

“She Gave Us the Courage to Explore”: Mentoring Practices of Miss Dorothy DeLay

String Research Journal

1–22

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DOI: 10.1177/19484992221094813

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Abstract

The purpose of this exploratory intrinsic case study was to delineate the mentoring practices of the preeminent violin pedagogue Miss Dorothy DeLay and to evaluate the transmission of these practices onto her mentees. The psychological and behavioral traits that influenced her mentoring style were also examined. Data sources included semi-structured interviews, field notes, and analysis of qualitative documents. The findings illuminated a broad range of mentoring practices that DeLay’s students were exposed to during their studies with her, including mentoring students at psychosocial and career levels as well as role-modeling. Of all of DeLay’s mentoring practices, however, capitalizing on the strengths of individual students and intentional socialization into the field appears to be the most beneficial to the development of young aspiring musicians. Her mentoring and teaching practices were transmitted to her mentees through processes of replication, mutation, and aspiration. DeLay’s personality traits, such as cognitive awareness of others and empathy, seemed to play a role in shaping her mentoring style.

Keywords

Dorothy DeLay, mentoring in music, mentoring practices, meme theory, memes, transmission of mentoring practices

Several models related to the development of talent have highlighted the importance of mentoring in shaping young artists, musicians, scientists, thinkers, athletes, and entrepreneurs (Bloom, 1985; Feldman, 1999; Gagné, 2004; Gardner, 1993; Zuckerman,

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1996). In the Differentiated Model of Giftedness and Talent (DMGT), Gagné (2004) pointed out the role of “significant persons,” such as mentors, as one of the necessary environmental catalysts that facilitate the development of talented individuals. Similarly, in the Scholarly Productivity or Artistry (SP/A) Model of academic talent development, Jarvin and Subotnik (2006) suggested that without a mentor to impart explicit knowledge of the domain and implicit opportunities for socialization into the field, even the ablest and academically accomplished students may not reach their full potential. Despite recognition of the link between mentoring and talent development, the existing literature on mentoring and talent is limited when explaining the details of how this connectivity works. The lack of research on this linkage particularly affects the understanding of the role of mentoring in nurturing aspiring young musicians because transmitting explicit and implicit knowledge through mentor–mentee relationships is a centuries-old practice in music that we still do not fully understand.

The gap in the literature on the link between mentoring and the development of aspiring young musicians is addressed by examining the mentoring practices of Miss Dorothy DeLay, a preeminent violin pedagogue who, during her long and prolific teaching career at several eminent conservatories and schools of music in the United States, gained an international reputation as a master teacher and salient mentor; a combination that earned her the nickname “full-service teacher” (McDuffie, 1997, p. 15). DeLay’s life and career have been well documented throughout the years. She was the subject of articles in several non-peer-reviewed journals, magazines, and newspapers (Koornhof, 2001; Lewis, 2003; *Memories of Dorothy DeLay*, 2002); her teaching practices were the focus of a case study (Gholson, 1998), and her pedagogy was documented in a doctoral dissertation (Tsung, 1993). DeLay’s life was also the subject of a comprehensive biography (Sand, 2000). In formal and informal conversations, her students often emphasize her bountiful empathy and capacity for insightful thinking as unique attributes that stood out in addition to her world-class teaching (Ihas, 2017). Empathy and insightful thinking are prominent attributes that the existing literature on mentoring associates with salient mentors (Hooker et al., 2014).

As of yet, however, DeLay’s mentoring practices, and how these practices may have influenced the development of her students into the leading musicians of our time, have not been investigated in a systematic way. Identifying DeLay’s mentoring practices, and the way she delivered them, could provide new perspectives on salient mentoring practices that are applicable to music teaching. Examining the continued evolution of her mentoring practices through her students may open a window into understanding the processes involved in the transmission of mentoring practices from one generation of music teachers to another. In addition, investigating Miss DeLay’s personality traits and how they influenced her mentoring style could provide applied lessons teachers, researchers, and PK–12 music teachers and administrators with insights into the attributes of successful mentors in educational settings.

Intrigued by mentoring as an enduring relationship, Levinson et al. (1978) were the first to provide a theoretical framework for mentoring relationships. In their theory of adult development, Levinson and colleagues proposed that mentors perform several functions including teaching, sponsoring, counseling, hosting/guiding, and serving as

an example to admire and emulate. In addition, Levinson et al. proposed that the most important role of the mentor was to support and facilitate the realization of the protégé's dream. In an attempt to further clarify earlier literature on mentoring, Schockett et al. (1983) have identified a mentoring model containing eight mentoring functions. The four psychosocial functions included role modeling, encouraging, counseling, and engaging in friendship, while the four vocational functions included educating, consulting, sponsoring, and protecting.

In recent decades, mentoring research has significantly expanded in the fields of business (Johnston, 2013; Waters et al., 2002), government (Primack et al., 2012; Srivastava, 2015), health (Finley et al., 2007; Montalvo & Byrne, 2016), and education (Ambrosetti et al., 2017; Crisp et al., 2017; Vandermaas-Peeler et al., 2018). In addition, mentoring is considered within the context of Dawkins' (1976) meme theory. The term "meme" denotes building blocks of culture and behaviors that can be transmitted from one generation to another. The theory of cultural information transfer (Lynch, 1996), based on the concept of Dawkins' meme theory (Dawkins, 1976), suggests that memes transfer from a host to its successor through transmission processes such as replication, mutation, and/or aspiration. Hooker et al. (2014) proposed that memetic transmission is the very nature of mentoring and that the future of mentoring research lies in the study of mentoring memes.

One area of research where mentoring as a transformational relational practice received more attention is research on the development of talented individuals. The Scholarly Productivity or Artistry (SP/A) Model of academic talent development (Jarvin & Subotnik, 2006) is based on earlier research on highly gifted and successful classical musicians (Subotnik, 2003). Its basic premise is that talent is a developmental process that goes through three successive stages. The first stage, called "abilities," transforms into "competencies," then "competencies" transform into "expertise," and finally "expertise" transforms into "scholarly productivity or artistry," which manifests itself in "the form of unique contributions to a field or domain" (Jarvin & Subotnik, 2006, p. 204). Such unique contributions are considered "the ultimate goal of talent development" (Jarvin & Subotnik, p. 205). This model proposes that the transition from expertise to SP/A is strongly linked to having a mentor as a mediating variable because the SP/A stage "relies more exclusively on the opportunity for mentors and other gatekeepers to impart to their protégés their tacit knowledge and ability to network" (Jarvin & Subotnik, p. 213).

The review of mentoring literature in music education reveals three thematic threads: (a) the mentoring of preservice music teachers (Benson, 2008; Campbell & Brummett, 2007; Draves & Koops, 2010; McWhirter, 2017; Reese, 2015; Turner, 2002), (b) the mentoring of beginning music teachers (Conway, 2002; Conway et al., 2002; Conway & Holcomb, 2008), and (c) peer mentoring in various music education settings (Alexander, 1980; Berg & Rickels, 2018; Darrow et al., 2005; Goodrich, 2007, 2018; Sheldon, 2001). These studies suggested a positive effect of mentoring on new music teachers' success in their new professional environments (e.g., Draves & Koops, 2010), and they also revealed certain challenges connected to mentoring in music education settings, including a lack of time and difficulties in communication

between mentors and mentees (e.g., Conway & Holcomb, 2008). Although these studies provide us with a valuable understanding of the role of mentoring in the professional lives of music teachers, they do not supply us with insights into the link between mentoring practices and the development of growing musicians.

Research in applied music lessons provides limited insight into details “concerning what occurs in private studios, or more critically, what ideally could be best practices” (Parkes & Wexler, 2012, p. 45). Much of this research is based on Abeles’ (1975) influential study on student perceptions of characteristics of effective music instructors in which he proposed a four-factor rating scale applicable to evaluating applied lessons teachers: rapport, instructional systemization, instructional skill, and musical knowledge. More recent research that examined one-on-one teaching in various music learning settings, from Suzuki studios to college applied lessons, has brought more understanding to the nature of studio teaching/learning (Duke & Simmons, 2006; Gaunt, 2008; Parkes & Wexler, 2012). Schmidt (1989) investigated the relationship between selected applied lessons teaching behaviors and selected personality variables of college-level music instructors. Extraversion/introversion and sensing/intuition were reported as having statistically significant effects on teaching behaviors. Wexler (2008) surveyed 155 college-level instrumental studio teachers. He proposed that applied lessons teacher responsibilities reach far beyond the nuts-and-bolts of teaching techniques and musical expression, going into the realm of career mentors as students navigate their transitions from studio learning to the profession. However, despite this suggestion, no study has investigated the career mentoring component of applied lessons up to date.

In her single case study, Gholson (1998) explored the teaching practices of DeLay. Gholson collected data through field notes, audiotaped lessons, and interviews. She used Vygotsky’s theory of *proximal positioning* as a theoretical framework for the discussion of DeLay’s teaching practices, concluding “proximal positioning represents a dominant theme within the educational environment DeLay created” (Gholson, p. 535). Although Gholson stated that “‘mentoring’ aligned most comfortably with the primary focus of [this] study” (Gholson, p. 536), the findings of her study only reported on the *teaching practices* observed in DeLay’s studio and *not* on DeLay’s mentoring practices. This confusion between what constitutes teaching and what constitutes mentoring implies the need for a clearer definition of mentoring.

For the purposes of this study, the researcher adopted the following operational definition of mentoring:

[mentoring is a] nurturing process in which a more skilled or more experienced person, serving as a role model, teaches, sponsors, encourages, counsels, and befriends a less skilled or less experienced person for the purpose of promoting the latter’s professional and/or personal development. (Anderson & Shannon, 1988, p. 40)

This definition was selected because it underlines the dualistic nature of mentoring in which mentors not only help mentees learn the subject matter but also help their personal and career growth.

Csikszentmihalyi (1996) interviewed 90 creative individuals who, in the late stages of their lives, confirmed the critical role mentoring-protégé relationships played in fashioning their careers. Through these interviews, a salient mentor surfaced: Niels Bohr, a Danish physicist and recipient of the Nobel Prize in Physics in 1922. Bohr was known for his excellence in teaching quantum theory but was also celebrated for the profound and lasting effect he had on the professional and personal lives of his students—three of which were interviewed by Csikszentmihalyi. All three participants affirmed that Bohr’s holistic mentoring practices, which included mentoring their private and professional lives, had a seminal influence on their personal growth and respective careers. Although Csikszentmihalyi acknowledged that this type of mentoring is rare, he nevertheless suggested that investigating mentoring styles and the personal characteristics of these rare individuals may enhance our understanding of the building blocks of the mentoring phenomenon overall.

The current study builds on the work of Gholson (1998) and Csikszentmihalyi (1996). Gholson’s study was chosen for two reasons: (a) it is the only peer-reviewed study on DeLay’s teaching behaviors and (b) it is the only study that briefly discussed mentoring as a component of teaching in applied music studios. Csikszentmihalyi’s work was chosen because his participants were interviewed about their experiences with the salient mentor in retrospect, long after the death of their mentor, which is also the case with the participants in this study.

The purpose of this instrumental case study was to explore the mentoring practices of Miss Dorothy DeLay, as her mentoring style serves as an example of successful mentoring in music. The study also sought to provide insights into how her mentoring practices might be transferred to her mentees as well as how her personality traits might have influenced her mentoring style. Several audiences, including applied lessons college faculty, educators of gifted young individuals, arts administrators, and researchers on mentoring, might benefit from learning and applying the findings of this study to their practices.

Three research questions were examined:

Research Question 1: What were the mentoring practices that Miss DeLay used with her students?

Research Question 2: How were Miss DeLay’s mentoring practices transmitted to her students?

Research Question 3: How did Miss DeLay’s personality characteristics influence her mentoring practices?

Study Design

Barrett (2014) suggested that although “case study has a firm foothold in music education,” (p. 130) the interplay between cases and theoretical framework in case study design needs to be more rigorous and sophisticated. In response to this recommendation, the design of this case study followed the proposals set forth by Thomas (2016). Thomas indicated that a well-designed case study needed two equally balanced

elements: (a) the *subject* of the study, which is the case itself and (b) the *object* of the study, which is an analytical or theoretical framework through which explication of the subject is informed and illuminated.

Subject of the Study: DeLay's Mentoring Practices

Miss DeLay was the first American born, and the first American woman, with a full faculty position at the Juilliard School of Music. In addition to receiving several honorary degrees, DeLay was a recipient of many prestigious awards, including the American String Teachers Association Artist Teacher Award (1975) and the National Medal of Arts (1994). The extent and level of excellence displayed among her students are unmatched—counting among her pupils Itzhak Perlman, Midori, and Nadja Salerno-Sonnenberg, to name just a few. DeLay's teaching style has been characterized as “democratic and flexible” (Sand, 2000, p. 51), and she was known for encouraging students to think independently with the purpose of building “the student's self-image and confidence through the active choice of goals” (Tsung, 1993, p. 14). Her mentoring style was distinguished by her unusual commitment to guiding students' careers and counseling their private lives in a way that far exceeded what is typically seen in applied lesson studios.

Objective of the Study: Theoretical Framework

This study is grounded in Kram's (1985) seminal *theory of mentoring functions* that informed my understanding of mentoring as a double-sided relationship and guided the formulation of research questions as well as data analysis. In this theory, Kram identified two types of functions that mentors provide in organizational settings: the psychosocial and career. Psychosocial mentoring functions include sustained behaviors of counseling, friendship, and role-modeling. These functions are intended to foster a mentee's psychological and social development (Nora & Crisp, 2008). Career functions include behaviors such as coaching mentees, increasing their exposure and visibility, sponsoring their advancement, and exposing them to challenging assignments (Scandura & Pellegrini, 2007). These functions help mentees learn organizational rules and culture while assisting in their planning, networking, and job searching (Johnston, 2013).

Method

This study used an intrinsic case study design to explore the mentoring practices of Miss DeLay. Case study investigations rely on the examination of multiple sources of evidence, such as interviews, field observations, and document analysis, for the purpose of increasing the potential for the development of a comprehensive and in-depth understanding of the phenomena of mentoring in music (Creswell & Poth, 2018).

Participants

The four participants ($N = 4$) were selected with the *purposive sampling* strategy, which is a procedure based on preselected criteria relevant to specific research questions (Miles et al., 2014). The two selection criteria were: (a) participants who studied violin with DeLay at Juilliard School of Music for at least 4 years and (b) participants who taught violin at a university or professional music school at the time the study was conducted. The length of their instruction with DeLay ranged from 4 to 20 years, for an average of 9.25 years ($SD = 6.53$). Two participants (denoted in the results section of this study by the pseudonyms Matt and James) were in their mid-professoriate career stage as associate professors and two (denoted as Pete and Steve), were in their late-professoriate career stage, having achieved the rank of full professors. Participants were dispersed across the Midwest and Southeastern regions of the United States. