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

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…"	Sarah Clarke
	"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…."	

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

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.

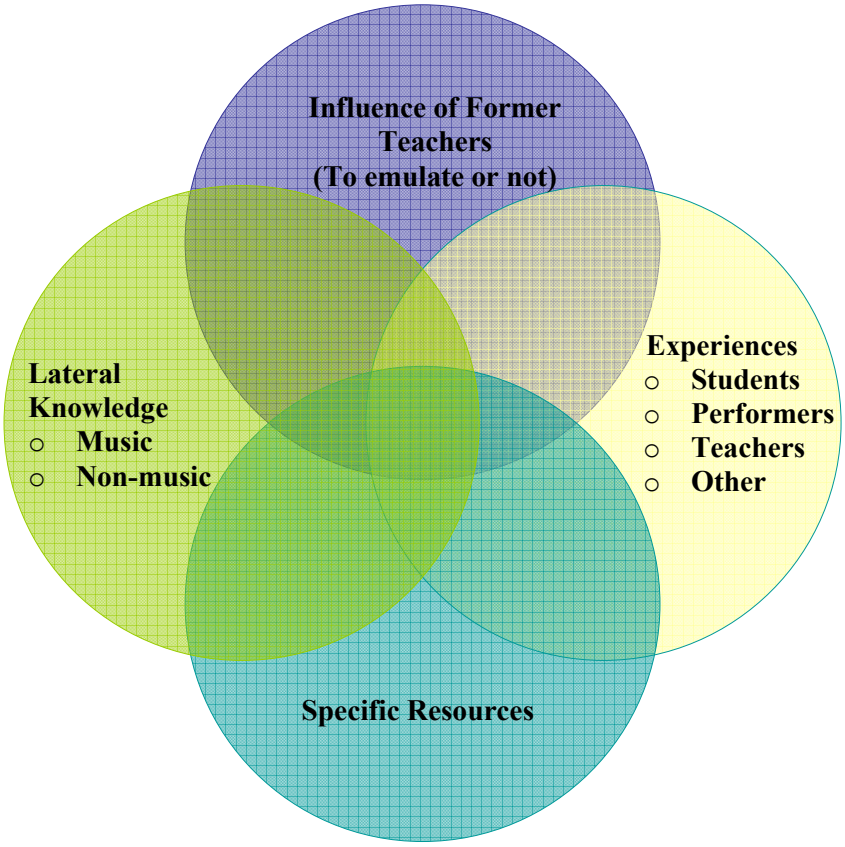

Figure 2. *Development of Teaching Style for Piano Teachers Interviewed*

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 o Literature o Methods o 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 o Accompanying o 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

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 o Books o 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
o 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 o Conferences o 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 o Physical mechanics of piano playing	"I have done a lot of reading and research on the physical mechanics of piano playing."	Susan Liszt
o 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

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
	o Make-up lessons in lieu of refunds	Chelsea Ash, Paula Mary, Lilly Crumb
	o Required 24 hrs. notice	Caitlyn Smith, Chelsea Ash
	o Required payment at the first of the month	Chelsea Ash
	o 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:	
	o Required payment by the month	Chelsea Ash
	o Required payment by the lesson	Bob Burns
o Losing checks	Did not ask for repayment	Paula Mary

○ 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:		
○ No policies	Consulted with friends and colleagues	Sarah Clarke, Chelsea Ash
	Researched other studio policies online	Lilly Crumb
○ Discussing policies	Developed Assertiveness	Caitlyn Smith, Paula Mary
○ 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	Deferred to student-owned materials	Autumn van Arden
o For very young beginners	Sought out materials at music store, supplemented with games	Sarah Clarke
Choosing materials		
o Students choosing too-difficult materials	Not allowing students to choose too-difficult materials	Ellen Page
o Students not enjoying materials	Allowing students to have input on their materials, rather than forcing them to play materials he had learned.	Bob Burns
o Tailoring materials to each student	Choosing a different method book for a particular student Keep an appropriate pace if a method is too young or old	Susan Liszt Paula Mary
o 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

	Reverted to materials used as a student	
	○ Method books	Ellen Page, Chelsea Ash, Caitlyn Smith, Lilly Crumb, Paula Mary, Sarah Clarke
	○ Repertoire	Ellen Page, Bob Burns
	Researched method books and teaching materials	Bob Burns
	Sought out new materials	
	○ Began compiling a library of materials	Susan Liszt
	○ Sight-read materials to determine best fit	Susan Liszt, Sarah Clarke
Other challenges		
○ 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	
	○ Piano Guild (American College of Musicians)	Thomas Chang, Chelsea Ash
Lack of knowledge of materials	Sought out knowledge of new materials	
	○ Attended concerts	Bob Burns
	○ Discussed materials with friends and colleagues	Thomas Chang, Sarah Ford, Lilly Crumb, Bob Burns,
	○ Music libraries	Sarah Clarke
	○ 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		
○ 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
○ Excessive talking	Maintained a formal atmosphere in the studio and classroom	Bob Burns
	Sternly remind students to keep their voices down	Ellen Page
○ 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:		
○ Behavioral/Emotional Disorders	Develop the ability to structure a lesson in multiple ways	Paula Mary
	Reverse psychology	Paula Mary
Non-traditional aged learners:		
○ 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

Other:		
Relating to different personalities	Consulted psychological resources on personality and learning theory	Autumn van Arden

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	Paula Mary
	Referred students to the director of the teaching establishment	Paula Mary
Desire to be liked	Does not allow desire to be liked override:	
	○ Student-behavior or classroom management practices	Caitlyn Smith
	○ Teaching and practice standards	Chelsea Ash
Feeling unqualified	Developed professionalism	Thomas Chang
	○ Joined professional organizations	
	Increased education	
	○ Piano study with better teachers	
	○ Attended college	
Feeling unsure	Affirmation from other teachers in the professional world	Sarah Clarke
	Experience and trial-and-error	
	○ Student success	
Youth-related	Gained experience	Lisa Crawford, Paula Mary
	Getting older	Lisa Crawford, Lilly Crumb, Paula Mary, Bob Burns
	Maturity and gained sensibilities	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		
○ 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		
○ Competing for students' time	New forms of advertising (magnetic car signs, business cards)	Susan Liszt
○ Current economy	Reduced rates for summer study	Susan Liszt
Student conduct-related challenges		
○ Behavior	Consulting with friends and colleagues	Thomas Chang
○ Relating to different students	Psychology	Autumn van Arden
	• Personality theory • Learning theory	
○ 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		
○ General time management	Goal setting, to-do lists, and prioritization	Sarah Clarke

	Read books (*Practical Piano Pedagogy*)	Sarah Ford
o Not enough time to cover material	Time management and prioritization of desired skills for students	Sarah Ford
o 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
o 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
o 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		
o 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
○ Articles	Caitlyn Smith, Ellen Page, Sarah Ford Sarah Clarke
○ Composer treatises	Susan Liszt
○ Research	Susan Liszt, Bob Burns, Sarah Clarke
○ Sheet-music books	
▪ Fake books	Lisa Crawford
○ 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		
o Filing taxes	Tax software	
	▪ TaxCut®	Chelsea Ash
	▪ TurboTax®	Sarah Ford, Caitlyn Smith
o Record keeping	Spreadsheet software	
	▪ Microsoft Excel	Sarah Ford

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

	▪ Wikipedia	Lilly Crumb
	▪ Youtube.com	Lilly Crumb, Paula Mary
Professional Activities	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 Sightplay* 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

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

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		
○ 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
○ 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
○ Resources	"and also literature on pedagogy."	Sarah Ford
○ 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
○ 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

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

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"	Ellen Page
	"Those haven't helped at all."	Sarah Ford
o No open forum	"The organization that I was part of didn't foster that kind of open conversations…"	Sarah Clarke
o Political	"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."	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

o 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
o 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
o 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

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)	Autumn van Arden
	Performing Arts Research Group (omitted collegiate)	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)	Autumn van Arden
	American Guild of Organists (AGO)	Sarah Ford, Bob Burns

*Indicates a lapsed membership
**Indicates a potential future lapse in membership

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

	was training to be a teacher. I'm not doing either of those things now. 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

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:

> 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
No	"I think more as a performer it would have prepared me, but not as a teacher."	Thomas Chang

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,

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,
	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	Sarah Clarke
	o Using time efficiently	Sarah Clarke

	○ Working well with students	Sarah Clarke
	Teaching young students	Lilly Crumb
Observations	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
○ Special populations	Mature adult students	Lisa Crawford
	Very young/pre-school	Lisa Crawford, Caitlyn Smith
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

> 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.