shown in Table 3). In addition, the process of overcoming challenges and seeking out resources was described by some piano teachers as learning to teach "on the job" and a means of adding to their pedagogy knowledge.

The most descriptive account of learning by doing, gaining experience, and trial-and-error was provided by Lilly Crumb who explained:

>I really think [I learned to teach] through experience, you know, just doing it over and over and over … My undergraduate professor used to call performing "diving." You just have to dive in. I think teaching is very similar. You just go with it and see what happens, and you just have to learn how to respond to things on the spot all the time, and learn through difficult situations and all that stuff.

Some piano teachers also used the expressions "trial-by-fire" (e.g., Bob Burns & Sarah Clarke) and "learning [to teach] on my own" (e.g., Susan Liszt & Thomas Chang) to describe their transition into the teaching role. These findings are analogous to literature on the piano teacher (e.g., Schon, 2005) and piano pedagogy instructor (e.g., Kowalchyk, 1989; Shook, 1993) which revealed that pianists learned to teach through practical experience (i.e., learning by doing) as opposed to formal teacher training. Additionally, these findings highly correlate with research in the United Kingdom by Haddon (2009) in which applied music teachers "saw their future development in terms of increased experience rather than formal learning" (p. 60) and Mills (2004) where applied music professors "learnt to teach primarily by doing it, and then reflecting on their teaching intellectually" (p. 194).

Many piano teachers also derived meaning from their experiences overcoming challenges and seeking out resources when transitioning into the teaching role, particularly when faced with student-related challenges (e.g., student behavior, and teaching special populations of students including non-beginners). For example, when

reflecting upon her experiences dealing with a especially difficult student, Lilly Crumb

explained, "a student like that is not a fun situation, but you learn from it, and you have

more wisdom with how to deal with other students who may be only half that difficult."

Thus, the process of overcoming certain challenges increased her pedagogical knowledge

which may enhance her ability to handle future challenges.

      Aspects of cognitive apprenticeship. For some piano teachers interviewed,

aspects of cognitive apprenticeship (i.e., merging formal learning with aspects of

apprenticeship) were described as facilitative modes of learning to teach. Interviewees

discussed the value in teaching and learning simultaneously as they were able to

immediately apply what they were learning to their own piano teaching. For example,

Lisa Crawford informally created a cognitive apprenticeship environment for herself as

she chose to teach while completing her undergraduate and graduate degrees in piano

performance. She explained:

> All through college I was teaching, so I had kind of a reality-base. So, I was
>
> kind of learning all kinds of things by asking fellow piano teachers and also
>
> by asking my own professors about their work experience, so I think that was
>
> a good thing to do … teaching all along. That way I had the partnership of
>
> simultaneously learning from an academic standpoint and a job standpoint.

Additionally, several piano teachers mentioned that piano pedagogy coursework which

combined formal learning with authentic hands-on teaching experiences was particularly

helpful to their piano teaching. However, aspects of cognitive apprenticeship, particularly

piano pedagogy coursework, were more instrumental in the development of one's piano

teaching rather than the transition into the teaching role as the majority of interviewees began teaching prior to enrolling in college.

Aspects of apprenticeship. Three piano teachers (Thomas Chang, Lilly Crumb, & Paula Mary) discussed aspects of apprenticeship as they were guided into the teaching role through informal learning experiences. For example, Paula Mary explained that her high school piano teacher would model lessons for her, observe, and give her feedback on her teaching. She further explained, "I had a continued mentorship going on there that was really the primary aspect that shaped my teaching."

In addition, three piano teachers interviewed (Lilly Crumb, Paula Mary, & Bob Burns) had either completed or were in the process of completing a post-graduate internship in piano teaching at a community music school, which provided various opportunities to observe professional piano teachers, assist with group piano classes, and to be observed and given feedback on their teaching. For example, Lilly Crumb explained that although she had been "coached" in her teaching at several times during her 13 years of teaching experience (e.g., by her mother, also a music teacher, as well as undergraduate and graduate piano pedagogy instructors), "this past year was the most intense coached teaching as far as being observed and getting feedback on my teaching." This formal teaching apprenticeship opportunity was considered helpful to all three piano teachers interviewed, despite the years of experience they possessed since transitioning into the teaching role.

It has been suggested that applied musicians, including pianists, learn to teach through instinct and experience rather than formal learning (Haddon, 2009). This was certainly evident for the piano teachers interviewed for this study ($N = 12$) as the two

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primary modes of learning to teach occurred through aspects of the master-apprentice model (e.g., pianistic training, evoked memories of former teachers, materials played, and experiences as students, and emulating former teachers) and experiential learning (e.g., learning by doing, gaining experience, trial-and-error, as well as the process of overcoming challenges and seeking out resources). Additionally, the process of overcoming challenges was described by some piano teachers as a means of adding to their pedagogy knowledge and a constructive aspect of their teaching, similar to reflective practice. Furthermore, aspects of cognitive apprenticeship (e.g., learning and teaching simultaneously, including piano pedagogy coursework) and apprenticeship (e.g., guided teaching and formal teaching apprenticeships) were described as facilitative modes of learning to teach for some of the piano teachers interviewed.

What challenges do they face when making the transition?

The piano teachers interviewed for this study discussed challenges faced when transitioning into the teaching role as well as the solutions and resources they found to overcome them. Several categories of challenges emerged within the interviews, pertaining to business practices and studio policies, material-related challenges, student-related challenges (e.g., behavior and teaching various learners), confidence-related challenges, and generally not knowing what to do. In addition, one piano teacher (Bob Burns) expressed that "boredom" was a major challenge faced when transitioning into the teaching role because he did not initially expect to be teaching.

Business practices and studio policies. Challenges pertaining to business practices and studio policies (shown in Table 10 with specific solutions in Table 11) were highly prevalent in the interviews including handling payments (e.g., setting a fee and fee

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schedule, losing checks), attendance, cancellations, and make-up lessons. For example, Bob Burns explained, "I had problems with getting students to pay on time and in some cases paying at all, so I don't feel as if I was the best business man in that sense." Additionally, several piano teachers discussed business-related challenges related to self-employment such as acquiring students (e.g., advertising and marketing), record-keeping, and filing taxes. Although developing a studio policy alleviated many of these business-related challenges, piano teachers also expressed issues with discussing and enforcing studio policies.

Induction challenges pertaining to business practices and studio policies, especially for functioning as an independent contractor, are one aspect of the piano teaching profession that is most likely not experienced by the beginning music teacher entering the classroom setting. However, Haddon (2009) found that freelancing applied music teachers may face "insecurity" with regard to maintaining their student roster if lessons are not fun and enjoyable. Additionally, much literature suggests that the applied music teacher may require business skills for sustainable practice (e.g., Bennett, 2005; Carey, 2004; Clarfield, 2004; Liertz, 2007; Wakin, 2004). While it has been suggested that this is a need that could be addressed by professional music organizations (e.g., providing workshops and presentations for running a successful studio) (Fu, 2007), all applied musicians, including pianists, may also benefit from these experiences in the higher education setting.

Material-related challenges. Material-related challenges (presented in Table 12 with specific solutions in Table 13) were discussed by the majority of piano teachers (n = 10) pertaining to finding and choosing materials for teaching including method books,

repertoire, and supplementary materials (e.g., music theory, technique, etc.). Furthermore, piano teachers also discussed the challenge of finding and choosing teaching materials for a variety of levels (e.g., beginning, intermediate, and advanced) and populations of students (e.g., pre-school age and mature adult). Other materials-related challenges included tailoring the materials to the needs of each student, the student or teacher choosing too-difficult materials, teaching transfer students who utilized other method books, and transferring students out of method books into traditional repertoire for the piano.

Many piano teachers expressed that they were unaware of method books and teaching materials when beginning to teach. For example, Susan Liszt explained, "I had little knowledge of the literature that was available for beginning students, and also no concept of teaching methods. I had to choose method books, as well as theory and technique books that were appropriate for each student." In overcoming this challenge, half of the piano teachers interviewed ($n = 6$) explained that they relied method books and materials for teaching that they utilized as students. These findings are analogous to applied instrumentalists in the United Kingdom ($N = 16$) interviewed by Haddon (2009). However, one piano teacher (e.g., Bob Burns) explained that this strategy led to an additional challenge of students not enjoying the repertoire and materials he had chosen, which he misinterpreted as a lack of desire to play the piano.

Piano teachers sought to gain knowledge of new materials through a variety of means including browsing in libraries and music stores, attending concerts and music events, consulting repertoire and skills lists created by professional music organizations, or by consulting with friends, colleagues, and fellow teachers. Additionally, six piano

teachers explained that their knowledge of materials for teaching was enhanced through surveys of literature in piano pedagogy coursework, especially at the master's level. As many piano teachers expressed that they were constantly searching for new materials for teaching, this may indicate a growing demand (or market) in the field. For example, one piano teacher (e.g., Paula Mary) explained that she wished there were opportunities for piano teachers to become aware of new repertoire and materials for teaching similar to choral reading sessions often offered by various publishers in a variety of venues.

Student-related challenges. Student-related challenges (shown in Table 14 with specific solutions in Table 15) were listed by all of the piano teachers interviewed which generally pertained to handling student conduct or behavior (i.e., classroom management in the studio setting) and sustaining motivation in students. For instance, Sarah Ford explained, "I didn't have too much trouble, but there's always some students that aren't respectful. Either they don't listen, they try to play when I'm trying to talk to them, or they don't do what I ask them to do." Additionally, Autumn van Arden discussed dealing with "different styles of personalities" in her teaching at the college-level. Similar implications were found by Haddon (2009) in which challenges pertaining to student attitudes (e.g., lack of motivation or desire to learn and differing musical tastes) were found to be the most difficult for undergraduate applied music students ($N = 16$) beginning to teach in the United Kingdom. Additionally, many challenges pertaining to classroom management have been listed for the preservice music educator (e.g., Conway, 1999; Conway & Hodgman, 2006), although the classroom setting may present challenges not faced in one-on-one studio settings, and vise versa.

In addition, piano teachers expressed challenges pertaining to teaching different populations of students including non-traditional age learners. Half of the piano teachers interviewed ($n = 6$) discussed challenges teaching very young beginners and the various strategies they have to employ to address these students. For example, Paula Mary explained:

> Some of my students were very young. We taught students beginning at four and a half if they were ready for it. Some of them were a little iffy. So that was definitely a challenge, just having the attention span of a four or five year old.

On the other end of the spectrum, two piano teachers (Lisa Crawford & Chelsea Ash) explained that they were challenged by certain aspects of teaching the mature adult learner. For example, when asked if there were any populations of students her piano pedagogy coursework did not address, Lisa Crawford explained that she would have benefited from learning about teaching "old people too, because those students are really difficult to teach." Thus, piano teachers encountered a wide variety of students beyond the traditional-age (i.e., K-12) piano student.

Beyond non-traditional-age piano students, piano teachers also discussed challenges pertaining to teaching special populations of students including those with attention-deficit disorders, behavioral or emotional disorders, as well as special needs. For instance, when asked which topics should be included in a piano pedagogy course, Chelsea Ash replied, "I think how to handle the special needs students, like kids with ADD, because there are so many of those now." Similarly, Caitlyn Smith responded:

We didn't really talk very much at all about special needs, and I do have

students who are slower learners or have attention deficient disorder. And it's

really challenging. I wish that I had… that we had talked about that [in my

piano pedagogy class].

These reflections indicate that piano teachers would benefit from the inclusion of

coursework and teacher training on teaching across the entire lifespan (i.e., "cradle to

grave") for a variety of learners.

Confidence-related challenges. Several piano teachers ($n = 8$) described

confidence-related challenges when beginning to teach (shown in Table 16 with specific

solutions in Table 17) including feeling unqualified or unsure of oneself. For example,

Sarah Clarke explained:

I just was *really* unsure of myself. I think that was the biggest challenge

because I *really* wanted to do well. I *really* wanted to teach these kids and I

knew that I just didn't know what to do. I did my best, but I wanted to do

well, but I kind of knew that I wasn't hitting the mark.

Similarly, Thomas Chang discussed having a "mental block of not feeling qualified to

teach" when transitioning into the teaching role. Both of these piano teachers sought to

develop their professionalism to overcome these challenges. Thomas Chang described

various activities he engaged in to feel more qualified including "studying with better

teachers, trying to join as many programs as possible, and being as professional as

possible for my age … and attending college helps." Similarly, Sarah Clarke explained

that she now feels a surety about her teaching through "affirmation that you get in the

professional world from other teachers." Additionally, she attributed her teaching

confidence to graduate study and the success she's seen in her students through years of experience. These statements suggest that although professional development and minimum educational requirements are not mandated in the field, professional activities and educational opportunities (e.g., attending college) may lead to an enhanced sense of confidence in one's piano teaching.

Other confidence-related challenges were related to youth, which were generally overcome through maturation and experience, lack of assertiveness and an overwhelming desire to be liked, which led to additional challenges. For example, Chelsea Ash explained:

> I think I was a little too concerned with being their friend and not being a mean piano teacher. So, I feel like I could have taught harder materials, but I didn't realize how quickly people were capable of learning things. And, I didn't really push practicing. I didn't want to be mean.

She further described the careful balance she now strives to achieve between being friendly and approachable, yet maintain her high standards for teaching. Beyond professional activities and educational opportunities, the majority of confidence-related challenges were generally overcome through experience.

Generally not knowing what to do. Four of the piano teachers disclosed that they faced the challenge of generally not knowing what to do when beginning to teach (e.g., Thomas Chang, Susan Liszt, Autumn van Arden, and Sarah Clarke). For instance, when asked what challenges were faced when beginning to teach Sarah Clarke replied, "knowing what to do … knowing what was right for each student … I *really* wanted to teach these kids and I knew that I just didn't know what to do" Similarly, Susan Liszt

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explained that she had "little knowledge of the literature that was available for beginning students and also no concept of teaching methods." In overcoming this challenge, she described the process she underwent to devise her own curriculum of standards and routines for learning "based on goals that…[she]…felt were important for each student." Susan Liszt's approach of curriculum development may be atypical for the beginning piano teacher, as limited research suggests that novice applied music teachers were "unlikely to plan" and often "relied on the teaching material that they were using to create some kind of structure and then responded to their student's progress" (Haddon, 2009, p. 60).

Interviewees described several additional means of overcoming these challenges including learning by doing (e.g., gaining experience and trial-and-error), consulting with fellow teachers, seeking the guidance of experienced teachers. Additionally, several piano teachers ($n = 7$) highlighted the teaching skills they developed through taking piano pedagogy coursework at the undergraduate and graduate level.

The challenge of not expecting to teach. One of the most compelling challenges faced when transitioning into the teaching role was discussed by Bob Burns, who explained that he initially did not expect to be teaching upon completion of his bachelor's degree in organ performance. Furthermore, he listed "boredom" as a major challenge faced when beginning to teach and explained:

> I didn't want to teach initially. I wanted to be practicing, I wanted to be concertizing and developing my performance skills. I felt like teaching was something that I was doing to support my other interests and later I began to appreciate teaching as …. a very important endeavor, such as performing or

such as research, and it wasn't just something I was doing on the side. And, I

kind of grew to appreciate it much more than I did initially.

He further explained that although his teaching evolved through experience and graduate

study, including extensive Kodály training as well as Ph.D. in music education, he was

initially reluctant to accept the teaching role as it was not his intended career aspiration.

This phenomenon may not be unusual, for researchers have commented on the "tension

between roles as performer or teacher" that exists for applied instrumentalists, including

pianists (e.g., Gray, 1998; Mills, 2004, p. 145). Additionally, teaching may not be a

planned activity for many applied musicians (Haddon, 2009), and limited research has

shown a progression in the pianist's identification with the teaching role from

undergraduate to graduate study (Gray, 1998). Furthermore, there is a growing body of

literature which suggests that role-identity development (i.e., identity-construction of the

teaching role) may factor significantly in the development of the music educator (e.g.,

Brewer, 2009; Roberts, 1991a, 1991b).

What resources do they find when making this transition?

The piano teachers interviewed for this study ($N = 12$) were especially resourceful

in overcoming challenges faced when beginning to teach and throughout their

development as piano teachers. Interviewees discussed general resources (shown in Table

20) including person resources (e.g., peers, colleagues, and fellow teachers), written

resources, self-directed resources (e.g., experience, maturation, and trial-and-error),

professional activities, and educational opportunities. Additionally, piano teachers

interviewed mentioned other resources such as online resources, collections of resources

(e.g., libraries and music stores), music events/opportunities, as well as specific resources

(presented in Table 21) which assisted them in overcoming challenges when transitioning into the teaching role.

Person resources. The overwhelming majority of piano teachers interviewed ($n = 11$) sought out a variety of person resources (i.e., people as opposed to written resources or educational opportunities) in overcoming challenges when beginning to teach. Several interviewees discussed seeking out the guidance of an experienced teacher when transitioning into the teaching role in an informal capacity including their own current (e.g., Thomas Chang, Lisa Crawford, Paula Mary) and former piano teachers (e.g., Thomas Chang, Lisa Crawford, and Paula Mary). For example, Lilly Crumb described being "coached" in her teaching when first beginning to teach by her mother, a violin teacher, and Paula Mary discussed the "mentorship" she had with her piano teacher whom would model lessons for her.

