University of Kentucky
UKnowledge

Theses and Dissertations--Music | Music

2021

Perspectives on Cultivating a Positive Collegiate Clarinet Studio Environment: A Survey of Students and Professors

Katherine Nichole Breeden
University of Kentucky, katherine.n.breeden@gmail.com
Author ORCID Identifier:
https://orcid.org/0000-0001-8276-1599
Digital Object Identifier: https://doi.org/10.13023/etd.2021.203

Right click to open a feedback form in a new tab to let us know how this document benefits you.

Recommended Citation

Breeden, Katherine Nichole, "Perspectives on Cultivating a Positive Collegiate Clarinet Studio Environment: A Survey of Students and Professors" (2021). *Theses and Dissertations--Music*. 185.
https://uknowledge.uky.edu/music_etds/185

This Master's Thesis is brought to you for free and open access by the Music at UKnowledge. It has been accepted for inclusion in Theses and Dissertations--Music by an authorized administrator of UKnowledge. For more information, please contact UKnowledge@lsv.uky.edu.

STUDENT AGREEMENT:

I represent that my thesis or dissertation and abstract are my original work. Proper attribution has been given to all outside sources. I understand that I am solely responsible for obtaining any needed copyright permissions. I have obtained needed written permission statement(s) from the owner(s) of each third-party copyrighted matter to be included in my work, allowing electronic distribution (if such use is not permitted by the fair use doctrine) which will be submitted to UKnowledge as Additional File.

I hereby grant to The University of Kentucky and its agents the irrevocable, non-exclusive, and royalty-free license to archive and make accessible my work in whole or in part in all forms of media, now or hereafter known. I agree that the document mentioned above may be made available immediately for worldwide access unless an embargo applies.

I retain all other ownership rights to the copyright of my work. I also retain the right to use in future works (such as articles or books) all or part of my work. I understand that I am free to register the copyright to my work.

REVIEW, APPROVAL AND ACCEPTANCE

The document mentioned above has been reviewed and accepted by the student's advisor, on behalf of the advisory committee, and by the Director of Graduate Studies (DGS), on behalf of the program; we verify that this is the final, approved version of the student's thesis including all changes required by the advisory committee. The undersigned agree to abide by the statements above.

Katherine Nichole Breeden, Student

Dr. Scott Wright, Major Professor

Dr. Lance Brunner, Director of Graduate Studies

PERSPECTIVES ON CULTIVATING A POSITIVE COLLEGIATE CLARINET STUDIO ENVIRONMENT: A SURVEY OF STUDENTS AND PROFESSORS

THESIS

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Music in the
College of Fine Arts at the University of Kentucky

By

Katherine Nichole Breeden

Lexington, Kentucky

Director: Dr. Scott Wright, Associate Professor of Music

Lexington, Kentucky

2021

Copyright© Katherine Nichole Breeden 2021

https://orcid.org/0000-0001-8276-1599

ABSTRACT OF THESIS

PERSPECTIVES ON CULTIVATING A POSITIVE COLLEGIATE CLARINET STUDIO ENVIRONMENT: A SURVEY OF STUDENTS AND PROFESSORS

Data was analyzed from a survey of collegiate clarinet students and professors concerning student and faculty preferences and perceptions concerning the cultivation of a positive collegiate clarinet studio environment. Over two hundred respondents indicated preferences for the structure of individual lessons and studio class.

The data indicated it is essential that the professor adapt their teaching to individual students during lesson instruction. Goals should be recorded, a verbal agreement alone is insufficient. Contact information for all studio colleagues should be available, and the professor should be accessible should the need arise. Large ensemble concert attendance should be encouraged, and recital attendance prioritized for both studio colleagues and the professor. Students should engage in informal bonding activities throughout the academic year, including events such as studio parties. Collaborations with peers in chamber ensembles should be encouraged. Student feedback in studio class should be spoken directly, and the class should be instructed at the beginning of each semester on appropriate ways to give feedback. Finally, the professor should take an active role in building a supportive studio community and addressing conflict within the studio.

KEYWORDS: Clarinet, Positive Environment, Survey, Collegiate, Studio, Music

Katherine Breeden

April 5, 2021

PERSPECTIVES ON CULTIVATING A POSITIVE COLLEGIATE CLARINET STUDIO ENVIRONMENT: A SURVEY OF STUDENTS AND PROFESSORS

By

Katherine Nichole Breeden

Dr. Scott Wright
Director of Thesis

Dr. Lance Brunner
Director of Graduate Studies

April 5, 2021

Acknowledgments

The following thesis, while an individual work, benefited from the insights and direction of many people. My thesis chair, Dr. Scott Wright, as well as my thesis committee, which included Dr. Michael Baker, Dr. Lance Brunner, and Dr. David Sogin, were instrumental in the completion of this work. I would also like to thank my parents, Stephen and Jennifer Breeden, for their support in all my musical endeavors. Many thanks are due as well to my proofreaders, my mentor Dr. Robert Spring and my friend Alexis Cerise.

Table of Contents

List of Figures

Perspectives on Cultivating a Positive Collegiate Clarinet Studio Environment: A Survey of Students and Professors

A great deal of research exists on the importance of developing a positive learning environment in traditional K-12 music classrooms. However, there is very little research that applies to collegiate instrumental studio environments. A collegiate instrumental studio environment is a unique type of classroom which merits specific study for a variety of reasons. (1) Students are often a part of their current studio because they chose to study with their specific teacher. (2) Studio instruction involves one to one lessons in addition to class instruction. (3) Collegiate instrumental studios tend to be highly competitive environments. Students compete for rank, ensemble placement, part assignments, and other opportunities. (4) Music students spend a great deal of time together, often sharing courses in music theory, music history, basic piano, ensemble rehearsals, and weekly studio meetings. (5) Most undergraduate programs include mandatory performance attendance requirements for graduation. When these characteristics are considered together, they indicate this is a very specific type of educational environment which merits additional study. This thesis is meant to be a guide for current and aspiring collegiate studio professors and serves three functions: it is an overview of the existing research in music education as it applies to collegiate clarinet studios, it is a survey of current and former collegiate clarinet students and professors indicating important elements in cultivating positive studio environments, and it advances future research pertaining specifically to teaching collegiate instrumental studios.

Literature Review

Many sources discuss elements of cultivating positive collegiate clarinet studio learning environments. This literature review is organized thematically. (1) Research referencing motivation is summarized to provide recommendations for creating a positive music classroom environment. There are many studies investigating motivation in the classroom, so this review was limited to studies directly involving research related to musical motivation. (2) Literature concerning competition is reviewed. The review of competition is limited to music education studies of grade school students, since studies of competition at the collegiate level were not available. (3) Community is reviewed. Because there was little information on community within collegiate clarinet studios specifically, the review includes studies on college students outside of music and studies of grade school music students. The role of parental support is also included in community. (4) Research on the brain and flow is reviewed as it relates to classroom environments. Flow is then specifically applied to the studio environment. (5) The importance of addressing performance anxiety within a collegiate instrumental studio is explored. To keep music performance anxiety as a topic within the scope of this review, only resources that support its direct relevance to cultivating a positive collegiate instrumental studio environment have been included. (6) The final focus is music studio research, synthesizing music teaching with support from previous references. This review is not limited to certain years of research because literature on collegiate studio environments is relatively new within the context of music education and performance.

Motivation

"Motivation is no longer viewed as a distinct set of psychological processes but as an integral part of learning that assists students to acquire the range of behaviors that will provide them with the best chance of reaching their full potential" (O'Neill & McPherson, 2002, p. 31). There are five motivational theories: expectancy value theory, self-efficacy theory, flow theory, attribution theory, and mastery motivational theory (O'Neill & McPherson, 2002). The research presented here is organized conceptually to give an overview of the overlap between findings in music education studies related to each of these areas.

Students are generally most motivated when they feel they are choosing to do something, instead of being forced to. For example, in a case study of a young beginning clarinetist, researchers found when practicing self-selected repertoire, the student was more likely to engage in strategies typical at more advanced stages of development, spent more time practicing the piece, and persevered when faced with difficulties (Renwick & McPherson, 2002). It is the teacher's role to provide practice strategies so the student develops the self-efficacy and confidence to use them independently (Long, 2018), which is aided by allowing student selection of repertoire. Davidson and Scutt (1999) found that students need to feel they are participating in an evaluation because they want to, rather than because their teacher or parents want them to (Davidson & Scutt, 1999). A study by McPherson and Hendricks (2010) recommended encouraging opportunities for self-directed music learning in schools to increase student motivation to study music.

Student attribution of success to effort has been found to correlate with musical motivation. In general, students, as well as in-service teachers, tend to emphasize ability

and effort as causes of success or failure in music (Asmus, 1985; Asmus 1986; Dick, 2006; Legette, 1998; Legette, 2012; Martin, 2012). However, when students attribute lack of ability to failure, this produced the least constructive response. When they attributed failure to strategy this produced the most constructive response (Austin & Vispoel, 1992). Ability attributions should be avoided and effort attributions encouraged in music in order to foster greater resilience in the face of failure (Austing & Vispoel, 1992; Legette, 1998; Sandene, 1997). This is supported by a study by Asmus (1986) which found that if teachers encourage students to associate success or failure with effort, students are more likely to practice more as a way to put in more effort. Students who believe success or failure is based on ability view achievement as something outside of their control, and are less likely to practice. (Asmus, 1986). This is consistent with studies by Schmidt (2005, 2007) that found practice time was strongly correlated with intrinsic motivation and effort attributions in K-12 music classrooms (Schmidt, 2005, 2007), which also holds true at the collegiate level (Smith, 2005). In a study by Diaz (2010) on collegiate ensemble students in both wind ensembles and orchestras, intrinsic factors were also more important than extrinsic factors for musical motivation in ensemble contexts (Diaz, 2010).

The support and guidance of teachers is important in emphasizing effort over ability. In a study by Davidson and Scutt (1999) it was found that the tone of teacher feedback was critical to student motivation and approaching learning with a positive attitude (Davidson & Scutt, 1999). In order to minimize the negative effects of attributing success or failure to ability, teachers need to encourage students in developing a more multifaceted view of ability. Musical success is often defined in too narrow terms. For example, the student who can play the fastest could be seen as the most successful. The

wider the scope of activities presented in the classroom, the more likely it is that each student will find something they do really well. The combination of believing there are many components that define musical success and that incremental improvement through effort will lead to success is essential for keeping students musically motivated (Austin & Vispoel, 1998).

Performance ratings and effort are strongly correlated with self-concept and intrinsic motivation. A study in 1988 found that high school band students who were happy with their current level of performance were more likely to challenge higher ranked peers for chairs, and attributed successful challenges to internal factors like effort, ability, and technical knowledge. Failure and lack of satisfaction with chair placement resulted in fewer challenges and external attributions for failure (Chandler, Chiarella & Auria 1988). Another study by Austin (1991) indicated that students with high musical self-esteem were more motivated. Austin questioned that learning occurs simply through scheduling of contests; and concluded students would derive greater pleasure from performing regularly in settings that balance emotional risk with support from teachers, family, and peers, and provision of detailed instructional feedback.

Motivation is important to the development and expression of musical creativity. A study by Bangs (1992) found intrinsic motivation, or motivation derived from internal rewards, was beneficial to musical creativity. Conversely, extrinsic motivation, or motivation derived from external rewards, had adverse effects on musical creativity (Bangs, 1992). Another study by Mawang, Kigen, and Mutweleli on music creativity found that it was positively correlated with mastery-approach goals and deep processing learning strategies such as critical thinking and concept application. Musical creativity

was negatively correlated with surface processing strategies such as memorization or rote learning, a performance-approach of learning only to perform well in comparison to peers, and performance-avoidance goals of trying to avoid poor performances (Mawang, Kigen, & Mutweleli 2018). Students with a mastery goal orientation, emphasizing mastery of a task, instead of a performance goal orientation, which emphasizes demonstration of ability, had higher levels of achievement, were more musically creative, strategic in their approach to practice, and tended to practice longer. (Bailey, 2006; Miksza, 2009).

Competition

The role of competition in music is becoming more controversial as studies in music education explore the detrimental impacts of competition on student growth. Society puts greater emphasis on winning than it does on the demonstration of competence. This can lead to students developing an attitude that prioritizes winning at all costs, which can lead to unrealistic goal setting, higher levels of conformity in musical interpretation, rationalizing poor performance with excuses, and creating adversarial relationships with other participants. For many students outside of the few high achievers likely to win, competition can be detrimental to the learning process (Austin, 1990). Public evaluations of progress and achievement can remove focus from incremental improvement and development of individuals by focusing on current talent and ability instead of skill development. This idea of public competition and rank can turn young musicians off from music programs (Smith, 2005). Instead of embracing competition to the exclusion of all but the most talented, noncompetitive performance opportunities in both solo and small ensembles emphasize the importance of individual and cooperative

learning. Efforts should be made to minimize competitive pressure and emphasize detailed instructional feedback to focus on personal growth (Austin, 1990; 1991).

The role of competition and a strong emphasis on achievement in the area of music education can lead to substantial physical, mental, and emotional demands on students. Cultivating a strong sense of self-efficacy in students, which is the idea that talent is malleable and can be developed through effort, helps to encourage growth and resilience through these challenges. Students with high self-efficacy were positively influenced by conductor feedback, encouragement from other students, seeing other students succeed, and dealing with issues of fatigue. Students with low self-efficacy beliefs felt more capable after seeing that other students were struggling (Hendricks, 2009). The concept of self-efficacy has led to new perspectives on musical ability, emphasized the role of teachers in motivating students to persist through challenges and self-doubt, and has particular relevance to the use of competition in music programs.

Teacher instruction is important in directing students to mastery goals instead of peer comparison, since students are inclined to take on the beliefs of their teachers. Students who believed their teachers emphasized ego goals, or task goals involving comparison to peers, were more likely to emphasize ego goals in their learning instead of goals that emphasize task mastery. Additionally, students were more motivated when the teacher placed less of an emphasis on differentiation among students based on ability (Sandene, 1997). Instead of emphasizing competition or grades, instruction should aim to support student autonomy and emphasize a mastery goal orientation (Anguiano, 2006).

Community

Cultivating a sense of community is essential for building effective classroom environments that encourage students and faculty to address difficult topics. At Bellarmine University researchers studied faculty roles in cultivating community through the curriculum design of a first semester freshmen course. Class topics included identity, self-awareness, inclusion, diversity, community, and skill development necessary for new college students. Four approaches were used to prepare the faculty to cultivate community: critical reflective teaching, culturally responsive pedagogy, faculty and student instructor pairings, and asset-based teaching. Critical reflective teaching involves being critically aware that everyone sees the world through the lens of their perspectives and experiences. Culturally responsive pedagogy involves teacher and student recognition of the many identities associated with students in a given classroom. Some of these identities privilege while others oppress. Student and instructor pairings were used to exploit learning that occurs in the peer-to-peer interactions of team teaching. For example, organizing instructional roles when both a faculty member and a teaching assistant lead a class. Asset-based teaching challenges assumptions of deficit, valuing all experiences as opportunities (Englert et al., 2019). Faculty observed that if the instructor wants students to engage in vulnerable discussions and dialogue, they have to be vulnerable with their students as well (Englert et al., 2019; Hendricks et al., 2014).

In a study of undergraduate students at Beihang University, researchers found that if teachers create a sense of community by responding to students and fostering positive relationships, students are more engaged and tend to perform better academically. Effective communication, a positive classroom environment, and achievement sharing

are all very important to learning. Students achievements should be shared among teachers and students, and encouragement is a better approach than criticism. Students are also more engaged when teachers respond to their needs in a timely manner (Siqing, Li, Shi, Wang, & Cai 2014). Another study involving university students in biology classes found comfort within student course work groups strongly correlated with student performance. In groups dominated by one individual student performance decreased (Theobald, Eddy, Grunspan, Wiggins, Crowe 2017).

The significance of keeping the classroom learning environment positive extends to music education as well. A study by Yarbrough and Price (1989) found that in high school music ensembles, the use of disapproval in verbal feedback is not effective. Instead, corrective feedback should be used by ensemble directors (Yarbrough & Price, 1989). Additionally, discouraging comments from teachers were frequently cited by students with low musical self-efficacy (Martin, 2012). In a study by Sandene (1997) involving middle school music students, positive classroom feedback was associated with greater motivation and self-esteem. It was important that rehearsal directives be presented in positive terms (Sandene, 1997; Weiss 2019).

The satisfaction of students' psychological needs within the music community is important to musical success and engagement. In a study by Evans and Bonneville-Roussy (2016) psychological needs were defined as competence, or the need to produce desired outcomes, relatedness, the need to feel connected to other people, and autonomy, the need to feel ownership of one's own behavior. Collegiate music students who believed their psychological needs were satisfied by their music environment had more autonomous motivation, were also likely to practice more often, had higher quality

practice sessions, and chose more challenging repertoire (Evans & Bonneville-Roussy, 2016). Additional studies found that students who were highly engaged in music generally felt their psychological needs were satisfied. Students who believed their psychological needs were not satisfied were found to be less engaged and more likely to quit music (Evans, 2009; Evans, McPherson & Davidson, 2012).

The development of rapport between teacher and student is essential for student success. The interpersonal relationship between the music teacher and student creates an emotional connection that empowers learning in a dynamic way. When expert teaching and rapport are both present, this leads to the empowerment and competency of students. The teacher's own expertise and instrument mastery is the foundation of successful learning. Mutual trust and respect build on this to create a positive rapport between student and teacher. Emotional connectedness or relatedness, motivation, providing the student with a sense of competence and autonomy through clearly defined goals and expectations, and teaching with enthusiasm also contribute to rapport between student and teacher (Clemmons, 2006). Good rapport is often observed in effective, high vitality lessons. Effective, higher vitality lessons usually begin with a clear structure of goals and musical objectives as a starting point for the lesson. The teacher would often ask questions that focused on critical thinking, and were also more likely to ask about students' lives outside of lessons. Teacher feedback was plentiful, specific, and task-oriented. Often observed behaviors indicated a strong rapport between teacher and student, with teachers sharing their personal experiences with music, laughter, and specific praise of progress or effort. Teachers often stayed closer in proximity to their students. (Blackwell, Miksza, Evans, & McPherson, 2020). "Teacher expertise, a safe

learning environment, clear expectations coupled with rational boundaries, and an enthusiastic teaching style are hallmarks of good teaching" (Clemmons, 2009, p. 264).

Acknowledging and learning from diversity is essential for strong music communities and effective teaching. There are many opportunities for using diversity in engagements with music, which is largely reflective of beliefs and values shared by different socioeconomic, ethnic, racial, cultural, and national groups of people. The contexts of communal music engagement within families, communities, and religious groups help to transmit and perpetuate the beliefs and values of the group (O'Neill, 2005). Today, our society is experiencing unprecedented levels of both culture clash and cultural blending, especially in music. Instructor expectations of students based on cultural stereotypes can hinder learning and communication in lessons. Effective communication across cultures requires discovery of our own cultural values as well as the cultural values of colleagues, students, and friends. The insight students and faculty can gain by comparing their culture to different cultures is a great benefit of cross-cultural education (Williams, 2002). For collegiate students in wind bands and orchestras, working cooperatively with others emerged as a priority (Diaz, 2010). Diversity is at the center of positive, collective music-making.

The role of parental support for the development of young musicians is also important. A study by Austin and Vispoel (1998) found that students attribute family background, or a lack of family support just as often as lack of ability as a reason for failure (Austin & Vispoel, 1998). Children who are successful in music generally have high levels of parental support, with families prioritizing opportunities and encouragement in music for their children (Davidson, Sloboda, & Howe, 1995; Sloboda

& Howe, 1991). One of the most important influences is the role of the parents in private music lessons. The most successful learners usually had parents who received regular feedback from the private teacher about their child's lessons, or were actually present for the lessons (Davidson, Howe, Moore, & Sloboda, 1996). A study by Creech (2010) found that learning, music enjoyment, motivation, self-esteem, self-efficacy, and satisfaction with music lessons were all improved when parents elicited the views of their child regarding appropriate parental involvement, negotiated with their children over practicing, provided a structured home environment for practice, were interested in promoting good rapport between teacher and student, communicated with the teacher about the child's progress, and were an interested audience (Creech, 2010). Zdzinski (1996) found all grade levels could benefit from greater parental involvement in music (Zdzinski, 1996).

While the above studies involved children from elementary students through high school adults, a study of university choral students by Sichivitsa (2007) indicates that the importance of parental support during college also impacts collegiate music students. Choral university students whose parents were involved in music and supportive of their children's musical participation through concert attendance and the use of verbal encouragement developed better self-concepts in music. These students also had greater motivation to participate in musical activities in the future (Sichivitsa, 2007).

Teaching With the Brain in Mind

Jensen's (2005) book included ideas on the use of repetition, prior knowledge, and memory strength as it relates to intensity of emotion and physical motion to improve focus within the classroom. The use of repetition helps students learn because synapses in

the brain constantly adapt in response to activity. The more an idea is used correctly, the faster and more accurate it becomes. Repetition strengthens brain connections. Using students' prior knowledge in lessons fundamentally influences whether a student will achieve an accurate or deep understanding of a topic. All students have some prior knowledge, even if it is merely random or unconscious learning. Prior knowledge by nature is highly resistant to change. The best way to teach is to build on the student's prior knowledge. Finally, memory strength and intensity of emotion are highly related to each other. Pleasure, urgency, excitement, and risk can be used in the classroom to create stronger memories. The overall environment of the classroom should be positive. Finally, physical movement strengthens learning, improves memory, and builds motivation and morale (Jensen, 2005).

Musician Anxiety

A positive collegiate clarinet studio environment cannot exist without acknowledging and addressing the increasingly prominent role of stress in music study and performance. Music performance anxiety is a prevalent problem among university students. In a study by Cox and Kenardy (1993) at the University of Newcastle, Australia, all the music students who participated in the study had experienced anxiety in performance settings and 84% found anxiety to be detrimental to their performances (Cox, W. & Kenardy, 1993). Another study by Tamborrino (2001) found 97% of the university students surveyed had experienced anxiety before a performance, and 87% had experienced anxiety during a performance. More than half the students experienced cold hands, sweating, and trembling before performing (Tamborrino, 2001). A University of Iowa survey by Wesner, Noyes, and Davis (1990) reported a significant number of

students were found to have experienced notable anxiety as well. Poor concentration, rapid heart rate, trembling, sweating, and dry-mouth were the most commonly reported symptoms of anxiety. (Wesner, Noyes, & Davis, 1990). Music performance anxiety is also a significant problem in the professional world. In the Netherlands 91 of 155 respondents reported experiencing performance anxiety significant enough to effect their personal or professional lives (Van Kemenade, Van Son, & Van Heesch, 1995). Music performance anxiety impacts performers regardless of the genre of music, age, gender, experience, or talent of the player (Kenny, 2011).

Music educators have a critical role in how their students deal with performance anxiety (Patston, 2014), and since performance anxiety is a significant problem among student and professionals, coping strategies should be taught in music schools (Van Kemenade, Van Son, & Van Heesch, 1995). However, a study of current music teachers by Wang (2001) found that their only training for dealing with music performance anxiety came from experience in masterclasses or applied lessons. Teacher training to help students deal with music performance anxiety was viewed as essential, but teachers had very little of this training themselves (Wang, 2001). A study by Tamborrino (2001) that faculty instruction to address performance anxiety had very little commonality. The majority of students and faculty surveyed said they would like more curriculum related to reducing and preventing performance anxiety (Tamborrino, 2001). The university environment itself contributes to performance anxiety. Yondem (2007) found that for university instrumental students, a need for approval had significant effects on anxiety. Yondem suggested music educators should use a positive, approving approach to minimize performance anxiety (Yondem, 2007). Another study by Skutnick-Henley and

Bloom (2005) found self-criticism was also related to the perception of threat, which often leads to performance anxiety (Skutnick-Henley & Bloom, 2005).

Flow

Flow theory can be defined as achieving a peak function experience, requiring a balance between comparable levels of perceived challenge and skill in a situation involving intense concentration (Csikszentmihalyi, 2008). Flow experiences involve clear goals and immediate feedback. In music performances flow it is a mode of deep concentration where action and awareness merge together, creating enjoyable musical learning environments for students (Custodero, 2002). Skutnick-Henley and Bloom (2005) found the ability to achieve flow experiences in music practice and performance was strongly predicted by self-confidence and self-trust while playing coupled with a desire to experience and express emotion through music. Having clear goals, maintaining focus on the music, and playing without self-criticism were also important factors (Skutnick-Henley & Bloom, 2005; 2008).

Flow experiences improve the quality and length of practice sessions, and help students cope with performance anxiety. In O'Neill's (1999) study at a specialist music school, high achieving students reported more flow experiences than mid or low achieving students. High achievers at the specialist school also spent significantly more time practicing (O'Neill 1999). Another study by Kirchner, Bloom, and Skutnick-Henley (2008) found flow to be significantly and negatively correlated with performance anxiety for undergraduate students. The study results suggested that both musical performance anxiety and a flow state of consciousness can exist simultaneously, and creating performance conditions that foster flow may be a useful strategy for helping to alleviate

the intensity of musical performance anxiety (Kirchner, Bloom, & Skutnick-Henley, 2008).

To facilitate flow in school music programs, Custodero (2002) suggests adopting a system involving family and peer collaboration to assist in providing the structure of clear goals and immediate feedback. By observing how children seek musical challenges through self-assigning, self-correcting, anticipating, expanding, and extending the musical materials in their environments teachers can better design strategies for learning music (Custodero 2002).

Czikszentmihalyi's four aspects of flow: identity, experience, insight, and inspiration, can be directly applied to the environment of the collegiate music studio. Riggs (2006) initiates a valuable dialogue on this topic, beginning with common problems in studios noted from Persson (2000). Studio teachers are generally hired for their performance accomplishments with little regard for background in educational theories. This lack of training in instructional methods may result in little attention being paid to individual differences. Additionally, studio instruction has traditionally been approached in an authoritarian manner with commands given from the master teacher to the subordinate students, possibly hindering students' potential for growth (Persson, 2000).

To address these issues, Riggs presents an identity approach as implying a necessary flexibility in the selection and presentation of materials, since each student will respond differently to different approaches. In terms of experience, it is suggested that instead of using an authoritarian mode of instruction, requiring absolute obedience, adopting an authoritative approach can encourage independent thought and autonomy. A

lessening of external control is important, since the relationship between studio instructor and student is essential to motivation.. Insight is addressed through the final practice goal of being able to do without thinking. Effective and efficient practice techniques are necessary to automate motion. Preparation through reflective practice should be used to gain control with clear intent and without a sense of force to enable higher creativity and musical freedom. Finally, inspiration is addressed as the confidence that comes from a better awareness of body and self and a lack of unnecessary tension. Spontaneity of expression while maintaining a sense of play can be done by integrating exercises in improvisation (Riggs, 2006).

In response to Riggs (2006), Freer (2006) raised some additional considerations about the flow model approach to collegiate music studio learning. One consideration Freer presents is a comparison of traditional classroom music education as opposed to studio education. He notes that because these two environments are approached very differently, it is important to find ways to interest studio professors in integrating a background in traditional music education approaches in their teaching. This sentiment is echoed by Mace (2013) in that those who are going into performance degree programs also need a background in education (Mace, 2013). Freer further suggests it may be worthwhile to include entry-level music education courses for all those interested in careers based on music teaching and learning. A survey of published researchers who were also college faculty members by LeBlanc and McCrary (1990) asked respondents why they engaged in research activity. They found that intellectual curiosity, enjoyment, self-improvement, and perceived duty were the main reasons for conducting research. Intrinsic motivators linked to the nature of the research process were the most important

reward for these people, while salary increase was considered the most important external reward (LeBlanc & McCrary, 1990). However, this survey only included professors in the fields of music theory, music history, music education, and music therapy. This was because publication was considered a "subsidiary means of expression" for the performance and conducting disciplines, therefore these areas were not included in the study participants (LeBlanc & McCrary, 1990, p. 62).

Freer also draws attention to the role of negotiation between student and teacher within the flow model. Flow experience is possible only when students are met with appropriate musical challenge through the application of musical skill. It is the role of the instructor to help the student navigate the challenges presented with the studio through the development of the musical abilities necessary to meet these challenges. This is only possible if the student communicates with the teacher about their current level of achievement and challenges they encounter in their playing, and the teacher assigns level-appropriate repertoire along with the instruction necessary for the student to overcome challenges in assigned repertoire. Freer, like Riggs, mentions the ultimate goal of the flow approach is to make musical performance and spontaneous creativity automatic. Both believe students who seek flow experiences in performance and in practice will be more effective musicians (Freer, 2006).

Attar's Dissertation as a Foundation for Collegiate Music Studios

Attar (2010) uses the book *Seven Principles for Good Practice in Undergraduate Education* by Chickering and Gamson and applies it to the environment of a collegiate music studio. This section will use each of these seven principles as a foundation, cross referencing previous sources that further support each of these ideas.

The first of the seven principles is student faculty contact. This is described as establishing a safe environment where students are comfortable seeking contact with their professors both in and out of class. To implement this in the studio, offer activities that foster hospitality, inclusion, and validation for all members (Siqing et al., 2014). Opportunities should be provided for collaborative work and informal social occasions and excursions (Attar, 2010).

The second principle is cooperation among students (Theobald, Eddy, Grunspan, Wiggins, Crowe 2017). Paired practice between students can break the monotony of individual practice time. Mentor relations should be encouraged between more experienced students and less experienced students (Attar, 2010).

The third principle is active learning. Students should take an active role in considering how and what they are learning, engaging in professional development opportunities, and increasingly take responsibility for their own education (Blair, 2009; Davidson & Scutt, 1999; Renwick & McPherson, 2002). Teachers must support an energized, flexible, and positive environment where students are supported both musically and personally (Attar, 2010).

The fourth principle is prompt feedback. Students must receive immediate feedback from both the professor and their peers. Students should be asked to synthesize information they get during instruction through critical thinking and problem solving. The teacher should create a plan for each student of short and long-term goals (Attar, 2010; Robyn, 2010).

The fifth principle is an emphasis of time on task. Students must be taught to use time efficiently and effectively, and be encouraged to keep a written record of their daily

practice goals including accomplishments and remaining challenges (Oare, 2012). Setting aside time to reflect, or do mental practice, should become a routine part of the students' schedules (Attar, 2010; Riggs, 2006). Advanced young musicians emphasize scales, pieces, and technical exercises within their practice, but should incorporate informal practice techniques such as improvisation or playing things for fun (Sloboda, Davidson, Howe & Moore, 1996). Ingrained motor patterns in instrumental training can be restrictive, and improvisation can allow students to focus on the development of style and other musical characteristics (Higgins & Campbell, 2010).

The sixth principle is communication of realistically high expectations. Each student should get equal time and attention, and there should be healthy competition fueled by support from their colleagues. The teacher should regularly discuss goals and progress, particularly at the beginning of a term, and after a goal is reached. Teachers should give up controlling students, instead gaining authority by shifting focus to creating a safe environment for students to learn to exercise freedom (Anguiano, 2006; Attar, 2010; Riggs, 2006).

The final principle is to respect individual talents and ways of learning. Empathy is the basis of all good teaching (Weiss, 2019). Adapting lessons to students' learning styles and building from prior knowledge is the key to transmitting content ((Jensen, 2005; Robyn, 2010; Weiss, 2019). More playful or exploratory practice helps to develop expressivity in performance while formal practice emphasizes technique (Sloboda 1991; Sloboda, Davidson, Howe & Moore, 1996). Students should explore traditions, like jazz improvisation, that are outside their background in order to think creatively. It is also important that the students appreciate the unique backgrounds and learning styles of their

peers, since the strength of the studio comes in large part from this diversity. (Attar, 2010; Englert et al., 2019; Austin & Vispoel, 1998; Williams, 2002).

Conclusion

Motivation is integral to the success of music programs. The interaction between students and teachers, and the way examinations and competitions are framed by the teacher is very impactful (Davidson & Scutt, 1999). Students have to believe they are learning repertoire and competing because they want to, not because they were told to (Davidson & Scutt, 1999; Renwick & McPherson, 2002). Students who are motivated and have strong self-esteem have higher performance ratings (Chandler, T., Chiarella, D., & Auria, C. 1988), practice more (Asmus, 1986; Schmidt, 2005; Smith 2005), are more musically creative (Bailey, 2006; Bangs, 1992; Mawang, Kigen, & Mutweleli 2018; Miksza, 2009), and are more resilient in the face of failure because they attribute failure to strategy (Austin & Vispoel, 1992) or effort and not ability (Asmus, 1985; Asmus 1986; Dick, 2006; Legette, 1998; Legette, 2012; Martin, 2012). Cultivating motivation within a music program results in a much more rewarding experience for the students.

Competition can be very detrimental to student learning unless students have a strong concept of self-efficacy (Hendricks, 2009). Public evaluation of achievement can remove focus from incremental improvement and skill development (Smith, 2005). It can lead to students prioritizing winning at all costs, which can cause unrealistic goal setting, higher levels of conformity, rationalizing poor performance with excuses, and creating adversarial relationships with other participants (Austin, 1990). Efforts should be made by teachers to minimize competitive pressure (Sandene, 1997) and emphasize detailed instructional feedback to focus on personal growth (Anguiano, 2006; Austin, 1990;

1991). However, cultivating a strong sense of self-efficacy in students helps to encourage growth and resilience through challenges. Students with high self-efficacy believed they could improve themselves incrementally through efforts associated with skill development. This sense of self-efficacy came from the way their teachers gave feedback that motivated them to persist, encouragement from other students, and the understanding that other students struggle too (Hendricks, 2009).

When teachers create a sense of community within their classrooms, students do better academically (Theobald, Eddy, Grunspan, Wiggins, Crowe 2017). Community is developed by promoting effective and timely communication (Attar, 2010), positivity (Martin, 2012; Sandene, 1997; Weiss 2019; Yarbrough & Price, 1989), sharing achievements, (Siqing et al., 2014), and engaging in vulnerable discussions (Englert et al., 2019; Hendricks et al., 2014). The structure of musical communities should also satisfy student's psychological needs; competence, relatedness, connectivity, and autonomy. When these needs are satisfied by the community, students are more engaged in music (Evans, 2009; Evans, McPherson & Davidson, 2012), likely to practice more, have more productive practice sessions, and select more challenging repertoire (Evans & Bonneville-Roussy, 2016). Community is also comprised of ideas and ways of thinking, like being culturally responsive within curriculum, using asset based teaching, and designing curriculum specifically for instructor and student pairings when both are involved in teaching (Englert et al., 2019).

Understanding the brain and how it works as it relates to music education is also important for classroom instruction. The use of repetition helps students learn because synapses in the brain constantly adapt in response to activity. Repetition strengthens brain

connections, the more an idea is used correctly, the faster and more accurate its usage becomes. The best way to teach is to build on the student's prior knowledge because it is fundamentally resistant to change. Pleasure, urgency, excitement, and risk can be used in the classroom to create stronger memories. Finally, physical movement, such as taking breaks to stretch, strengthens learning, improves memory, and builds motivation and morale (Jensen, 2005).

Music performance anxiety should be addressed by professors as part of facilitating a positive collegiate studio environment. Music performance anxiety is a common, and often detrimental experience for university students during performances (Cox, W. & Kenardy, 1993; Tamborrino, 2001; Wesner, Noyes, & Davis, 1990) and is also a significant problem for professional musicians (Van Kemenade, Van Son, & Van Heesch, 1995). However, instructors receive little training in terms of addressing this themselves (Wang, 2001) so strategies passed from faculty to students have very little overlap (Tamborrino, 2001). Studies suggest educators should emphasize a positive, approving approach for student instruction (Yondem, 2007) and assist students in avoiding unhealthy self-criticism (Skutnick-Henley & Bloom, 2005).

Flow theory in music performance is a mode of deep concentration that merges action and awareness, creating enjoyable musical learning environments for students (Custodero, 2002). Flow experiences can improve the quality and length of practice sessions (O'Neill, 1999) and correlate with self-confidence, self-trust, and clear performance goals (Skutnick-Henley & Bloom, 2005; 2008). Czikszentmihalyi's four aspects of flow, identity, experience, insight, and inspiration, can be directly applied to the environment of the collegiate music studio to address common issues in studio

instruction. An identity approach implies flexibility in the selection and presentation of materials. An experience approach involves adopting an authoritative manner of instruction to encourage independent thought. Authoritative teaching allows for some flexibility in instruction, as opposed to authoritarian teaching, which usually involves instruction that has only one right answer or way of doing things and requires total obedience (Blair, 2009; Riggs, 2006). Insight is addressed through the final practice goal of having complete control without a sense of force to enable higher creativity and musical freedom. Finally, inspiration is addressed as the confidence that comes from a better awareness of body and self and a lack of unnecessary tension (Riggs, 2006). Effective implementation of a flow approach to studio instruction comes from the teacher having a strong background in pedagogical and psychological theory. It is important to find ways to interest studio professors in the use of traditional music education approaches in their teaching (Freer, 2006; Mace 2013).

Effective collegiate music studio teaching necessarily implies a synthesis of all this information into a flexible approach to studio instruction that is constantly being adapted based on new research, teacher experience, and student reception. The few publications available focusing directly with collegiate music studios are largely based on thoughtful application of the principles of motivation, competition, community, the workings of the brain, and flow theory. However, there is a notable research gap in terms of direct study of each of these things specifically in the collegiate music studio, largely because collegiate music professors often do not share the music education background of those teaching at the K-12 level. There needs to be greater awareness of this knowledge gap so collegiate music professors can draw on existing knowledge in music

education to become more effective teachers and find meaningful ways to contribute to research specifically related to the collegiate music studio environment.

Method

Research Questions

I have been a member of two different collegiate clarinet studios over the course of the last six years and have learned a great deal about teaching from each of them. Each of these studio environments had a considerable impact on who I am personally and professionally as well as the way I approach my studies and career aspirations. I would like to know if there are any recurring teaching approaches or strategies in various studios across the country, and if there are different opinions or preferences amongst graduate or undergraduate students, music education or music performance students, males or females, on what they view as effective in facilitating a positive studio environment. The goal of my research is to create a resource for current and aspiring collegiate instrumental studio instructors to assist in facilitating a positive studio environment based on survey responses from collegiate clarinet students and their professors.

In my own experience, discussion of different studios, especially by students seeking programs for which to audition usually centers on three general categories: communication, camaraderie, and creativity. Research from the literature branched off into the areas of motivation, competition, community, the brain and how it works, musician anxiety, and flow. While there is a large amount of overlap between my own experience and the literature, differences in focus can be accounted for by the observation that the literature review was meant to broadly cover everything in existing research relevant to cultivating a positive studio environment. When students audition for a studio they are only asking about things within the scope of that studio. For example, within the research on community, parental involvement was something that came up consistently in the research and was accounted for in the literature

review. While it would appear to be important that a studio professor understand the impacts of parental involvement from an early age all the way through college, this is not something the students would be inquiring about when exploring prospective studios.

In the following sections within the method on community, camaraderie, and creativity, I isolate the highlights of the research from the literature review that pertain to each of the questions in the survey. A professor would have most direct control over communication, camaraderie, and creativity in their studio. An overall positive collegiate clarinet studio environment is controlled by student perception of these broad categories.

Communication Background

The importance of positive feedback and achievement sharing were frequently discussed in the literature. Student achievements should be shared among teachers and students, and encouragement is a better approach than criticism. (Attar, 2010; Jensen, 2005; Siqing et al., 2014; Weiss, 2019). Corrective feedback instead of verbal disapproval should be used (Yarbrough & Price, 1989). Positive feedback resulted in greater motivation and self-esteem (Sandene, 1997) while discouragement from teachers was often reported by students with low self-efficacy (Martin, 2012). The first question in the communication section was meant to discern the impact of context on achievement sharing. Do students find individual praise in a lesson, praise in front of the studio or group, or others being praised in front of the studio or group to be equally motivating?

The use of personal anecdotes, humor, and sarcasm by faculty in instruction is a much less studied aspect of existing literature. Multiple studies found that if the instructor wants students to engage in vulnerable discussions and dialogue, they have to be vulnerable with their students as well (Englert et al., 2019; Hendricks et al., 2014). The

development of rapport between the instructor and student is essential, and learning in lessons is facilitated by mutual trust and respect between the student and teacher (Clemmons, 2006). Enthusiastic teaching contributes to building this rapport between student and teacher (Attar, 2010; Clemmons, 2006). Good rapport and effective, high vitality lessons often involve asking about students' lives outside of lessons. These lessons frequently involve teachers sharing their personal experiences with music, or laughter (Blackwell, Miksza, Evans, & McPherson, 2020). A study by Weiss (2019) found humor analogies in reference to personal hobbies or interests to be helpful in explaining musical ideas kindly and creatively (Weiss, 2019). The second question in the communication section considers whether personal anecdotes, humor, and sarcasm are equally effective in helping students understand concepts.

The literature suggests students are more engaged when teachers respond to their needs in a timely manner (Siqing et al., 2014; Weiss, 2019), but in an instrumental studio that could mean a lot of different things. The next question in the survey seeks to understand student expectations of communication outside of school with both the professor and their studio peers.

Goal tracking was often mentioned in the literature. The corresponding question in the survey functions as a poll measuring the effectiveness of student learning with an electronic record, a physical record, or a verbal agreement. The literature indicated effective lessons usually began with a clear goal structure, and clearly defined goals and expectations were helpful for building rapport between student and teacher (Attar, 2010; Clemmons, 2006). In studies on flow, flow experiences always involved clear goals (Custodero, 2002; Skutnick-Henley & Bloom, 2005; 2008) and were shown to help

students with performance anxiety (Kirchner, Bloom, & Skutnick-Henley, 2008), and facilitated more effective, longer practice sessions (O'Neill 1999). Attar (2010) and Oare (2012) suggested students should also be encouraged to keep a written record of their daily practice goals including accomplishments and tasks yet to be completed (Attar, 2010; Oare, 2012).

The final question in the communication section of the survey investigates the idea of realistically high expectations and if there is a disconnect between the professor communicating expectations to the student and the student actually having these expectations of themselves. The concept of realistically high expectations was mentioned only by Attar (2010) directly, emphasizing that the professor should communicate realistically high expectations, and there should be healthy competition fueled by support from their colleagues (Attar, 2010). However, other sources studying performance anxiety and flow touch on the concept indirectly. A study by Skutnick-Henley and Bloom (2005) found self-criticism, or unrealistic expectations, often leads to performance anxiety (Skutnick-Henley & Bloom, 2005). Another study by Kirchner, Bloom, and Skutnick-Henley (2008) found flow to be significantly and negatively correlated with performance anxiety for undergraduate students, indicating flow could be a useful strategy for helping students cope with performance anxiety (Kirchner, Bloom, & Skutnick-Henley, 2008). The lack of realistically high expectations for oneself is likely an inhibitor for flow and could be an indicator of a higher risk of performance anxiety.

Camaraderie Background

It is important that members of a studio feel supported by their peers (Attar, 2010), and many degree programs mandate concert attendance as part of graduations requirements for

undergraduate students. The first question in the section on camaraderie asks survey participants about the importance of concert attendance. Does that individual believe it is important to show up to the events of others, or for others to show up to their events? Is there a difference in importance between recitals and large ensemble concerts? In terms of putting studio policy into practice, it would likely be helpful to know what to prioritize.

There is little research devoted to bonding events in studios specifically, but many sources emphasize the importance of peer support. Attar discusses the importance of paired practice and mentor relations between students. Two sources discuss the importance of cooperation amongst students (Attar, 2010; Theobald, Eddy, Grunspan, Wiggins, Crowe 2017). Studies by Austin (1990; 1991) indicate efforts should be made to minimize competitive pressure and focus on peer feedback and personal growth (Austin, 1990; 1991). The second question in the camaraderie section asks respondents to indicate the importance of bonding activities with studio colleagues such as study groups, mock auditions, informal student gatherings, or studio parties.

The role of competition in music is a prevalent topic of discussion in the literature, along with discussion of emphasizing a mastery goal orientation instead of performance goal orientation and peer comparison (Anguiano, 2006; Austin, 1990; 1991; Hendricks, 2009; Mawang, Kigen, & Mutweleli 2018; Sandene, 1997; Smith, 2005). This question discerns whether collegiate clarinet students generally believe the role of competition in their major helps them grow as individuals.

Immediate feedback from professors and peers is important (Attar, 2010; Austin, 1991). Immediate feedback is also helpful in facilitating flow experiences (Custodero, 2002). The next questions are related to achievement sharing, and whether students prefer

to receive peer feedback in studio class directly from their peers or anonymously, and whether there is a preference between spoken or written feedback. It also addresses student preferences for addressing critical, demeaning or fear-based feedback in the studio, and whether the professor takes an active role in addressing this kind of negative feedback. It is important for a studio environment to be a safe place for students (Attar, 2010; Clemmons, 2009; Siqing et al., 2014).

Creativity Background

The strength of a studio comes from its diversity. Many sources in the literature emphasized the importance of respecting the diversity of talents and learning approaches of studio peers and adapting lessons to individual students. (Attar, 2010; Austin & Vispoel, 1998; Englert et al., 2019; Jensen, 2005; Robyn, 2010; Williams, 2002). All the questions in the first part of the creativity section deal with student beliefs on the importance of incorporating non-traditional performance mediums or pieces, collaboration with other instruments/areas of expertise, multidisciplinary or multicultural involvement in music performance, arrangements/adaptations, and improvisation. The second part of the creativity section explores whether or not participants believe they or their studio are actually pursuing these creative endeavors.

An area worth noting is improvisation. Riggs (2006) suggests improvisation can be used as a tool to encourage flow through combining spontaneity of expression with a sense of play (Riggs, 2006). A study of the proportions of formal practice time such as fundamentals or problem solving and informal practice time such as playing music for fun or improvisation in the practice of young musicians found that the amount of time less advanced musicians and more advanced musicians spent on informal practice was

about the same. The more advanced musicians simply spent more time on formal practice than their peers, indicating that informal practice is still an important part of the routine of more advanced musicians (Sloboda, Davidson, Howe & Moore, 1996). Multiple studies suggest the use of improvisation in collegiate studio teaching is important to develop expressivity in performance (Attar, 2010; Higgins & Campbell, 2010; Sloboda, 1991).

Subjects and Recruitment

An attitudinal survey using a Likert type scale was sent to current collegiate clarinet studio professors known to the principal investigator as well as their department chairs. Email recipients then chose whether they wished to take the survey and/or pass it along to their students. The survey was also shared through Facebook to active clarinet pages where the primary investigator was already a member. The target audience for the survey was adults 18 and over who were either current students in the area of music education or performance in clarinet as majors, minors, graduate students, or a recent graduates of collegiate clarinet studio programs (graduating within the last five years). Clarinet professors who are instructors of record for clarinet studio instruction at institutions of higher education were also invited to participate. Recruitment scripts for email correspondence and social media can be found in appendices B and C respectively. These recruitment scripts were approved by the Institutional Review Board for the University of Kentucky prior to contact with potential participants. The survey had an approximate duration of five minutes, and was open to responses for three weeks. The aggregate results of this survey are presented here, and are also presented in sub-groups by gender identity and/or degree program of the participant.

Respondent demographics are worthy of consideration. Of the total survey responses,

there were 110 female-identifying participants and 74 male-identifying participants. Five participants identified as non-binary, and three preferred not to answer. 135 undergraduate students responded to the survey, while only 27 graduate students responded. Of the undergraduates, 69 were music education majors, 71 were music performance majors, and eight were music minors. These numbers include 13 participants who were double majors in both music education and music performance. Of the 27 graduate students that responded, 16 were masters students. Two of these were studying music education and the remaining 14 were studying music performance. The 11 doctoral student respondents were all studying music performance. 46 professors were contacted directly via email, and 28 professor survey responses were received.

While there were a total of 201 responses, some were removed as duplicates. A number of responses were flagged because the short answer response given was identical in verbiage and punctuation to another response. The numerical data in each of these responses were then compared, and if every Likert type scale numerical answer was also identical, the repetitious response was removed. Nine responses were removed from the data through this process.

Results

Aggregate Results

Data are on a five point Likert type scale. A score of one indicates the participant strongly disagrees. A score of two indicates the participant disagrees. A score of three indicates the participant is neutral. A score of four indicates the participant agrees. A score of five indicates the participant strongly agrees. Graphs are organized according to the grouping of questions as presented on the survey.

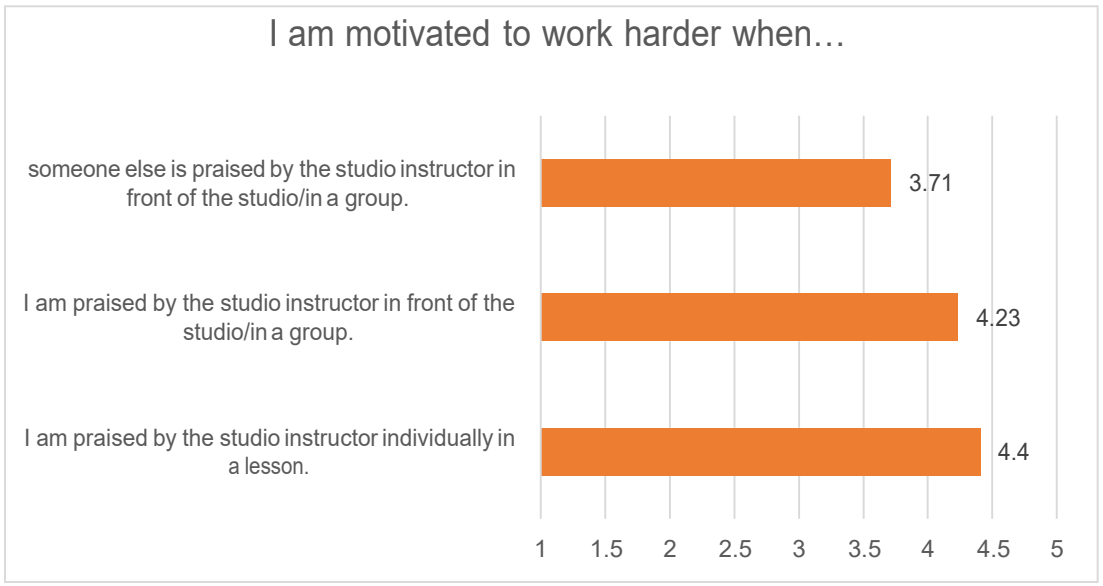

Figure 1, Praise in Studio Class; Aggregate Data

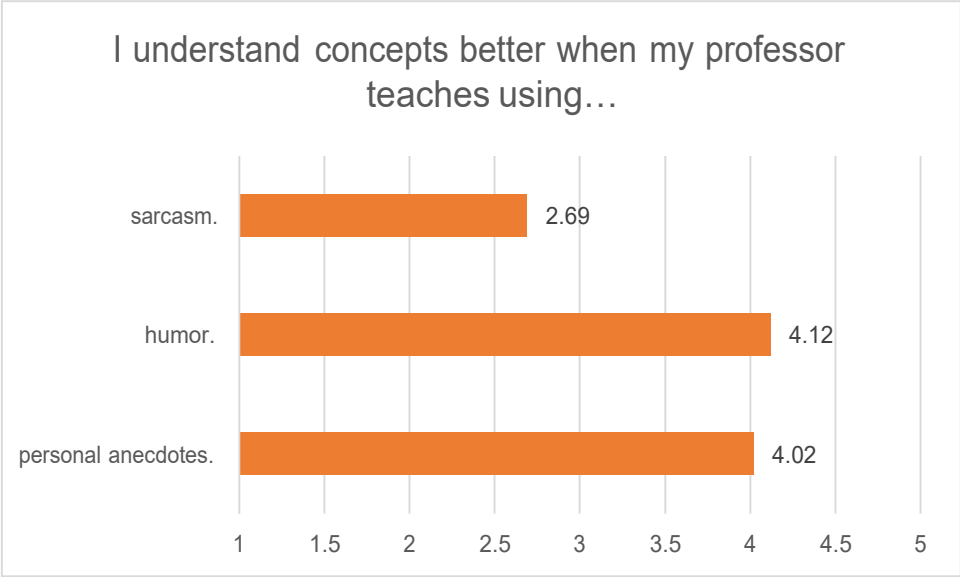

Figure 2, Teaching Strategies; Aggregate Data

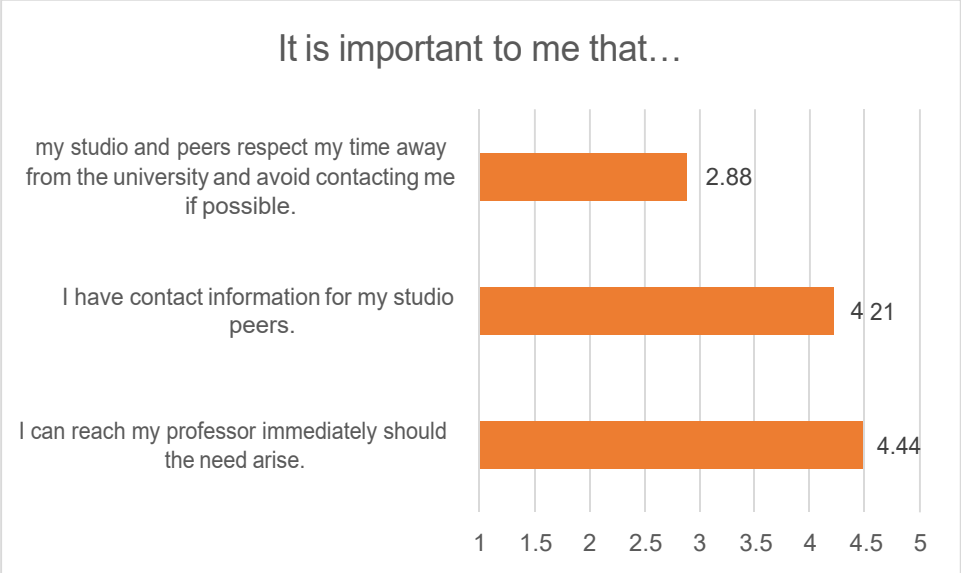

Figure 3, Contacting the Studio; Aggregate Data

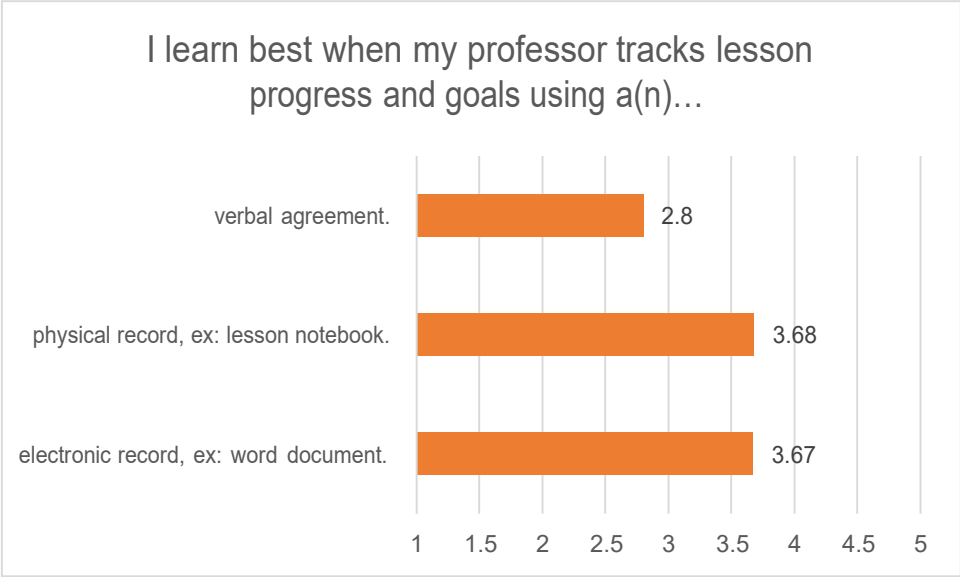

Figure 4, Goal Tracking; Aggregate Data

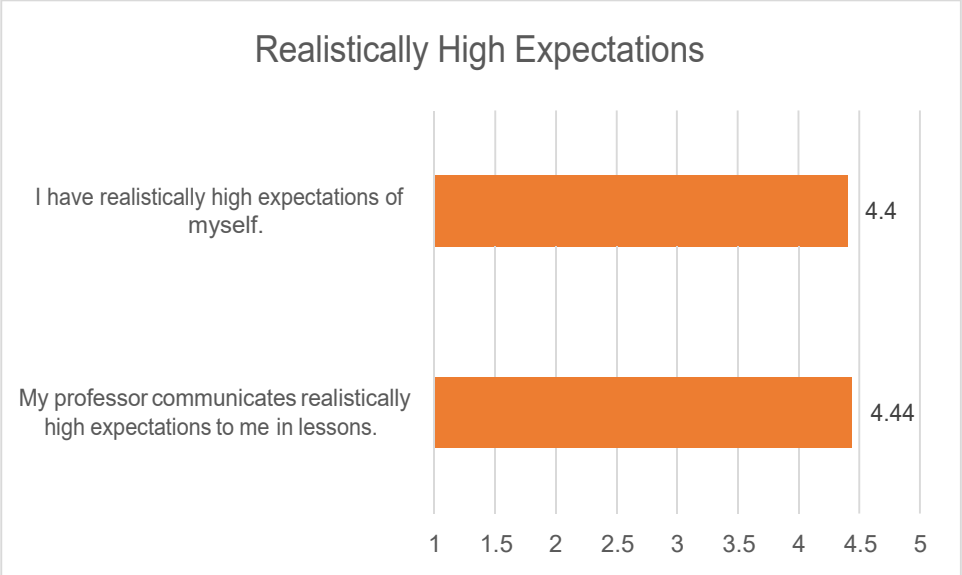

Figure 5, Realistically High Expectations; Aggregate Data

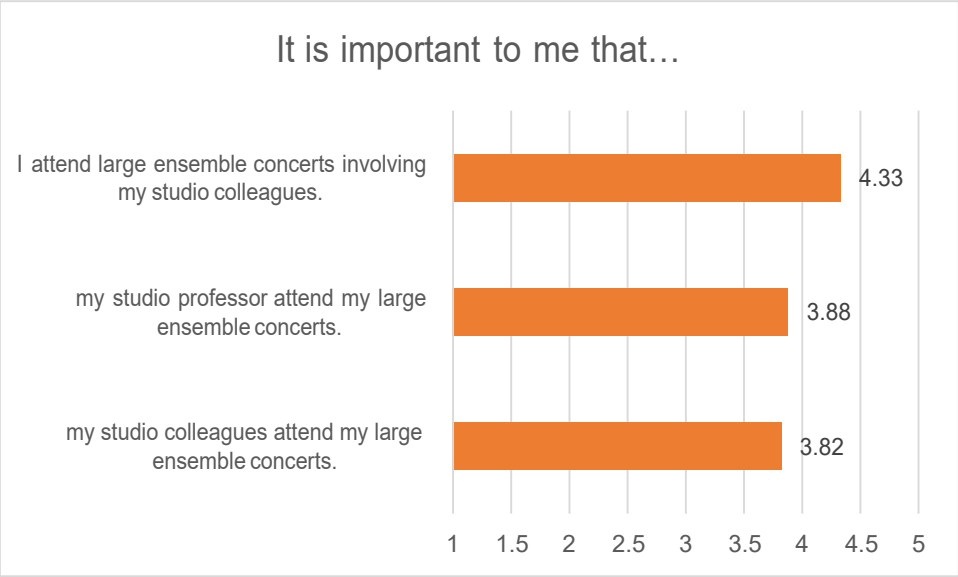

Figure 6, Large Ensemble Concert Attendance; Aggregate Data

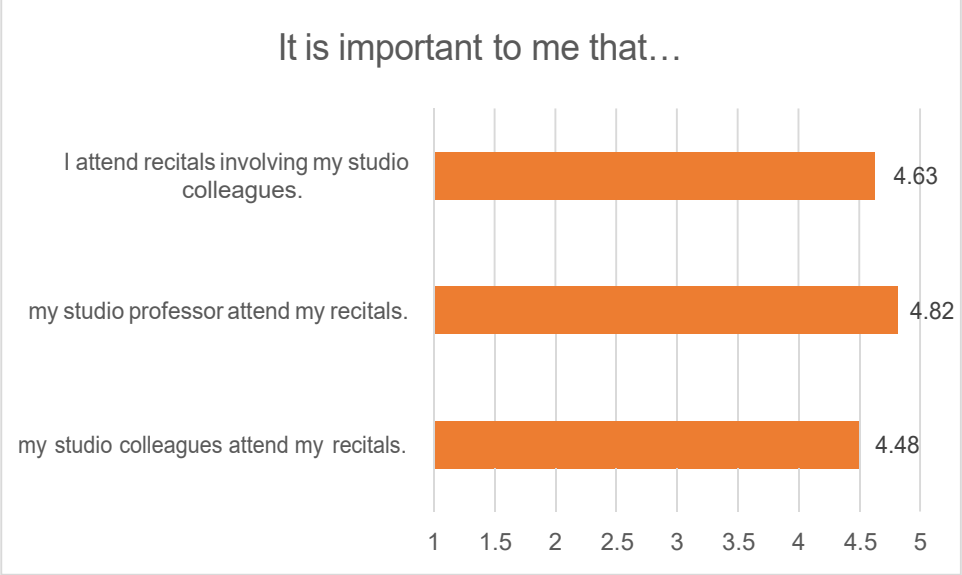

Figure 7, Recital Attendance; Aggregate Data

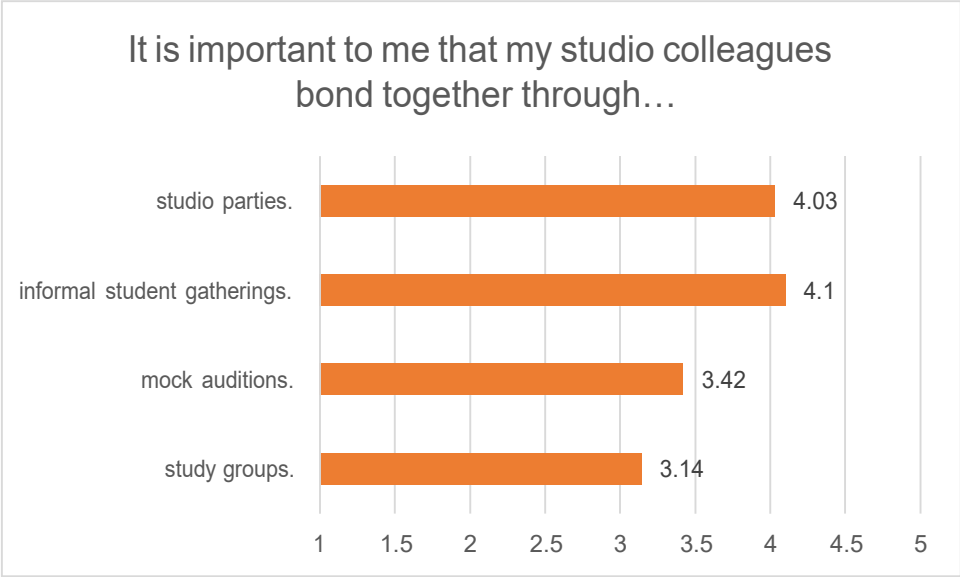

Figure 8, Studio Bonding; Aggregate Data

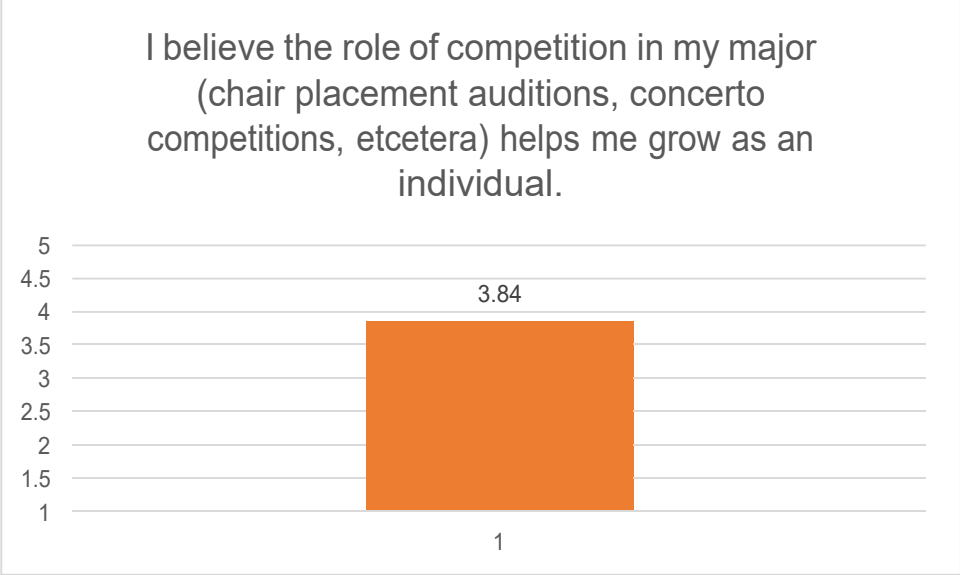

Figure 9, The Role of Competition; Aggregate Data

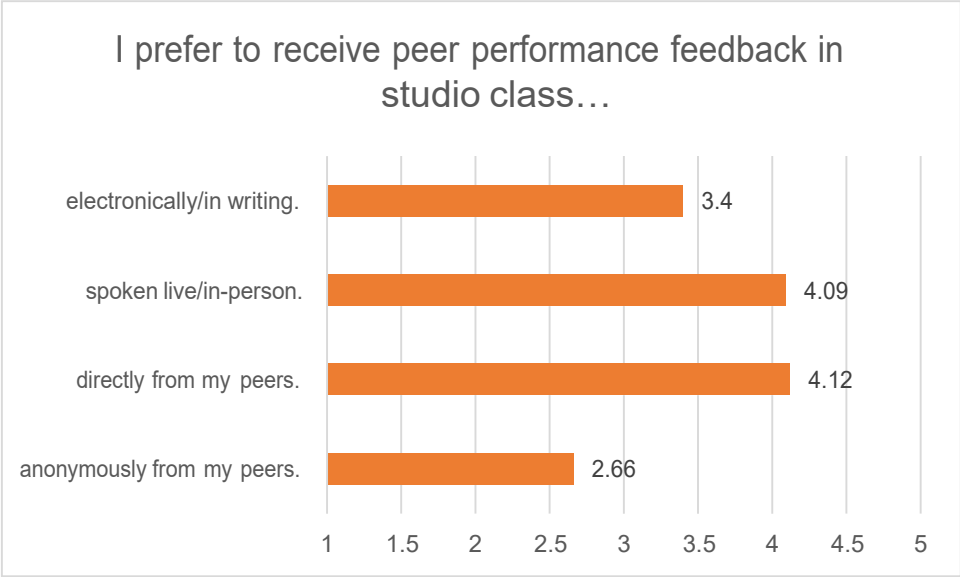

Figure 10, Studio Class Feedback; Aggregate Data

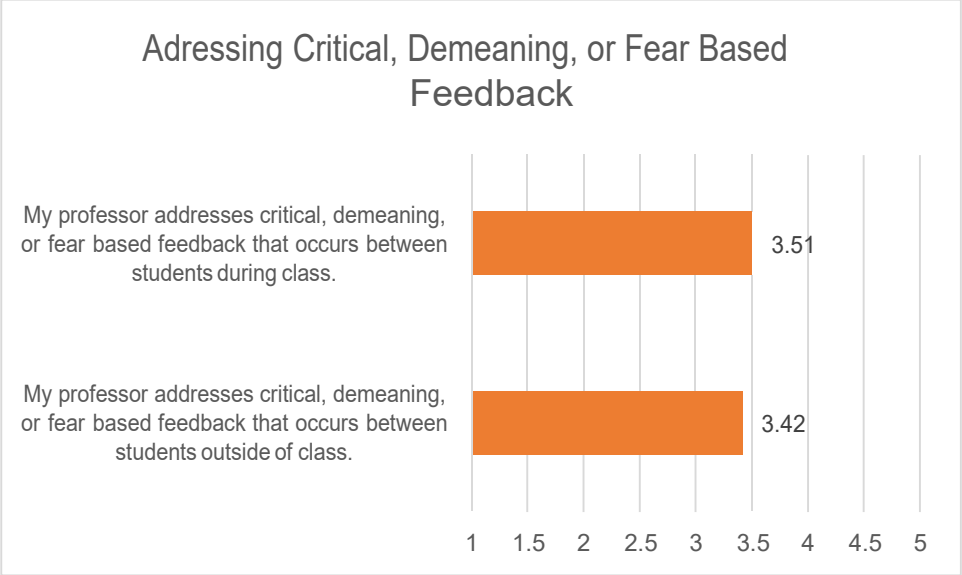

Figure 11, Addressing Critical Feedback; Aggregate Data

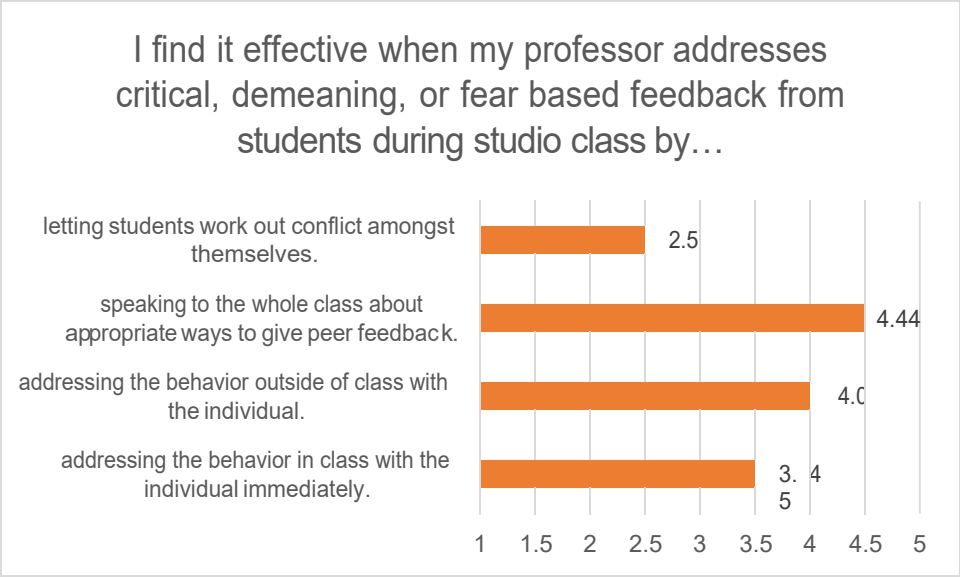

Figure 12, Addressing Critical Feedback During Class; Aggregate Data

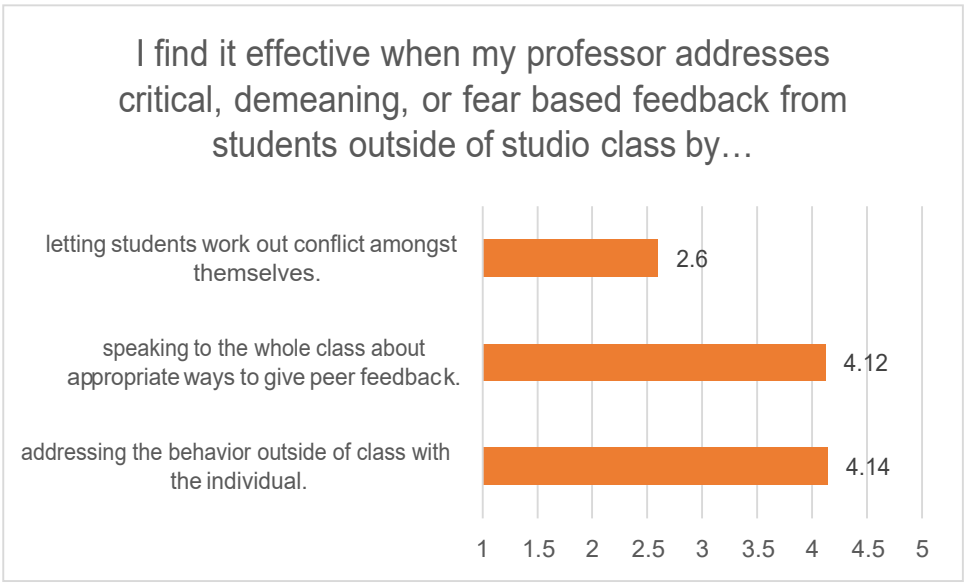

Figure 13, Addressing Critical Feedback Outside Class; Aggregate Data

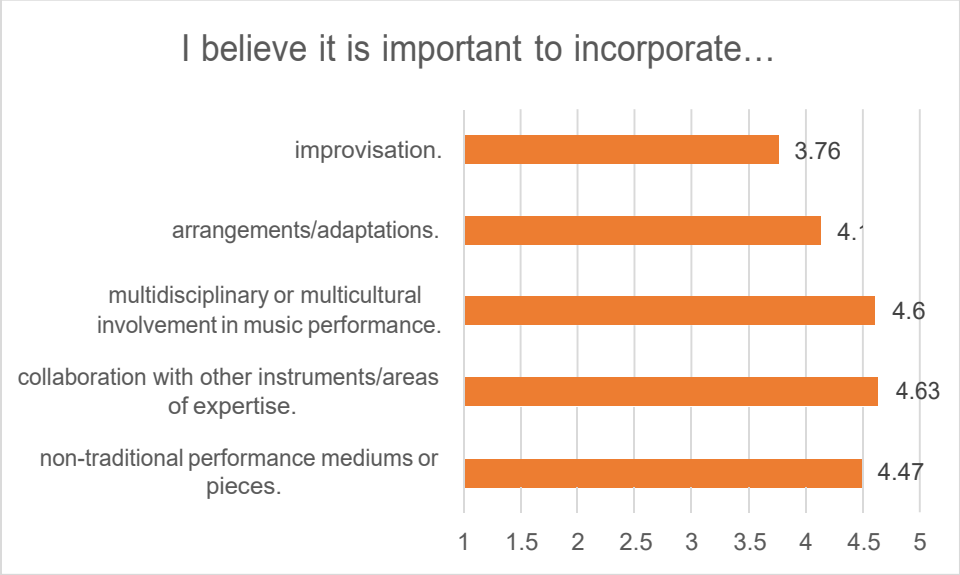

Figure 14, The Importance of Creative Elements; Aggregate Data

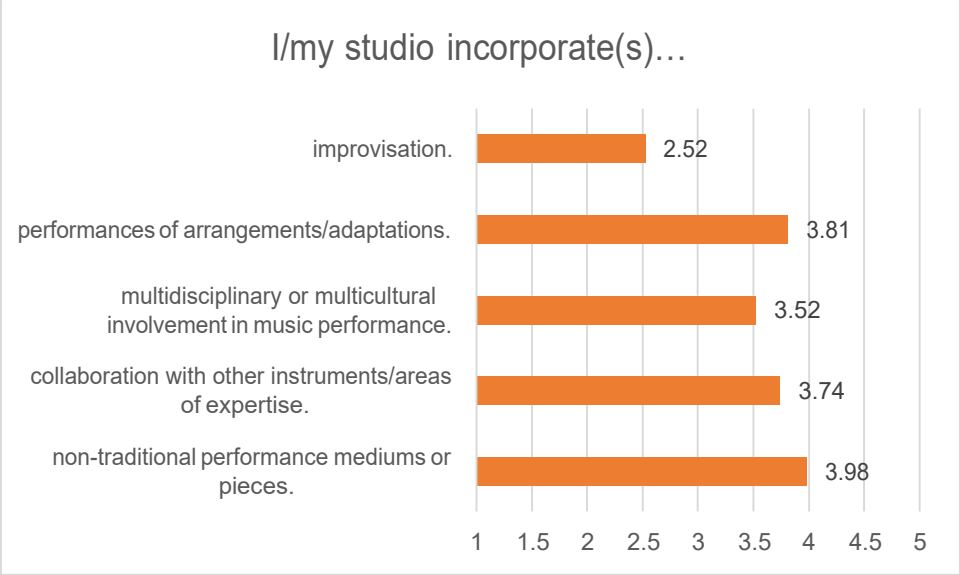

Figure 15, The Incorporation of Creative Elements; Aggregate Data

Short Answer Responses

The following prompt was given as an optional short answer question at the end of the survey: Is there anything else you would like to discuss that you believe is important to facilitating a positive learning environment within your studio? Minor editing was done for spelling and grammar, but otherwise responses are included as they were written by participants. Professor names were redacted along with any potentially identifying information.

- Hugs.
- A caring, yet challenging (within reason) professor who makes all students feel important and worthy of his/her time.
- I think it's important that professors stand up for what's right on social media (i.e. posting about BLM or LGBTQ+ rights in a positive way) because it makes everyone feel welcome. It also helps when professors go by students' preferred pronouns and names, and actually take the time to learn them.
- Just giving off a positive review on things instead of jumping right into what needs to be worked on instead of what went well.
- I think professor accessibility to students is very important. Keeping an open communication between student and teacher proved to be very helpful during my masters. I would say because of that, I grew the most as a musician.
- I think it's important to center the individual student when coming up with goals and expectations. Everyone should be held to realistically high standards, but that looks different according to each individual musician and person.

- Teach students how to work with others and that we write our recommendation letter every day not just with our professor but also our colleagues who will be our lifelong colleagues.
- Open and honest communication from professors to students about performance, expectations and failures. More importantly though, that such information gets shared only with that student and relevant parties (TA, ensemble instructor) and is NOT gossiped about with other students or unnecessary parties.
- Professor facilitating resources.
- Clear written goals and progress reports for students to have a consistent medium to compare themselves too.
- I think it is extremely important for the professor to treat every student with the same degree of respect regardless of major - for example, to ensure that education majors feel that they receive the same challenges and opportunities as performance majors if they so choose. I also believe that it is helpful to have a similar degree of respect between undergraduate and graduate students - everyone is on a musical journey; some people are just at different stages of education.
- Overly critical/demeaning feedback isn't much of an issue at all in my studio, so responses about such may be off.
- I believe my studio has an incredibly positive learning environment due to the kind nature of my professor and the feeling of community among my studio peers. Having a healthy relationship with your colleagues and professors is vital.

- Clarinet players have the added option for clarinet quartets. While maybe not a mainstream medium, there is enough repertoire and clarinets in the roles for this to be a great way to get to know you studio mates.
- I think everyone within a studio should be comfortable with each other. Not necessarily friends, but that would be nice as well. Music is more rewarding when you perform it with people you are good friends with.
- Encouraging strong self-identity so you do not feel too much imposter syndrome. Allowing the student to make decisions, as well as being transparent with what other students are working on. I find a strong dislike to competitive aspects, even though I usually can place high—I find they cause unnecessary stress and only teach a student to practice hard when the material is visually seen (name on a list, chair high) rather than trying to push for intrinsic motivation.
- X is the most supportive and kind professor I have ever had. I believe that studio members need to bond more.
- Professors should not be possessive over their students. Students should be encouraged to seek out diverse learning experiences, including with other clarinetists where/when appropriate.
- Trusting people to not make fun of each other. Teachers genuinely caring. No favoritism.
- I believe playing in clarinet choir with each other promotes a sense of togetherness within the studio.

- There are people in my studio who do not give constructive feedback. It results in many students feeling terrible about themselves and it's not helpful to their progress.
- Studio professors should be kind when giving feedback. Students are more resistant to feedback from profs when the prof degrades the student, laughs at the student, or says inappropriate things.
- I really think improvisation is undertaught and would provide many musical and personal benefits to clarinet studios.
- I think that the professor should end the lesson early if for any reason they are feeling out of character or particularly irate that day. It is okay for a professor to save face and keep the respect/trust of their student by not berating the student, but by sending a calm email later expressing your concerns about the student's performance in the lesson. There are tactful ways to handle serious points of contention. It is not only a good reputational skill to have, but is also the humane thing to do. If you are going to be an educator, acting with even the smallest drop of empathy goes a long way with people. Nobody wants to be the crazy monster professor.
- Addressing the difference between confidence and ego.
- I think the most vital part is getting to know each other's goals and aspirations. That way we can help each other achieve our goals!
- Talking about rehearsal ethics.

- A studio professor that responds promptly to correspondence (emails, etc.) facilitates great communication and therefore a more positive learning environment.
- If the studio professor is respectful and supportive, the studio will generally follow suit.
- How often are studio members encouraged to discuss their emotions around a piece/performance? How does this affect the studio?
- X used to gossip about students to the others in the studio. We weren't allowed to play anything besides traditional clarinet music. He blew off recitals and juries. He told us we were a waste of his time. He bragged about giving C's to students he didn't like. He told students they were faking documented disabilities. So don't do any of that and it should be positive.
- WHAT A WASTE OF TIME! The design of the survey is juvenile. Your study advisor should have not approved it! This shows what low academic standards the study of music has descended to in our colleges and universities.
- Mutual respect between students and the teacher are critical to the success of any studio endeavor. If students know or suspect that the instructor does not have the best interests of the students in mind at all times, then it's 'game over' for that studio.

Results by Gender Identity

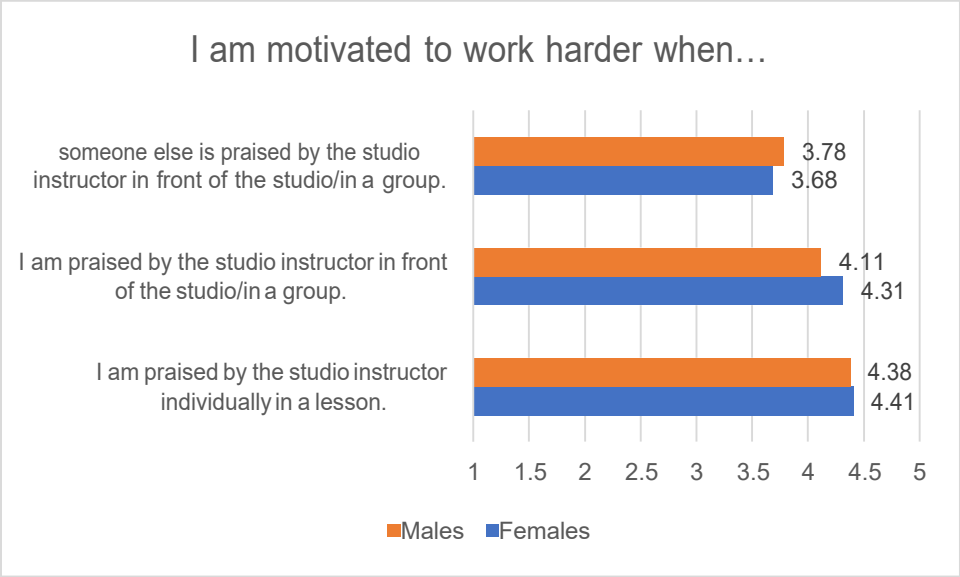

Figure 16, Praise in Studio Class; Data by Gender Identity

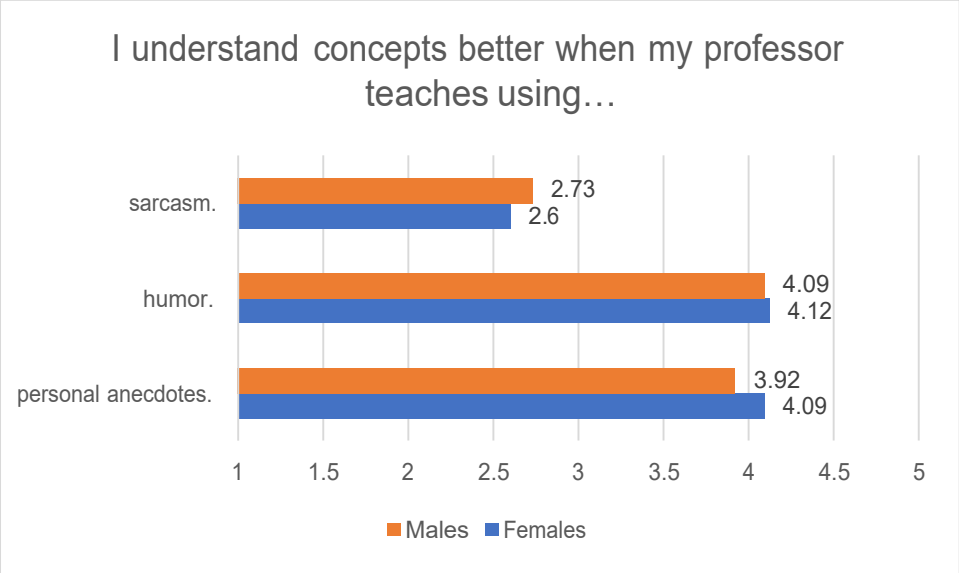

Figure 17, Teaching Strategies; Data by Gender Identity

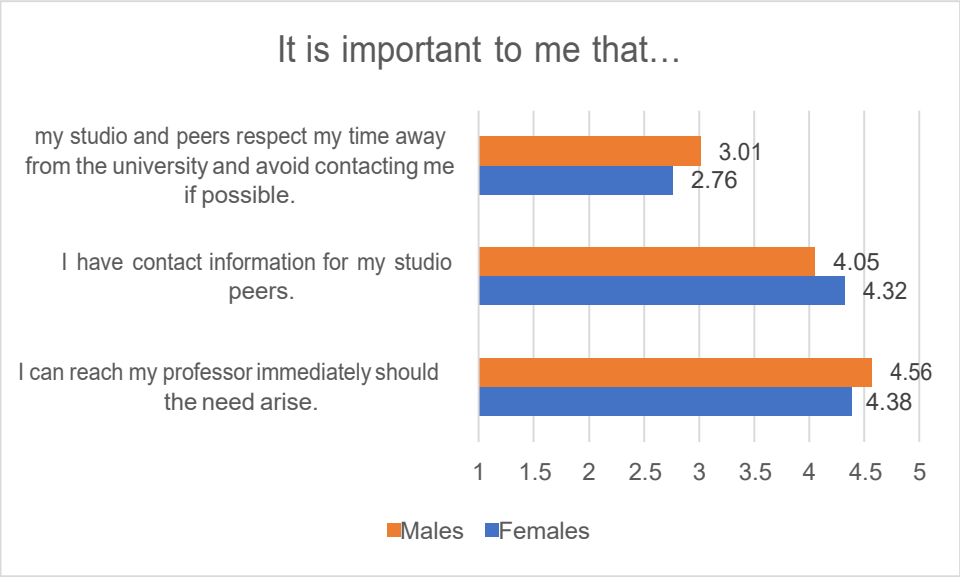

Figure 18, Contacting the Studio; Data by Gender Identity

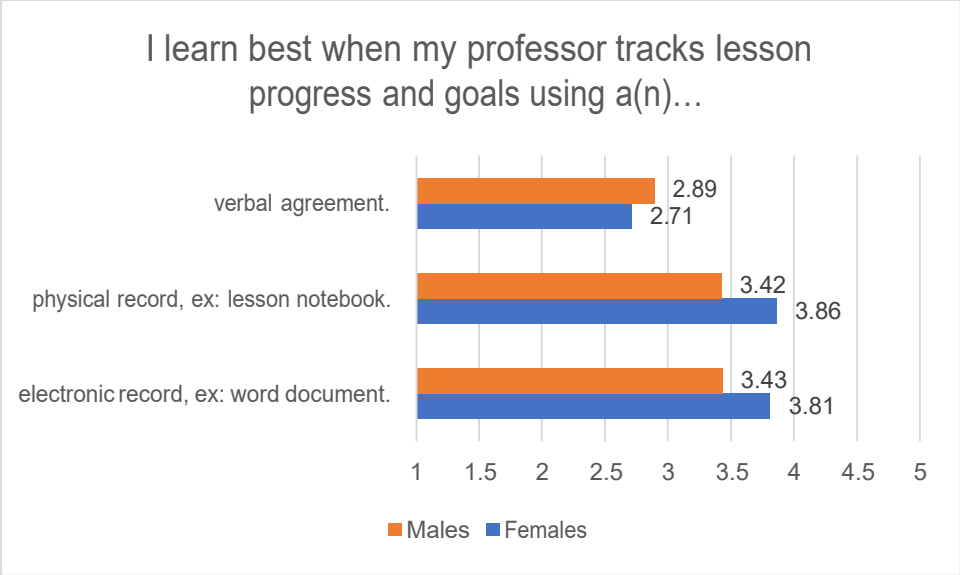

Figure 19, Goal Tracking; Data by Gender Identity

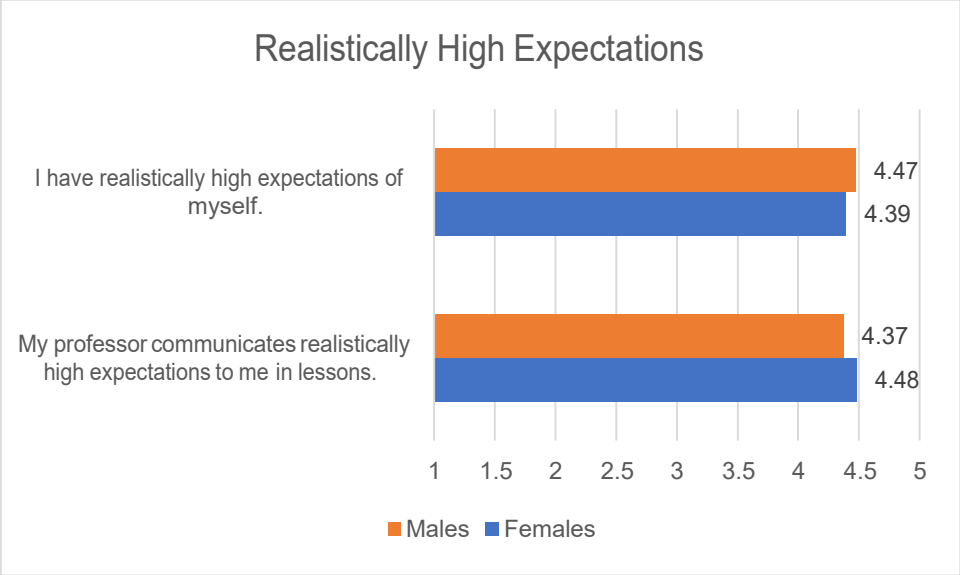

Figure 20, Realistically High Expectations; Data by Gender Identity

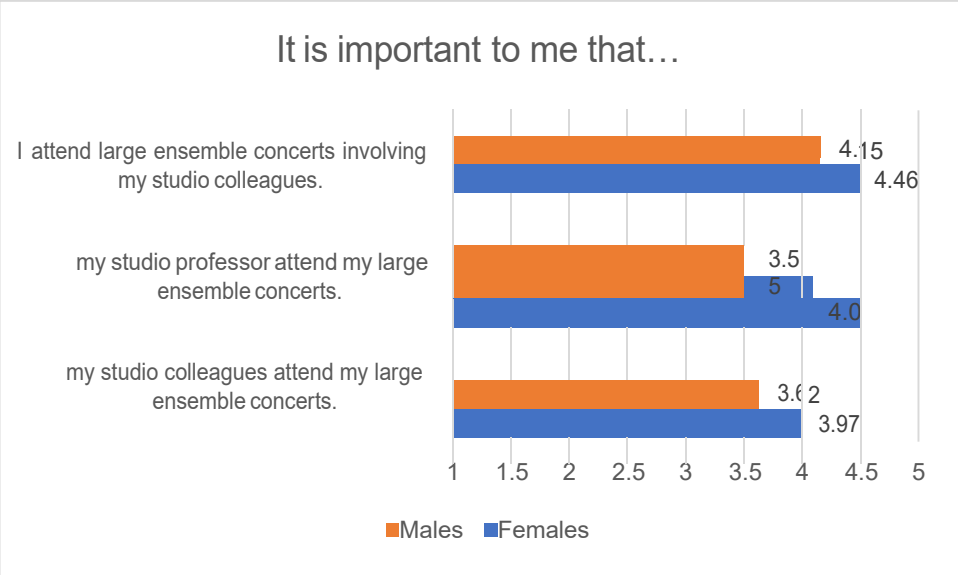

Figure 21, Large Ensemble Concert Attendance; Data by Gender Identity

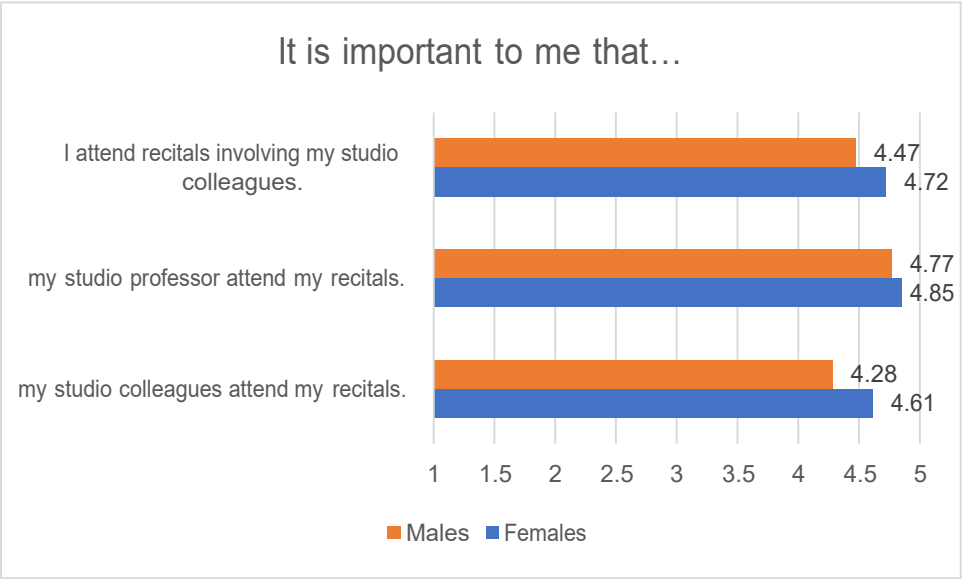

Figure 22, Recital Attendance; Data by Gender Identity

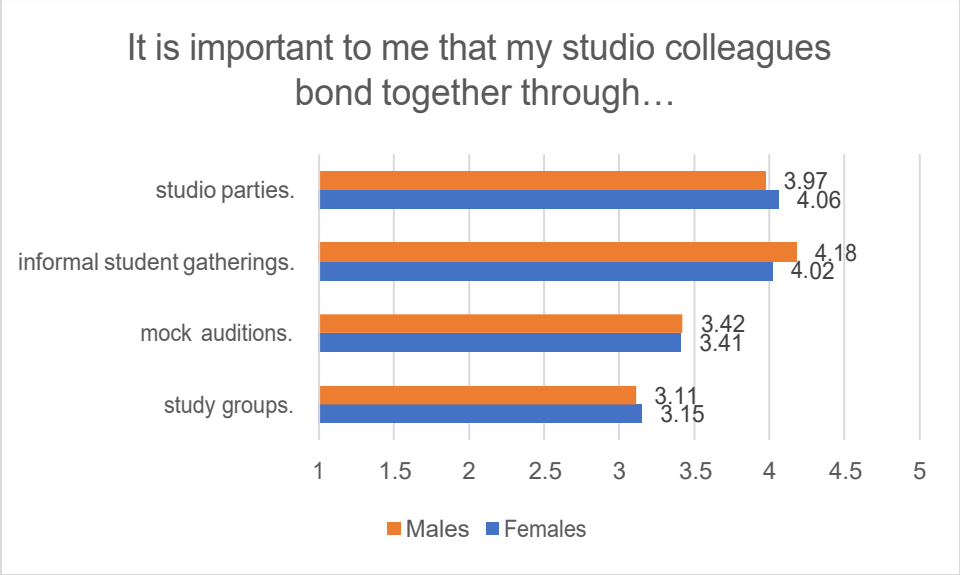

Figure 23, Studio Bonding; Data by Gender Identity

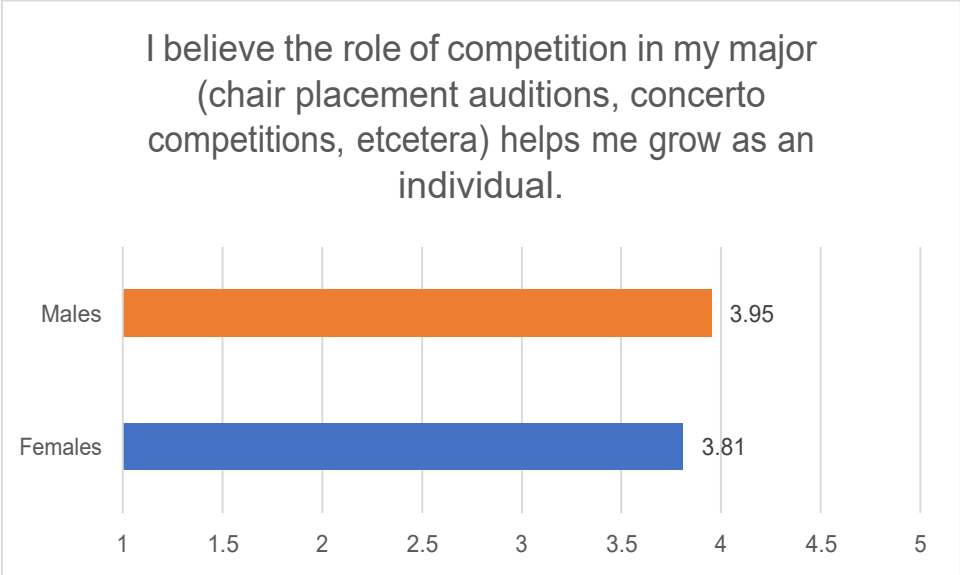

Figure 24, The Role of Competition; Data by Gender Identity

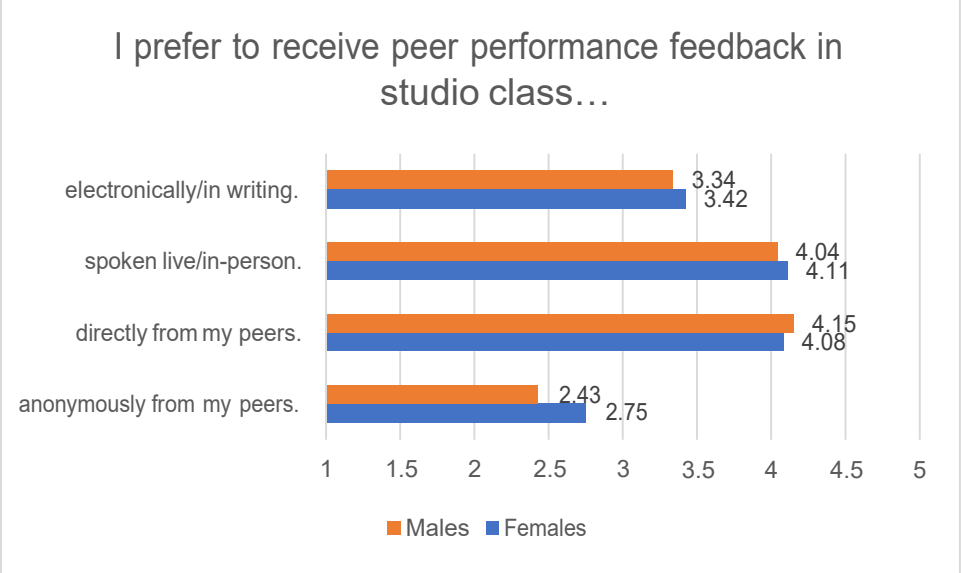

Figure 25, Studio Class Feedback; Data by Gender Identity

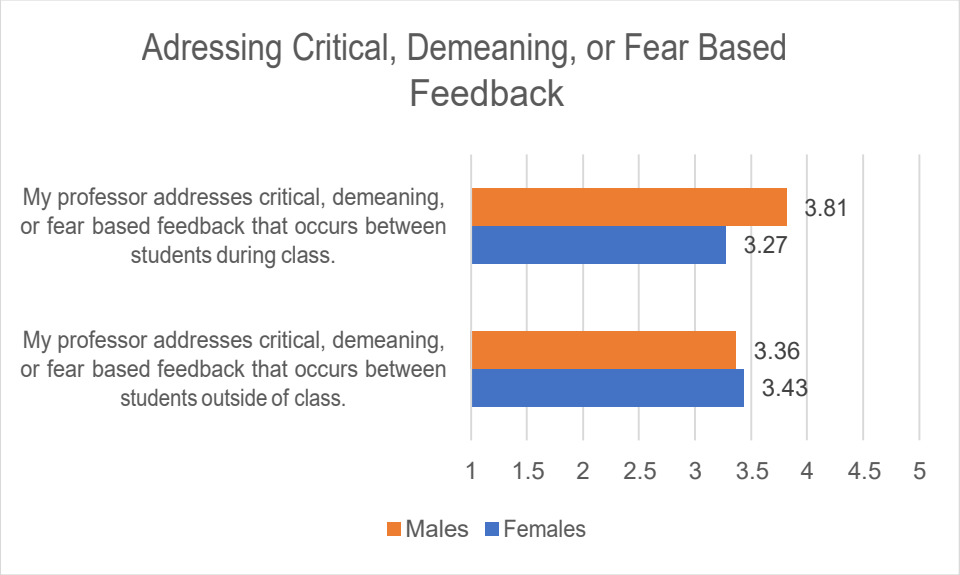

Figure 26, Adressing Critical Feedback; Data by Gender Identity

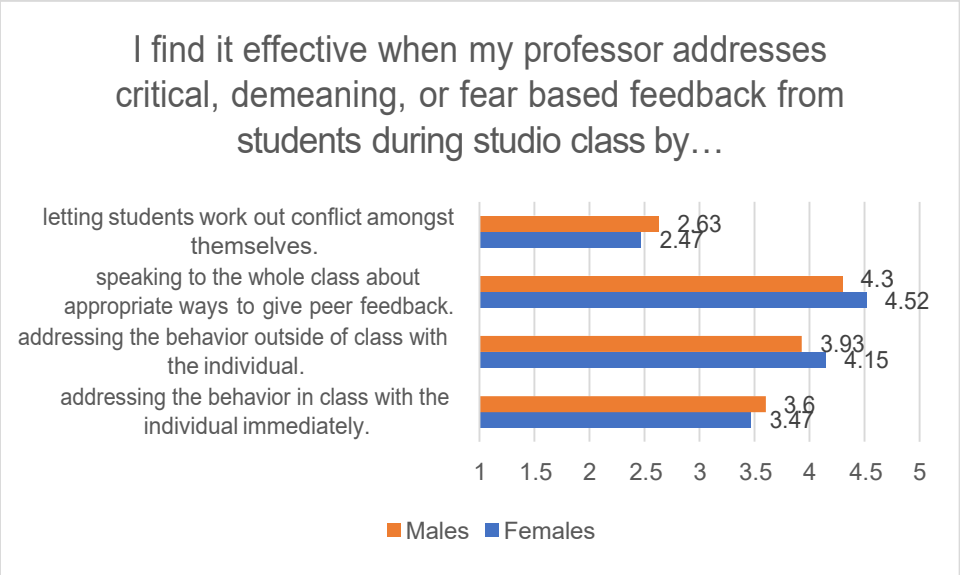

Figure 27, Addressing Critical Feedback During Class; Data by Gender Identity

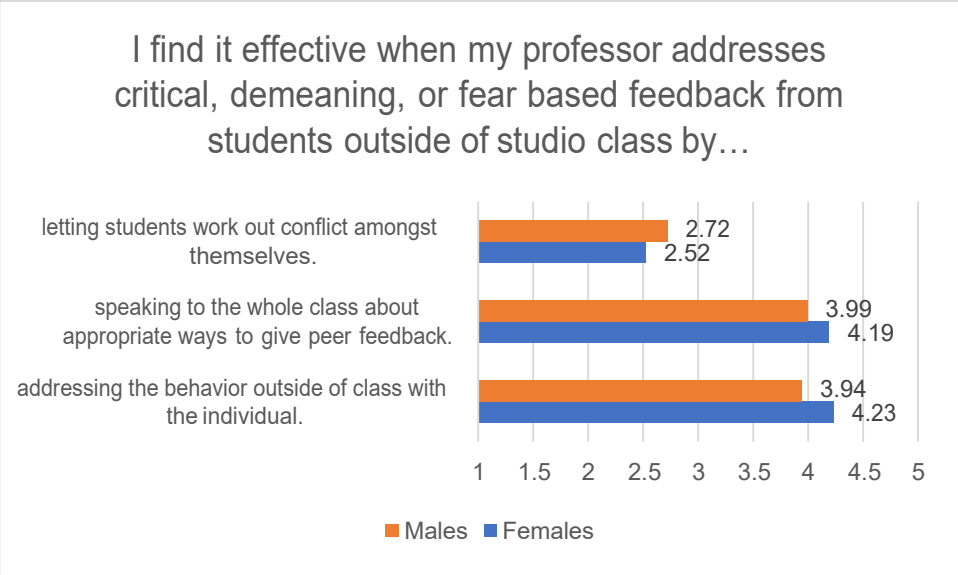

Figure 28, Addressing Critical Feedback Outside Class; Data by Gender Identity

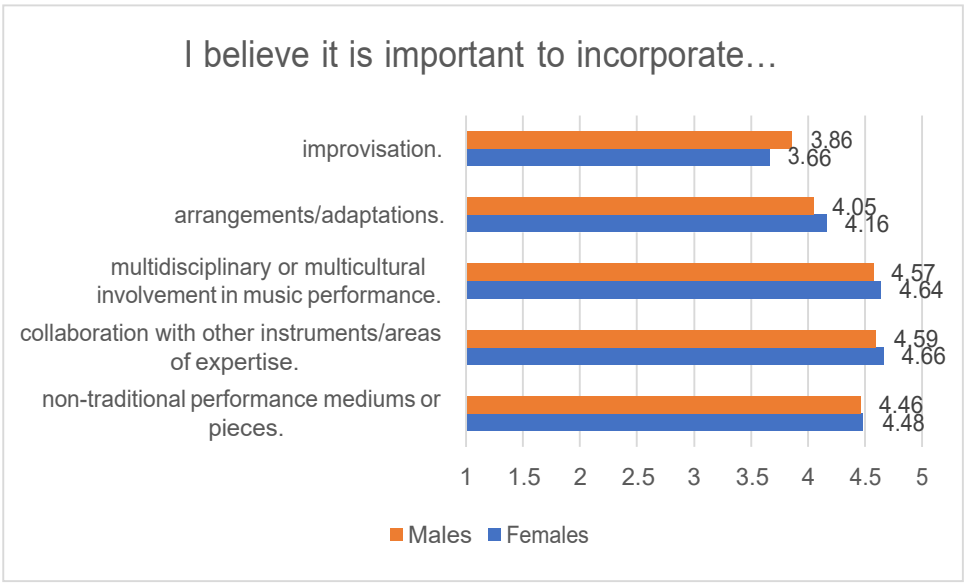

Figure 29, The Importance of Creative Elements; Data by Gender Identity

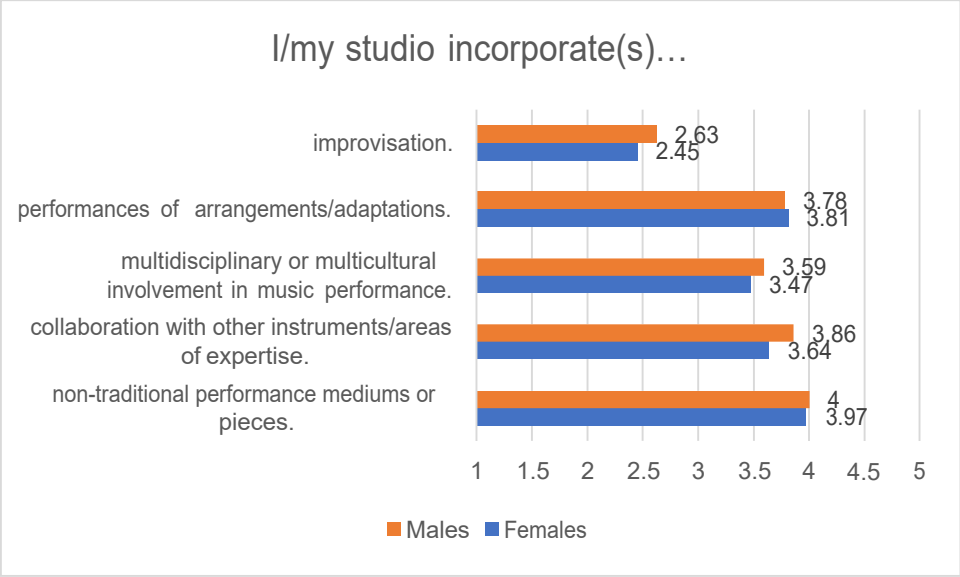

Figure 30, The Incorporation of Creative Elements; Data by Gender Identity

Results Comparing Undergraduates to Graduates

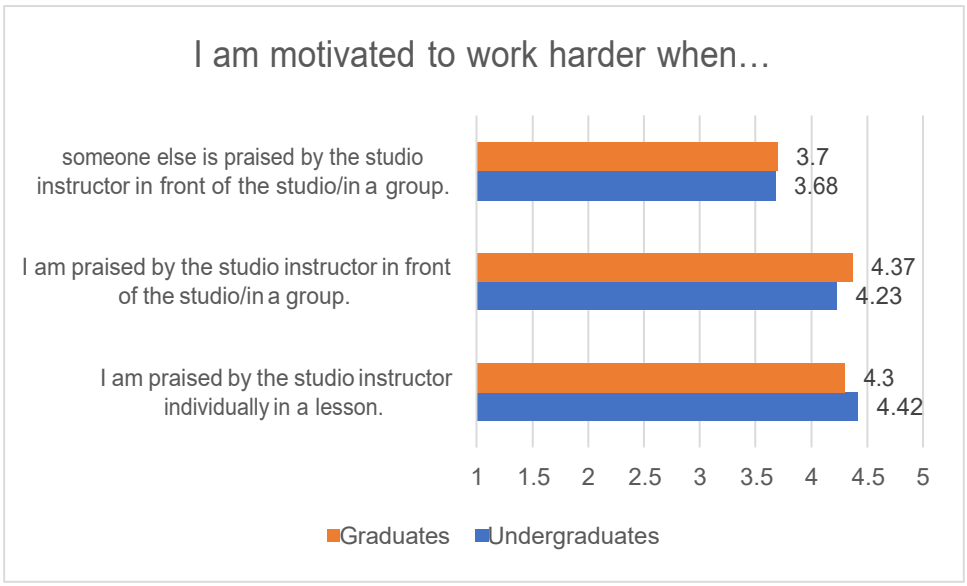

Figure 31, Praise in Studio Class; Data by Graduate/Undergraduate

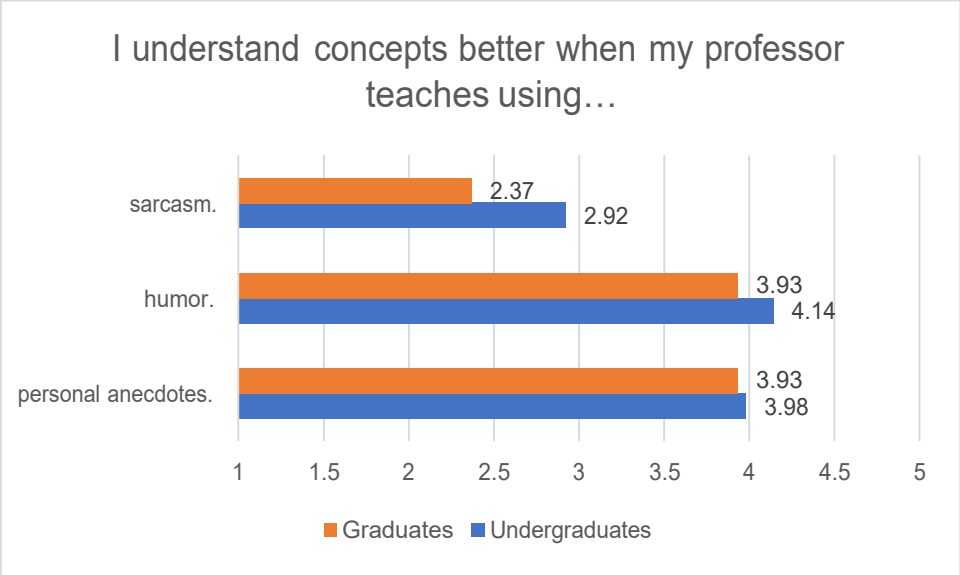

Figure 32, Teaching Strategies; Data by Graduate/Undergraduate

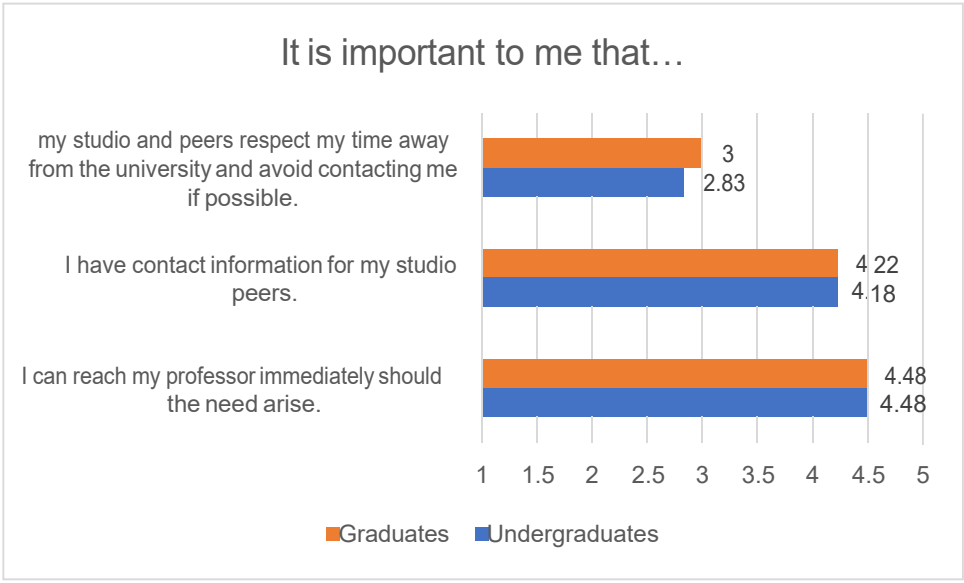

Figure 33, Contacting the Studio; Data by Graduate/Undergraduate

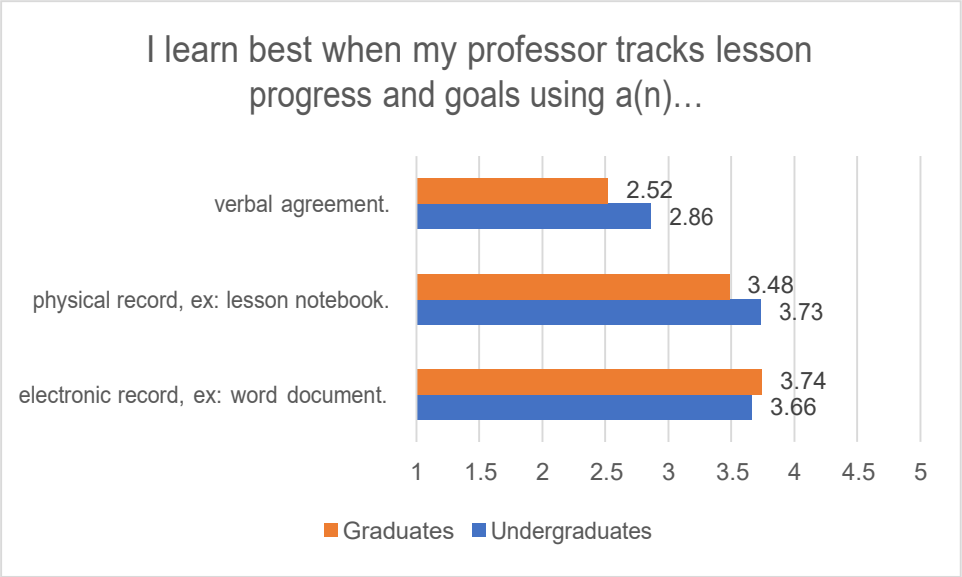

Figure 34, Goal Tracking; Data by Graduate/Undergraduate

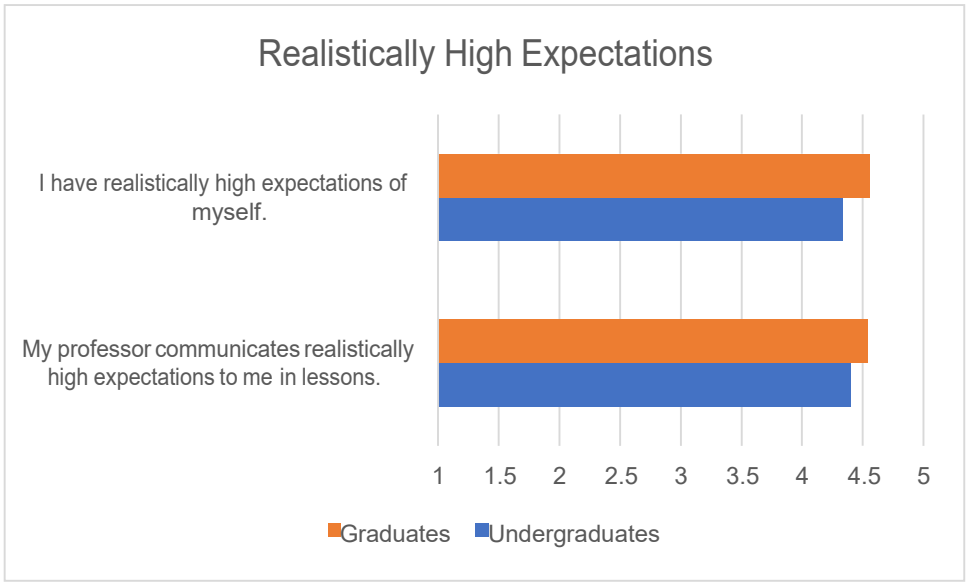

Figure 35, Realistically High Expectations; Data by Graduate/Undergraduate

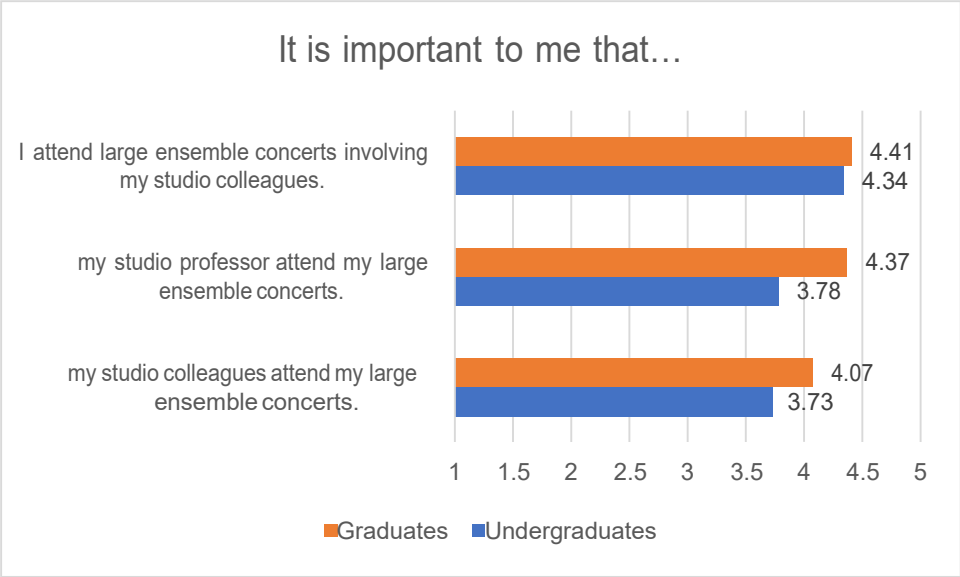

Figure 36, Large Ensemble Concert Attendance; Data by Graduate/Undergraduate

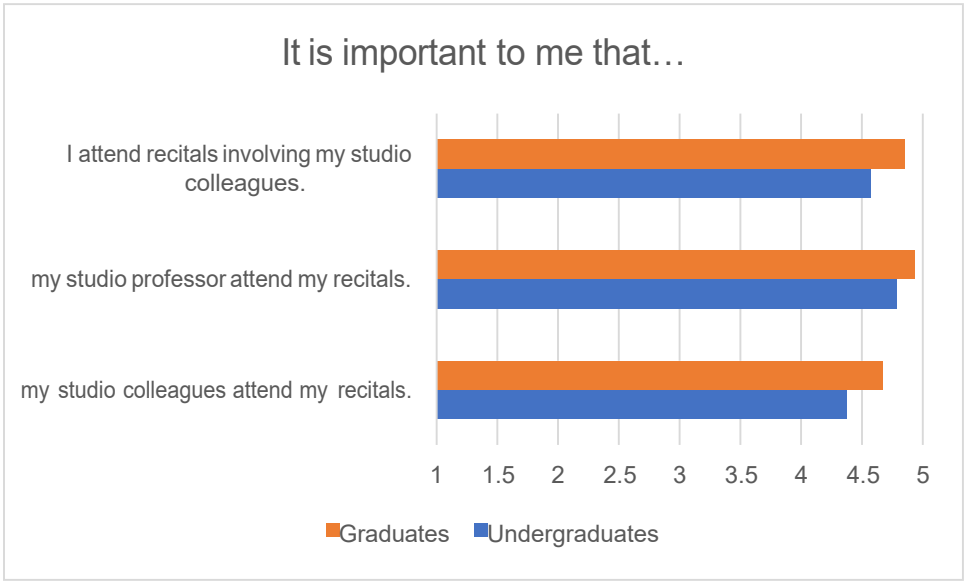

Figure 37, Recital Attendance; Data by Graduate/Undergraduate

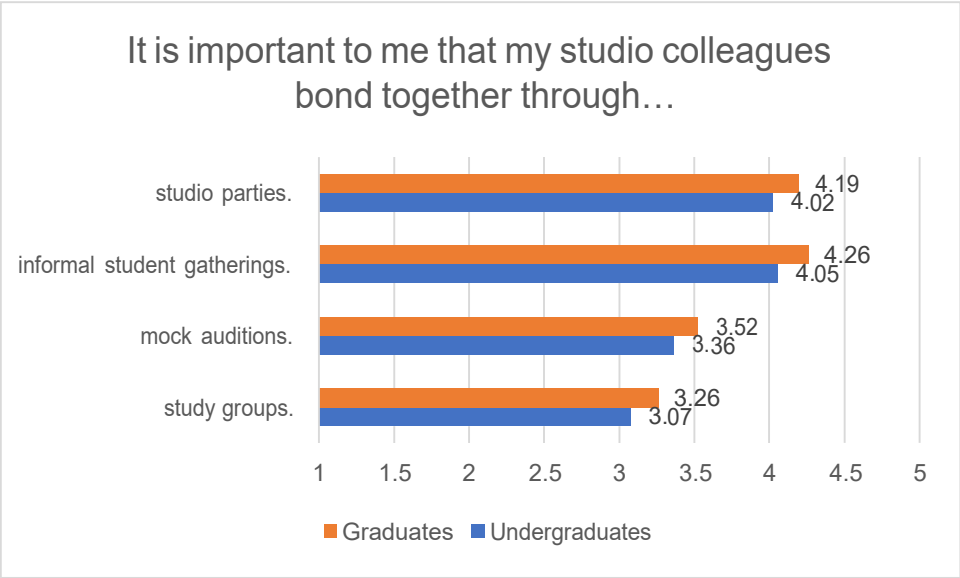

Figure 38, Studio Bonding; Data by Graduate/Undergraduate

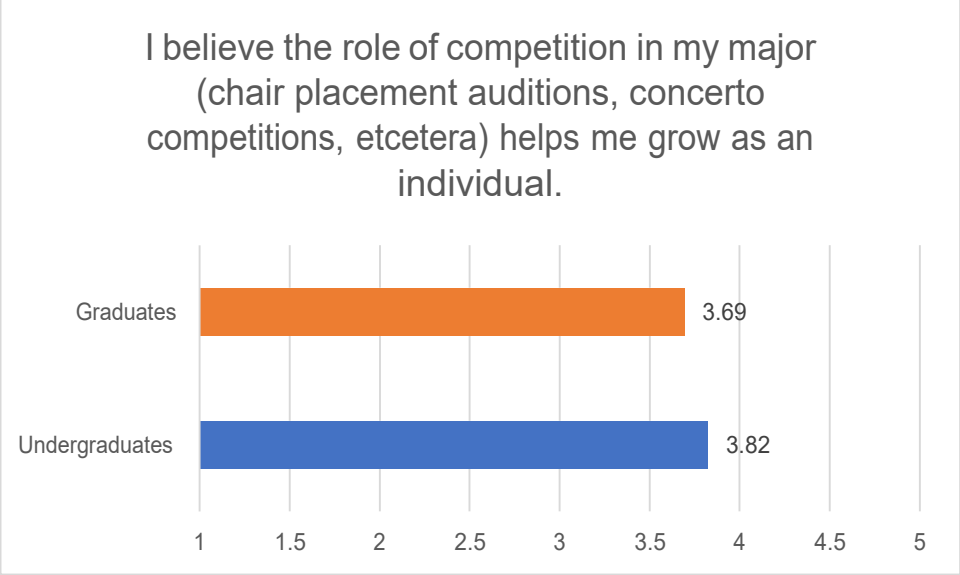

Figure 39, The Role of Competition; Data by Graduate/Undergraduate

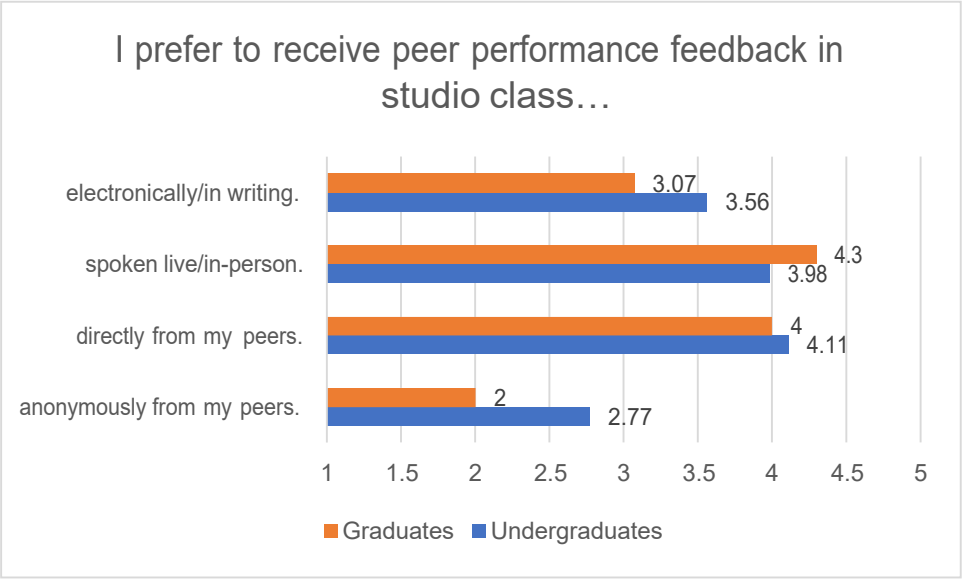

Figure 40, Studio Feedback; Data by Graduate/Undergraduate

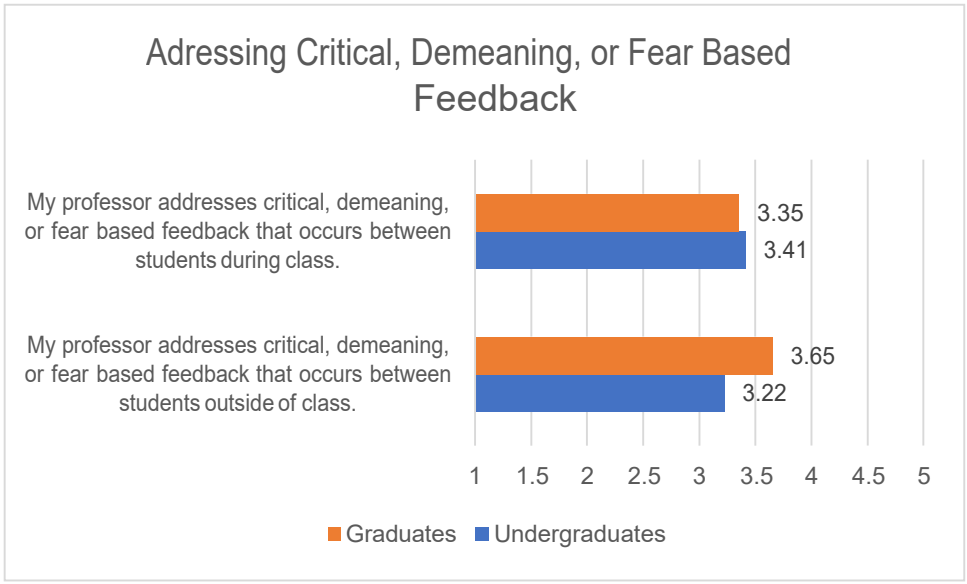

Figure 41, Adressing Critical Feedback; Data by Graduate/Undergraduate

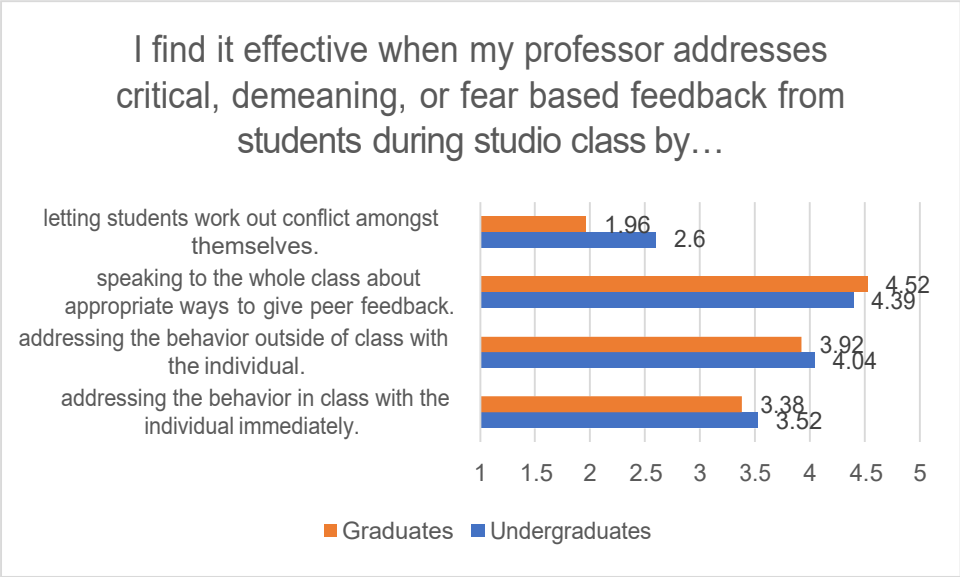

Figure 42, Critical Feedback During Class; Data by Graduate/Undergraduate

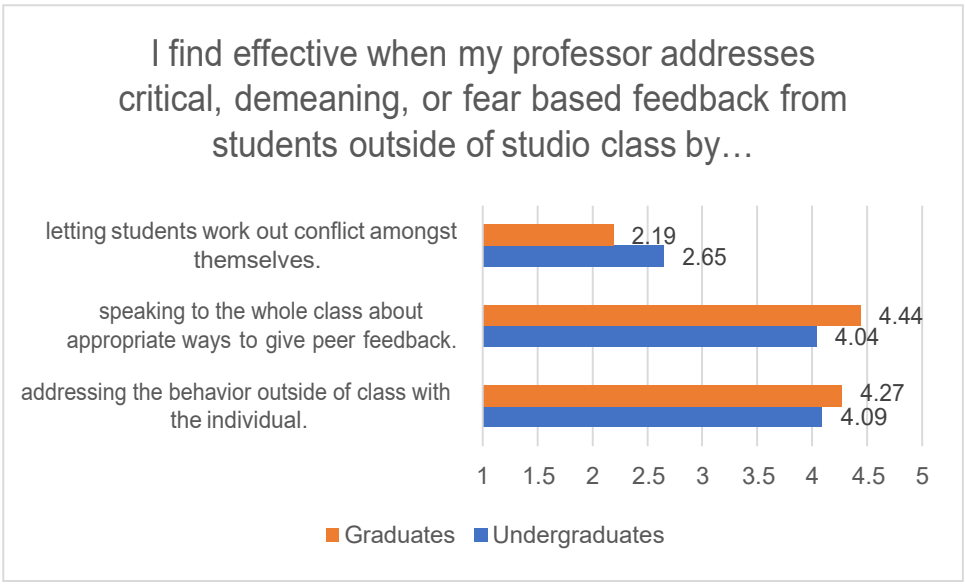

Figure 43, Critical Feedback Outside Class; Data by Graduate/Undergraduate

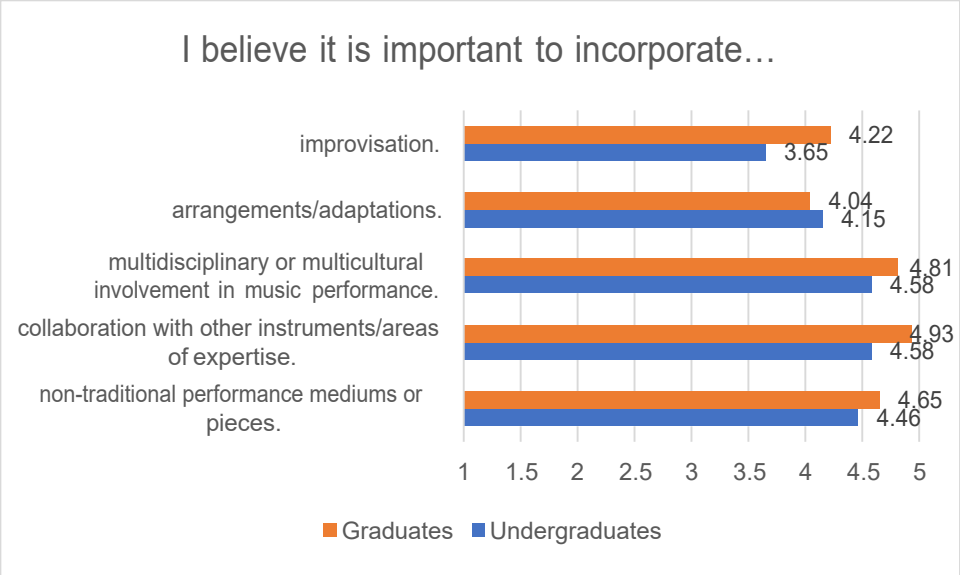

Figure 44, The Importance of Creative Elements; Data by Graduate/Undergraduate

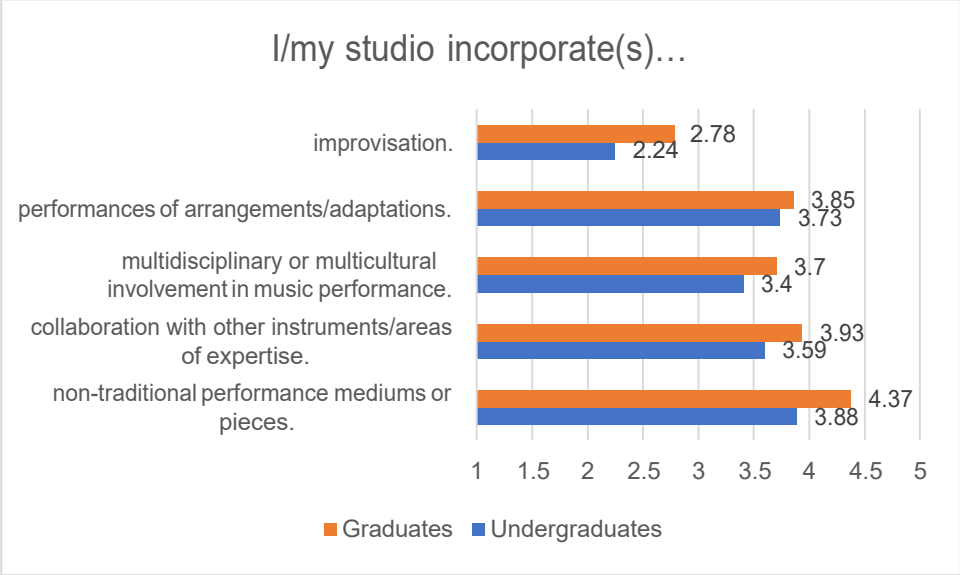

Figure 45, The Incorporation of Creative Elements; Data by Graduate/Undergraduate

Results by Degree Program

Some participants listed more than one degree program, only the highest degree program was used for sub-group data. If an undergraduate was a double major in performance and education they were included in the sub-groups for both, and were also included in the double majors subgroup. Some studio professors did not read or did not understand the instructions on how to fill out the form, and left many or all of the questions blank. Their responses were omitted for the questions left blank.

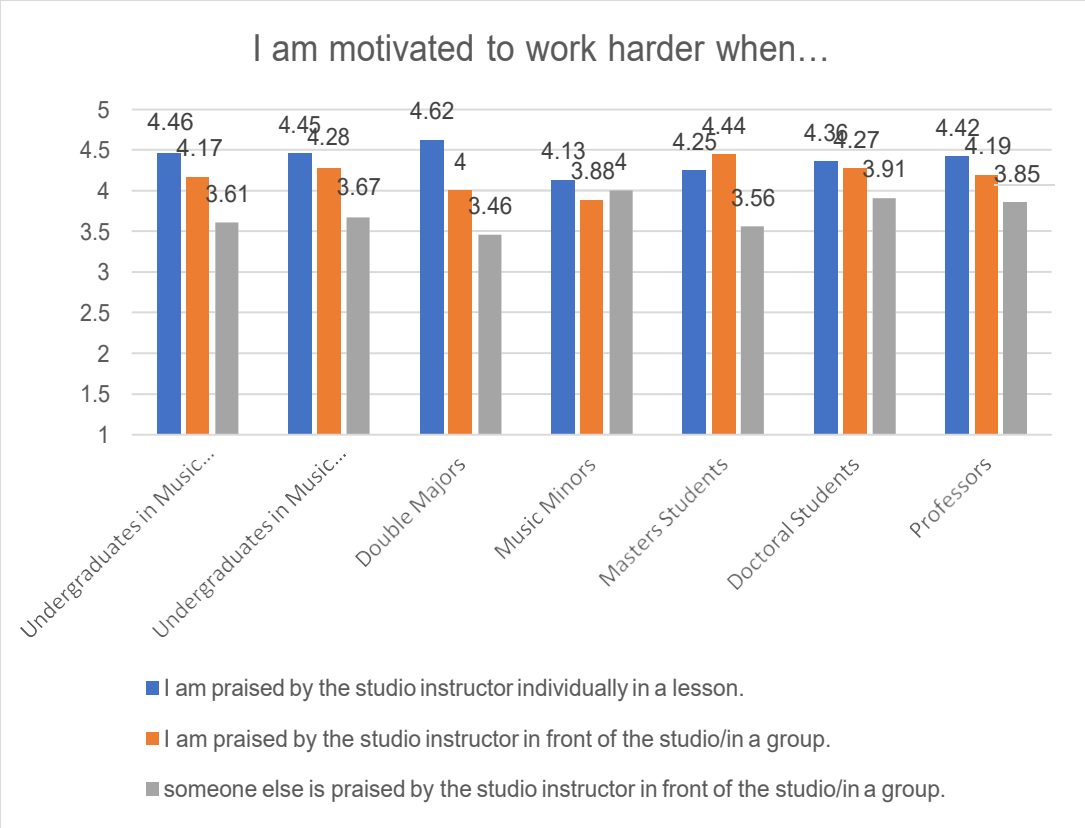

Figure 46, Studio Class Feedback; Data by Degree Program

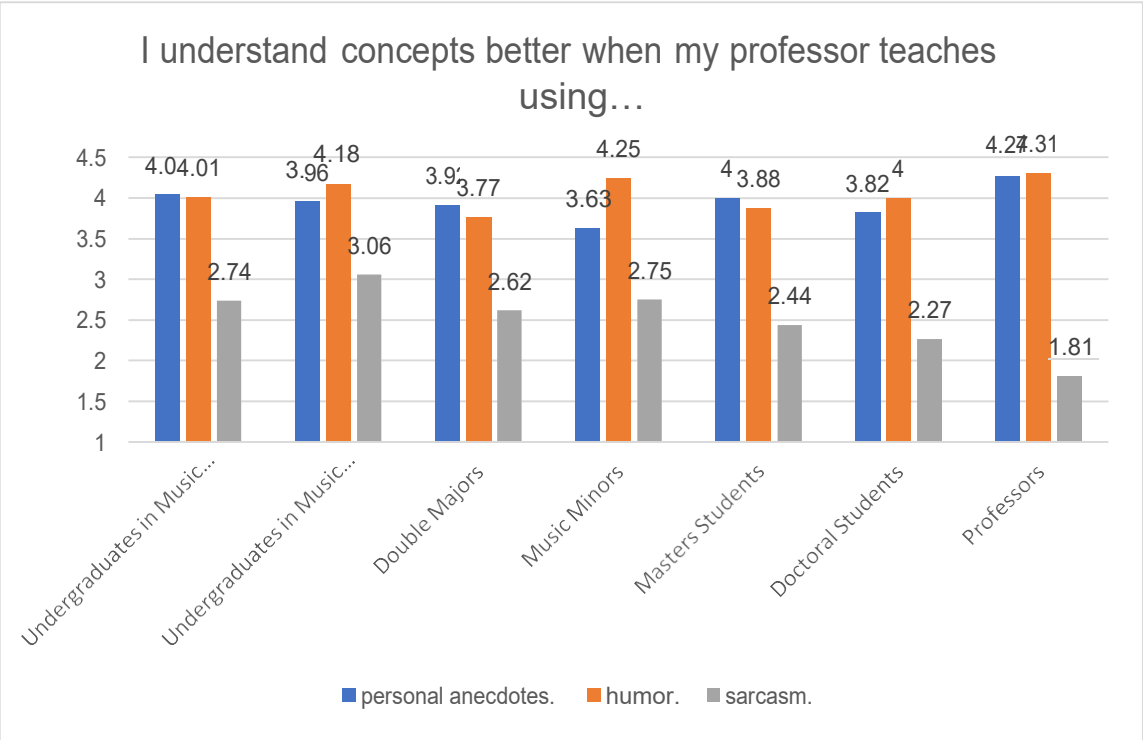

Figure 47, Teaching Strategies; Data by Degree Program

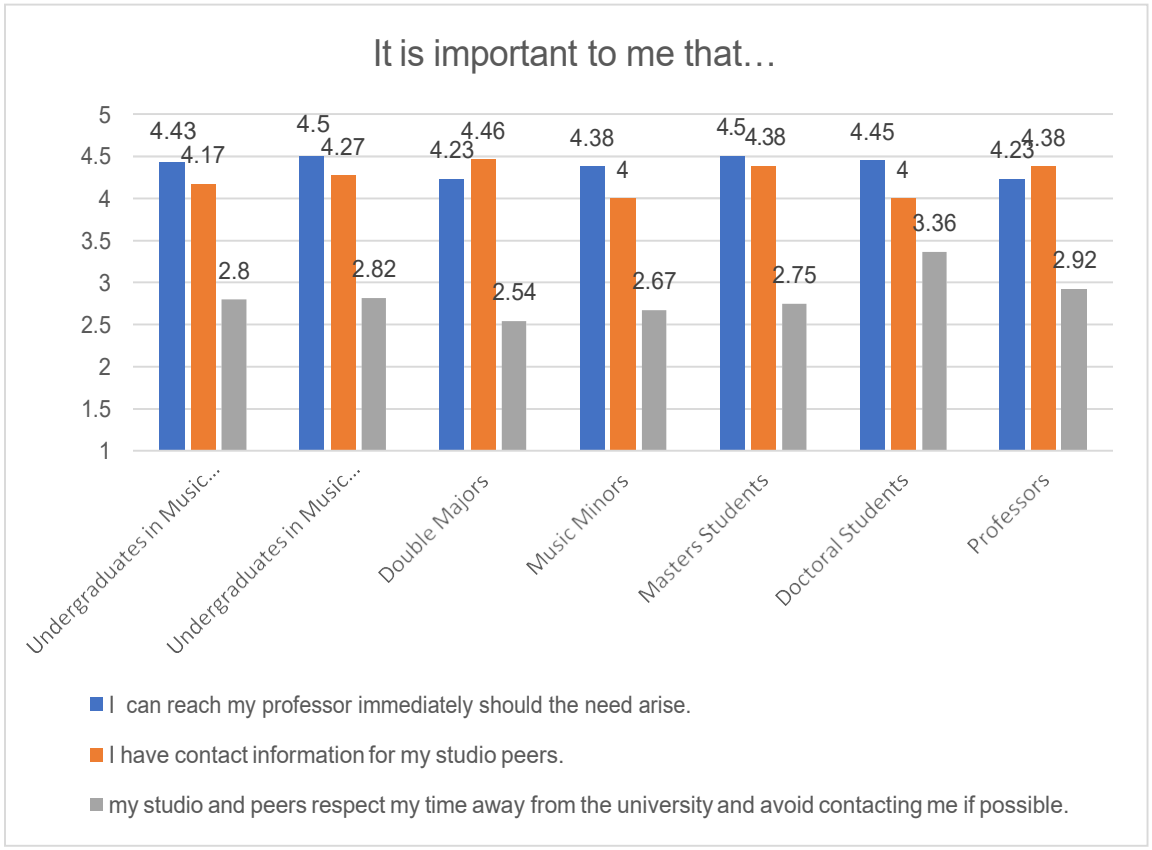

Figure 48, Contacting the Studio; Data by Degree Program

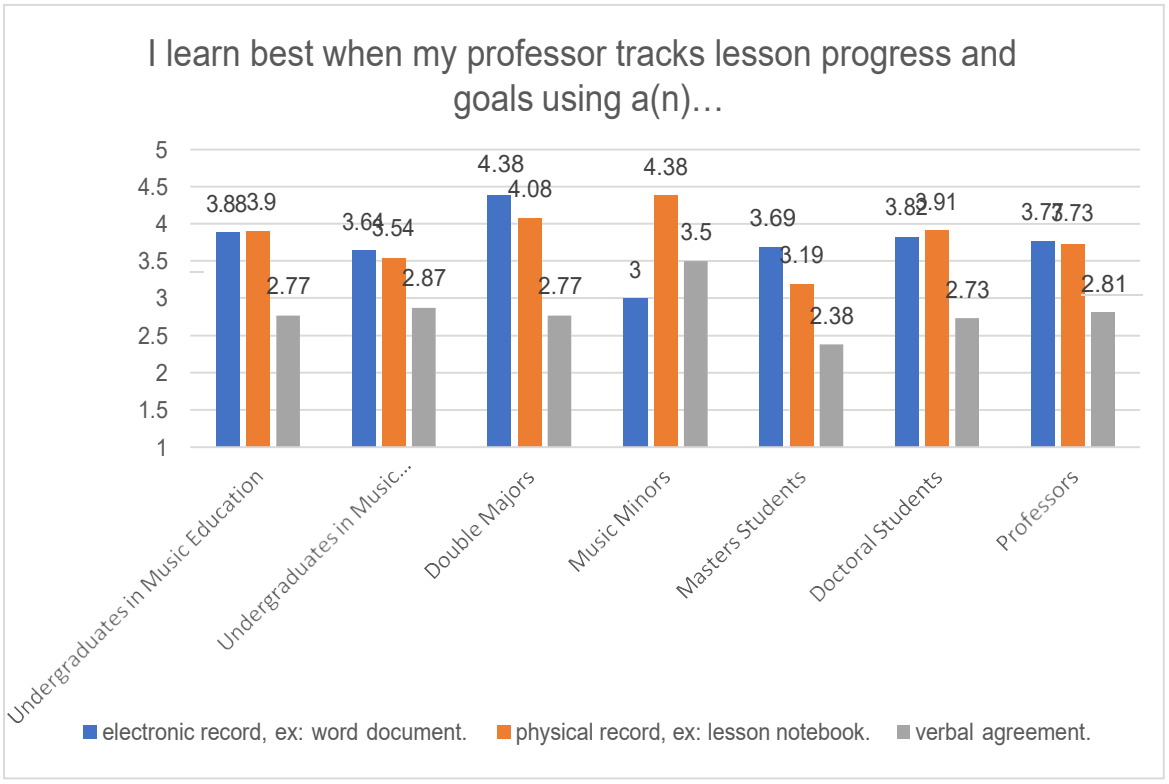

Figure 49, Goal Tracking; Data by Degree Program

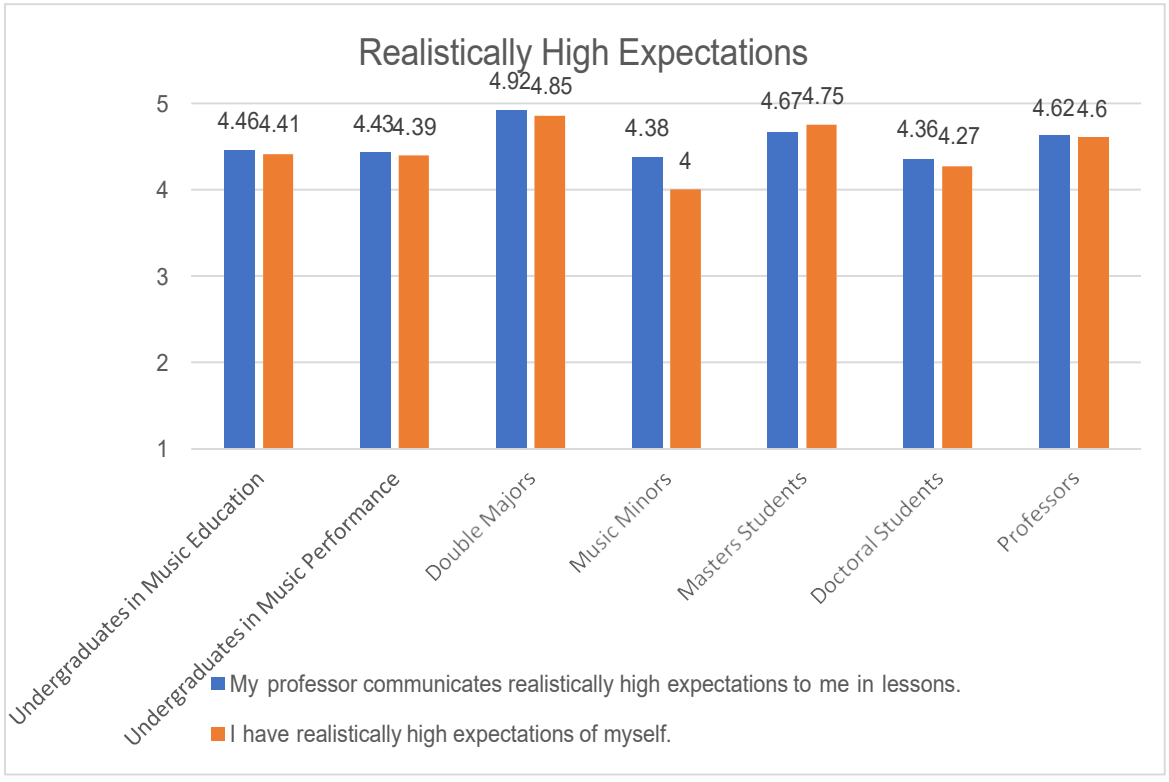

Figure 50, Realistically High Expectations; Data by Degree Program

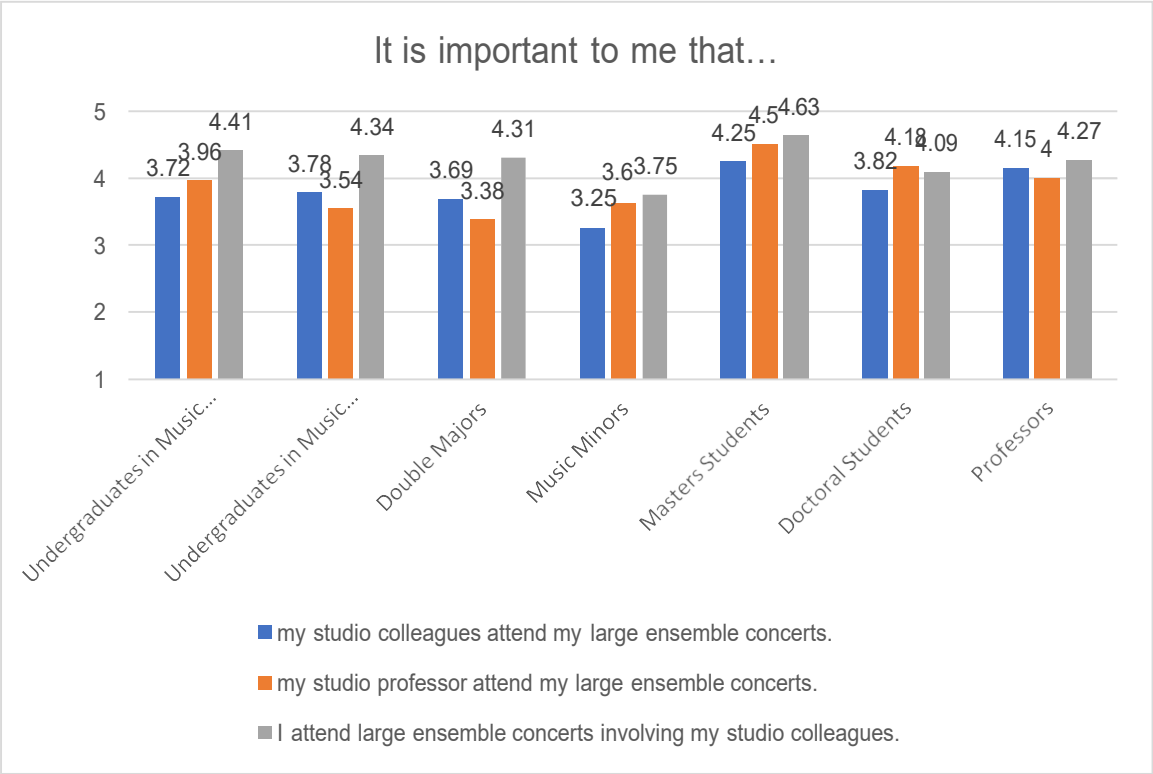

Figure 51, Large Ensemble Concert Attendance; Data by Degree Program

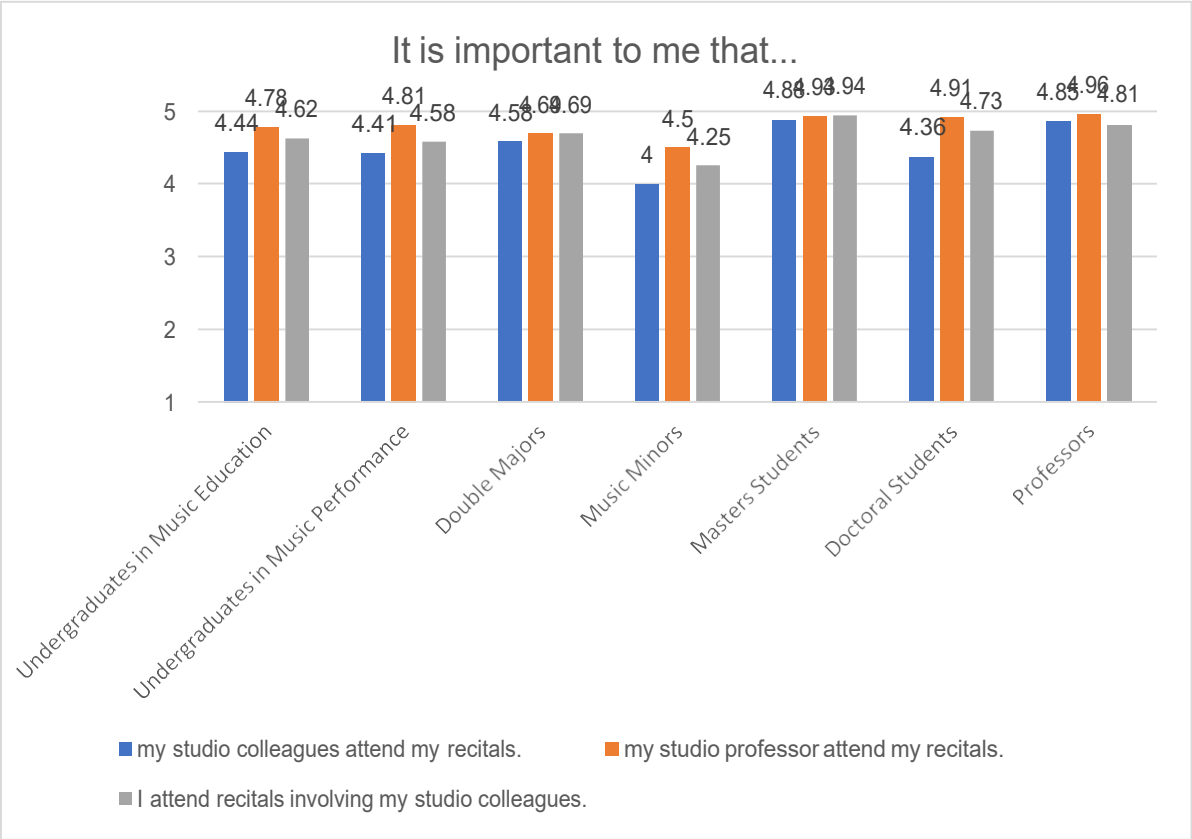

Figure 52, Recital Attendance; Data by Degree Program

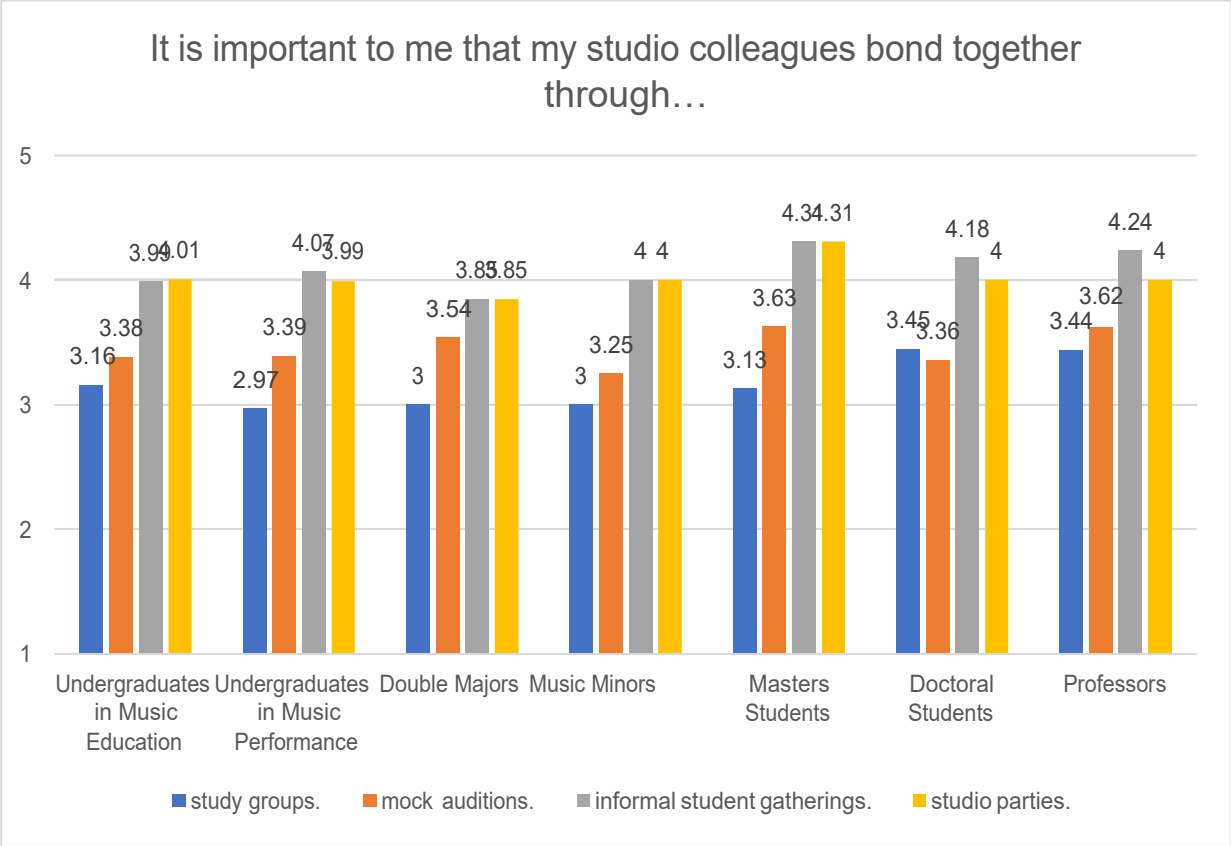

Figure 53, Studio Bonding; Data by Degree Program

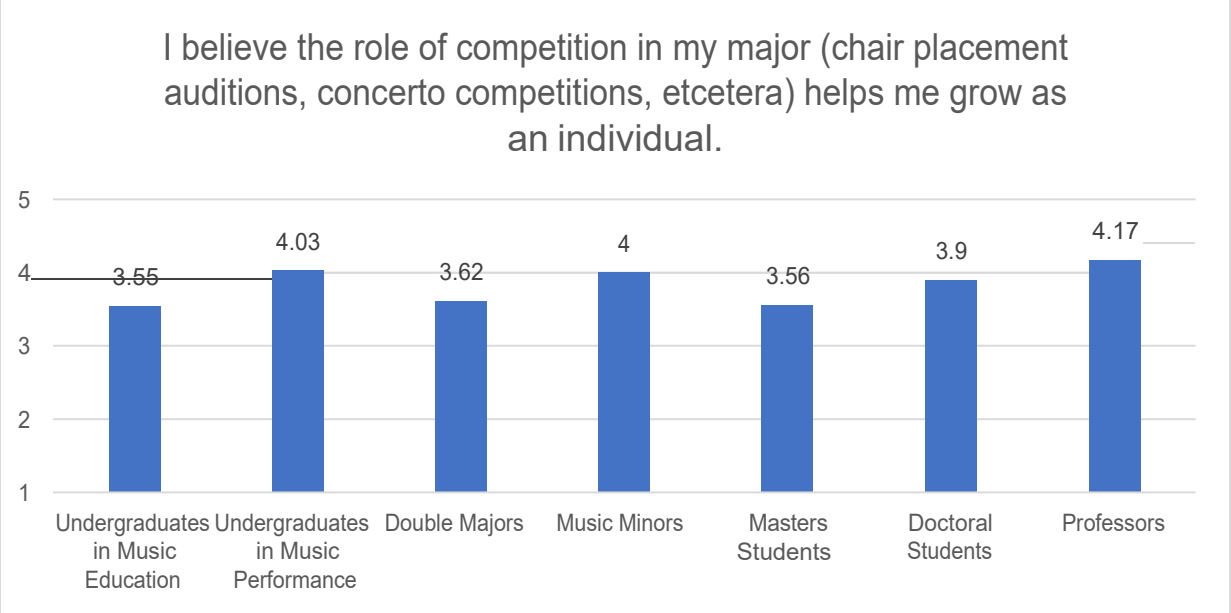

Figure 54, The Role of Competition; Data by Degree Program

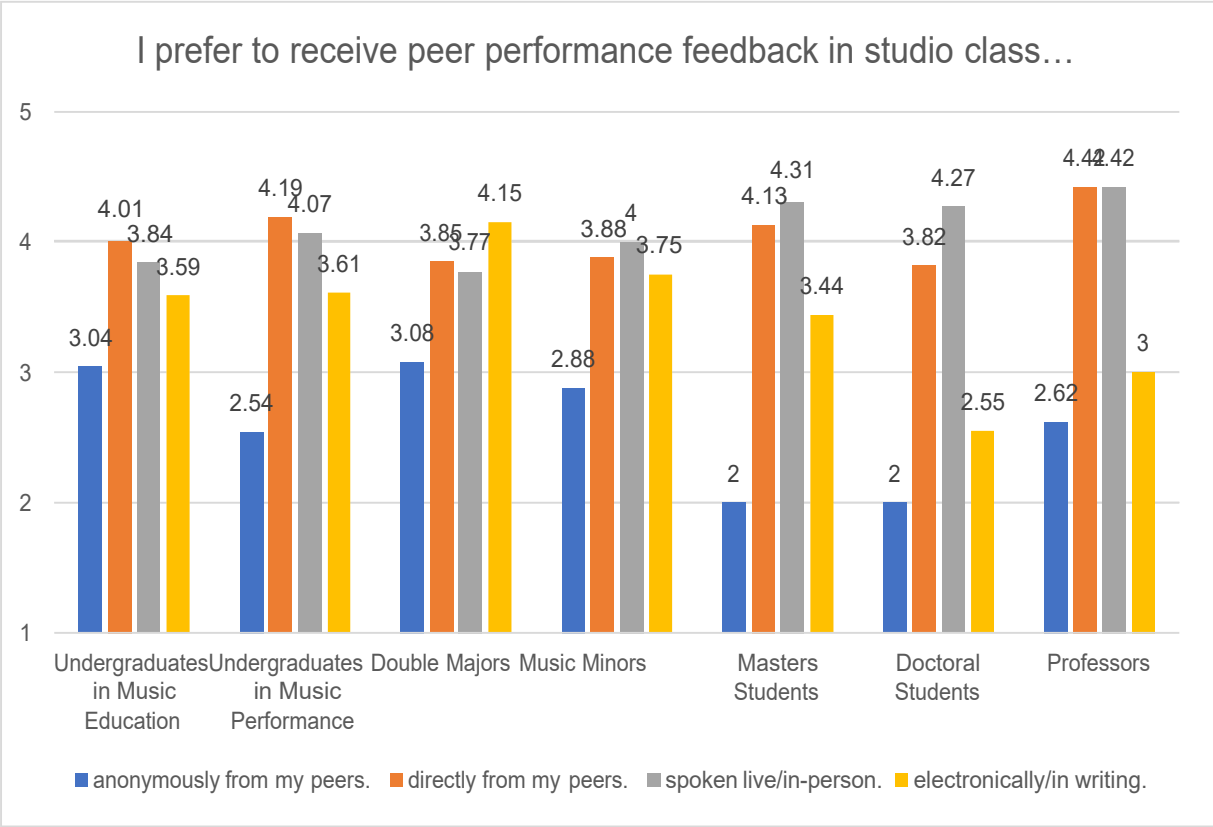

Figure 55, Studio Class Feedback; Data by Degree Program

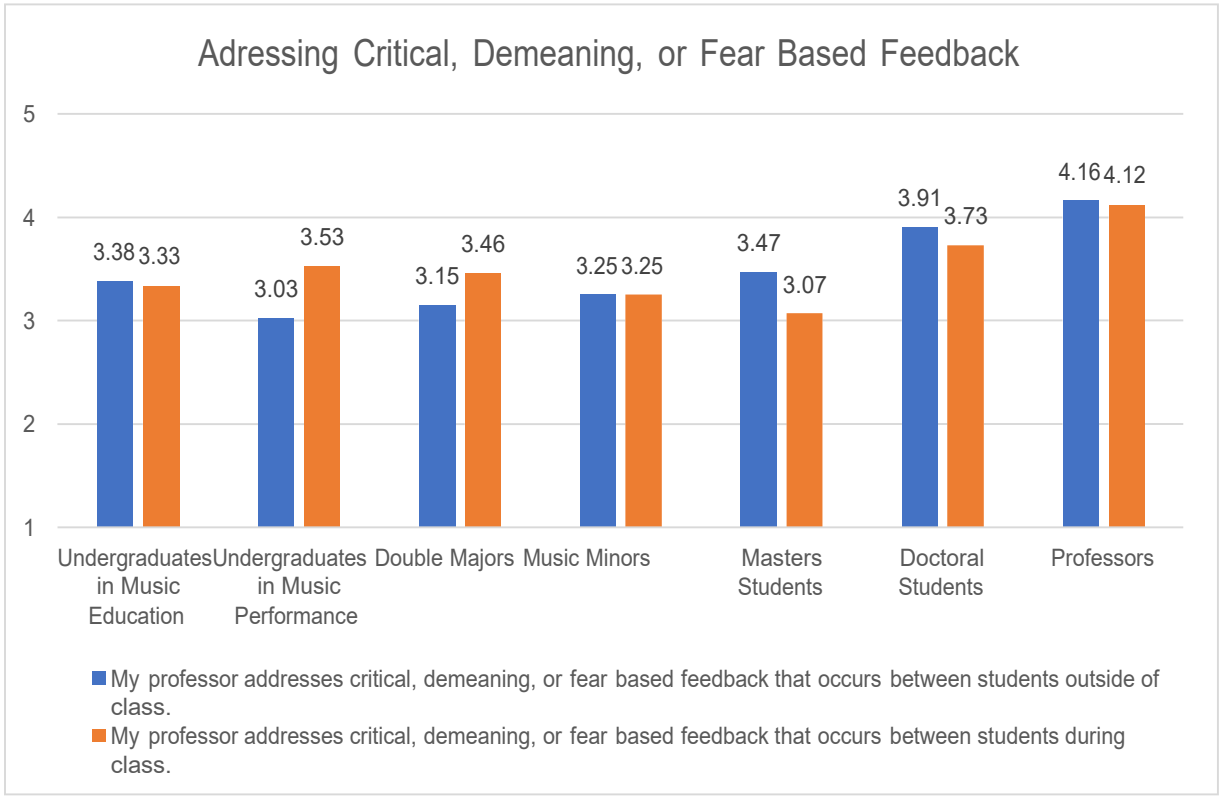

Figure 56, Addressing Critical Feedback; Data by Degree Program

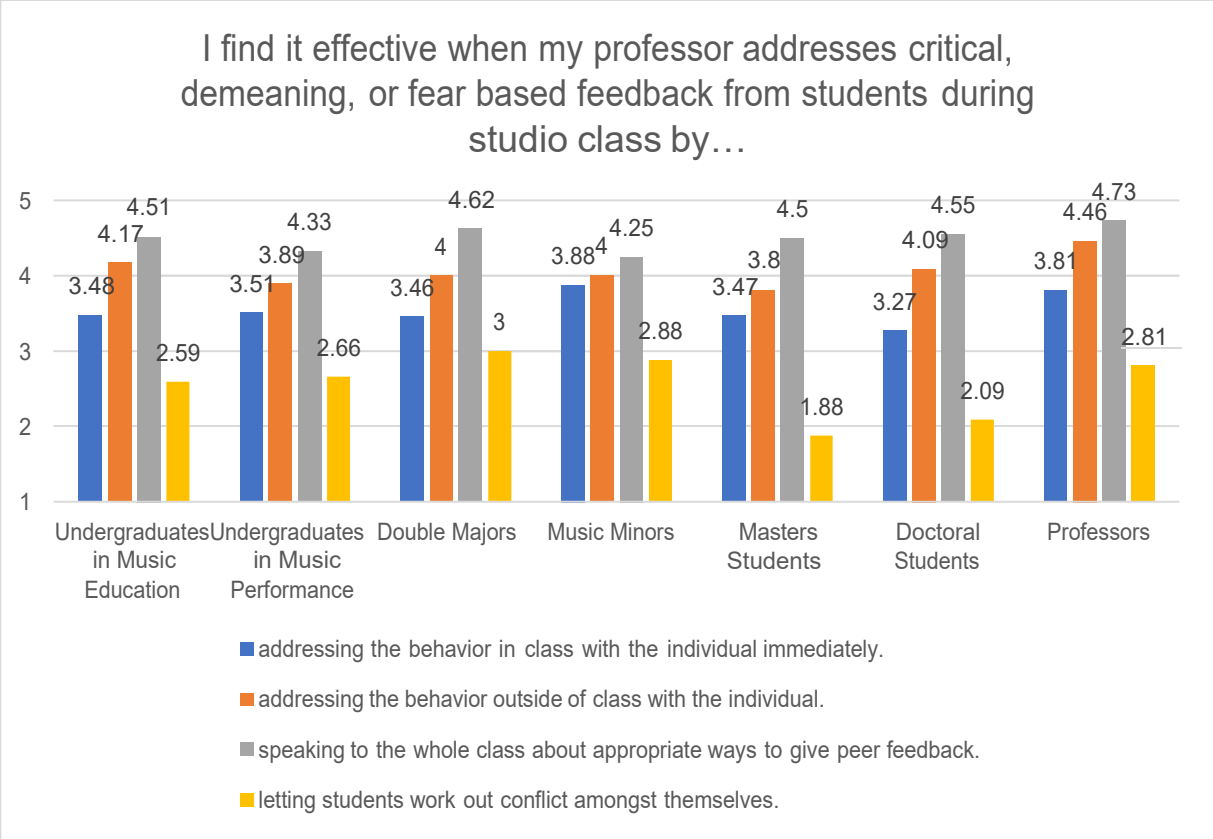

Figure 57, Addressing Critical Feedback During Class; Data by Degree Program

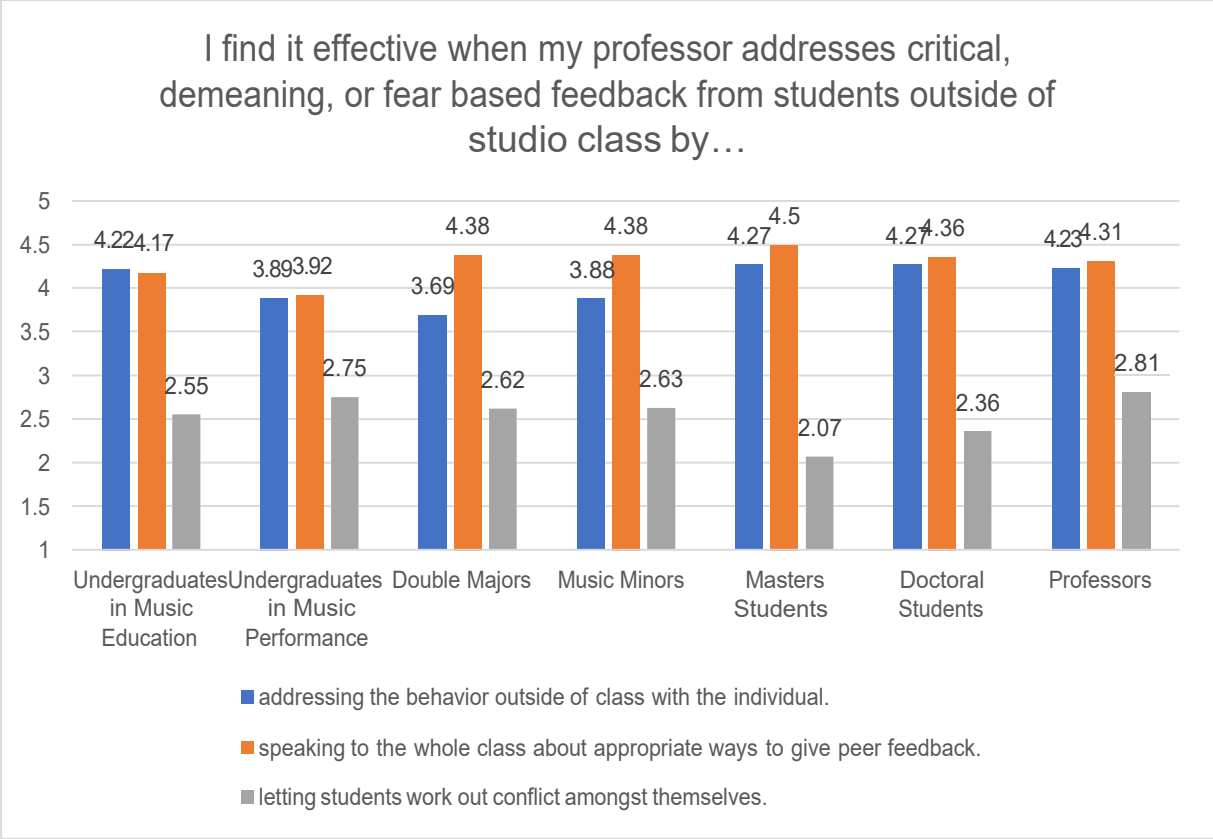

Figure 58, Addressing Critical Feedback Outside Class; Data by Degree Program

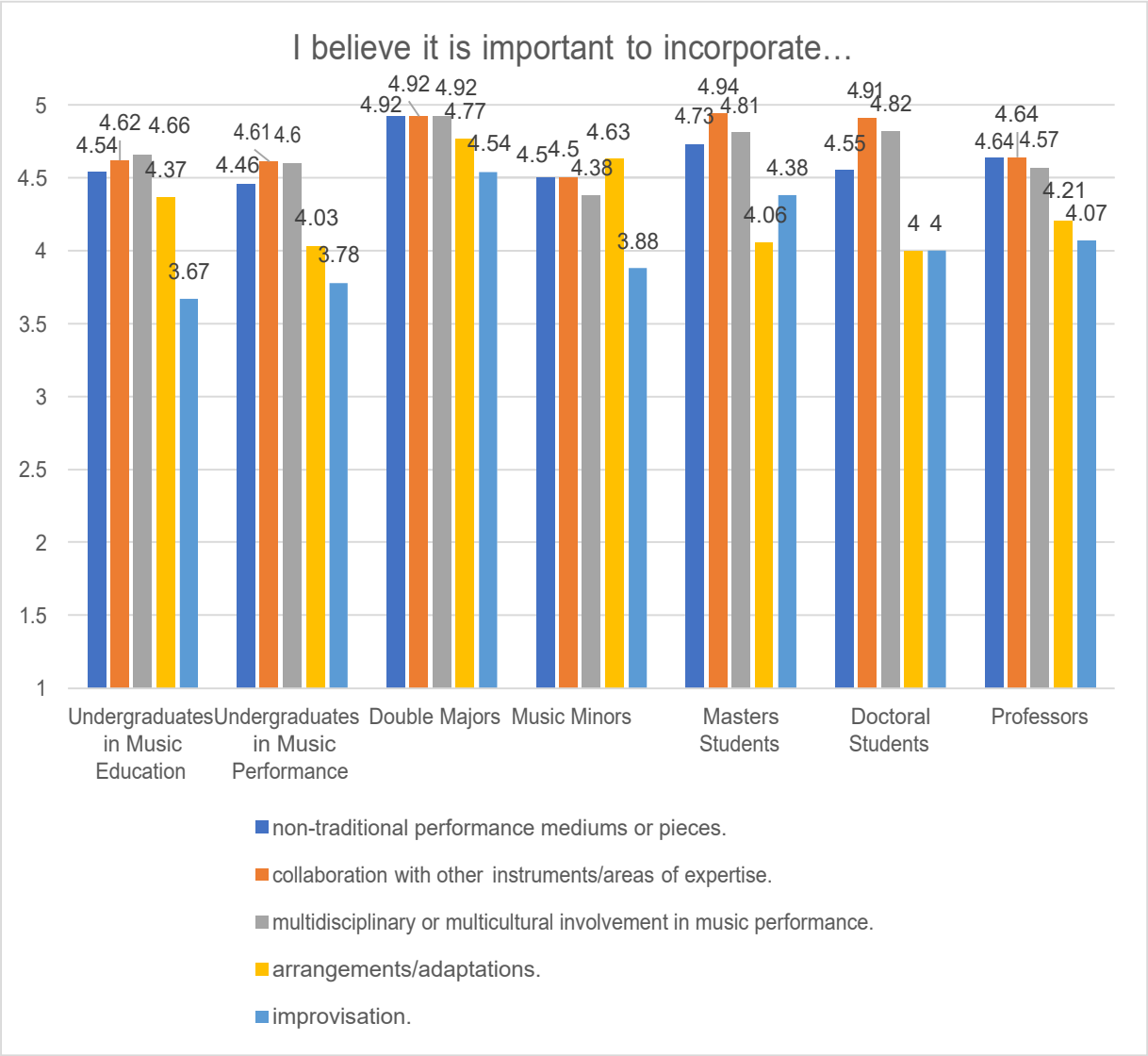

Figure 59, The Importance of Creative Elements; Data by Degree Program

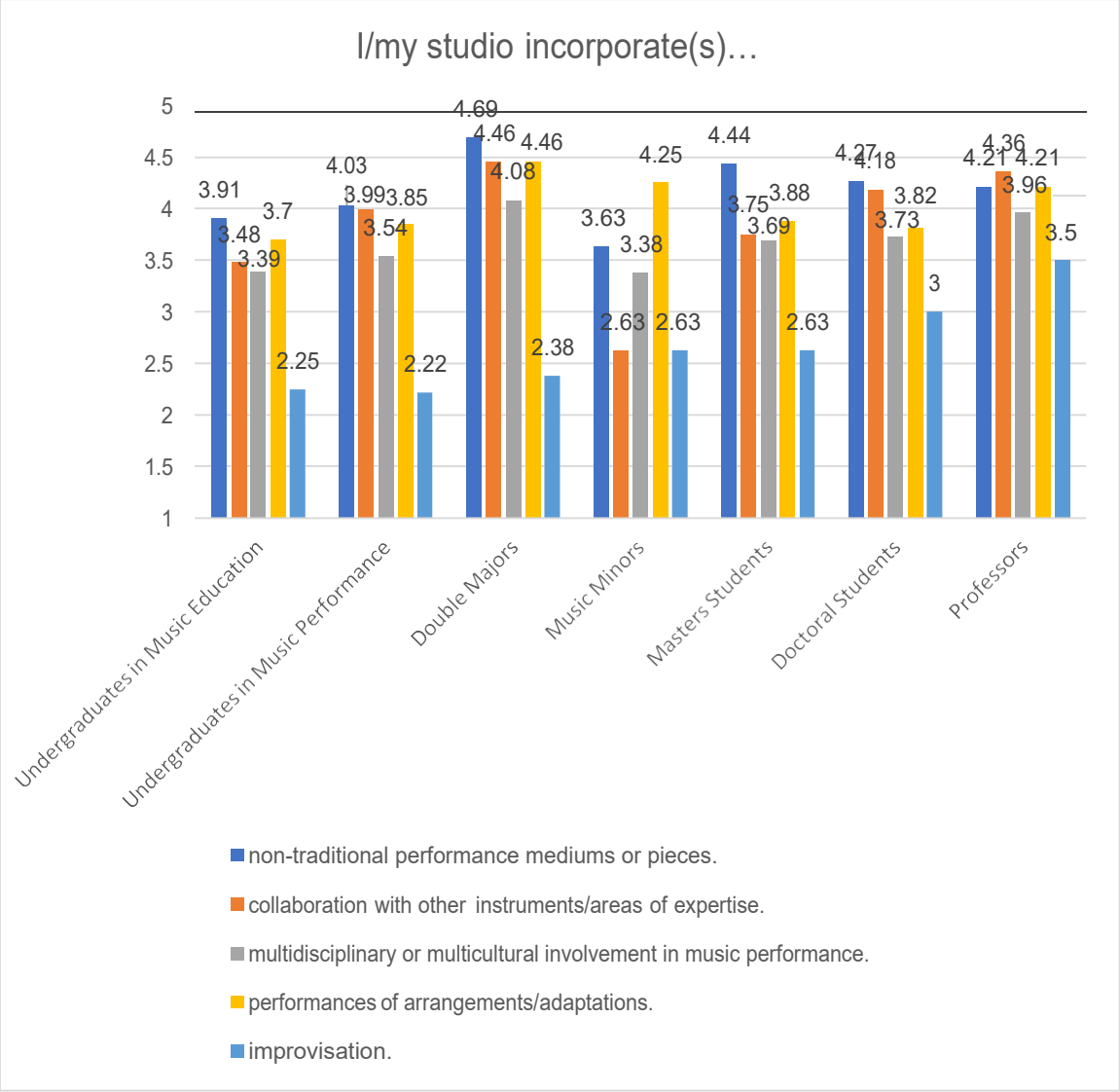

Figure 60, The Incorporation of Creative Elements; Data by Degree Program

Discussion

Analysis of Aggregate Data

This analysis goes through the aggregate data for each question grouping on the survey. Inferences are drawn based on the averages of all the responses from participants. The first group of questions in the communication section dealt with motivation related to praise occurring individually in lessons as opposed to in the studio or in a group. Survey responses indicated praise was highest when a student was praised individually in a lesson (4.4), closely followed by being praised in the studio or a group (4.23). Someone else being praised in front of the studio or group was associated with the lowest response (3.71). Responses indicate students generally want to be praised in an individual setting. It is less impactful to hear about the achievements of others in a group setting. It may be most effective to limit group sharing of individual accomplishments to especially notable achievements.

Responses for the second group of questions compared student understanding of concepts when personal anecdotes (4.02), humor (4.12), or sarcasm (2.69) were used by teachers for instruction. Responses indicate the use of both personal anecdotes and humor were both effective. However, sarcasm was viewed as having a detrimental impact on student understanding. In general, sarcasm should be avoided.

Responses for the third grouping of questions in the communication section focused on contact information and the ability to reach the professor and studio peers. It was very important that students be able to reach their professor immediately should the need arise (4.44). It was also very important that students have contact info for their studio peers (4..21). Respondents indicated they were less interested in their peers

avoiding contact if possible (2.88). The results indicate that generally respondents find it very important to have contact information for everyone in the studio, and do not mind being contacted because they want to be able to contact others if the need should arise.

The fourth question group in the communication section compared respondent preferences for goal tracking in lessons. Respondents were generally somewhat positive about using an electronic record, such as a word document (3.67), and using a physical record, such as a notebook (3.68), but were less interested in using verbal agreement. Generally, respondents want a clear record of lesson expectations, regardless of how this record is kept, in addition to any verbal agreement in the actual lesson.

The final question grouping in the communication section compares realistically high expectations being presented in lessons with whether the student has realistically high expectations of themselves. The responses were virtually identical for both questions, averaging to 4.44 and 4.4 respectively. This indicates the high numbers of musicians plagued with performance anxiety are not anxious because of external or internal expectations.

The first grouping in the camaraderie section analyzed the importance of attendance for large ensemble concerts. Responses indicated it was generally important that studio colleagues (3.82) and the studio professor (3.88) attend large ensemble concerts. Respondents held themselves to a higher standard than their colleagues and professors, indicating it was very important that they attend large ensemble concerts involving their colleagues (4.33). This difference seems to indicate there are other, more personal reasons for attending concerts involving colleagues besides simply support, such as learning about repertoire or the appreciation of live music.

The second grouping of questions in the camaraderie section focused on the importance of recital attendance. Respondents indicated it was very important that studio colleagues attend recitals (4.48), studio professors attend recitals (4.82), and that they attend recitals involving colleagues (4.63). Recital attendance had the highest average of any question on the survey.

The third group of questions in the camaraderie section compared respondent preferences for studio bonding activities. Activities more academic in nature, such as study groups (3.14) or mock auditions (3.24), were found to be less important to respondents. However, more casual activities such as informal student gatherings (4.1) or studio parties (4.03) were important to respondents. In general, respondents indicated they would like to bond with studio colleagues in more casual settings and academic pursuits should be left to academic settings.

The next question in the camaraderie section gauged whether respondents believe the role of competition in their major helps them grow as individuals. The response was fairly positive, with survey responses averaging to 3.84. This would indicate the role of competition in studios is generally handled well.

The fourth group of questions in the camaraderie section dealt with respondent preferences for receiving performance feedback in studio class. Responses indicated a clear preference for receiving feedback directly from peers (4.12) instead of anonymously from peers (2.66). Respondents also preferred spoken or in-person feedback (4.09) instead of electronic or written feedback (3.4). These comparisons show performance feedback in studio class is most effective when it is spoken directly to the performer.

The fifth group of questions in the camaraderie section asked respondents if studio professors address critical, demeaning, or fear based feedback that happens in or outside studio class. Responses indicated these things were not consistently addressed both during class (3.51) and outside of class (3.42).

The next two sets of questions in the camaraderie section dealt with how respondents would like critical, demeaning, or fear based feedback to be dealt with during or outside of class. Responses indicated that if this kind of negative feedback occurs during studio class, the strong preference is to have the professor address the whole class on appropriate ways to give feedback (4.44), followed by addressing behavior outside of class with the individual (4.08). Respondents were less interested in having the professor address the behavior in class with the individual immediately (3.54), and were against letting students work out conflict amongst themselves (2.66). This held true for addressing negative feedback among students that occurred outside of class as well. The strong preference was to speak to the entire class about appropriate ways to give feedback (4.12) and to address the behavior with the individual outside of class (4.14). Respondents did not want students to be left to work out the conflict themselves (2.6).

The data on respondent preferences for conflict resolution are consistent regardless of location. It is important that the entire studio understand how to give effective feedback. If critical, demeaning, or fear-based feedback does occur, this behavior should be addressed with the individual, without an audience. There is no need to create a potentially awkward or embarrassing situation with the whole studio present. However, it is vital that the professor step in and address critical feedback. Students want

help in finding resolutions, and it seems like in general this sort of feedback is not as consistently addressed, as much as the respondents would like. The professor needs to take an active role in conflict resolution whether it occurs in or outside studio class. This role is something that should be explored in future research.

The first grouping of questions in the creativity sections dealt with the importance of a variety of different creative music-making endeavors are in the studio. Non-traditional performance mediums or pieces (4.47), collaboration with other instruments/areas of expertise (4.63), and multidisciplinary or multicultural involvement in music performance (4.6) were found to be most important to respondents. Arrangements and adaptations were found to be slightly less important (4.13), and improvisation was still important but lagged behind the other pursuits (3.76).

The second grouping of questions in the creativity section explored whether or not respondents and their studios actually incorporated each of these things. Respondents indicated a fairly good integration of non-traditional performance mediums or pieces (3.98), collaboration with other instruments/areas of expertise (3.74), and performances of arrangements/adaptations (3.81). Multidisciplinary or multicultural involvement in music performance lagged a bit behind these endeavors (3.52), and improvisation had the lowest response by a large margin (2.5). While studios could generally do a better job of incorporating these creative elements, the data indicates many studio professors do not have a background in improvisation. Conceptions of improvisation and teaching methodology may be worth exploring in future research.

Analysis of Data by Gender Identity

Data separated into subgroups by gender identity were remarkably consistent. Nearly every survey question had a difference of less than one-half point on the Likert type scale. Only two responses differed by a greater margin. The first was studio professor attendance for large ensemble concerts. Female-identifying respondents indicated it was important to them (4.09) that studio professors attend large ensemble concerts while male-identifying respondents were less emphatic (3.55) about studio professor attendance. The second question with a difference of greater than one-half point was whether respondents thought studio professors addressed critical, demeaning, or fear based feedback that occurred during studio class. Female-identifying respondents were less sure this sort of feedback was being addressed (3.27) than their male-identifying counterparts.

Only female-identifying and male-identifying respondents were analyzed by subgroup because other groups had very few respondents. Only three subjects indicated they preferred not to answer, five indicated they were non-binary, and none indicated other. This, in comparison to the 110 female-identifying subjects and 76 male-identifying subjects, led to the decision that data would not be representative for the smaller groups so it was not included.

Analysis of Data Comparing Undergraduates to Graduates

Data comparing undergraduate students to graduate students were also very consistent. The majority of responses differed by less than one-half point on the Likert type scale between undergraduate and graduate students. However, there were eight questions with a difference greater than .5. The first of these questions dealt with the use

of sarcasm by the professor to help with student understanding of concepts in lessons. Undergraduate students were fairly neutral (2.92) but graduate students were less tolerant of sarcasm (2.37). However, for both groups, neither average represented a positive response to the use of sarcasm. Instructors should generally avoid sarcasm with the exception of individual students that specifically indicate they view sarcasm favorably.

The second question with a notable difference in graduate and undergraduate responses was the importance of studio professor attendance at large ensemble concerts. Undergraduate student respondents indicated this was fairly important (3.78) while graduate students indicated it was very important (4.37). The divide may be because older students are more likely to have principal or solo parts, and find professor support or feedback at large ensemble performances to be more valuable than students who are assigned multiple players to a part. This inference is supported by an analysis by degree program in the next section.

The next two questions with a notable difference in responses both investigated the way peer performance feedback is presented in studio class. Anonymous feedback was viewed slightly unfavorably by undergraduates (2.77) and more unfavorably by graduate students (2). This was the greatest difference between graduate and undergraduate students. Undergraduates were also more positive about electronic or written feedback in studio class (3.56) than graduate students were (3.07). This difference may be accounted for by understanding younger students are less experienced and likely less comfortable with offering feedback than graduate students. Therefore, they may prefer to be anonymous and have more time to process their thoughts by writing or typing

them. To address this, professors should address the studio class at the beginning of each semester about appropriate ways to give peer performance feedback.

The next question with a notable difference in responses dealt with allowing students to work out conflicts from critical, demeaning, or fear-based feedback that occurred in studio class by themselves. Undergraduate students viewed this slightly negatively (2.6) while graduate students were solidly against allowing students to work out conflict on their own (1.96). The difference in opinion may be accounted for by the older student population having a lower tolerance for social discord.

The final three questions with a distinct difference between graduate and undergraduate populations center on the importance and implementation of creative endeavors in the studio. Improvisation is noteworthy since there was a notable difference in undergraduates and graduates who believed it was important to incorporate improvisation in studio learning, 3.65 and 4.22 respectively, and this difference extended to the perceived use of improvisation in the classroom, 2.24 and 2.78 respectively. These numbers indicated graduate students placed a higher priority on improvisation than undergraduates, and were also more likely to use improvisation in the studio. Although, improvisation was ranked the lowest importance of the creative endeavors by a large margin in the aggregate data, and was also the least likely overall to be used in the studio environment.

The other notable gap in this section was the use of non-traditional performance mediums or pieces. Graduate students were much more likely to engage in this kind of learning (4.37) than undergraduate students (3.88). This could be accounted for by graduate students having more opportunities for this type of collaboration by virtue of

their generally higher levels of playing and more numerous social connections. They may also be more likely to come up with ideas and be able to implement them. Mentor relationships between graduate and undergraduate students and encouragement or assistance from the professor may help to overcome this difference.

Analysis of Data by Degree Program

Survey data separated into averages by degree program highlighted many notable differences. Almost every question had averages differing by one-half point or more. Because a difference of one-half point or more was commonly found in responses, only margins of one point or greater between degree programs will be addressed in this section. Data for each degree program is presented for all survey questions in the results section.

The use of sarcasm to help students understand concepts in lessons was the first question with a greater than one point average spread of responses. Professors viewed sarcasm most unfavorably (1.81), followed by doctoral students (2.27) and masters students (2.44). Double majors (2.62), undergraduates in music education (2.74), music minors (2.75), and undergraduates in music performance (3.06) were less opinionated about the use of sarcasm. It is notable that professors were more opposed to the use of sarcasm than any of the students. The data indicates sarcasm is certainly controversial and should generally be avoided. However, some students, particularly undergraduates and those in the area of performance, may find it to be helpful.

The second notable area focused on preferences for the way professors track lesson progress. For the use of an electronic record, there were two outliers to the general results. Double majors strongly preferred using an electronic record (4.38) while music

minors were completely neutral (3). Respondents from other degree programs were relatively positive, and their averages ranged from 3.64 to 3.88. The use of a physical record had several outliers as well. Masters students were less enthused (3.19), but double majors (4.08) and music minors (4.38) were supportive of using a physical record. Responses from other degree programs ranged from 3.54 to 3.91. Music minors were the major outlier for the use of a verbal agreement (3.5). Other responses for use of a verbal record ranged from 2.38 to 2.87. The overall observation should be to adjust to the student. The majority want to use a record in addition to a verbal agreement, but individual preferences should determine whether a physical or electronic agreement is used for goal-tracking in lessons. Professors should adapt to the preferences of individuals.

The next question with a spread of larger than one point was attendance of the studio professor and studio colleagues at large ensemble concerts. Music minors found it least important for studio colleagues to attend large ensemble concerts (3.25), while professors (4.15) and masters students (4.25) found it to be important. Other responses were between 3.68 and 3.82. In terms of studio professor attendance at large ensemble concerts, double majors found it to be less important (3.38), followed by undergraduates in music performance (3.54), and music minors (3.63). Undergraduates in music education found studio professor attendance to be more important (3.96), along with professors (4) and doctoral students (4.18). Masters student indicated it was very important (4.5). This further supports the idea that more experienced players find professor attendance to be important because they are more likely to have principal or solo parts.

Peer feedback in studio class was the next question with a greater than one point variation across degree programs. Anonymous feedback was rated low, but master and doctoral students both averaged to a 2. Undergraduate performance majors viewed anonymous feedback somewhat less unfavorably (2.54), followed by professors (2.62) and music minors (2.88). Undergraduate education majors (3.04) and double majors (3.08) were more neutral. Electronic feedback had an even wider range of responses, with two major outliers. Doctoral students viewed electronic feedback somewhat negatively (2.55) while double majors viewed it quite positively (4.15). Professors were neutral (3) while masters students (3.44), undergraduate education majors (3.59), undergraduate performance majors (3.61), and music minors (3.75) were somewhat positive. Because electronic feedback was so divisive, and anonymous feedback was somewhat divisive and generally viewed negatively, it may be best for studios to avoid both. Respondents indicated spoken, in-person feedback directly from studio peers was much more effective.

Professor involvement in addressing critical, demeaning, or fear based feedback was another area with a large span of responses based on the degree program of respondents. Professors thought they were effective in addressing negative feedback occurring both outside of class (4.16) and during class (4.12). However, students were less confident. Responses from students were usually closer to 3.5, and some groups responded much closer to 3. Undergraduate education majors thought negative feedback during class was not always addressed (3.03) and masters students indicated negative feedback occurring during class was not always addressed (3.07). The disconnect between professor and student perception is notable.

Allowing students to work out conflict stemming from critical, demeaning, or fear based feedback that occurred during studio class was also a topic with differing opinions. Double majors were neutral (3), music minors (2.88) and professors (2.81) were still fairly neutral. Undergraduates in education (2.59) and in performance (2.66) were slightly negative. Doctoral students (2.09) and masters students (1.88) were solidly opposed to leaving students to resolve conflict themselves. This would indicate older students are more likely to prefer the professor resolve conflict and in general the studio professor should take a more active role in conflict resolution.

The final area with notable differences between degree programs was the use of collaborations and improvisation in studios. Collaboration had a particularly wide spread of responses with music minors reporting fairly little collaboration (2.63) while professors (4.36) and double majors (4.46) reported many opportunities for collaboration. Music minors should also be offered opportunities for inclusion in chamber ensembles and other collaborations. In terms of improvisation, professors reported the most (3.5) followed by doctoral students (3). Responses from other degree programs ranged from 2.22 to 2.63, indicating improvisation is not generally used often in studios. This may be due to misconceptions about the nature of improvisation (improvisation does not have to be jazz), or that many studio professors are not trained in improvisation.

Analysis of Short Answer Responses

Many interesting ideas were presented by respondents in the short answer prompt at the end of the survey. Beginning lessons with positive observations instead of immediately listing off areas for improvement was mentioned, as well as providing kind and constructive feedback. This is related to how to give feedback effectively, and is a

skill both professors and students should work to improve. Respondents also mentioned studio bonding, particularly through quartets or studio clarinet choir rehearsals and performances. These would both be interesting topics to add to a future survey with a greater focus on studio bonding. Another response mentioned goal sharing among students so studio members can support each other in working toward goals. Having clear, recorded goals for reference in lessons was also mentioned.

Several responses focused on the leadership of the studio professor and the impact on students. A respectful and supportive professor often translates to a respectful and supportive studio. Students should be encouraged by their professor to seek out different perspectives when appropriate. Prompt feedback, effective communication, and equal respect for all degree programs were also mentioned by respondents. Several respondents mentioned the teacher genuinely caring for the students. One comment mentioned the idea that colleagues are often lifelong colleagues and we write our recommendation letter every day. A strong sense of community in the studio was often mentioned in responses. Professors should also adapt and adjust lessons and goals to students as individuals.

One comment in particular should be addressed. “WHAT A WASTE OF TIME! The design of the survey is juvenile. Your study advisor should have not approved it! This shows what low academic standards the study of music has descended to in our colleges and universities.” Because this comment came from a professor, it highlights the importance of integrating music education curriculum into performance degrees. It is important for future educators to learn and implement effective learning strategies for working with students, such as keeping feedback positive (Sandene, 1997; Weiss 2019). Even though students in music performance degrees may not be teaching in traditional

classrooms, they still interact with and provide feedback to students, which can have a profound impact on students' growth both personally and academically.

Conclusions

It is essential that the professor adapt their teaching to the student in individual lesson instruction. This applies to the use of teaching tools like humor, personal anecdotes, and particularly the use of sarcasm. Goals should be recorded, but whether a notebook or a word document is used should be adapted to student preferences. Verbal agreement alone is insufficient. Goals should be tailored to the individual student. Students need to have an open line of communication with the professor. All students regardless of major should be given access to creative opportunities and collaborations such as chamber music or clarinet choir when possible. Students should also be encouraged to explore creative performance ideas they have relating to their degree program.

Intentional studio class instruction and bonding are also essential to a positive studio environment. The entire studio should have access to contact information for their studio colleagues. Students should be encouraged to attend large ensemble concerts when possible and the professor should make the same effort. Recital attendance should be a priority for both studio colleagues and the professor. Students should engage in informal bonding activities throughout the academic year, including events such as studio parties. Collaboration with peers in chamber ensembles should be encouraged. Student feedback in studio class should be spoken directly, and the class should be instructed at the beginning of each semester on appropriate ways to give feedback. If there is a situation during or outside of class where critical, demeaning, or fear-based feedback occurs, the

professor should address this with the individuals involved outside of class. The professor should take an active role in building a supportive studio community and addressing conflict within the studio.

Areas for Further Research

Several potential areas for further research were discovered while creating this thesis. The section on creativity, and particularly the questions focusing on improvisation indicated this is an area in music performance that could benefit from greater exploration. Potential research avenues could include classroom improvisation and non-jazz improvisation. It may also be beneficial to find the ratio of studio professors who are comfortable teaching improvisation to those who are not, and the processes used by those who are comfortable teaching improvisation so other professors can learn.

Another area in the creativity section could be the use of self-selected repertoire in studios. How often are students allowed to choose their own repertoire with teacher supervision? Does self-selected repertoire have the same positive effects on motivation among collegiate students that it did on K-12 students in the research?

Respondents had a clear preference that studio professors take an active role in conflict resolution. Another research area may investigate the type of action this entails for professors. Research questions could include how the resolution of conflict or social discord should be addressed in the studio, and how studio professors can effectively address bad behavior in conversation with individuals.

The final, and perhaps most important research area that emerged is the integration of education pedagogy in performance programs and encouraging research involvement for individuals specializing in performance areas. Further research should

question whether there is a knowledge gap in education pedagogy for those in music performance programs as opposed to education programs, what this gap includes, and how can it most effectively be filled. Studio professors are teachers too. While the role of a professor is different from the role of a band director working in K-12 schools, both should still have an educational background to inform decisions about how to motivate students and present effective feedback. Collegiate music studios should be included in the body of music education research, which implies the involvement of studio professors with backgrounds in performance.

Appendix A: Survey of Students and Professors

Facilitating a Positive Collegiate Clarinet Studio Environment Survey

I am a student in the Master of Music program in clarinet performance as well as the clarinet teaching assistant at the University of Kentucky. I am conducting a research study to identify strategies used by collegiate clarinet professors and students that aid in the cultivation of a positive studio environment, as well as student and professor opinions relating to collegiate clarinet studio characteristics.

I am inviting you to complete a five minute survey on the above topics. As a research participant, you have the right not to answer any question, and to withdraw your participation at any time.

Your participation in this study is voluntary. If you choose not to participate, or to withdraw from the study at any time, there will be no consequences or penalty. You must be 18 or older and a current student in the area of music education or performance in clarinet as a major, minor, graduate student, or a recent graduate of a collegiate clarinet studio program (graduating within the last five years) to participate in this study. Clarinet professors who are instructors of record for clarinet studio instruction at institutions of higher education are also invited to participate.

There are no foreseeable risks or discomforts to your participation, and no direct benefits to your participation either. Anyone who is interested in receiving a copy of the completed thesis on Cultivating a Positive Collegiate Clarinet Studio Environment, which will include the results of this survey, may send an email directly to Katherine Breeden at katherine.breeden@uky.edu.

Your response to the survey is anonymous. This means no names, IP addresses, email addresses, or any other identifiable information will be collected with the survey responses. We will not know which responses are yours if you choose to participate. The results of this study may be used in reports, presentations, or publications. Results will be shared only in the aggregate form, but may be analyzed by smaller sub-categories based on the degree program or gender identity of the respondents.

Please be aware, given the inherent nature of information gathering surveys conducted over the internet anonymity can never be fully guaranteed, but we will make every effort to safeguard your data once we receive it from Google Forms.

If you have any questions concerning this research study, please contact Katherine Breeden, the principal investigator, at katherine.breeden@uky.edu. If you have any questions or grievances about your rights as a research volunteer, contact the staff in the University of Kentucky Office of Research Integrity at 859-257-9428 or toll-free at 1-866-400-9428.

By checking the box you agree to be a part of this study.

Demographic Information

I am currently completing or am a recent graduate (less than five years ago) of the following music degree program with clarinet as a primary instrument, or I am a collegiate clarinet professor. (Select all that apply)

- Undergraduate Student in Music Education
- Undergraduate Student in Music Performance
- Music Minor
- Masters Student in Music Education
- Masters Student in Music Performance
- Doctoral Student in Music Education
- Doctoral Student in Music Performance
- Collegiate Clarinet Studio Professor

I identify as

- Prefer not to answer
- Male
- Female
- Non-binary
- Other

Please Note: Graduate students who have attended multiple college institutions should pick one studio they feel is most representative of their collegiate learning experience, and fill out the form only once based on this studio. Professors should respond based on how they run their own studios.

Communication

1 Strongly disagree
2 Disagree
3 Neutral
4 Agree
5 Strongly Agree

I am motivated to work harder when…

I am praised by the studio instructor individually in a lesson. 1 2 3 4 5

I am praised by the studio instructor in front of the studio/in a group. 1 2 3 4 5

someone else is praised by the studio instructor in front of the studio/in a group. 1 2 3 4 5

I understand concepts better when my professor teaches using…

personal anecdotes. 1 2 3 4 5

humor. 1 2 3 4 5

sarcasm. 1 2 3 4 5

It is important to me that…
I can reach my professor immediately should the need arise. 1 2 3 4 5

I have contact information for my studio peers. 1 2 3 4 5

my studio and peers respect my time away from the university and avoid contacting me if possible. 1 2 3 4 5

I learn best when my professor tracks lesson progress and goals using a(n)…
electronic record, ex: word document. 1 2 3 4 5

physical record, ex: lesson notebook. 1 2 3 4 5

verbal agreement. 1 2 3 4 5

My professor clearly communicates realistically high expectations to me in lessons. 1 2 3 4 5

I have realistically high expectations of myself. 1 2 3 4 5

Camaraderie
1 Strongly disagree
2 Disagree
3 Neutral
4 Agree
5 Strongly Agree

It is important to me that…
my studio colleagues attend my large ensemble concerts. 1 2 3 4 5

my studio professor attend my large ensemble concerts. 1 2 3 4 5

I attend large ensemble concerts involving my studio colleagues. 1 2 3 4 5

my studio colleagues attend my recitals. 1 2 3 4 5

my studio professor attends my recitals. 1 2 3 4 5

I attend recitals involving my studio colleagues. 1 2 3 4 5

It is important to me that my studio colleagues bond together through…
study groups. 1 2 3 4 5

mock auditions. 1 2 3 4 5

informal student gatherings. 1 2 3 4 5

studio parties. 1 2 3 4 5

I believe the role of competition in my major (chair placement auditions, concerto competitions, etcetera) helps me grow as an individual. 1 2 3 4 5

I prefer to receive peer performance feedback in studio class …
anonymously from my peers. 1 2 3 4 5

directly from my peers. 1 2 3 4 5

I prefer to receive peer performance feedback in studio class…
spoken live/in-person. 1 2 3 4 5

electronically/in writing. 1 2 3 4 5

My professor addresses critical, demeaning, or fear based feedback that occurs between students outside of class. 1 2 3 4 5

My professor addresses critical, demeaning, or fear based feedback that occurs between students during class. 1 2 3 4 5

I find it effective when my professor addresses critical, demeaning, or fear based feedback from students during studio class by…
addressing the behavior in class with the individual immediately. 1 2 3 4 5

addressing the behavior outside of class with the individual. 1 2 3 4 5

speaking to the whole class about appropriate ways to give peer feedback. 1 2 3 4 5

letting students work out conflict amongst themselves. 1 2 3 4 5

I find it effective when my professor addresses critical, demeaning, or fear based feedback from students outside of studio class by…
addressing the behavior outside of class with the individual. 1 2 3 4 5

speaking to the whole class about appropriate ways to give peer feedback. 1 2 3 4 5

letting students work out conflict amongst themselves. 1 2 3 4 5

Creativity
1 Strongly disagree
2 Disagree
3 Neutral
4 Agree
5 Strongly Agree

I believe it is important to incorporate…
non-traditional performance mediums or pieces. 1 2 3 4 5

collaboration with other instruments/areas of expertise. 1 2 3 4 5

multidisciplinary or multicultural involvement in music performance. 1 2 3 4 5

arrangements/adaptations. 1 2 3 4 5

improvisation. 1 2 3 4 5

I/my studio incorporate(s)…
non-traditional performance mediums or pieces. 1 2 3 4 5

collaboration with other instruments/areas of expertise. 1 2 3 4 5

multidisciplinary or multicultural involvement in music performance. 1 2 3 4 5

performances of arrangements/adaptations. 1 2 3 4 5

improvisation. 1 2 3 4 5

Other

Is there anything else you would like to discuss that you believe is important to cultivating a positive learning environment within your studio? (short response)

Thank you for your participation. Anyone who is interested in receiving a copy of the completed thesis on Perspectives on Cultivating a Positive Collegiate Clarinet Studio Environment: A Survey of Students and Professors, which will include the data from this survey, may send an email to Katherine Breeden at katherine.breeden@uky.edu.

Appendix B: Recruitment Script for Email Correspondence

Hello (insert name here),

I am a current student in the Master of Music program in clarinet performance as well as the clarinet teaching assistant at the University of Kentucky with Scott Wright. I completed my undergraduate degree at Arizona State University in clarinet performance with Robert Spring and Joshua Gardner. I am conducting a research study to identify strategies used by collegiate clarinet professors and students that aid in the cultivation of a positive studio environment, as well as student and professor opinions relating to collegiate clarinet studio characteristics.

You are invited to respond to a short survey via Google Forms which will take approximately five minutes. I am requesting that you forward this email to your students as well so they may respond to the survey if this research is of interest to them. Responses will be anonymous, and results will be shared only in the aggregate form.

Your participation in this study is voluntary. You must be 18 or older and a current student in the area of music education or performance in clarinet as a major, minor, graduate student, or a recent graduate of a collegiate clarinet studio program (graduating within the last five years), or a current collegiate clarinet studio professor to participate in this study.

I would appreciate you taking this survey, as well as forwarding this email to your clarinet studio on my behalf. Any questions about this research may be directed to the principal investigator at katherine.breeden@uky.edu.

Thank you,
Katherine Breeden

Appendix C: Recruitment Script for Social Media

I am a student in the Master of Music program in clarinet performance as well as the clarinet teaching assistant at the University of Kentucky. I am conducting a research study to identify strategies used by collegiate clarinet professors and students that aid in the cultivation of a positive studio environment, as well as student and professor opinions relating to collegiate clarinet studio characteristics.

You are invited to respond to a short survey via Google Forms which will take approximately five minutes. Responses will be anonymous, and results will be shared only in the aggregate form.

Your participation in this study is voluntary. You must be 18 or older and a current student in the area of music education or performance in clarinet as a major, minor, graduate student, or a recent graduate of a collegiate clarinet studio program (graduating within the last five years), or a current collegiate clarinet studio professor to participate in this study.

If you believe that research like this is important please feel free to share this post.

Thank you!

Appendix D: Subject Demographics of Survey Responses

Gender Identity (192 total responses)

Female 110

Male 74

Non-binary 5

Prefer not to answer 3

Undergraduate Students (135 total responses)

Music Education Majors 69

Music Performance Majors 71

Music Minors 8

Double Majors in Music Education and Music Performance 13

Graduate Students (27 total responses)

Masters Students 16

Masters Students in Music Education 2

Masters Students in Music Performance 14

Doctoral Students 11

Doctoral Students in Music Education 0

Doctoral Students in Music Performance 11

Professors (28 total responses)

References

Anguiano, K. R. (2006). *Motivational predictors of continuing motivation and achievement for early adolescent instrumental music students*. (Publication No. 3229641) [Doctoral dissertation, University of Iowa]. ProQuest Dissertations Publishing.

Asmus, E. (1985). Sixth graders' achievement motivation: Their views of success and failure in music. *Bulletin of the Council for Research in Music Education,* 85, 1–13. https://www.jstor.org/stable/40317938

Asmus, E. (1986). Student beliefs about the causes of success and failure in music: A study of achievement motivation. *Journal of Research in Music Education,* 34, 262–278. http://dx.doi.org/10.2307%2F3345260

Attar, H. L. (2010). *A handbook for collegiate studio teaching: Applying the Seven Principles for Good Practice in Undergraduate Education to music-centered instruction* (Publication No. 3419932) [Doctoral dissertation, University of Cincinnati]. ProQuest Dissertations Publishing.

Austin, J. R. (1991). Competitive and non-competitive goal structures: An analysis of motivation and achievement among elementary band students. *Psychology of Music 19*(2) 142–48. http://dx.doi.org/10.1177%2F0305735691192005

Austin, J. R. (1990). Competition: Is music education the loser? *Music Educators Journal, 76*(6), 21–25. https://doi.org/10.2307/3400964

Austin, J. R., & Vispoel, W. P. (1992). Motivation after failure in school music performance classes: The facilitative effects of strategy attributions. *Bulletin of the Council for Research in Music Education,* (111), 1–23. https://eric.ed.gov/?id=EJ450787

Austin, J. R., & Vispoel, W. P. (1998). How American adolescents interpret success and failure in classroom music: Relationships among attributional beliefs, self-concept and achievement. *Psychology of Music, 26*(1), 26–45. http://dx.doi.org/10.1177%2F0305735698261004

Bailey, L. W. (2006). *A study of motivation and self-regulation among high school instrumental music students*. (Publication No. 3216029) [Doctoral dissertation, Capella University]. ProQuest Dissertations Publishing.

Bangs, R. L. (1992). *An application of Amabile's model of creativity to music instruction: A comparison of motivational strategies*. (Publication No. 9239649) [Doctoral dissertation, University of Miami]. ProQuest Dissertations Publishing.

Blair, D. V., (2009). Stepping aside: Teaching in a student-centered music classroom.

Music Educators Journal, 95(3), 42–45. http://dx.doi.org/10.1177%2F0027432108330760

Blackwell, J., Miksza, P., Evans, P., & McPherson, G. E. (2020). Student vitality, teacher engagement, and rapport in studio music instruction. *Frontiers in Psychology, 11*(1007), 1–12. https://doi.org/10.3389/fpsyg.2020.01007

Csikszentmihalyi, M. (2008). *Flow: The psychology of optimal experience* (1st Harper Perennial Modern Classics ed., Harper Perennial modern classics). Harper Perennial.

Chandler, T., Chiarella, D., & Auria, C. (1988). Performance expectancy, success, satisfaction, and attributions as variables in band challenges. *Journal of Research in Music Education, 25*(2), 249–258. http://dx.doi.org/10.2307%2F3345077

Clemmons, J. (2006). Rapport and motivation in the applied studio. *Journal of Singing 63*(2), 205–210. https://www.nats.org

Clemmons, J. (2009). The importance of being earnest: Rapport in the applied studio. College Music Symposium 49, 257–264. https://www.jstor.org/stable/41225251

Cox, W. & Kenardy, A. (1993). Performance anxiety, social phobia, and setting effects in instrumental music students. *Journal of Anxiety Disorders, 7*, 49–60. http://dx.doi.org/10.1016%2F0887-6185%2893%2990020-L

Creech, A. (2010). Learning a musical instrument: The case for parental support. *Music Education Research, 12*(1), 13–32. http://dx.doi.org/10.1080%2F14613800903569237

Custodero, L. A. (2002) Seeking challenge, finding skill: Flow experience and music education. *Arts Education Policy Review 103*(3) 3–10. https://doi.org/10.1080/10632910209600288

Davidson, J. W. (1995). The role of parents and teachers in the success and failure of instrumental learners. *Bulletin of the Council for Research in Music Education,* (127), 40–44. https://www.jstor.org/stable/40318764

Davidson, J. W., Howe, M. J. A., Moore, D. M., & Sloboda, J. A. (1996). The role of parental influences in the development of musical ability. *British Journal of Developmental Psychology, 14*(4) 399–412. https://doi.org/10.1111/j.2044-835X.1996.tb00714.x

Davidson, J., & Scutt, S. (1999). Instrumental learning with exams in mind: A case study investigating teacher, student and parent interactions before, during and after a music examination. *British Journal of Music Education, 16*(1), 79–95. http://dx.doi.org/10.1017%2FS0265051799000169

Diaz, F. M. (2010). Intrinsic and extrinsic motivation among collegiate instrumentalists. *Contributions to Music Education*, 37(1), 23–35. https://www.researchgate.net/publication/276144551_Intrinsic_and_extrinsic_motivation_among_collegiate_instrumentalists

Dick, H. J. (2006). *The relationship between instrumental music achievement and causal attributions for success and failure*. (Publication No. 3235396) [Doctoral dissertation, University of Minnesota]. ProQuest Dissertations Publishing.

Englert, P., Begin, N., Bucalos, A., Wallitsch, K., Ellis, G., & Strawser, M. G. (2019). Digging into difficult topics: Cultivating community within the classroom. *The Journal of Faculty Development, 33*(2), 25–30. https://eric.ed.gov/?id=EJ1216826

Evans, P. (2009). *Psychological needs and social-cognitive influences on participation in music activities*. (Publication No. 3362780) [Doctoral dissertation, University of Illinois at Urbana-Champaign]. ProQuest Dissertations Publishing.

Evans, P., & Bonneville-Roussy, A. (2016). Self-determined motivation for practice in university music students, *Psychology of Music, 44*(5), 1095–1110. http://dx.doi.org/10.1177%2F0305735615610926

Evans, P., McPherson, G. E., & Davidson, J. W. (2012). The role of psychological needs in ceasing music and music learning activities. Psychology of Music, 41, 600–619. http://dx.doi.org/10.1177%2F0305735612441736

Freer, P. K. (2006). In dialogue: Response to Krista Riggs, "Foundations for flow: A philosophical model for studio instruction". *Philosophy of Music Education Review, 14*(2) 225–230. https://www.jstor.org/stable/i40013928

Hendricks, K. S. (2009). *Relationships between the sources of self-efficacy and changes in competence perceptions of music students during an all-state orchestra event* (Publication No. 60367183) [Doctoral dissertation, University of Illinois at Urbana–Champaign]. ProQuest Dissertations Publishing.

Hendricks, K. S., Smith, T. D., & Stanuch, J. (2014). "Creating safe spaces for music learning." *Music Educators Journal 101*(1), 35–40.

Higgins, L., & Campbell, P. (2010). *Free to be musical: Group improvisation in music*. Rowman & Littlefield Education.

Jensen, E. (2005). *Teaching with the Brain in Mind* (2nd Edition revised and updated). Association for Supervision & Curriculum Development.

Kenny, D. T. (2011). *The psychology of music performance anxiety*. Oxford: Oxford University Press.

Kirchner, J. M., Bloom, A. J., & Skutnick-Henley, P. (2008). The relationship between performance anxiety and flow. Medical Problems of Performing Artists, 23(2), 59–65. https://www.sciandmed.com/mppa/journalviewer.aspx?issue=1176&article=1743

LeBlanc, A., & McCrary, J. (1990). Motivation and perceived rewards for research by music faculty. *Journal of Research in Music Education, 38*(1), 61–68. http://dx.doi.org/10.2307%2F3344830

Legette, R. M. (1998). Causal beliefs of public school students about success and failure in music. *Journal of Research in Music Education, 46*(1), 102–111. http://dx.doi.org/10.2307%2F3345763

Legette, R. M. (2012). "In-service teacher beliefs about the causes of success and failure in music." *Bulletin of the Council for Research in Music Education* 192, 75–81. http://dx.doi.org/10.5406%2Fbulcouresmusedu.192.0075

Long, R. L. (2018). *Factors of Influence in Practice Motivation Among Secondary Band Students*. (Publication No. 27773261) [Doctoral dissertation, Carson-Newman University]. ProQuest Dissertations Publishing.

Mace, J. (2013). *A curriculum in instrumental pedagogy for music performers: Developing educative music teaching in the studio, classroom, and beyond* [Doctoral dissertation, Indiana University]. Semantic Scholar. https://scholarworks.iu.edu/dspace/bitstream/handle/2022/15567/Mace_Joseph_2013.pdf?sequence=1

Martin, L. (2012). The musical self-efficacy beliefs of middle school band students: An investigation of sources, meanings, and relationships with attributions for success and failure. *Bulletin of the Council for Research in Music Education.* (191), 45–60. http://dx.doi.org/10.5406%2Fbulcouresmusedu.191.0045

Mawang, L. L., Kigen, E. M., & Mutweleli, S. M. (2018). Achievement goal motivation and cognitive strategies as predictors of musical creativity among secondary school music students. *Psychology of Music, 48*(3) 421–433. http://dx.doi.org/10.1177%2F0305735618805837

McPherson, G. E., & Hendricks, K. S. (2010). Students' motivation to study music: The United States of America. *Research Studies in Music Education 32*(2), 201–13. http://dx.doi.org/10.1177%2F1321103X10384200

Miksza, P. (2009). Relationships among impulsivity, achievement goal motivation, and the music practice of high school wind players. *Bulletin of the Council for Research in Music Education,* (180), 9–27. https://doi.org/10.1177%2F0305735610361996

Oare, S. (2012). Decisions made in the practice room: A qualitative study of middle school students' thought processes while practicing. *Applications of Research in Music Education, 30*(2), 63–70. http://dx.doi.org/10.1177%2F8755123312437051

O'Neill, S. A. (1999). Flow theory and the development of musical performance skills. *Bulletin for the Council for Research in Music Education*, (141), 129–134. https://www.jstor.org/stable/40318998

O'Neill, S. A., (2005). Youth Music Engagement in Diverse Contexts. In J. L. Mahoney, R. W. Larson, & J. S. Eccles (Eds.), *Organized activities as context for development: Extracurricular activities, after-school programs, and community programs*, (pp. 255–273). Lawrence Erlbaum.

O'Neill, S. A., & McPherson, G. E. (2002). Motivation. In R. Parncutt & G. McPherson (Eds.), *The science and psychology of music performance: Creative strategies for teaching and learning* (pp. 31–46). Oxford University Press.

Patston, T. (2014). Teaching stage fright?-Implications for music educators. *British Journal of Music Education, 31*(1), 85–98. http://dx.doi.org/10.1017%2FS0265051713000144

Persson, R. S. (2000). Survival of the fittest or the most talented? *Journal of Secondary Gifted Education,* 12, 25–38. http://dx.doi.org/10.4219%2Fjsge-2000-638

Renwick, J. M., & McPherson, G. E. (2002). Interest and choice: Student-selected repertoire and its effect on practising behaviour. *British Journal of Music Education, 19*(2), 173–188. https://doi.org/10.1017/S0265051702000256

Riggs, K. (2006). Foundations for flow: A philosophical model for studio instruction. *Philosophy of Music Education Review, 14*(2) 175–191. https://search.proquest.com/docview/197452039?accountid=6724

Robyn, F. M. (2010). Motivation in the applied voice studio: An overview. *Journal of Singing, 67*(2), 147–152. https://www.thefreelibrary.com/Motivation in the applied voice studio: an overview-a0253305113

Sandene, B. A. (1997). *An investigation of variables related to student motivation in instrumental music*. (Publication No. 9811178) [Doctoral dissertation, University of Michigan]. ProQuest Dissertations Publishing.

Schmidt, C. P. (2005). Relations among motivation, performance achievement, and music experience variables in secondary instrumental music students. *Journal of Research in Music Education, 53*(2) 134–37. https://doi.org/10.1177%2F00224294050530020

Schmidt, C. (2007). Intrinsic-mastery motivation in instrumental music: Extension of a

higher order construct. *Bulletin of the Council for Research in Music Education,* (173), 7–23. https://www.jstor.org/stable/40319467

Sichivitsa, V. O. (2007). The influences of parents, teachers, peers and other factors on students' motivation in music. *Research Studies in Music Education, 29*(1), 55–68. http://dx.doi.org/10.1177%2F1321103X07087568

Siqing, S., Li, C., Shi, J., Wang, L., & Cai, H. (2014). Impact of effective communication, achievement sharing and positive classroom environments on learning performance. *Systems Research and Behavioral Science, 31*(3), 471–482. https://doi.org/10.1002/sres.2285

Skutnick-Henley, P., & Bloom, A. J., (2005). Facilitating flow experiences among musicians. *The American Music Teacher 54*(5), 24–28. https://www.jstor.org/stable/43549136

Sloboda, J. A., & Howe, M. J. A. (1991). Biographical precursors of musical excellence: An interview study, *Psychology of Music, 19*(1), 3–21. http://dx.doi.org/10.1177%2F0305735691191001

Sloboda, J. A., Davidson, J. W., Howe, M. J. A., & Moore, D. G. (1996). The role of practice in the development of performing musicians. *British Journal of Psychology, 87*(2), 287–309. https://onlinelibrary.wiley.com/doi/abs/10.1111/j.2044-8295.1996.tb02591.x

Smith, B. P. (2005). Goal orientation, implicit theory of ability, and collegiate instrumental music practice. *Psychology of Music, 33*(1), 36–57. http://dx.doi.org/10.1177%2F0305735605048013

Tamborrino, R. A. (2001). *An examination of performance anxiety associated with solo performance of college-level music majors*. (Publication No. 3013689) [Doctoral dissertation, Indiana University]. ProQuest Dissertations Publishing.

Theobald, E. J., Eddy, S. L., Grunspan, D. Z., 3, Wiggins, B. L., & Crowe, A. J., (2017). Student perception of group dynamics predicts individual performance: Comfort and equity matter. *PLOS one, 12*(7), 1–16. ttps://doi.org/10.1371/journal.pone.0181336

van Kemenade, J. F., van Son, M. J., & van Heesch, N. C. (1995). Performance anxiety among professional musicians in symphonic orchestras: A self-report study. *Psychological Reports, 77*(2), 555–562. http://dx.doi.org/10.2466%2Fpr0.1995.77.2.555

Wang, J. C. (2001). A study of performance anxiety in talented music students. *Bulletin for Research in Elementary Education* 42, 1–67. https://www.jstor.org/stable/26367435

Weiss, H. C. (2019). *Current views on teacher word choice in American college flute lessons*. (Publication No. 13864381) [Doctoral dissertation, University of Miami]. ProQuest Dissertations Publishing.

Wesner, R. B., Noyes, R., & Davis, T. L. (1990). The occurrence of performance anxiety among musicians. *Journal of Affective Disorders, 18*, 177–185. https://doi-org.ezproxy.uky.edu/10.1016/0165-0327(90)90034-6

Williams, K. (2002). Cross-Cultural Communication in the Music Studio. *The American Music Teacher, 52*(1), 23–27. https://www.jstor.org/stable/43546204

Yarbrough, C., & Price, H. E. (1989). Sequential patterns of instruction in music. *Journal of Research in Music Education, 37*(3), 179–187. http://dx.doi.org/10.2307%2F334466

Yondem, Z. D. (2007) Performance anxiety, dysfunctional attitudes and gender in university music students. *Social Behavior and Personality, 35*, 1415–1426. http://dx.doi.org/10.2224%2Fsbp.2007.35.10.1415

Zdzinski, S. F. (1996). Parental involvement, selected student attributes, and learning outcomes in instrumental music. *Journal of Research in Music Education, 44*(1), 34–48. http://dx.doi.org/10.2307%2F3345412

Vita

Katherine Breeden is a student in the Master of Music program in clarinet performance as well as the clarinet teaching assistant at the University of Kentucky. She received her bachelor's degree in music performance from Arizona State University, also graduating with a minor in philosophy. Her primary teachers include Dr. Scott Wright, Dr. Robert Spring, and Dr. Joshua Gardner. She wrote her distinguished undergraduate honors thesis on Making Clarinet Reeds by Hand and has written multiple articles for the *Clarinet Online Journal*.