In addition to seeking the guidance of an experienced piano teacher, many piano teachers ($n = 10$) created their own network of friends, colleagues, and fellow teachers to consult with and share ideas when faced with challenges. For example, Thomas Chang explained:

> Honestly the biggest resources are my friends and colleagues and teachers because you know I haven't encountered very much and everything is sort of just passed down from other teachers. And, that's mainly how I learned to cope with these issues.

Many piano teachers associated person resources with the notion of support in the field, particularly while transitioning into the teaching role. For instance, Thomas Chang stated, "Both of my private teachers were very supportive, at my performing arts school and

private ones, always giving me new ideas." Additionally, interviewees also highlighted the advantages of having a forum to discuss issues and ideas with fellow teachers. For example, Lisa Crawford and Susan Liszt explained how discussing various aspects of teaching with fellow classmates was the most helpful aspect of their piano pedagogy courses. The reliance on person resources, as opposed to educational or professional opportunities, found in this study is analogous to results found by Haddon (2009) in which "the majority [of applied instrumentalists] preferred to ask their current teacher or peers for advice" when learning to teach.

Some piano teachers referred to the absence of a person resource when beginning to teach. For instance, when asked what resources and solutions helped her overcome challenges as a beginning piano teacher, Sarah Clarke explained:

> Just libraries and methods [method books], that's all I had…I didn't really
> have a *person* resource either, so, in retrospect, I probably could have reached
> out to someone, but I didn't. There wasn't that person deemed, this is the
> pedagogy person, and there wasn't that program there, so there really wasn't
> anybody I could turn to at the institution.

Similarly, Susan Liszt commented on the lack of guidance from experienced teachers when transitioning into the teaching role when she stated, "I had not studied how to teach, only how to play, and had no guidance at that time from experienced teachers." Thus, the absence of a person resource to provide guidance and support when transitioning into the teaching role may present an additional challenge for the beginning piano teacher.

Written resources. Several piano teachers ($n = 8$) mentioned written resources in overcoming challenges as beginning piano teachers including books and textbooks on piano teaching and performance practice. For example, one piano teacher (Sarah Ford) cited *Practical Piano Pedagogy* (Baker-Jordan, 2003) as a resource utilized when beginning to teach. Additionally, Susan Liszt explained how she was highly influenced by Franz Liszt's systematic method for learning new music (as depicted by Westerby, 1936, in *Liszt, Composer, and his Piano Works*, and also described in Uszler et al., 1991, p. 318). Four piano teachers mentioned articles on piano teaching (Caitlyn Smith, Ellen Page, Sarah Ford, & Sarah Clarke). Additionally, three piano teachers mentioned research as a resource which contributed to their development as piano teachers (Susan Liszt, Bob Burns, & Sarah Clarke). As all but one of these piano teachers ($n = 7$) had completed at least a master's degree in music, the consulting of written resources may increase with more education.

Self-directed resources. Several piano teachers discussed resources that were self-directed (e.g., maturation, experience, and trial-and-error) in overcoming challenges when beginning to teach. For some, maturation, getting older, and "gained experience … and sensibilities" (Paula Mary) factored into their development as piano teachers, as opposed to formal learning. Furthermore, many piano teachers expressed that gaining experience and trial-and-error were the primary means of overcoming challenges when beginning to teach. Related research on the applied music professor (e.g., Mills, 2004) and novice applied music teacher (e.g., Haddon, 2009) presented similar findings. Additionally, it has been suggested that "people come into tacit knowledge by figuring things out for themselves" (Smith & Pourchot, 1998, p. 110). Thus, it may not be

surprising that self-directed resources featured prominently in overcoming challenges when beginning to teach, as the majority of piano teachers learned to teach "on the job".

Professional activities. Only two piano teachers (Bob Burns & Sarah Clarke) mentioned professional activities as helpful resources when beginning to teach. Both piano teachers commented on the value of attending conferences and workshops for teaching. For example, Bob Burns explained that "seeing how they're teaching and conducting" at professional workshops and music educator's conferences was helpful in his development as a piano teacher and music educator. Additionally, Sarah Clarke also discussed the models of expert teaching she saw through attending conferences and workshops for piano teaching. Furthermore, she described membership in MTNA at the local and state levels as "*very* helpful" in her development as a piano teacher. Given that Bob Burns and Sarah Clarke had both completed doctoral degrees (e.g., Ph.D. in music education and Ph.D. in music education with a concentration in piano pedagogy, respectively) participation in professional activities may increase with more education, particularly for those exposed to coursework and activities in music education.

Educational opportunities. Two piano teachers (Thomas Chang & Sarah Ford) discussed the decision to attend college as a means of overcoming challenges when navigating the transition into the teaching role. For example, Thomas Chang explained that going to college and trying to be as professional as possible for his age helped him overcome a mental block of not feeling qualified to teach. Additionally, Sarah Ford decided to pursue undergraduate and graduate degrees in music to develop proper technique for which she could instill in her students.

Piano pedagogy coursework was listed as a resource when beginning to teach by Caitlyn Smith and Chelsea Ash, particularly for the exposure to method books and materials for teaching the courses provided. Although coursework in piano pedagogy was discussed extensively by many of the piano teachers interviewed, this educational opportunity was more instrumental in interviewees' development as piano teachers, as many began teaching years prior to taking these courses. Thus, piano pedagogy coursework may be considered professional development in the context of piano teacher training, as opposed to piano teacher preparation.

Other resources. Two piano teachers mentioned online resources (Lilly Crumb & Lisa Crawford) as helpful when beginning to teach. For instance, Lilly Crumb explained that she would research the studio policies of other local piano teachers when establishing her own studio. Also, Lisa Crawford mentioned that she utilized various websites for online sheet music including popular music, to use in her teaching. The availability of online resources is one aspect of the piano teaching profession which has surely changed over the past few decades.

Two piano teachers mentioned collections of resources including libraries (Sarah Clarke) and music stores (Susan Liszt & Sarah Clarke) for finding materials when beginning to teach. For example, Sarah Clarke explained, "I just went to the library and picked out a bunch of different things, went to the practice room, and tried to figure out what I thought would work." However, she further explained that because her university did not have a "vast" library of materials for teaching that she was "pretty limited" in her resources. Thus, there may be a need (and market) for libraries in the higher education setting to include extensive materials for teaching in addition to the standard literature

generally offered. While budget constraints may prohibit an extensive library of teaching materials, some piano pedagogy professors have addressed this issue by requesting free review copies of books and materials for teaching from various publishers (Fu, 2007).

Music events and opportunities were mentioned by two piano teachers interviewed (Paula Mary & Bob Burns). For example, Bob Burns gained knowledge of repertoire for teaching by attending concerts. Similarly, Paula Mary became more acquainted with repertoire and materials for teaching, particularly for the intermediate-level student, by attending repertoire classes at a community music school. These findings indicate that some of the activities recommended or required by certain institutions of higher learning (e.g., attending concerts, festivals, and events as reported by Johnson, 2002 and Milliman, 1992) are means of developing pedagogical knowledge, particularly with regard to repertoire and materials for teaching.

Additionally, piano teachers interviewed ($N = 12$) provided an extensive list of specific resources (presented in Table 21) found when transitioning into the teaching role including means of acquiring new students (e.g., advertising and marketing) and business resources for filing taxes (e.g., tax preparation software) and record keeping (e.g., spreadsheet software). Various motivational tools were also discussed including extrinsic motivators (e.g., candy, stickers, and prize jars), intrinsic motivators (e.g., music and learning), positive motivators (e.g., praise and encouragement), progress motivators (e.g., progress charts), pupil savers (e.g., games and "quick-learn" pieces), and negative motivators (e.g., taking away stickers for misbehavior). Specific professional organizations, technological resources (e.g., digital pianos, computer applications, and means of recording), and websites for piano teaching were also discussed. Finally, piano

teachers listed the various materials for teaching (e.g., method books, theory books, technique books, and supplementary materials) and written resources (e.g., books, pedagogical texts, as well as journal and magazine publications) which assisted them in navigating their entry into the teaching role and development as piano teachers.

The various resources found when beginning to teach are strikingly similar to the results of Schons' (2005) in which piano teachers listed several means of learning to teach outside of piano pedagogy coursework including:

> attending workshops, clinics and conferences on teaching (85.8%), studying piano method books and materials (80.4%), emulating their own teacher(s) (79.4%), experience/trial and error (78.8%), studying available materials on teaching (such as texts, articles, videos) (76.6%), talking with other teachers (71.6%), and observing another teacher (54.8%). (p. 106)

Additionally, some of these resources and activities were also found to be recommended or required by selected colleges and universities offering graduate degrees in piano pedagogy (e.g., Johnson, 2002; Milliman, 1992).

What learning experiences, formal and informal, helped prepare them for overcoming challenges and transitioning into the teaching role?

In discussing the formal and informal learning experiences that helped piano teachers prepare for and overcome challenges in transitioning into the teaching role, it became apparent that formal learning experiences were more influential on interviewees' development as piano teachers, rather than the transition period. This may be, in part, due to the fact that half of the piano teachers interviewed (*n* = 6) began teaching years prior

to enrolling in college. However, interviewees discussed aspects of their experiences in higher education which may also contribute to this phenomenon.

Formal learning experiences. Piano teachers were asked to reflect on their formal learning experiences in higher education and how they were prepared for the teaching role. Three distinct periods of study were discussed including undergraduate, master's level study, and doctoral study. Additionally, the most helpful and least helpful aspects of piano pedagogy coursework were addressed.

Undergraduate study. In describing their experiences in higher education at the undergraduate level, the majority of piano teachers ($n = 10$) unequivocally felt that the primary focus of their bachelor's degree was to develop their performance and musicianship skills. The two piano teachers who did not express this notion (e.g., Chelsea Ash and Paula Mary) completed degrees in composition and music history. For example, Susan Liszt explained, "I feel that in undergraduate school I learned how to play the piano and I learned the structure of music theory." Similarly, Bob Burns stated, "I would say that at the undergraduate level I completely concerned with performance, so I really just saw by example how teachers taught me."

Piano teachers expressed mixed views as to how their undergraduate educations prepared them for their professional lives as piano teachers. Positive aspects included the improvement and pianistic skills and credential the degree provided to attract more students (e.g., Ellen Page, Sarah Ford, & Caitlyn Smith). However, some piano teachers felt that because of the performance-oriented focus of their bachelor's degree, they were not as prepared for the teaching role (e.g., Susan Liszt, Sarah Ford, Caitlyn Smith, and Bob Burns). For example, Caitlyn Smith stated, "In undergrad. as a performance major I

just practiced all the time and never learned about how to teach except for the one pedagogy class." Similarly, Thomas Chang explained, "I think more as a performer it would have prepared me, but not as a teacher," specifically because his institution did not offer piano pedagogy coursework at the undergraduate level.

In general, the piano teachers who were most content with their experiences in higher education at the undergraduate level, in the context of preparation for the teaching role, taught piano while pursuing their bachelor's degrees (e.g., Lisa Crawford, Ellen Page, & Lilly Crumb). For example, Lisa Crawford explained how she had a "reality-base" and was able to learn from an "academic standpoint and a job standpoint" by teaching throughout her degree programs. This notion was also expressed by Sarah Clarke at the master's level as she was able to immediately apply what she was learning to her own teaching.

Master's level study. Master's degrees were attained by nine the piano teachers interviewed (shown in Table 23) and were more varied than bachelor's degrees including specializations in performance (Lisa Crawford, Autumn van Arden, & Bob Burns), musicology (Paula Mary & Bob Burns), and worship music (Chelsea Ash). Additionally, five piano teachers completed master's degrees in piano pedagogy (Susan Liszt, Sarah Ford, Caitlyn Smith, Lilly Crumb, & Sarah Clarke). Master's level study in piano pedagogy was considered especially beneficial in developing the teaching skills for many of the piano teachers interviewed (shown in Table 24) in addition to strengthening their identification with the teaching role. For example, Sarah Clarke described the mere process of choosing between master's degrees in performance and pedagogy as "transformative" when she explained:

It was really hard for me to go into my master's degree because I had to make

my choice: am I going to do performance or am I going to do pedagogy? And,

ultimately I had to choose pedagogy because that's what I wanted to do. I

wanted to teach.

Additionally, Susan Liszt explained that developing a philosophy of teaching as part of

her pedagogical coursework strengthened her identity as a piano teacher and gave her a

sense of confidence in her teaching. These findings corroborate research which has

shown that pianists often encounter tension between roles as teacher and performer (e.g.,

Gray, 1998; Mills, 2004) and demonstrate a progression in identification with the

teaching role from undergraduate to graduate study (e.g., Gray, 1998).

Doctoral study. On a similar note, one of the three piano teachers who had

completed doctoral degrees (Bob Burns) also explained how his identification with the

teaching role was strengthened through doctoral studies. He explained, "going back for a

doctorate at age 34, which I did, in music education helped me think a lot about what

kind of philosophy I was carrying in my head when I walked into the room." He further

emphasized the importance of forming a philosophy of teaching when he stated:

I think that the term pedagogy is a little dangerous and I think that you really

have to clearly, very early on, decide what it is about your approach …

Pedagogy, to me, seems to imply more of a method. And methods need to

have embedded a personal philosophy behind them.

Thus, graduate study at the master's and doctoral level was instrumental in forming a

philosophy of teaching, which may be an important facet for the development and

progress of the maturing piano teacher.

Autumn van Arden, a tenured professor of over forty years, explained that her doctoral studies in music performance were helpful in that she underwent her first course in piano pedagogy which she described as "very helpful." Similarly, Sarah Clarke discussed how her teaching had evolved in her Ph.D. program through "macro level thinking about teaching and philosophy and how you go about things … and the choices you make as a teacher, and how to work the students." Other beneficial aspects of doctoral study included broadening their knowledge of philosophy, research, and various teaching methods.

Piano pedagogy coursework. Seven piano teachers took piano pedagogy coursework at both the undergraduate and graduate level (see Table 25). Although these teacher training experiences were considered especially valuable to the development of their teaching, some piano teachers had mixed reviews about some aspects of their coursework, particularly at the undergraduate level. The most helpful aspects of piano pedagogy coursework (shown in Table 26) included observations of expert teaching and opportunities to gain hands-on teaching experiences. However, many piano teachers emphasized that observing expert teachers was quite different than observing classmates and that teaching experiences must be authentic. Piano teachers valued surveying method books, repertoire, and materials for teaching as well as a forum to discuss teaching experiences, issues, and strategies with their peers. Other helpful aspects included business practices for running a successful studio, exposure to resources for teaching, developing a philosophy of teaching, and composing pieces for teaching.

Less helpful aspects of piano pedagogy coursework included neglected curricular aspects such as business skills (e.g., filing taxes), teaching students how to improvise

and/or play by ear, as well as techniques, materials, and special considerations for teaching a wide variety of learners (e.g., pre-school, mature adult, intermediate, and advanced students). For example, many piano teachers remarked that they felt they were primarily trained to teach beginning piano students, similar to results from a survey put forth by MTNA (1990). Inauthentic teaching experiences (e.g., role-playing) and timing in which pedagogical study commenced (e.g., years after teaching) were also listed as less effective aspects. Additionally, one piano teacher (Susan Liszt) mentioned that her performance-oriented undergraduate institution "turned their nose up at anyone who planned to teach" and did not value teaching as much as performance. Therefore, she further explained that since most of her colleagues were not teaching, the process of discussing teaching experiences and issues with fellow classmates was less effective when compared to her experiences engaging in coursework at the master's level.

These reflections indicate that coursework in piano pedagogy in the higher education can be invaluable, although there are aspects which may affect the relevance and effectiveness of course offerings (e.g., a thorough curriculum as well as opportunities to observe models of expert teaching and gain authentic hands-on teaching experiences). Additionally, one piano teacher (Susan Liszt) emphasized the importance of pedagogical coursework commencing before or during the early stages of one's transition into the teaching role, including classmates who are also teaching, and the institution valuing teaching as an important endeavor.

Informal learning experiences. Whereas formal learning experiences were more instrumental in the development of interviewees' piano teaching, informal learning experiences were more influential in pianists' transition into the teaching role. Informal

learning experiences were highly prevalent in the interviews including seeking out the guidance of experienced teachers, teaching while pursuing degrees, and reflective practice as a means of monitoring one's own performance in the context of teaching and performing.

Guidance from experienced teachers. Only three piano teachers experienced guidance while transitioning into the teaching role (Thomas Chang, Lilly Crumb, & Paula Mary). For example, Lilly Crumb described being "coached" in her teaching by her mother, a violin teacher. Additionally, Thomas Chang and Paula Mary were guided into the teaching role by their high school piano teachers. Paula Mary further explained that her piano teacher would model lessons for her when beginning to teach and throughout the years she formed a "continued mentorship" with this particular teacher. Beyond the transition period, piano teachers sought out guidance from various resources including their former and current piano teachers, pedagogy professors, and fellow piano teachers. In addition, for many of these piano teachers, seeking the guidance of experienced teachers was described as a form of support in the field and resource in overcoming challenges.

Teaching while pursuing degrees. Some of the piano teachers described the value they found in the partnership of teaching and learning simultaneously (e.g., Lisa Crawford & Sarah Clarke), similar to a cognitive apprenticeship environment. For example, Lisa Crawford explained that she had a "reality-base" because she taught throughout her undergraduate and graduate studies. Additionally, Sarah Clarke described the process of teaching while pursuing her master's degree in piano pedagogy as

"transformative" as she could immediately apply what she was learning in her formal studies to her own teaching.

Reflective practice. Many piano teachers discussed the process of reflecting on their teaching as a means of monitoring and correcting their own performance, similar to reflective practice. For some piano teachers, reflective practice occurred through the process of overcoming challenges, particularly when related to teaching challenging students. Also, one piano teacher (Sarah Clarke) discussed the value of self-critique in the context of her playing and teaching, and the importance of developing reflective practice and critical listening skills in her students. On a similar note, many piano teachers discussed aspects of their performance which were helped by their teaching, and vise versa. Mills (2004) and Haddon (2009) also found this to be true of applied music professors and undergraduate applied musicians beginning to teach in the United Kingdom, respectively. Thus the skills pertaining to monitoring and correcting one's own performance characteristic of the continual striving for perfection in one's playing may translate into one's teaching, although Mills (2002) speculated that this process occurs intuitively as this connection is not explicitly communicated from teacher to student. Nevertheless, the piano teachers interviewed for this study ($N = 12$) were all quite articulate and demonstrated the ability to reflect upon their teaching as a means of overcoming challenges and adding to their pedagogical knowledge. Though it is acknowledged that the reflective practice described by piano teachers with doctoral degrees more closely resembled the principles advocated by Schön (1983).

As piano teachers were autonomous when transitioning into the teaching role, informal learning experiences (e.g., guidance from experienced teachers/mentors,

teaching while pursuing degrees, and reflective practice) were the most prevalent means of beginning to teach and early development as piano teachers. Accordingly, aspects of formal learning experiences (e.g., undergraduate study, master's level study, doctoral study, and piano pedagogy coursework) were instrumental in the development and maturation of teaching for the piano teachers interviewed.

What professional activities (if applicable) helped prepare them for overcoming challenges and transitioning into the teaching role?

The piano teachers interviewed for this study ($N = 12$) expressed mixed reviews of professional activities as support in the field and as a means of adding to their pedagogical knowledge when beginning to teach. Only two piano teachers (Bob Burns & Sarah Clarke) described professional activities as helpful when transitioning into the teaching role. For example, Sarah Clarke described membership in MTNA at the local and state level as "*very* helpful," particularly for the opportunities to observe examples of expert teaching through conferences and workshops. Additionally, she cited several resources for teaching including subscribing to *Clavier Companion.* Bob Burns also credited conferences and workshops provided by his collegiate music education research organization and the American Guild of Organists (AGO) as especially helpful to his development as a piano teacher and music educator. Although the small sample size of this study would prohibit one from drawing any generalizable conclusions, participation in professional activities may increase with more education, as both of these piano teachers had completed doctoral degrees in music education.

Piano teachers who did not speak favorably when asked about professional activities (e.g., membership in a professional organization) as support in the field and a

means of adding to their pedagogy knowledge discussed negative aspects of professional organizations (e.g., political climates, not fostering an open forum to discuss issues and ideas, and the perception that the organization is "distant"). In addition, interviewees also provided reasons for not participating in professional organizations including time, money, hesitation to join because of the concentration on festivals and competitions, as well as the piano teacher having other career aspirations beyond piano teaching.

Although the majority of piano teachers ($n = 10$) did not attribute professional activities as instrumental to their transition into the teaching role and/or development as a piano teacher, several piano teachers developed their own networks of peers, colleagues, and fellow teachers in lieu of professional teaching groups. Additionally, many piano teachers sought the guidance of an experienced teacher when faced with a difficult challenge, sought out a forum to discuss issues and ideas, and found value in working in a group setting as opposed to teaching on their own. Though many have commented on the lack of professional oversight in the piano teaching profession (e.g., Heisler, 1995; Jacobson & Lancaster, 2006; Sumpter, 2008; Wolfersberger, 1986), these findings may suggest that piano teachers in the field choose to learn with and from each other as opposed to learning through professional structures, similar to communities of practice (Lave & Wenger, 1991).

Research Question 2: What current challenges do piano teachers face?

In discussing the challenges currently faced by piano teachers interviewed ($N = 12$), it became clear that some challenges were continuous (i.e., occurring beyond the transition period), particularly student-related challenges. New categories of challenges also emerged in the interviews. Additionally, some piano teachers mentioned

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challenges pertaining to aspects of their teaching in which they continually strived to develop, similar to reflective practice.

Continuous challenges. Challenges continuously faced by piano teachers generally pertained to student conduct and sustaining motivation to practice in students, as well as choosing teaching materials for various populations of students including non-traditional aged piano students. For example, when asked which challenges were currently faced in her piano teaching today, Lisa Crawford remarked, "None really, just some perpetual things like kids being brats and keeping kids motivated by keeping the music fresh. Trying to keep the kids interested in what they're learning." Similarly, Autumn van Arden discussed "dealing with different styles of personalities" in her piano teaching at the collegiate level.

Additionally, two piano teachers (Paula Mary & Caitlyn Smith) discussed the continuous challenges they face choosing repertoire and teaching materials for the intermediate-level student. Furthermore, some piano teachers explained that although they did survey method books and materials in their piano pedagogy coursework, the courses were geared towards teaching the traditional-age beginning piano student. These reflections are analogous to survey results put forth by MTNA (1990) in which piano teachers felt they were primarily trained to teach elementary aged piano students. Thus, challenges pertaining to teaching the non-traditional aged non-beginning piano student may extend beyond the transition period into the teaching role.

New challenges. Challenges currently faced that weren't previously mentioned when discussing induction challenges generally pertained to time (or lack thereof), aspects of current society, and acquiring new students. Time-related challenges included

not having enough time during a lesson in general and to develop well-rounded students and pacing within a lesson. Some piano teachers also discussed difficulties in sustaining energy over long hours of teaching, maintaining one's personal growth as a musician while tending to students' musical growth, and having to "wear many hats" or hold multiple jobs to make a viable living as a musicians. Many of these piano teachers discussed the process of fine-tuning various skills to assist them in overcoming time-related challenges including time-management such as goal-setting and prioritization for oneself and for students, conservation of energy while teaching, effective communication, and lesson planning.

Current societal challenges generally related to competing for students' attention and time. For instance, Bob Burns explained, "I would say today I face the challenge of students being extremely overextended in other areas of their lives, and piano isn't necessarily their only focus." Additionally, Ellen Page explained how "over-scheduled children and parents" leads to additional challenges in her piano studio including "missed lessons and lack of practice." Two piano teachers (Susan Liszt & Thomas Chang) lamented that in contrast to their musical upbringing, piano study was no longer valued as a serious endeavor. Thus, the role of the piano and consequently, piano study, may have changed in the 21st century society as seen over the past few centuries (e.g., Agay, 1981; Baldassini, 2010; Parakilas et. al, 1999; Perkins, 1994; Siepmann, 1998).

Finally, Susan Liszt mentioned "the current economy" as a challenge faced in her teaching at the time of this study. She discussed having to find new means of acquiring students (e.g., advertising and marketing products such as car signs and brochures), in contrast to her experiences teaching decades ago in which "word of mouth" was

sufficient to fill her studio. These reflections indicate that there are aspects of the piano teaching which have changed, and relying solely on previous models of piano teaching may not be sufficient for sustainable practice in the 21st century. These findings support those who have commented on the changing demands of piano teachers (e.g., Agay, 1981; Carey, 2004; Larimer, 1990; Liertz, 2007; Uszler, 2000), applied musicians (e.g., Bennett, 2005; Clarfield, 2004; Djupsjobacka as cited in Kuusisaari, 2007; Metier, as cited in Bennett, 2005), and music educators in general (e.g., Larsen, 1997).

Challenges related to reflective practice. In discussing the challenges faced in their piano teaching at the time of this study, it became apparent that beyond prevailing when faced with difficult situations, some piano teachers were challenged by aspects of their teaching in which they continually strive to develop. Some piano teachers described the process of overcoming certain challenges as a constructive aspect of their teaching, similar to reflective practice. For example, three piano teachers discussed student-centered teaching approaches in which the curriculum is individually tailored to the needs of each student   (Susan Liszt, Bob Burns, & Sarah Clarke). For instance, Sarah Clarke discussed the challenge of "understanding of each particular student to chart them on the right path." She further explained, "I feel we should always feel challenged by that." Thus, the process of overcoming challenges may not cease after the induction period of the piano teacher, especially for the reflective practitioner.

What solutions and/or resources do they find to overcome these challenges?

In discussing challenges currently faced, it was evident that all of the piano teachers interviewed ($N = 12$) continued to seek out new ideas, materials, and resources for teaching through a variety of means. While some resources were the same or similar

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to resources consulted when beginning to teach (i.e., continuous resources), other new categories of resources emerged including educational opportunities, professional activities, reading and research, as well as opportunities to connect to a broader pedagogy community (e.g., working in a group setting). In addition, many piano teachers alluded to the notion of reflective practice as a personal resource in overcoming challenges currently faced.

Continuous resources. The most prevalent resource mentioned by piano teachers when transitioning into the teaching role as well as in overcoming challenges currently faced was the consulting of friends, colleagues, and fellow teachers (i.e., person resources). Additionally, many piano teachers continued to seek the guidance of experienced piano teachers including applied music and piano pedagogy professors, current and former teachers, as well as mentors and/or supervising teachers. These findings are analogous to the results of Haddon (2009), in which applied music teachers ($N = 16$) "preferred to ask their current teacher or peers for advice" as opposed to consulting written resources (p. 60). In addition, "talking with other teachers" was listed as a means in which piano teachers (71.6%) learned to teach outside of piano pedagogy coursework as reported by Schons (2005). Therefore, in the absence of formal teacher-training and mandated professional development, applied music teachers, including pianists, learn with and from each other. This phenomenon may be closely connected to the theories of situated learning and communities of practice as articulated by Lave and Wenger (1991).

Self-directed resources such as experience and trial-and-error were also mentioned as resources for overcoming current challenges. Additionally, two piano

teachers (Lilly Crumb & Sarah Clarke) explained that with experience comes a set of "tools" or "tricks of the trade" to draw from when faced with a challenge. For instance, Lilly Crumb stated, "when you're just beginning you don't necessarily have all of those … your tool basket isn't full. And, you're always developing that as a teacher." Similarly, Sarah Clarke mentioned "tricks of the trade" when discussing classroom management, motivational "quick-learn" pieces, and practice strategies for memorization. Furthermore, she explained, "I think that the observation in my master's degree was *essential*, being able to see somebody else do it or being able to see all of the tricks that you can't read in a book." Thus, observations of expert teaching may be an important component in developing one's "toolbox" or "tricks of the trade" for piano teaching.

Educational opportunities. Formal educational opportunities included piano pedagogy coursework (e.g., Caitlyn Smith who was one month away from completing her master's degree in piano pedagogy). In addition, three piano teachers (Lilly Crumb, Bob Burns, & Paula Mary) were in the process of completing or had completed a post-graduate internship in piano teaching at a prestigious community music school. Several helpful aspects were listed for this educational opportunity including being observed and given feedback on their teaching, observing expert piano teachers, as well as teaching private lessons and group classes. All three piano teachers also discussed the invaluable resource of having a supervising teacher to consult for various aspects of teaching and learning. In addition, beyond the educational aspects of this internship, all three piano teachers commented on the value of working in such a collegial environment as opposed to teaching on their own.

Professional activities. Although professional activities were not mentioned as helpful resources by the majority of piano teachers interviewed when beginning to teach ($n = 10$), some interviewees listed some practical applications for professional activities in their current teaching. For example, membership in the National Piano Guild (American College of Musicians) was described as a means of determining the level of difficulty for piano repertoire listed in the Guild Syllabus. In addition, writing a letter of introduction to the local music teacher's association assisted one piano teacher (e.g., Sarah Clarke) with establishing her studio upon moving to a new geographic location. Additionally, some piano teachers commented on the value of attending conferences and workshops for piano teaching and music education for personal growth and professional development. Although professional development is not mandated in the field and limited research suggests that piano teachers choose not to take advantage of professional activities (Heisler, 2005; Sumpter, 2008; Winborne, 1986, cited in Heisler, 2005), promoting practical applications, such as the aforementioned, may encourage more piano teachers to participate in professional activities.

Reading and research. Although written resources were consulted by some piano teachers when transitioning into the teaching role, many pianists demonstrated a progression in their reading and research when discussing current resources. For example, research was mentioned by four of the piano teachers interviewed (Susan Liszt, Lilly Crumb, Bob Burns, & Sarah Clarke). Piano teachers mentioned research pertaining to piano performance and teaching, performance practice, wellness at the piano, and the physical mechanics of piano playing. As all four of these interviewees had completed a master's degree (Susan Liszt & Lilly Crumb) and doctoral degree (e.g., Bob Burns &

Sarah Clarke), the consulting of written resources, such as research, may increase with more education.

Opportunities to connect to a broader pedagogy community. One new resource mentioned in overcoming challenges currently faced were opportunities to connect to a broader pedagogy community, as many piano teachers run their own independent studios. For example, Lilly Crumb alluded to the isolation one may feel when teaching on one's own as opposed to working in a group environment when she stated, "when you're teaching on your own it's always harder." She further explained that working in a community music school is a source of support in her teaching and a means of personal professional development as opposed to membership in a professional organization. Bob Burns also commented on the value of working in a group setting when he stated:

> Collaboration between colleagues is just a wonderful way of continuing to be enthusiastic about teaching. I think it's very easy for piano teachers to be very isolated. You're sort of in a void when you don't have contact with other teachers.

Additionally, many piano teachers interviewed chose to create their own support network of peers, colleagues, and fellow teachers for which to learn with and from as opposed to membership in a professional organization. This may indicate that professional development in the field of piano teaching may more closely resemble a community of practice (Lave & Wenger, 1991), rather than professional structures found in other domains.

Reflective practice. In discussing the means of overcoming challenges currently faced at the time of this study, many piano teachers described the process of thinking about or reflecting upon their teaching, similar to reflective practice. While some commented in general how they reflect upon their teaching or derive meaning through the process of overcoming challenges, one piano teacher (Sarah Clarke) explicitly referred to reflective practice in the context of monitoring and correcting her own performance. For example, Sarah Clarke highlighted the importance of *self*-critique in videotaping herself playing and teaching the piano and also strived to instill reflective practice in her students by engaging them in the process of recording their playing and listening to themselves. She further emphasized, "That's how I learned. When you don't have a teacher anymore, that's what you do. You record yourself and figure out what you need to do better." Thus, the reflective skills she developed in monitoring and correcting her performance as a pianist (i.e., performer) also aided her skills as a teacher.

On a similar note, other piano teachers also referred to the cyclical idea that aspects of their teaching enhanced their skills as a performer, and vise versa. For example, Susan Liszt described her experiences pursuing a master's degree in piano pedagogy as "invaluable" and emphasized, "learning how to teach means learning how people learn, and that helps us as performers, not only as teachers. You know, the teacher learns from the student." Similar implications were drawn by researchers in the United Kingdom for applied conservatory professors (Mills, 2004) and undergraduate applied instrumentalists (Haddon, 2009).

Furthermore, an additional cyclical notion that emerged in the interviews was that teaching and learning is a cyclical process in that piano teachers continued to strive for

opportunities to learn and grow as pianists and teachers. All of the piano teachers interviewed ($N = 12$), despite their years of teaching experience or education attained, mentioned the desire and inclination to improve some aspect of their teaching and continued to seek out resources, ideas, and new materials through a variety of means. For instance, Lilly Crumb, explained:

> I think learning to be a better performer in college and all of the classes I took, my professors walking through all of that stuff with me…helped to bring me to the point that I'm at right now…still wanting to learn and grow as a teacher.

It is remarkable to note that she held this attitude regardless of the master's degree in piano pedagogy she attained and 13 years of teaching experience she possessed at the time of this study. Likewise, several other piano teachers described the continual efforts they put into refining their teaching skills

Related research on the applied music teacher has shown similar implications in regards to reflective practice in the context of teaching. For example, Mills (2004) found that conservatory professors in the United Kingdom indicated that they primarily learned to teach by "doing it, and then reflecting on their teaching intellectually" (p.194). However, when interviewing conservatory students in the United Kingdom, Haddon (2009) cautioned that lack of "structured support and feedback" may prohibit applied music teachers ($N = 16$) from engaging in reflective practice, especially at the undergraduate level (p. 60). Similarly, instructional design specialists have emphasized the importance of the importance of observation, scaffolding, and increasing opportunities for independent practice in apprentices acquiring self-monitoring and correcting skills (Collins, Brown, & Newman, 1989). Nevertheless, all of the piano

teachers interviewed for this study ($N = 12$) demonstrated the ability to reflect upon their teaching. Though this was done at a more advanced-level for interviewees who had completed a master's degree or higher, particularly for those who had taken piano pedagogy and/or music education coursework. Thus, propensity to engage in reflective practice may progress from undergraduate to graduate study.

Research Question 3: What do piano teachers suggest for the future of piano pedagogy and the piano curriculum in general?

Upon reflecting on their experiences in higher education and how they were prepared for the teaching role (as shown in Table 29) as well as their ability to make a viable living upon graduation (as shown in Table 30), piano teachers ($N = 12$) were asked to make suggestions for the future of piano pedagogy and the piano curriculum in general.

Piano pedagogy curriculum recommendations. Piano pedagogy curriculum recommendations (presented in Table 31) included aspects traditionally associated with pedagogical coursework including building knowledge of materials and materials for teaching and business aspects for running a successful studio. However, several interviewees emphasized the importance of observing experienced teachers and providing opportunities to gain authentic hands-on teaching experiences in conjunction with formal learning. Aspects that may typically be taught in education and/or music education methods courses included subjects pertaining to teaching and learning (e.g., learning theory, child development, etc.) as well as methods, materials, and special considerations for teaching a wide variety of learners (e.g., pre-school through mature adult, beginning through advanced, and those with special needs). Additionally, developing a philosophy

of teaching was recommended as a means of strengthening one's identity as a teacher (e.g., Susan Liszt & Bob Burns), which for one piano teacher (Susan Liszt) led to an enhanced feeling of confidence in her teaching. More forward-looking recommendations included incorporating technology in the piano studio and other means of remaining current with the culture. These findings are quite similar to the recommendations for piano pedagogy topics made by piano teachers ($N = 598$) reported by Schons (2005), as opposed to the more traditional aspects rated as most important by piano teachers ($N = 289$) reported by Sumpter (2008). Additionally, these findings support those who have suggested that demands are changing for music educators (e.g., Larsen, 1997) and piano teachers of the 21st century (Uszler, 2000), with regard to technology, new genres of music, and new student profiles.

Recommendations for the piano curriculum in general. When asked to make recommendations for the piano curriculum in general (see Table 32), piano teachers demonstrated less agreement in some of their responses. This was especially true regarding the performance-oriented focus of many degree programs, particularly at the undergraduate level. Two piano teachers provided rationales to maintain the current performance-oriented model including the need for piano teachers to have a high level of musical training to teach a diverse range of students (e.g., Ellen Page). Additionally Bob Burns emphasized that while teaching is a skill that can be learned later, performance skills should be attended to during formative years. Conversely, six piano teachers considered the performance-oriented focus of their undergraduate degree programs a disservice and recommended that the piano curriculum include opportunities to develop skills in teaching as well as performance.

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This disparity in responses is not surprising, for experts in the field also disagree as to the requisite training of the piano teacher. For instance, some have recommended that pedagogical training is a "later aspect of professional development" after developing performance skills (e.g., Uszler, Gordon, & Mach, 1991, p. 6), while others advocate the integration of piano performance and pedagogy in the same degree program (e.g., Alexander, 1993; Charoenwongse, 1999; Maris, 2000; Skaggs, 1981).

Four piano teachers (Lisa Crawford, Sarah Ford, Caitlyn Smith, & Chelsea Ash) recommended that the piano curriculum move beyond the traditional classical repertoire and provide pianists with practical skills to make a viable living as a musician. Practical skills listed included vocal and instrumental accompanying, playing for church services, harmonizing simple melodies and playing from lead sheets, as well as playing standard repertoire to be hired out for events. Additionally, all four of these piano teachers explained that while their musical upbringing resulted in theoretical knowledge regarding music theory and focus on reading notation, they desired to impart creative musical skills such as improvisation and playing by ear in their students.

Finally, six piano teachers emphasized the importance of including teacher training experiences in the piano curriculum including piano pedagogy coursework. Three piano teachers (Thomas Chang, Susan Liszt, & Paula Mary) recommended that pedagogical training be mandatory for all pianists. For example, Susan Liszt remarked, "a certain amount of pedagogy should be required of all piano majors, because too many people teach just because they can play, and they sometimes make lousy teachers." Thus, certain individuals felt that teaching and performing were two separate, educable skills. This notion was explored empirically when undergraduate instrumentalists ($N = 61$)

expressed "extreme disagreement with the proposition that good performers are always good teachers" (Mills, 2003, p. 150).

In addition, some piano teachers emphasized the importance of pedagogical training for all pianists by discussing the aspects of their playing which were enhanced by their teaching, and vise versa. For example, Thomas Chang explained, "even learning the art of teaching, whether they want to do it or not, because even being a teacher, I've learned things that have helped me as a performer and as a student myself." Similar implications were drawn for the applied music professor (Mills, 2004) and novice applied music teacher in which teaching "had increased their confidence and given them an improved understanding

of their playing or singing, greater awareness of what was happening in their own lessons and an increased ability to cope with rehearsal and performance" (Haddon, 2009, p. 69).

Additional recommendations pertaining to piano pedagogy coursework and teacher training experiences included more available pedagogical course offerings, offered at the undergraduate and graduate levels, the inclusion of education and music education coursework, and the importance of having a pedagogy resource person available to students at an institution. Thus, while the piano teachers interviewed (N = 12) were not in complete accord as to the performance-oriented focus and traditional classical repertoire of the current piano curriculum, all acknowledged the importance and value of piano pedagogy coursework and teacher-training experiences in the higher education setting.

Summary. In summarizing the answers pertaining to the research questions, a graphic representation (see Figure 3) is utilized to display interview findings. Although

the master-apprentice model is commonly attributed to the primary mode of transmission for learning to teach the piano, piano teachers ($N = 12$) described additional means of transitioning into the teaching role. For example, the master-apprentice model provided interviewees with pianistic and musicianship skills, memories for which to evoke (e.g., former teachers, materials played, and experiences as students), and their primary archetypes for the teaching role (e.g., to emulate, not emulate, or diverge from teaching approaches, curricular aspects, or personal traits of their former teachers). However, upon navigating an autonomous transition into the teaching role (i.e., no formal teacher training and very little guidance when beginning to teach), experiential learning (i.e., learning by doing, gaining experience, trial-and-error) factored just as prominently as the master-apprentice model, for the piano teachers interviewed learned to teach "on the job." Also pertaining to experiential learning, the process of overcoming challenges and seeking out resources (including support in the field) was described by some as a means of adding to their pedagogical knowledge and a constructive aspect of their teaching, related to reflective practice.

Two facilitative modes of learning to teach were also described, including aspects of cognitive apprenticeship and apprenticeship. Cognitive apprenticeship environments (e.g., teaching while pursuing degrees, piano pedagogy coursework combining opportunities to observe expert piano teachers and gain authentic hands-on teaching experiences) allowed piano teachers to immediately apply concepts being learned to their own teaching. Teaching apprenticeship opportunities (e.g., guided teaching, teaching internships, mentorships) allowed interviewees to expand their teaching skills under the guidance of an experienced teacher. However, it is important to note that these teaching

two environments occurred both formally and informally, and some were self-created (e.g., teaching while pursuing degrees, forming a mentorship, etc.).

Piano teachers also listed aspects which contributed to their development as piano teachers including the mix or combination of elements comprising their teaching style, activities which led to an enhanced sense of confidence in their teaching, and experiences which strengthened their identification with the teaching role. In addition, reflective practice was also highly prevalent in the development of piano teachers interviewed as a means of monitoring and correcting their own performance when beginning to teach, deriving meaning from overcoming challenges, fostering connections between their practice as piano teachers and performers, and acknowledging that teaching and learning is a cyclical process.

Although the elaborate nature of this figure is not typical for presenting empirical research findings, the form of the iron plate (i.e., harp), as the structural foundation of the piano is an appropriate analogy for the pianist's transition into the teaching role and development as a piano teacher. Known as the "backbone" of the piano, this component must serve to provide the rigidity to keep the framework together amidst thousands of pounds of cumulative string tension, yet also remain pliable so the framework does not crack and can endure throughout changing conditions (Bielefeldt & Weil, 1984). Many parallels can be drawn for the means in which the pianist transitions into the teaching role and develops as a piano teacher. When viewing this figure, it is important to keep in mind that the four educational models and aspects contained therein are not mutually exclusive and there may be a significant amount of overlap among the themes and sub-themes. Additionally, many of these educational environments were not pre-arranged and

occurred informally through the volition of the piano teachers interviewed. Thus,

implications should only be drawn for informing future pedagogical coursework and

teacher-training experiences in the higher education setting, or otherwise.
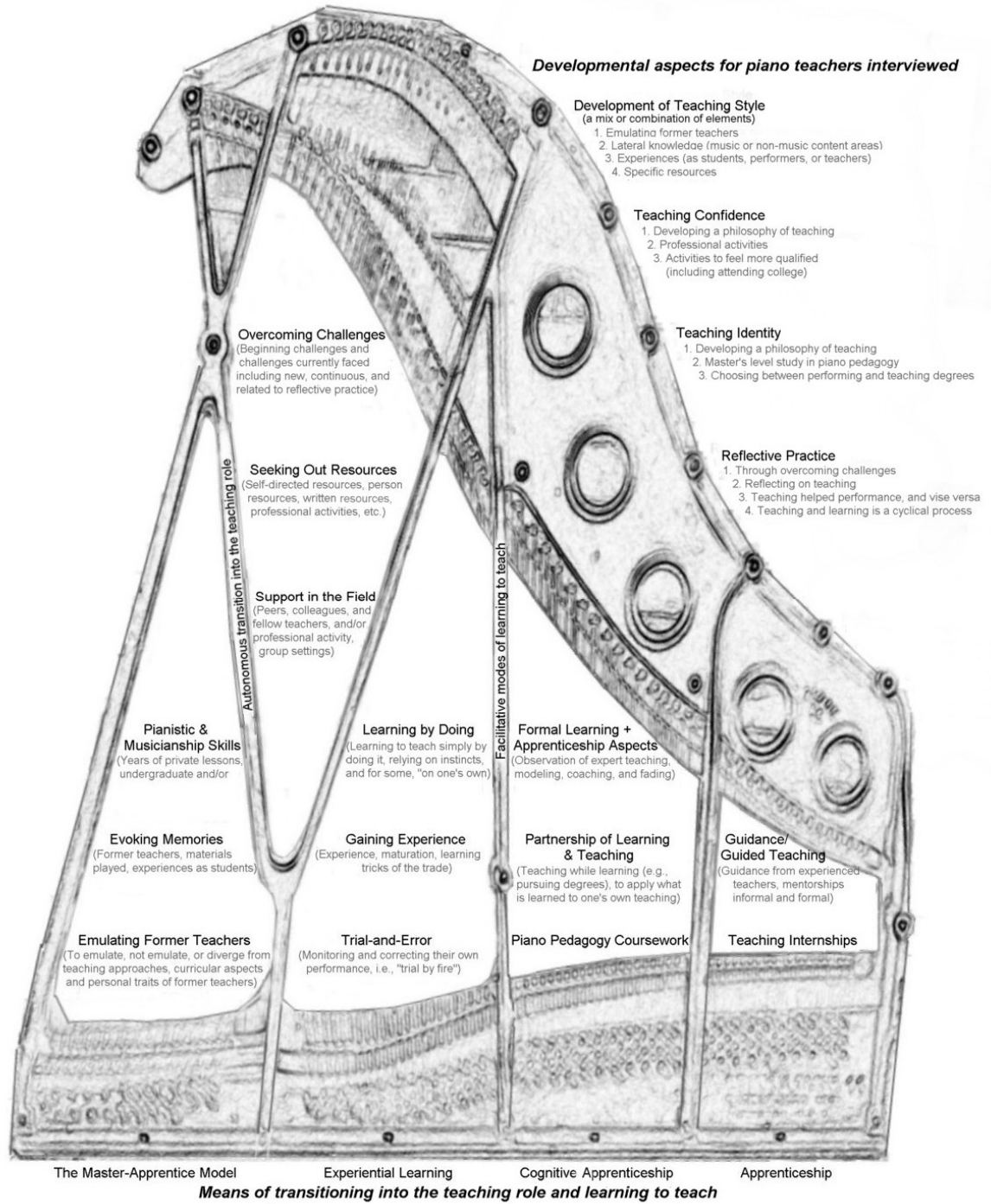
Figure 3: *Interviewees' Transition into the Teaching Role and Development as Piano Teachers*

Limitations of the Study

Limitations of the study include threats to external validity due to the research

method (interviews), sample size, and sampling procedures. Additionally, threats to

internal validity include the qualitative interview guide which evolved throughout the

three phases, and the interviewing skills of the researcher. Researcher bias may also be a

limitation of the study.

Research method. The primary framework for piano teacher training is the

master-apprentice model, in which pedagogical knowledge is developed tacitly through

experiences learning to play the piano and observing archetypes for the teaching role.

Much of the literature on apprenticeship, including the theories of situated learning and

communities of practice (Lave and Wenger, 1991), were developed through

anthropological observation of various apprenticeship models. Although the piano

teachers interviewed for this study ($N = 12$) were especially articulate in reflecting upon

their experiences transitioning into the teaching role and developing as a piano teacher,

interviews may not sufficiently capture the subtle nuances which may occur through the

process of apprenticeship (i.e., the co-constructed social process which takes place with

the contextualization of knowledge in the context of practice). This may be particularly

true when the student (i.e., apprentice) must become the teacher (i.e., master).

Threats to external validity. The research method for this exploratory study (i.e.,

qualitative techniques of interviewing) was chosen to provide detailed voices and

individuals perspectives of piano teachers. The use of qualitative techniques (e.g.,

interviews) provided a detailed understanding of the research problem (Patton, 2002).

However, the in-depth process of completing, transcribing, and analyzing interviews

prohibited the use of a large sample size characteristic of quantitative methods (e.g., surveys). Thus, findings may not generalize to the entire population of piano teachers.

Threats to external validity also included the sampling procedures for this study. Piano teachers ($N = 12$) were stratified based on criteria that evolved from one phase to the next as interviews were carried out in three phases of four piano teachers each. The first phase included one piano teacher from each of four educational categories including: pursuing a bachelor's degree, attained a bachelor's degree, attained a master's degree, and attained a doctoral degree. Although these categories were chosen assuming that age and years of teaching experience were varied as well, it is acknowledged that the first three educational level categories may have been prone to a sample of younger piano teachers with less teaching experience.

Because younger participants with less teaching experience for phase one had more to say about their transition into the teaching role, piano teachers interviewed for phase two   ($n = 4$) were more homogenous in age (between 24 and 29 years of age), educational levels (1 bachelor's degree and 3 master's degree), and years of teaching experience ($\underline{M} = 8.25$, $\underline{SD} = 4.99$). Additionally, the majority of these piano teachers expressed that they learned to teach on their own as opposed to through guidance from an experienced teacher (e.g., apprenticeship) or piano pedagogy coursework (i.e., cognitive apprenticeship). Therefore, piano teachers interviewed for phase three ($n = 4$) were selected to include the reflections of two piano teachers who had extensive pedagogical training and two piano teachers who had developed their teaching independent of higher education. Also, three of these piano teachers had either completed or were in the process

of completing a post-graduate internship in piano teaching at a prestigious community music school in the Northeastern United States.

Thus, the majority of piano teachers interviewed for this study were educated through the master-apprentice model of piano pedagogy (i.e., tacit development of knowledge through proficiency of the instrument under the guidance of a master teacher). Results may not be generalizable to piano teachers who have had extensive teacher training and supervised teaching experiences, especially those who are trained outside of the United States.

Threats to internal validity. Threats to internal validity included the interview guide which also evolved between the three phases. While the first interview guide was loosely based on quantitative instruments (i.e., surveys) found in the literature, the interview guide for phases two and three was modified to a more structured format. For example, piano teachers were asked to list challenges faced corresponding to several categories of challenges in order to provide a more focused use of time and aid the memories of the interviewees. These modifications may have limited the depth and breadth of data a more open-ended approach may provide. However, the interview guides for phases two and three yielded more findings, particularly when discussing challenges faced when beginning to teach.

It is also important to note that the richness in data provided throughout the three phases may have evolved with the increasing skills of the researcher (e.g., interviewing and probing techniques). Additionally, phase three interviews were carried out in person rather than over the phone, which may have created a more personal encounter. Nevertheless, all three phases resulted in compelling interview findings to provide a

detailed understanding of what happens when the pianist transitions into the teaching role.

Researcher bias. Although measures were taken to ensure the accuracy and credibility of the data (e.g., member-checking, data validation, and peer-debriefing) and the reflections of piano teachers were presented accurately in their own words, it is acknowledged that this study may not be void of the experiences of the researcher. Researchers have recognized this limitation in the context of qualitative research, particularly for interpretive phenomenology (Creswell, 2007). However, an empirical approach to this inquiry paradigm was utilized to focus "less on the experience of the interpretations of the researcher and more on a description of the experiences of participants" (van Manen, as cited in Creswell, 2007, p. 60). The researcher hopes that the detailed voices and individual perspectives of the piano teachers interviewed ($N = 12$) present a clear picture of what happens when the pianist transitions from student to teacher in the master-apprentice model of piano pedagogy.

Implications and Recommendations for Practice, Policy, and Future Research

As research in piano pedagogy is a relatively new phenomenon compared to music education, suggestions for future research will be presented in tandem with recommendations for practice and policy. It is hoped that the many practical implications drawn by researchers in the interest of contributing to the success of the pre-service music educator (e.g., MENC's online bibliographic tool, *Society for Music Teacher Education: Professional Literature Project*) may one day parallel the body of literature informing the framework for piano teacher education and field for which they will be entering. Although it is acknowledged that theoretical knowledge may not be valuable to

the profession without practical applications, the researcher proposes that research informed by piano teachers on their transition from student to teacher, such as this study, may be a means of achieving this objective. Additionally, this transition period is a critical component for which implications of the pianist, as student, can be drawn for the practicing piano teacher in the field, and vise versa.

Implications for the Pianist's Transition from Student to Teacher. One of the major implications of this research is that beyond the development of pianistic and musicianship skills and archetypes for teaching, all of the piano teachers interviewed for this study ($N = 12$) navigated their transition into the teaching role and early development as piano teachers *independent* of the higher education setting. Thus, while their experiences pursuing undergraduate, and for some, graduate degrees in music may have contributed to their development and maturation as piano teachers, their degree programs did not serve as piano teacher preparation for these individuals. Nevertheless, they demonstrated incredible resourcefulness and personal initiative when making this transition.

For the majority of piano teachers interviewed ($n = 7$), this phenomenon can be attributed to strikingly young age in which teaching commenced (between 12 and 16 years of age). Future research which sheds light on the typical age in which pianists transition into the teaching role may be warranted, especially involving a larger sample of piano teachers. Nevertheless, if many piano teachers do begin to teach prior to enrolling in college, perhaps there is a demand (and market) in the field to provide teacher training opportunities for younger individuals. Additionally, this may underscore the need for

piano pedagogy coursework and teacher training experiences at the undergraduate level, to provide training intervention during formative years.

However, the remaining five piano teachers, who began teaching between the ages of 19 and 24, were enrolled in college or had completed a bachelor's degree in music when beginning to teach. Thus, there were other factors besides age which contributed to their autonomous transition into the teaching role as they received no formal teacher training and very little guidance when beginning to teach. Many of these issues have been addressed by specialists in the fields of music education (e.g., Jorgensen, 2000), applied music (e.g., Bennett, 2005; Haddon, 2009; Mills, 2002, 2004; Mills & Smith, 2003), and piano pedagogy (e.g., Bastien, 1988; Carey, 2004; Grausam, 2005; Liertz, 2007) who have critically examined the effectiveness of the master-apprentice model in the context of applied music teacher training.

Another significant implication of this study is that although the master-apprentice model is often attributed as the sole means in which applied musicians, including pianists, learn to teach, piano teachers ($N = 12$) described additional means of transitioning into the teaching role. The master-apprentice model provided the pianistic and musicianship skills and primary examples for teaching (e.g., memories of former teachers, materials played, and experiences as students to evoke as well as aspects of their former teachers including teaching approaches, curricular aspects, and personal traits for which to emulate, not emulate, or diverge from). However, as piano teachers expressed that they were autonomous when transitioning into the teaching role, experiential learning (e.g., learning by doing, gaining experience, and trial-and-error) factored just as prominently as the master-apprentice model. Thus, these two educational models were

the primary modes of making the transition from student to teacher, experienced by all twelve interviewees.

Also pertaining to experiential learning, the piano teachers interviewed for this study ($N = 12$) also derived meaning from the process of overcoming challenges when beginning to teach as well as for challenges currently faced in their teaching. Although it was generally expected that induction challenges would exist for the beginning piano teacher, similar to the preservice music educator (e.g., Conway, 1999; Conway & Hodgman, 2006) and novice applied music teacher (e.g., Haddon, 2009), it was surprising to find out that the process of overcoming challenges was described by some as a constructive aspect of their teaching and a means of adding to their pedagogical knowledge. This was especially true for student-related challenges pertaining to teaching various learners. Additional research on the induction challenges of the beginning piano teacher could be illuminating, particularly studies which corroborate interview findings with descriptive data from a survey.

On a similar note, when transitioning into the teaching role and in overcoming challenges, many piano teachers alluded to the notion of monitoring and correcting their own performance, similar to reflective practice. Although researchers have speculated as to the deliberate reflective practice of the new and established applied music teacher (e.g., Haddon, 2009; Mills, 2002), especially without "structured support and feedback" (e.g., Haddon, 2009, p. 60), all of the piano teachers interviewed for this study ($N = 12$) demonstrated this ability. Though it is acknowledged that this process more closely resembled the principles for reflective practice as articulated by Schön (1983), by interviewees who had completed a master's degree or higher. Thus, propensity to engage

in reflective practice may increase with more education, although there may be other factors (e.g., personality, personal initiative, identification with the teaching role, etc.) which may impact this trend. It is also quite possible that the ability to monitor and correct one's own performance (i.e., reflective practice) when beginning to teach may be closely tied to the "reflecting on action" (e.g., critical listening skills, cognitive awareness, etc.) developed in the context of performance (e.g., Elliott, 1995; Woodford, 1994), especially since explicit guidance ends when private study ceases. Thus, this process may be developed intuitively.

Finally, two facilitative modes of learning to teach were described by some of the piano teachers interviewed (i.e., apprenticeship and cognitive apprenticeship). For example, three piano teachers were facilitated into the teaching role through the guidance of an experienced teacher. Additionally, two piano teachers were monitored and given feedback as part of piano pedagogy coursework and three had completed or were in the process of completing a post-graduate internship in piano teaching. Aspects of apprenticeship (in the context of teaching) were described such as having lessons modeled for them, being coached, and receiving feedback on their teaching. These experiences were considered especially valuable to these individuals when beginning to teach as well as a source of support. For example, one piano teacher described the relationship she had with her high school piano teacher as a "continued mentorship," which she attributed to the primary aspect which shaped her teaching style. Furthermore, lack of guidance from an experienced teacher was considered an additional challenge faced when beginning to teach by some of the piano teachers interviewed. Thus, all pianists may benefit from apprenticeship in the context of teaching, informally or

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formally, when beginning to teach, as this is also the most prevalent model for learning to play the piano. While the majority of these apprenticeship experiences were created informally, formal apprenticeship models may want to consult the literature on apprenticeship in the context of adult education, particularly the theories of situated learning and communities of practice (Lave & Wenger, 1991) for curriculum development.

The other facilitative mode of learning to teach experienced by some of the piano teachers interviewed included aspects of cognitive apprenticeship in which formal learning experiences were merged with the positive aspects of apprenticeship (Collins et al., 1989). These environments were created informally when some teachers taught while pursuing their degrees, and formally through piano pedagogy coursework which included observations of experienced teachers and authentic hands-on teaching experiences. However, it is important to note that all of these facilitative modes were sought out on their own volition and also occurred independent of the higher education setting, with the exception of coursework in piano pedagogy.

Implications for the pianist, as student. The piano teachers interviewed for this study ($N = 12$) all emphasized the importance of pedagogical coursework and teacher training experiences in the higher education setting. However, several piano teachers stressed that formal learning experiences must be combined with observations of expert teaching and authentic hands-on teaching experiences for pedagogical coursework to be effective, as recommended by the National Conference on Keyboard Pedagogy's Task Force on Pedagogy Curricula (2004). This three-component model for piano pedagogy curriculum design (i.e., formal learning + observations + hands-on teaching) most closely

resembles certain instructional design principles for apprenticeship (e.g., Barab & Hay, 2001; Hansman, 2001) and cognitive apprenticeship (e.g., Collins et al., 1989; Ghefaili, 2003) in which capacity for learning is increased by engaging students in meaningful experiences in the context of practice. Thus, exploration into these aforementioned principles may yield more relevant piano pedagogy course offerings.

Additionally, distinctions were made regarding observations of piano teachers and hands-on teaching experiences. For example, Autumn van Arden explained, "one important facet of learning to be a good teacher is observing really good teachers … we observed other students teaching, in a class, but that's very different from observing a professional teacher." Similarly, one piano teacher (Sarah Clarke) emphasized that observations of expert piano teachers were essential "to see all of the tricks that you can't read in a book" regarding classroom management in the piano studio. In addition, piano teachers differentiated between authentic and inauthentic teaching experiences (e.g., role-playing) for teaching private and group piano lessons. Although there may be challenges in providing these experiences (e.g., budget constraints, faculty acquisition, facilities, etc.), starting a preparatory program and collaborating with local piano teachers may be a way of achieving this aim (Fu, 2007; Schons, 2005). Furthermore, encouraging students to teach independently while pursuing their degrees may be a means of fostering the connections between what they are learning and their own teaching as this process was described as "transformative" by one of the piano teachers interviewed (Sarah Clarke) and a "reality-base" for learning from an academic as well as career standpoint (Lisa Crawford).

The piano teachers interviewed for this study also emphasized the importance of including techniques, materials, and special considerations for teaching a wide variety of individuals including beginning, intermediate, and advanced students, pre-school through mature adults, and those with special needs. Similar implications were also found by Schons (2005). The majority of interviewees expressed that they felt they were primarily trained to teach the traditional age beginning piano student as also reported by a survey put forth by MTNA (1990). Thus, in preparing the next generation of piano teachers, pedagogical coursework should adopt a "cradle to grave" model, in which students are trained to teach across the entire lifespan for a wider variety of individuals.

Several piano teachers emphasized the need for business skills, particularly pertaining to functioning as an independent contractor (e.g., record keeping, filing taxes, advertising and marketing, etc.), as also found by Schons (2005), not only for running a successful studio, but for all pianists as well. For example, Chelsea Ash remarked, "It's important to be a good artist, but you can be a great musician and be starving. You can be a crummy musician with a good business mindset and do really well." Additionally, some piano teachers mentioned that an entrepreneurial outlook is needed to achieve full earning potential, especially when discussing their ability to make a viable living upon graduation. Thus, collaboration with experts in other business-related domains (e.g., advertising, marketing, tax practitioners, etc.) may give students the tools they need for success in the 21st century. Furthermore, students should be made aware of and be encouraged to explore the exciting possibilities that await them *outside* of the higher education setting, as some piano teachers recounted that beyond aspirations as a performer, professorship was their next intended career choice.

An additional major implication for the pianist, as student, is that identification with the teaching role factored significantly in the pianist's transition into the teaching role as well as their development as piano teachers. For example, Bob Burns explained that "boredom" was one of the most difficult challenges faced when beginning to teach because that was not his intended career aspiration. Likewise, several other piano teachers expressed that the activities they engaged in during their time in the higher education setting, particularly at the undergraduate level, did not reflect their professional lives as piano teachers. Consequently, upon graduation they found that the world around them had changed and so had their role in it. Thus, identity construction of the teaching role may be an important facet for piano teacher preparation, as advocated for preservice music educators (e.g., Brewer, 2009; Roberts, 1991a, 1991b) and educators in general (e.g., Smagorinsky et al., 2004). This may be especially true of pianists, for aspects of the traditional piano curriculum (i.e., the master-apprentice model) may preclude one from being prepared for the teaching role if they do not understand that this is their intended fate.

Identification with the teaching role also factored prominently in interviewees' development as piano teachers, as many discussed the activities and experiences which strengthened their teaching identities, particularly through graduate study. This phenomenon was described in the context of choosing between graduate degrees in performance or pedagogy and ultimately accepting the teaching role (e.g., Sarah Clarke) as well as the process of developing a philosophy of teaching, goals for teaching and learning, and studio policies as part of pedagogical coursework (e.g., Susan Liszt). The importance of developing a philosophy of music education was also emphasized by Bob

Burns, whose identity as a teacher evolved throughout his graduate studies including a Ph.D. in music education. These findings support the notions that "tension [exists] between roles as performer or teacher" (e.g., Gray, 1998; Mills, 2004, p. 145) and pianists' identification with the teaching role progresses from undergraduate to graduate study (Gray, 1998). Thus, piano pedagogy coursework and teacher training experiences in the higher education setting should provide opportunities to strengthen one's identity as a piano teacher, particularly at the undergraduate level [See Brewer, 2009; Randles, 2009; Roberts, 1991a, 1991b]. This aim would facilitate not only the pianist's transition into the teaching role, yet development as piano teachers.

Reflective practice was also a significant factor in monitoring and correcting one's own performance in deriving meaning from overcoming challenges when beginning to teach as well as a means of adding to one's pedagogical knowledge. Similar implications were drawn for the applied music professor (e.g., Mills, 2004) and to a lesser extent, undergraduate applied instrumentalists (Haddon, 2009), though younger individuals may need "structured support and feedback" to engage in reflective practice (Haddon, 2009, p. 60). Many piano teachers may have developed this process intuitively, especially as many expressed that their skills in performance were enhanced by certain aspects of their teaching, and vise versa. [as also found by Mills (2004) and Haddon (2009)] Thus, there may be a close connection between the skills pertaining to monitoring and correcting one's own performance in the contexts of performing and teaching. It is recommended that pedagogical coursework and teacher training experiences in the higher education system assist students with developing reflective practice, particularly the principles advocated by Schön (1983). Additionally, applied piano teachers may want to

articulate to their students, the aspects of their performance which were helped by their teaching, and vise versa.

Because much of the literature on the applied music teacher (e.g., Haddon, 2009; Mills, 2004, 2003) correlated with the findings from this study, applied music students may benefit from pedagogical coursework that is inclusive of all musicians (e.g., pianists, instrumentalists, and vocalists), particularly for aspects pertaining to teaching universal musical concepts (e.g., rhythm, phrasing, etc.), developing professionalism, reflective practice, and operating as an independent contractor. This may be especially true of skills for sustainable practice (e.g., small business management, marketing, copyright laws and taxation, etc.) derived from longitudinal studies on orchestral musicians (e.g., Bennett, 2005; Metier, as cited in Bennett, 2005). For example, in the opening announcements of the 2010 GP3 Group Piano and Pedagogy Conference, respected pedagogues, Martha Hilley and Michelle Conda proposed that offering coursework in "private lesson pedagogy" for all applied musicians may secure the role of the piano pedagogy instructor in the higher education setting, despite dwindling budgets (personal communication, August 6, 2010). Furthermore, it is proposed that pedagogical coursework is a means of bridging the gap between applied music performance and music education.

One final implication regarding the pianist, as student, is that the piano teachers interviewed for this study ($N = 12$) navigated their transition into the teaching role and early development as piano teachers *independent* of the higher education setting. This process occurred through their own volition in which they demonstrated tremendous resiliency and personal initiative. Thus, their experiences in the higher education setting may have contributed to their maturation as piano teachers, but did not serve as piano

teacher preparation. These findings may warrant an examination as to the purpose of the traditional piano curriculum (i.e., the master-apprentice model of piano pedagogy) in the context of piano teacher training as (a) vocational training, (b) professional development, or (c) personal enrichment.

It has been suggested that increasing teacher training experiences in the higher-education setting (e.g., Chronister, 1988; Haddon, 2009; Liertz, 2007; Mills, 2004) and providing support through "mentoring schemes" (Haddon, 2009, p.69) may be a means of addressing limitations of the master-apprentice model and providing applied musicians, including pianists, with the skills they need to teach effectively. These recommendations are supported by the reflections of piano teachers interviewed for this study ($N = 12$) as many described how their teaching was facilitated through piano pedagogy coursework and/or guidance from experienced teachers. However, in offering training interventions, for proficiency in teaching and performing, it is important to foster autonomy and self-reliance to ensure pianists have the skills they need to achieve on their own and remain innovative in their field, so as to not lose that resilient spirit. This may also require promoting activities that occur outside of the higher education setting for performance and pedagogy. This was evidenced by the reflections of some of the piano teachers interviewed whom, in general, exhibited satisfaction with their training as musicians and for some, pedagogical skills, yet had mixed reviews of their educational experiences when considering their financial prospects (in performing and teaching) at the time of this study. The effectiveness of the master-apprentice model in the training of musicians to sustain viable employment has been called into question by many (e.g., Bennett, 2005;

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Carey, 2004; Clarfield, 2004; Liertz, 2007, Wakin, 2004), which may also warrant an examination of the curriculum as it currently stands.

Implications for the field. The teaching of applied music has been disseminated through a centuries-old tradition of apprenticeship (i.e., the master-apprentice model). While coursework in piano pedagogy and teacher training experiences have increased in the higher education setting (Fu, 2007), the field of piano teaching remains one in which learning takes place in the context of practice (i.e., practice-based professional learning), as opposed to formal teacher training. This is a major implication in itself, which undoubtedly impacts various aspects of the field.

Many have commented on the lack of professional oversight (e.g., licensing, minimum educational requirements, professional codes of conduct, etc.) in the field (e.g., Heisler, 1995; Jacobson & Lancaster, 2006; Sumpter, 2008; Wolfersberger, 1986). Although the piano teachers interviewed for this study ($N = 12$) demonstrated a progression in participation in professional activities (e.g., membership in professional organizations, attending workshops and conferences, etc.) with more education, the majority of piano teachers ($n = 9$) chose to create their own network of peers, colleagues, and fellow teachers in lieu of professional associations. In addition, many piano teachers sought the guidance of an experienced teacher when faced with a difficult challenge, sought out a forum to discuss issues and ideas, and found value in working in a group setting as opposed to teaching on their own.

These findings may suggest that piano teachers in the field choose to learn with and from each other as opposed to learning through professional structures, similar to communities of practice (Lave & Wenger, 1991). This notion is supported by literature

on the development of tacit knowledge through apprenticeship, particularly in the context of adult education and lifelong learning. For example, Smith and Pourchot (1998) stated, "acquisition of tacit knowledge is not always productively acquired through the more formal means … and is often acquired in a less formal way, through everyday social interactions" (p. 111). Thus, participation in professional activities (or lack thereof) may not provide a holistic representation of the learning process and expertise of the piano teacher.

However, one important implication for piano teachers in the field is that for some, participation in professional activities led to an enhanced feeling of confidence and surety in one's teaching (e.g., Thomas Chang & Sarah Clarke). Additionally, membership in a professional organization was also described as a means of adding to one's pedagogy knowledge (e.g., Autumn van Arden, Chelsea Ash, Bob Burns, & Sarah Clarke) and connecting to a broader pedagogy community (e.g., Autumn van Arden, Bob Burns, & Sarah Clarke). Therefore, while many professional activities are founded in the interest of strengthening the standards and quality within the field, piano teachers may be more interested in collegial and educational benefits, rather than professional oversight. It is recommended that these activities are promoted as such.

It has been suggested that reflective practice is the most valuable tool for personal growth and personal professional development, particularly in practice-based learning settings (Schön, 1983). The piano teachers interviewed for this study ($N = 12$) all demonstrated this ability in some way or another, whether explicitly stated or tacitly assumed. This was remarkably true when discussing the challenges currently faced in their teaching at the time of this study. While some challenges were continuous (e.g.,

student conduct or behavior, etc.), a number of challenges pertained to aspects in which piano teachers continually strived to develop (e.g., tailoring the curriculum to the needs of each student, effective communication, etc.). One of the most compelling statements regarding this phenomenon came from Sarah Clarke who explained that she is challenged by "charting the right path for each student" and emphasized, "I think we should always be challenged by that." Thus, it became clear that challenges may not cease to exist beyond the transitioning period of the piano teacher, especially for the reflective piano teacher.

Also pertaining to reflective practice, two cyclical themes were discussed in the interviews. First, some piano teachers discussed aspects of their teaching which were helped by their performance, and vise versa. Additionally, many piano teachers alluded to the idea that teaching and learning is a cyclical process. For instance, Susan Liszt explained, "learning how to teach means learning how people learn, and that helps us as performers, not only as teachers. You know, the teacher learns from the student." Furthermore, several interviewees indicated that they still wanted to continue to learn and grow as piano teachers, despite having attained advanced degrees and years of teaching experience.

Thus, although it is beyond the scope of this study, the notion of expert piano teaching was addressed in the last four interviews (e.g., Lilly Crumb, Bob Burns, Paula Mary, and Sarah Clarke). These four piano teachers were asked to comment on the time it takes to develop proficient teaching and to compare the induction period of the preservice music educator (e.g., typically 3-5 years, Joerger & Bremer, 2001) to the development of the transitioning piano teacher. Piano teachers unequivocally expressed that the time to

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develop expert piano teaching is much longer than five years. For example, Paula Mary initially answered, "Twenty [chuckles]… I think it takes a lot of years….it's not the same because there's a much broader range of levels, ages, and personalities that you're teaching with. I think ten years is a better choice." Additionally, Sarah Clarke offered:

> No, it's not the same. And I think partly the reason it's not the same is because a piano teacher deals with *all* ages and *all* levels from practically the first year of teaching … I don't know if I could put a number to it, but it's definitely not five …. *definitely* not five. I was trying to think, where was I at after five years of teaching? It was right after my master's studies and I felt like I knew what I was doing, but man, did I have a lot to learn.

Additionally, two stipulations to this perception were offered including some pianists having a "knack" for teaching from the start (e.g., Sarah Clarke), and the right educational opportunity (e.g., teaching apprenticeship, etc.) facilitating this process (e.g., Bob Burns). Future empirical research on the development of and/or characteristics associated with expert piano teaching may be especially valuable to the field including thematic analysis of the teachings of celebrated pedagogues as well as the perspectives of their former and current students. Additionally, exploring the various factors which may contribute to the attainment of expert teaching may prove enlightening, including (but not limited to) personality, identification with the teaching role, professional development, and reflective practice. Such research could inform piano teachers currently practicing and the field and the framework for piano teacher training.

Finally, it has been suggested that the responsibility of refining the "art of teaching" lies with the individual teacher through "continuing education and thoughtful

experience" (Jacobson & Lancaster, 2006, p. 3). This ideal was certainly evidenced by the piano teachers interviewed for this study ($N = 12$) as they demonstrated tremendous personal initiative and incredible resourcefulness in navigating their transition into the teaching role, overcoming challenges and seeking out resources, and finding measures to continually refine their teaching. Thus, for some piano teachers, the meticulous processes (e.g., critical listening, reflecting on action, problem-solving, etc.) involved in the pursuit of perfection for consummate piano performance may also reflect the continual refinement of one's teaching.

It is proposed that through research, collaboration, and pioneering leaders in the field, similar implications can be drawn for raising the standards and quality of the profession and the framework for piano teacher training for preparing the next generation to enter the workforce as piano teachers.

Recommendations for Replication and Future Studies on the Pianist's Transition into the Teaching Role

This study provided an in-depth exploration into the pianist's transition into the teaching role and development as a piano teacher through the reflections of twelve piano teachers of varying ages, educational levels, and years of teaching experience. The compelling statements and fascinating accounts of the piano teachers interviewed could inform a wealth of pedagogical materials and inspire several new directions for future research. Recommendations are offered for replication of the study and future studies on the pianist's transition into the teaching role.

Replication of the study. Although this study provided a detailed understanding of the research problem by utilizing qualitative techniques (i.e., interviews), a mixed-

methods approach is recommended in replicating this study in which corroborating data is provided through a survey. The use of qualitative (detailed understanding) and quantitative techniques (general understanding) may provide a "more complete understanding of the research problem than either approach by itself" (Creswell & Plano Clark, 2011, p. 8). Additionally, a quantitative study (i.e., survey) is warranted to verify the findings from this study.

On a similar note, it is advised that researchers do not rely solely on mailing lists purchased from professional music organizations for survey sampling procedures. For example, while mailing lists purchased by MTNA are appropriate for gaining the perspectives of established piano teachers, they may not provide a representative sample, including younger teachers with less experience (e.g., Schons, 2005; Sumpter, 2008). The insights of younger and less experienced piano teachers may be vital due to the immediacy of potential challenges in transitioning into the teaching role as well as for informing 21st century practices.

Future studies. Colleen Conway (1999) advocated the use of case studies (i.e., in-depth interviews completed over an extensive period of time) when exploring the experiences of the pre-service music educator preparing to enter the classroom setting. Although this research method, most commonly used in the social sciences, has been scrutinized for its ability to generalize to the general population, casebooks have been utilized to inform students and practitioners in a variety of domains including business, law, education, and music education (Stake, 1995).

Additionally, the teaching cases developed by Conway (1999) on the experiences and challenges of pre-service music teachers during their induction period informed new

music teachers (e.g., *Handbook for the Beginning Music Teacher* by Conway &

Hodgman, 2006) as well as mentors and administrators (e.g., *Great Beginnings for Music*

Teachers: Mentoring and Supporting New Teachers edited by Conway, 2003). Similar

research on the pianist's transition into the teaching role and development as a piano

teacher may yield significant findings and practical applications for a variety of settings.

Additional research methods which may also shed light on this research problem

include detailed observation of induction experiences through ethnography, reflective

practice and identity construction of the teaching role through focus groups,

authoethnography, or action research for various pedagogical interventions (e.g.,

coursework, internships, workshops, etc.). In addition, as many piano teachers choose to

learn from and with each other, simply documenting and synthesizing these informal and

formal interactions may prove enlightening for drawing implications for the field and

framework for piano teacher training.

Closing

This exploratory study provided an in-depth look into the pianist's transition into

the teaching role and tacit development of pedagogical knowledge which occurs through

the centuries-old tradition of apprenticeship, known as the master-apprentice model.

Additionally, this research served to fill a gap in the literature as to the induction

experiences of the piano teacher including the challenges they faced, solutions and

resources found, means of adding to their pedagogy knowledge, as well as reflections and

suggestions for the future. Related research on the preservice music educator (e.g.,

Conway, 1999; MENC, 2003) and novice applied music teacher (e.g., Haddon, 2009;

Mills, 2002) has been carried out to inform not only the framework for music education

and applied music teacher training, respectively, yet the field for which they will be entering. It is proposed that further exploration into the pianist's transition from student to teacher is the critical component, for which implications for the pianist, as student, can be drawn for the practicing piano teacher in the field, and vice versa.

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Appendices

Appendix A

Phase One Interview Guide

1. At what age did you begin studying the piano?

2. At what age did you begin teaching the piano?

3. How did you get into teaching the piano?

4. How many years of teaching experience do you have in teaching piano?

5. How many piano students do you currently have in your studio?

6. Would you say they are mainly beginner, intermediate, or advanced?

7. What are your half-hour and hourly rates for piano lessons?

8. Do you travel to student homes, teach in a music store, or in your own studio?

The following questions will address the challenges you face when you began teaching:

9. Did you encounter any challenges related to **choosing materials or repertoire** for lessons?

10. How did you overcome these challenges?

11. Did you encounter any challenges related to **business practices or studio policies** when you began teaching?

12. How did you overcome these challenges?

13. Did you encounter any challenges related to **handling student behavior or 'discipline' issues** when you began teaching?

14. How did you overcome these challenges?

15. What other challenges did you encounter when you began teaching?

16. How did you overcome these challenges?

17. How much do you emulate your piano teachers in developing your own teaching style?

18. Can you give any specific examples where you recall emulating a former teacher?

19. What else helped you in developing your own teaching style?

20. What method books did you use when you first started teaching?

21. Why did you choose those books?

22. What method books do you use today?

23. Is there a reason you decided to switch methods?

24. What technique books and/or exercises did you use when you first started teaching?

25. Why did you choose those?

26. What technique books and/or exercises do you use today?

27. Is there a reason you decided to switch?

28. What books or resources do you use for teaching music theory?

29. Why did you choose those?

30. What books or resources do you use today?

31. Is there a reason you decided to switch?

32. Were there any resources or professional teaching groups that helped you in shaping your pedagogy knowledge?

The following questions will address the piano pedagogy coursework you may have taken in college:

33. Did you ever take any piano pedagogy courses in college?

34. If so, how many?

35. Were they at the undergraduate or graduate level?

36. Did any of these courses include observations or student-teaching experience?

37. What aspects of your pedagogy coursework did you find most helpful?

38. Were there any aspects of teaching you felt ill-equipped to teach that you wish your pedagogy coursework addressed?

39. Were there any special populations of students you wish your pedagogy course addressed? (pre-school kids, adults, hobbyists, those with special needs, etc…)

40. Are there any other topics you feel should be addressed in piano pedagogy coursework?

41. Have you taken other coursework (in music or other subjects) which helped shape your teaching style and/or piano pedagogy knowledge?

The following questions will address the current challenges, solutions, and resources you currently experience today:

42. What are the major challenges you face in your piano teaching today?

43. Have you found any solutions or resources to assist you in these endeavors/challenges?

44. Do you belong to any professional organizations?

45. Do you subscribe to any music education/piano journals or magazines?

46. Do you use technology or the internet in your piano studio?

47. If so, what resources do you find the most helpful?

48. Are there any websites or internet resources you find particularly helpful in teaching piano?

49. What forms of advertising do you use to recruit additional piano students?

50. Which forms of advertising do you find most helpful in recruiting piano students?

51. Which forms of advertising do you find lease helpful in recruiting piano students?

52. Do you design your advertising materials and print them yourself or do you use a company to create marketing items.

53. What do you use to motivate or reward students in your piano studio? (stickers, reward jar, etc…)

54. How effective do you find these motivational tools?

55. Have you found any other resources that help sustain motivation to practice in piano students?

56. Have you found any resources to assist in teaching students to read music?

57. Have you found any resources to address any technical limitations students may experience?

58. Have you found any helpful resources to address possible performance anxiety students may face?

59. Have you found any resources to address memorization concerns/problems students may face?

60. Describe how you keep records of piano lessons and payments in your piano studio.

61. Do you consult with a tax-practitioner when you file taxes?

62. If not, have you found any resources that assist you in filing taxes on your income teaching piano lessons?

This last set of questions will address your reflections and opinions on how your college coursework prepared you for your career as a piano teacher:

63. Do you ever feel there is a large difference in what you spent your time doing in college versus what you do today?

64. In what way?

65. Do you feel your college education has prepared you to make a viable living as a piano teacher?

66. In what way?

67. Are there any aspects of your undergraduate and/or graduate curriculum you would change to better prepare students for entering the workforce as a piano teacher?

68. Do you have any additional comments or suggestions as to the future of piano pedagogy or the piano curriculum in general?

Appendix B

Phase Two Interview Guide

1. Background:
   a. At what age did you begin studying the piano?

   b. At what age did you begin teaching the piano?

   c. How did you get into teaching the piano?

   d. How many years of teaching experience do you have in teaching piano?

   e. What degree(s) do you currently hold in music?

2. Current studio setting:
   a. How many piano students do you currently have in your studio?

   b. Would you say they are mainly beginner, intermediate, or advanced?

   c. What are your half-hour and hourly rates for piano lessons?

   d. Do you travel to student homes, teach in a music store, or in your own studio?

3. Challenges faced when beginning to teach:
   a. What challenges did you encounter related to **choosing materials or repertoire** for lessons when beginning to teach?
      • How did you overcome these challenges?

   b. What challenges did you encounter related to **business practices or studio policies** when you began teaching?
      • How did you overcome these challenges?

   c. What challenges did you encounter related to **handling student behavior or 'discipline' issues** when you began teaching?
      • How did you overcome these challenges?

   d. What **other** challenges did you encounter when you began teaching?
      • How did you overcome these challenges?

4. Developing Teaching Style:
   a. How much do you feel you emulated your former piano teachers in developing your own teaching style?
      • Can you give me a specific example where you recall emulating a former teacher?

b. What else helped you in developing your own teaching style?

5. Materials and resources used when beginning to teach compared to materials used today
    a. What **method books** did you use when you first started teaching?
        • Why did you choose those books?
        • What method books do you use today?
        • Is there a reason you decided to switch methods?

    b. What **technique books and/or exercises** did you use when you first started teaching?
        • Why did you choose those?
        • What technique books and/or exercises do you use today?
        • Is there a reason you decided to switch?

    c. What books or resources did you use for teaching **music theory** when beginning to teach?
        • Why did you choose those?
        • What books or resources do you use today?
        • Is there a reason you decided to switch?

    d. Were there any other resources which helped shape your pedagogy knowledge?
        • Are there any professional teaching groups in which you found helpful?
        • Which textbooks or other books on teaching piano did you find particularly helpful?
        • Did you find that it was helpful to discuss issues or concerns with teachers, friends, or colleagues?

6. Pedagogy Coursework:
    a. Did you ever take any piano pedagogy courses in college? (If answer is no, skip to c)
        • If so, how many?
        • Were they at the undergraduate or graduate level?
        • Did any of these courses include observations or student-teaching experience?

        • What aspects of your pedagogy coursework did you find most helpful?
        • Were there any aspects of your piano pedagogy coursework in which you found ineffective or unhelpful?

b. Were there any aspects of teaching you felt ill-equipped for that you wish your pedagogy coursework addressed?

- Were there any special populations of students you wish your pedagogy course addressed? (pre-school kids, adults, hobbyists, those with special needs, etc…)
- Are there any other topics you feel should be addressed in piano pedagogy coursework?

c. Have you taken other coursework (in music or other subjects) which helped shape your teaching style and/or piano pedagogy knowledge? (For example, studying another instrument or conducting)

7. Current challenges, solutions, and resources:
    a. What are the major challenges you face in your piano teaching today?
        - What solutions or resources have you found to assist you in these endeavors/challenges?

    b. Do you belong to any professional organizations?

    c. Do you subscribe to any music education/piano journals or magazines?

    d. Do you use technology or the internet in your piano studio?
        - If so, what resources do you find the most helpful?
        - Which websites or internet resources you find particularly helpful in teaching piano?

    e. What forms of advertising do you use to recruit additional piano students?
        - Which forms of advertising do you find most helpful in recruiting piano students?
        - Which forms of advertising do you find lease helpful in recruiting piano students?
        - Do you design your advertising materials and print them yourself or do you use a company to create marketing items.

    f. What do you use to motivate or reward students in your piano studio? (stickers, reward jar, etc…)
        - How effective do you find these motivational tools?
        - What other resources that help sustain motivation to practice in piano students?

    g. What resources have you found to assist in teaching students to read music?

h. What resources have you found to address any technical limitations students may experience?

i. How do you address possible performance anxiety students may face?

j. How do you address memorization concerns/problems students may face?

8. Business Practices:
    a. Describe how you keep records of piano lessons and payments in your piano studio.

    b. Do you consult with a tax-practitioner when you file taxes?
    • If not, what resources do you use to assist you in filing taxes on your income teaching piano lessons?

9. Reflections on how coursework prepared for career as a piano teacher:
    a. Do you ever feel there is a large difference in what you spent your time doing in college versus what you do today?
    • In what way?

    b. Do you feel your college education has prepared you to make a viable living as a piano teacher?
    • In what way?

    c. What aspects of your undergraduate and/or graduate curriculum would you change to better prepare students for entering the workforce as a piano teacher?

    d. Do you have any additional comments or suggestions as to the future of piano pedagogy or the piano curriculum in general?

Appendix C

Phase Three Interview Guide

1. **Background:**
   a. At what age did you begin studying the piano?

   b. At what age did you begin teaching the piano?

   c. How many years of teaching experience do you have in teaching piano?

   d. What degree(s) do you currently hold in music?

2. **Experiences as a beginning piano teacher:**
   a. Tell me how you got into teaching the piano.

   b. Did you expect or hope to teach the piano?

   c. How did you learn to teach the piano?

   d. How much do you think your piano teachers influenced your teaching?

   e. What else influenced your teaching?

3. **Developing Teaching Style:**
   a. How much do you feel you emulated your former piano teachers in developing your own teaching style?
      • Can you give me a specific example where you recall emulating a former teacher?

   b. What else helped you in developing your own teaching style?

4. **Current studio setting:**
   a. How many piano students do you currently have in your studio?

   b. Would you say they are mainly beginner, intermediate, or advanced?

   c. What are your half-hour and hourly rates for piano lessons?

   d. Do you travel to student homes, teach in a music store, or in your own studio?

5. **Challenges faced when beginning to teach:**
   a. What challenges did you encounter related to **choosing materials or repertoire** for lessons when beginning to teach?

      - What solutions or resources did you find to assist you in overcoming these challenges?

   b. What challenges did you encounter related to **business practices or studio policies** when you began teaching?
      - What solutions or resources did you find to assist you in overcoming these challenges?

   c. What challenges did you encounter related to **handling student behavior or 'discipline' issues** when you began teaching?
      - What solutions or resources did you find to assist you in overcoming these challenges?

   d. What was the most difficult challenge you encountered when you began teaching?
      - What solutions or resources did you find to assist you in overcoming these challenges?

   e. What **other** challenges did you encounter when you began teaching?
      - What solutions or resources did you find to assist you in overcoming these challenges?

   f. Do you feel that the majority of these challenges were overcome through experience and trial-or-error or other means?

6. **Materials and resources used when beginning to teach compared to materials used today**
   a. What **method books** did you use when you first started teaching?
      - Why did you choose those books?
      - What method books do you use today?
      - Is there a reason you decided to switch methods?

   b. What **technique books and/or exercises** did you use when you first started teaching?
      - Why did you choose those?
      - What technique books and/or exercises do you use today?
      - Is there a reason you decided to switch?

c. What books or resources did you use for teaching **music theory** when beginning to teach?
   - Why did you choose those?
   - What books or resources do you use today?
   - Is there a reason you decided to switch?

d. Were there any other resources which helped shape your pedagogy knowledge?
   - Are there any professional teaching groups in which you found helpful?
   - Which textbooks or other books on teaching piano did you find particularly helpful?

   - Did you find that it was helpful to discuss issues or concerns with teachers, friends, or colleagues?

7. **Experiences in higher education:**
   a. Tell me how your experiences in college prepared you for teaching the piano.

   b. Did you ever take any piano pedagogy courses in college?
   (If not, skip to the next section)
   c. How many courses did you take?

   d. Were these courses at the undergraduate and/or graduate level?

   e. Did these courses include any observations of experienced teachers?
      - If so, tell me about these observations.

   f. Did these courses include any supervised teaching experiences?
      - If so, tell me about these supervised teaching experiences?

   g. What were the most helpful aspects of these courses?

   h. What were the least helpful aspects of these courses?

   i. Were there any special populations of students you wish your pedagogy coursework addressed? (special needs, pre-school kids, adult hobbyists)

   j. Are there any other aspects you wish your piano pedagogy coursework addressed?

   k. If you were designing a course in piano pedagogy, what would be the most important topic you would include?

l. Have you taken other coursework (in music or other subjects) which helped shape your teaching style and/or piano pedagogy knowledge? (For example, studying another instrument or conducting)

8. **Current challenges, solutions, and resources:**
    a. What are the major challenges you face in your piano teaching today?
        *   What solutions or resources have you found to assist you in these endeavors/challenges?

9. **Professional Activities and support in the field:**
    a. Have you found any professional activities that help you feel supported in the field of piano teaching? (For example, membership in a professional organization or attending a workshop of conference?)
        *   If so, tell me about these activities.
    a. If not, do you have any interest in pursuing professional activities?
    b. What prevents you from participating in these activities?

    b. Do you belong to any professional organizations?

    c. Do you subscribe to any music education/piano journals or magazines?

    d. At this time, MTNA (Music Teacher's National Association) has a certification process in place for teachers who wish to demonstrate their qualifications as well as current and continued commitment to development of their teaching skills and professional practice.
        *   Does a program like this interest you?
        *   Why or why not?
        *   Do you think piano teachers could benefit from a program like this tailored to piano teaching?

    e. Are there any resources or professional activities that you wish existed to help you feel supported in the field of piano teaching?

10. **Additional Resources**
    a. What forms of advertising do you use to recruit additional piano students?
        *   Which forms of advertising do you find most helpful in recruiting piano students?
        *   Which forms of advertising do you find lease helpful in recruiting piano students?
        *   Do you design your advertising materials and print them yourself or do you use a company to create marketing items.

b. What do you use to motivate or reward students in your piano studio? (stickers, reward jar, etc…)
- How effective do you find these motivational tools?
- What other resources that help sustain motivation to practice in piano students?

c. What resources have you found to assist in teaching students to read music?

d. What resources have you found to address any technical limitations students may experience?

e. How do you address possible performance anxiety students may face?

f. How do you address memorization concerns/problems students may face?

g. Do you use technology or the internet in your piano studio?
- If so, what resources do you find the most helpful?
- Which websites or internet resources you find particularly helpful in teaching piano?

11. Business Practices:
a. Describe how you keep records of piano lessons and payments in your piano studio.

b. Do you consult with a tax-practitioner when you file taxes?

c. If not, what resources do you use to assist you in filing taxes on your income?

12. Reflections on how college education prepared pianist for career as a piano teacher:
a. Do you ever feel there is a large difference in what you spent your time doing in college versus what you do today?
- In what way?

b. Do you feel your college education has prepared you to make a viable living as a piano teacher?
- In what way?

c. What aspects of your undergraduate and/or graduate curriculum would you change to better prepare students for entering the workforce as a piano teacher?

d. Do you have any additional comments or suggestions as to the future of piano pedagogy or the piano curriculum in general?

e. How long do you think it takes to develop expert piano teaching?

f. Do you feel the induction period for a piano teacher is the same as a beginning music educator preparing to enter the school setting (typically 3-5 years)?
- Why or why not?

Coding Scheme for Themes and Sub-Themes

(Note- Because Nvivo9 qualitative data analysis software was utilized as an indexing system during data analysis, no shorthand notation or numbering system was required. Highlighted passages were simply "dragged" and "dropped" into their corresponding categories of code. Thus, to provide an accurate depiction of the coding process, codes are presented in their original format with indentations showing the levels of themes and sub-themes.)

Demographics
    Age began teaching
    Age begin piano study
    Circumstances leading to teach
        teacher guided
        neighbor
        parent is a music teacher
        subbed for a teacher
        church
        took over for teacher
        high school teacher- child
        fun
        gained employment
        easy job
        suggested by college piano teacher
        required to teach for pedagogy course or program
    Yrs. teaching experience
    Studio make-up
        rate for piano lessons
        paid by a studio (rate indeterminable)
        number of students
        level of students
            beginner
            intermediate
            advanced
            late elementary
        setting for teaching
            travel to student homes
            own home studio
            community music school
            Boys & Girls Club
    Expect or hope to teach?
        Expect
            yes
            no
            somewhat
        Hope
            yes
            no
            somewhat
        lost connection with

1. Piano Teachers Were Autonomously Resourceful in Transitioning into the Teaching Role
    Formal teacher-training before beginning to teach?
        no
    Guidance when transitioning into the teaching role?
        no
        yes
            high school piano teacher
            mother, also a music teacher
    On one's own
        taught myself how to teach
        picking it up on my own
    How did you learn to teach the piano?
        emulating former teachers
        on my own
        learning by doing
        learning by watching others
        piano pedagogy coursework
        guided and or coached
        trial-and-error

2. Learning by Doing
    Gained Experience
    Trial-and-error
        trial-by-fire
    Tricks of the trade or teaching toolbox
        quick-learn pieces (pupil savers)
        classroom management
        memorization and practice techniques
            small sections
            several starting places
            practicing one hand at a time
            switching hands (while practicing one hand at a time)
            audiation
         explaining concepts in different ways to different individuals
        resources
    Extra- filling ones tool basket or learning tricks of the trade
        experience
        observe experienced teachers
        coursework in other areas
            performance psychology

3. Piano Teachers Evoke Memories When Transitioning into the Teaching Role
    Former teachers
        things teacher told you
    Materials played
        materials played
        materials taught
    Experiences as students
        general
        beginning experiences
        things learned from teachers
        how I was taught

lack of memories

4. Piano Teachers Emulate + a Mix of Elements in Development of Teaching Style
    Emulate
        did emulate
            things I've learned from
            organized
            disciplined
            standards
            routines
                scale, technique, method, and solo
                assigned music, new music, theory
                focusing, listening, and responding
            duets
            tone production
            communication of ideas
                tone production
                teaching music of J.S. Bach
            praise, then constructive criticism
            voicing
            technique
            approach to teaching
            visual aids
            things teachers have said
            problem-solving techniques
            approach to learning new music
        Imitation
        desire to emulate
            teaching style
            professionalism
            goal-oriented
            punctual
            approach to teaching
        took the positive, left the negative
        did not emulate
            counterproductive to learning
            things that did not help
            aspects left out
            ineffective or unqualified
            unprofessional
                show up late
                not show up
            poor attitude
            strange teaching methods
            much higher level (college)
            highly critical
    Influence of former piano teachers
    Why emulate?
        Desire to be like teachers they respect
        Tradition
            passed down from other teachers

Teaching style

    based on what was left out

        playing by ear

        improvisation

        pop music

        different styles of music

        non-notation based music learning

        functional skills aka harmonize chords etc.

        accompanying

    tailoring the curriculum to each student

    real life applications

    theory-based...composition background

    evolved through light guidance

        holistic approach

Other influences on teaching style

    conducting

        score study

        rhythm issues

    psychology

        learning theory

        personality theory

        Howard Gardner

        sports psychology applications for performance anxiety

    singing

        voice lessons and or chorale

            explain phrasing and lyrical melodies

                explain slurs

    accompanying

    ensemble work

    composition...music theory

    parent

    violin

    wellness at the piano

        Feldenkreis

    interactions with children

        child development

    music history

        music in society

    doctoral study

        developing a philosophy of music education

    research

    general music education methods

        Kodaly training

        Dalcroze

        Orff

    observations of experienced teachers

    piano pedagogy coursework

    students I have taught

    general music education courses

        philosophical foundations of music

        psychological foundations of music

        sociological foundations of music

Eclectic mix

5. Overcoming Challenges and Seeking Out Resources
    Beginning challenges
        Business practices
            acquiring students
            attendance
                handling make-up lessons
            handling payments
                getting students to pay at all
                getting students to pay on time
                losing checks
                Setting a fee
                Setting a fee schedule
                    having students pay by the lesson
                    pay by the month
            filing taxes
            record keeping
            studio policies
                discussing a studio policy
                    teaching friends or family
                enforcing a studio policy
                    cancellations
                    make-up lessons
                    paying on time
                 no studio policy
        Materials-related challenges
            Lack of knowledge of materials
                method books
                theory materials
                technique books
                piano literature
                elementary literature
                intermediate-level music and materials
                lack of time to research materials
                learning the repertoire
                    Music Tree series
                switching to a new method
                discomfort deviating from materials already known
                lack of music library
            Choosing materials
                forced students to play materials I had played
                    students didn't enjoy the music
                too-difficult materials
                    teacher chosen
                    student chosen
            Other materials-related challenges
            Tailoring materials to the needs of each student
                music too challenging
        Student-related challenges
            student behavior
                laying on floor
                not respecting property
                guests or siblings brought
                very young student
                small attention spans

defiant students
excessive talking
transfer students
coming in from a different method
tailoring the materials to each student
Confidence-related challenges
being assertive
being so young
feeling unqualified
feeling unsure of oneself
too nice or wanting to be liked
Generally not knowing what to do
not knowing what to do
no curriculum
no guidance
no pedagogical training
youth (age)
Societal challenges
piano viewed as a hobby, not a serious profession
Other beginning challenges
boredom
lack of desire to teach
communicating ideas to different students
language barriers
pacing of a lesson
space issues
teaching in non-ideal locations
limited in resources
Beginning solutions
Business-related or studio policy challenges
studio policy
agreement form
changed studio policy
enforce studio policies
set a standard
no make-up lessons
swap list
students pay by the lesson
enforce studio policy
payments at the beginning of the month
24 hours notice required
no refunds... make up lessons
Materials-related solutions
acquire knowledge of materials
music stores
building a library of materials
attend concerts
research on methods and materials
latch onto a method
Alfred series
seek out music library
sight-read materials
materials for young children
Bastien Piano Party

too-difficult music
say 'no' to too difficult music
working in a group setting
with a serious attitude toward piano study
libraries
Societal challenge solutions
advocate for the importance of piano study
create a professional teaching environment
Student-related solutions
different populations of students
narrow teaching market to strengths
pre-school aged and/or behavior/attention issues
creative teaching strategies
movement
change activity every 3-5 minutes
reverse psychology
games
not teaching pre-school aged children
misbehavior
being assertive
stern tone of voice
address the behavior problem
no nonsense manner and tone
transfer students
choose familiar supplementary materials
choose repertoire very carefully
Time-related solutions
Not enough time to cover material in a lesson
lesson planning
longer lesson time
Beginning resources
Acquiring students
word of mouth advertising
Referrals
Business-related resources
working in a setting with a set policy
Confidence/Professionalism resources
piano study with better teachers
joining professional organizations
develop professionalism
attend college
Educational resources
piano pedagogy coursework
surveying method books
Materials-related resources
materials previously played
materials previously taught
Online resources
other piano teacher policies
Person resources
discussing issues with peers
supervising teacher
Self-directed resources
experience

getting older
Written resources
    reading
        composer treatises
        music
        piano
        music theory

Majority of challenges overcome
experience
trial-and-error
overcoming difficult challenges
other means
    support from others
    advice from others
        watching others

Current challenges
student behavior
sustaining motivation
students not valuing the piano as a serious endeavor
competing with other activities
    overscheduled students
        missed lessons
        not practicing
not being viewed as a professional
sustaining student interest
the economy
fostering individual playing
relating to different personalities
transitioning students from methods to int. repertoire
pacing of a lesson
dilemma of memorizing
fitting everything into a half hour lesson
finding students
stamina for long teaching day
most difficult challenge
juggling several jobs to make a living
intermediate students
    choosing repertoire
maintaining personal growth, while maintaining growth of students
time management
    juggling many responsibilities
charting the path for each individual student
    building a rapport and trust
    acknowledging you can't fix the student

Current solutions
practice incentives
pay by the month
group make-up lessons
no credits
pacing oneself during a lesson
teaching by example
time-management
    being goal-oriented

            prioritization
            to-do lists
charting the path for each student
            patience and time
            persistence
            build a rapport and trust with each student
            acknowleging you can't fix the student in 1 lesson

Current resources
    friends and colleagues
    piano teachers of interviewee
    popular music
    online resources
        Piano Education Page
    fake books
    proactive in learning
    new advertising forms
        brochures
        magnetic car signs
        business cards
    psychology
        personality
        learning theory
    other music areas
        conducting
    local music teaching organizations and clubs
    none found
    working in a group setting
        library of materials
        a forum to discuss issues, materials, etc...
    sight-reading materials
    observing lessons and classes

Specific resources
    Advertising resources
        brochures
        magnetic car signs
        business cards
        business cards at music store
        least helpful
            home-school newsletter ads
            Craigslist
            flyers
                grocery stores
                neighborhood
                other locales
                stores
                telephone poles
                Panera
            phone book
        do not advertise
            employer does the advertising
        performing
            community
            church

Craigslist
flyers
    grocery stores
    other locations
church
    email list
    ad in bulletin
most helpful
    word-of-mouth
    websites
    ads in church bulletins
    writing to local MTA
    getting involved with local MTA
phone book
websites
yard signs
door hangers
chamber of commerce
referrals
    applied piano teachers
word of mouth
get involved with local MTA
    write introduction letter w invitation to refer students
Materials for teaching utilized
    Method books (used when beginning to teach)
        student owned
        I had used it
            Bastien Piano Basics
            Alfred
            Glover
            Schaum
        used where I taught
            Faber Piano Adventures
            Music Tree
        my teacher recommended it
            Music Tree series
        found
            Alfred
            Bastien Piano Party
    Method books (currently used)
        Faber Piano Adventures
        Celebrate Piano
        Music Tree
        supplemental methods mentioned
            Alfred
            Hal Leonard
            Faber Piano Adventures
    Method books (why switch?)
        comprehensive
        addresses problems w other books
        surveyed methods in pedagogy courses
        five-finger positions
        modern pieces
        intervallic reading

        tired of 'position playing'
        used where I had taught or currently teach
        my piano teacher recommended it
        I learned to teach out of it
        evolution
                core series + supplement with other methods
Technique books
        addressed in method book
                Piano Adventures
                Bastien
                Celebrate Piano
                Glover
        created from pieces
        no change
        no specific books
        I used when I was studying piano
                Hanon
                Dozen a Day
        still use today
                Hanon
                Musical Fingers
                Piano Etudes
                Dozen a Day
        did not address technique
        gold standards
                Czerny
                Burgmiller
                Hanon
                scales, cadences, arpeggios
                five-finger patterns and tetrascales
                warm-ups
        by rote or ear
        technique books (today)
                Music Tree series
                by rote
                self-designed worksheets
                Dozen a Day
                Frances Clark Materials
                      Musical Fingers
                      Etudes
                Technique for the Advanced Pianist
        technque books (why switch)
                growth as a teacher
                experience
                more awareness of materials
                materials used where currently employed
                learned about in piano pedagogy coursework
                found or stumbled upon it
        five-finger exercises
Theory books (used when beginning to teach)
        what I used as a student
                Bastien
                Alfred's theory book

        found in a music store
            Alfred's theory book
        piano method series
            Faber Piano Adventures
            Bastien
            Music Tree activities
            Alfred
        self-designed worksheets and pages
            need to know basis
            self-designed curriculum
        not emphasized
            enough
        other theory books
            Schoenberg's Treatise on Music Theory
    Theory books (currently used)
        Johnson Basics of Keyboard Theory
        Snell Piano Fundamentals
        still use
            Faber Piano Adventures theory
            Schoenberg's Treatise on Music Theory
        self-designed materials
        addressed in method
            Music Tree series
        photocopied or printed sheets
    Theory books (why switch)
        teachers used them where I taught
Motivational tools
    stickers
        getting to choose a sticker
    candy
    praise
        written on music and books
        stars on paper
        spoken
    parental encouragement
    pride from performing well
    awards and rewards
        finishing a book
        finishing scales
        certificates
    prize charts and bags
    parental involvement
        progress reported to parents
    games
    music
        quick-learn pieces or pupil savers
    sight-reading initiative
    try not to use
Online resources
    other piano teacher policies
    Piano Education Page
    Piano Education Page
    Youtube.com
    Wikipedia

Creating Music
Piano Pedagogy Forum
The Practice Spot
Publications subscribed to
    Subscriptions
        Clavier Companion
        Music Educator's Journal
        International Piano Magazine
    Part of membership
        Piano Guild Notes
        American Music Teacher
        American Guild of Organists Magazine
        American Music Teacher
    no subscriptions
    library access
    employee access
Record keeping resources
    attendance sheet
    "cash system" (no record keeping needed)
    monthly account sheet
        Excel spreadsheet
    na...studio handles records
Resources to assist in teaching students in reading music
    intervallic reading
        Celebrate Piano series
        Music Tree series
    note-naming drills
    flash cards
    notespellers
    bulletin or flannel boards
        dry-erase boards
    games and drills
    Kodaly-based materials
    materials
        Let's Sightplay
        Four Star Course (FJH)
Tax resources
    yes, consult w a tax practioner
    no
    have in the past
        maximize deductions
    self-reporting tax resources
        Turbo Tax
        Tax Cut
    knew someone self-employed
        parent
    parent helps file taxes
Resources for teaching technique
    animal analogies
    seeing technique taught by a master teacher
    focus on one challenge at a time
    keeping a good hand position
    warm-ups
    rote exercises

Performance anxiety resources
      learn pieces early
      practice performing
            friends
            for toys and stuffed animals
            music class in school
            at home
      dress rehearsal in the hall
      memorize in sections
            starting points
            know the structure of the piece
      accept that mistakes will happen
      keep going
      group lessons
      informal relaxed recitals
      attitude of sharing music
      delay performing until student is ready
      sports psychology applications
            visualization
      techniques for performance preparation
MTNA certification (interested or not)
      yes
            already certified
      no
      somewhat
            looks good to put certified on resume
      helpful for other teachers
            yes
                  a credential
                  opportunity to be distinguished in a field
                  great pedagogy assignment
            no
Memorization
      identify patterns
      section off the piece
      practice without pedal
      slow practice
      cut up a piece and have students piece together
      determine several starting points
      practice with book on top of the piano
      take away the music and say nothing
      don't make a big deal out of it
      confidence from good performance experiences
      concentration
            refocus energy
            refocus during performance
            focus
      performance psychology applications
      practice hands separately
            switch hands midway
      audiation (score study)

Technology resources
    do not use
    do use
        digital piano
        computer
            email
            lesson planning
            internet
                Youtube
                Wikipedia
                The Practice Spot
        studio website
        Smartboard
        internet
            recordings
        digital recorder
        video recording
    technology benefits
    software
        Flash my Brain
        music notation software for composition
    did use, but found ineffective
        interactive links on studio website
Resources (I wish existed)
    none listed
    piano reading sessions (similar to choral or band)
    trial music packages from publishers
    more scholarly resources

Pedagogy knowledge (What else aided your development of?)
    private teachers
    fellow teachers
    books and textbooks
        Liszt essay on practicing new music
        approach to learning new music
        practice strategies
        physical mechanics of piano playing
        Bastien- *How to... successfully*
        Agay- *Teaching Piano*
        Jacobson *Professional Piano Teaching*
        Well-Tempered Keyboard Teacher
        Taubman method
        wellness at the piano
        not helpful
        Coats' *Thinking as You Play*
        Duke's- *Intelligent Music Teaching*
        Johnson- *The Practice Revolution*
    fellow pedagogy students
    professors
    research
        physical mechanics of piano playing
    students
    magazines
        Clavier
            quick-learn pieces or pupil savers

                           Clavier Companion
               websites
                           Faber Piano Adventures
professional organizations
               Piano Guild
                           see how repertoire is leveled
               Performing Arts Research Group
               MTNA
                           local level
                           state level
videos
piano theories
wellness at the piano
               yoga at the piano
               Rolfing
               Feldenkreis
               Taubman method or technique
professional activities
               conferences and workshops
pedagogy coursework
               lesson planning
               leveling materials and determining levels for students
               observations of experienced teachers
partnership of teaching+ learning (applying what is learned)
observations of experienced teachers
               classroom management
               tricks of the trade
tricks of the trade
               developed with experience
               through observation
general music education coursework
               psychological foundations of music
               philosophical foundations of music
               sociological foundations of music

6. Formal Learning Experiences
    Degrees held
        bachelor's
               B.M. piano
               B.A. piano pedagogy
               B.M. composition
               B.A. violin
               B.M. music history
               B.M. organ performance
               other non-music degrees
                       math
               B.A. music
        master's
               M.A. piano pedagogy
               M.A. worship
               M.M. performance and pedagogy
               M.M. musicology
               M.M. organ performance
               M.M. piano pedagogy

    doctoral

        Ph.D. music education

        candidate

            Ph.D. music education pedagogy emphasis

Undergraduate study

    focus on performance

    music theory

    pianistic skills

    development as a musician

Master's Level Study

    reflective practice

    learned to teach

        leveling materials

        lesson plan

    research

    running a studio

    greater knowledge of materials

    approaches to learning

    inspiration

    light guidance

    figuring out who you are as a teacher

        developing a philosophy of teaching

Doctoral study

    Meta-thinking

Piano Pedagogy Coursework

    taken at the undergraduate level

    taken at the graduate level

    did not take

        not available at the undergraduate level

        not available at institution

        by choice

        concentration in other music area

    Pedagogy student teaching

        undergraduate

            videotaped private teaching

            no

            private teaching w no guidance

        graduate

            no

            yes

                co-teaching with professor

                master classes

                private teaching under close observation

                group classes

                videotaped teaching

    Pedagogy most helpful

        forum to discuss issues

        hands-on teaching

        method books

            critiquing method books

            surveying methods and materials

        motivating students

        research

        reflective practice

        literature lists
        teaching philosphy
        studio policy
        standards and goals
        studio set-up
        curriculum design (group)
        local piano teachers
        business practices
                insurance
                parking
                renting a space
        teaching in front of peers
        observations
                tricks of the trade
                classroom management
        supervised teaching
                receive critiques
                class piano
                observed student teaching
        editing exercise
        compose teaching pieces
        professor
        resources
        leveling students and materials
Pedagogy least helpful
        not relevant
        not effective
        inauthentic teaching experiences
                pretending to be students (role playing)
        none listed
        less helpful
                teaching critiques
                        self-evaluation more important
Pedagogy populations
        pre-school aged children
        mature adult students
                altzheimer's
        special needs
        intermediate students
        advanced students
        attention deficit disorder
        all addressed
Pedagogy topics (existing)
        observations
        group classes
        teach in front of class
        teaching philosophy
        studio policy
        studio set-up
        standards and goals for students
Pedagogy coursework (most important topic or assignment)
        hard to say
        assignment
                create a chapter for class piano book

form a philosophy of music education
relating to students
understand materials
Pedagogy ill-equipped
improvisation
playing by ear
ear-training
functional skills
harmonize popular tunes
music theory (teaching and materials)
teaching technique
intermediate students
advanced students
special needs
pre-school aged children
Pedagogy- I wish
teaching technique
observations of good teachers
filing taxes
record keeping
recital and competition preparation
experiences teaching
pre-school aged children
business skills
effective communication
structure of a lesson

7. Partnership of Teaching and Learning- Apprenticeship Models
Cognitive Apprenticeship
coaching
mentorship
modeling
reality-base
learning from an academic and job standpoint

8. Support in the field
Person resources
former and current piano teachers
fellow teachers
friends and colleagues
fellow pedagogy students
pedagogy teacher
parent
supervising teacher
Group setting
music store
pedagogy classes
community music school
Broader pedagogy community
local teachers
community music school
Guidance
Professional activities
Conferences and workshops

Professional organizations (piano)
    Guild (American College of Musicians)
    non-participating
    MTNA
        local level
        state level
    Federation of Music Clubs
    local MTA
    MENC
Other music organizations
        ACDA (Amer. Choral Direc..)
        musicological associations
        College Music Society
        American Guild of Organists
    formerly participated in
        College Music Society
        Guild
        state music educators association
    not currently participating
    not helpful at first
    most helpful aspects
        knowledge on leveling music
        workshops and conferences
        special guest presenters not helpful
    less helpful aspects
        does not foster open forum of conversation
        focus on competition and festivals
    hesitant to join
        focus on competition
    hinderances to participation
        time constraints
        money
        piano teaching is not primary job aspiration
        do not qualify for student discounted rate

Forum to discuss
    different ages
    communication with different students
    ideas
    suggestions
    strategies
        dealing with students
    teaching experiences
    general discussion
    questions
    seek support and encouragement
    materials
    challenges and difficulties

9. Confidence in teaching
    Studio policy
    Teaching philosophy
    Standards
    Years of teaching experience
    Success seen in students

Affirmation from professional world
Extra- activities to feel qualified
Extra- steps to become a good teacher
 observe good teaching

10. Reflective practice
 Philosophy
  Intent or purpose
 Transformative
 Teaching and learning is a cyclical process
 Themes teaching helped performance
 Time to expert teaching
  many years
   broader range of ages
   broader range (beginner through advanced)
   broader range of individual personalities
  depends on pedagogical training
  could potentially never happen
  some have a knack right away

11. Reflections and Suggestions for the Future
 Reflections
  Experiences in higher education compared to professional lives as piano teachers
   Large difference
    Yes (general)
     higher music level than K12 students
     focus on Western Classical music
     focus on performance
      justification (you can learn to teach later)
     focus on practicing
     other music area or concentration
     did not teach in college
    undergraduate study
     focus on performance
     general education coursework
     no teacher training
    graduate study
     focus on reading, thinking, and writing
    school + teaching
     reality-base
    no
     feels strongly that performance is important to develop
     still juggling many responsibilities
     still feel as if there's never enough time to practice
  Ability to make a viable living
   Viable living (yes)
    degree to charge higher fees
    recitals
    observed many teachers
    have had good teachers (examples)
   Viable living (not sure)
   Viable living (no)
    focus on performance

Looking back
> yes, same path
> no, different path
> have considered a different path

Suggestions
Piano Pedagogy Curriculum Recommendations
> General
>> Business skills
>>> advertising
>>> networking with other teachers
>> Populations of students
>>> adult learners
>>> pre-school methods and activities
>>> special needs students
>> musical styles
>> different techniques
>> music history
>> functional skills
>> developing routines and standards
>>> lesson planning
>> psychology
>>> student mental blocks
>>> child development
>>> learning theories
>> music learning theories
>>> Ed Gordon
>>> musical intelligence
>> observations
>>> good teachers
>> knowledge of materials and repertoire
>>> leveling materials and students
>> MTNA certification process
>> teaching philosophy
>> partnership of teaching + learning
>>> laboratory approach
>> teaching well
>>> relating to and working with students
>> understanding research
>> understanding philosophies of teaching
> undergraduate recommendations
>> teaching well
>> relating to students
>> teaching beginners
>> understanding what goes into teaching
> graduate recommendations
>> knowledge of materials and methods
>> understanding research
>> understanding philosophies of teaching
Recommendations (pedagogy)
> advertising
> networking with other teachers
> functional skills
>> reading lead sheets

            harmonizing melodies
            improvising
            playing by ear
            accompaniment styles
        business aspects
            accounting
            record-keeping
            taxes
            self-employment aspects
        get students teaching well right away
            working well with students
            using time effectively
        less formal knowledge, more hands-on teaching
                observations of experienced teachers

Recommendations (piano curriculum)
        undergraduate pedagogy
        remove gederal education component (e.g., math, reading)
        child development courses
        general education coursework (teacher education)
        music education coursework
        hands on experience
        mandatory pedagogy training
            good performers, not good teachers
        pre-college teacher-training
        practical knowledge vs. book knowledge
        practical piano skills
            reading lead sheets
            accompanying
            improvisation
        business aspects
            taxes
            accounting
            record keeping
            advertising
            self-employment aspects
        piano wellness
        move beyond Classical repertoire

General curricular recommendations.
        teaching + learning
        remaining current
        more pedagogy offerings
            especially at the undergraduate level
        hands-on teaching (laboratory approach)
        teacher-training before embarking on teaching
        pedagogy person resource available at institutions

Change
        none recommended
        business training
            record keeping
            taxes
            self-employment aspects
        less focus on Classical repertoire
        advertising
        hands-on teaching (laboratory approach)

less focus on music theory and history
undergraduate pedagogy coursework
pedagogy resource person at institution
Extra-Recommendations (texts)
handling student behavior
practice
students who do not practice
educating parents on the importance of

About the Author

Melissa Slawsky received a Bachelor's degree in piano performance from Florida Southern College in 2002, under the direction of Ms. Paula Parsché, and Master's degree in piano pedagogy, under the direction of Dr. Averill Summer, from the University of South Florida in 2006. With an additional background as a violinist, she has enjoyed collaborative work in orchestral and chamber music as well as instrumental and vocal accompanying. While completing her Master's degree, she served as adjunct instructor of piano and music theory at the University of Tampa and International Academy of Design and Technology until she entered the Ph.D. program at the University of South Florida in 2007.

While completing her Ph.D. she served as business manager for *Music Education Research International* (MERI) in 2007 and began a post-graduate fellowship in piano pedagogy at the New School for Music Study in 2010. She also maintains a private piano studio and presents research at a variety of conferences including the GP3 Piano Pedagogy and Group Piano Forum, National Conference for Keyboard Pedagogy, Florida Music Educators Association Clinic-Conference, and Suncoast Music Education Research Symposium. At the time of publication, she resides in southern New Jersey with her husband and young son.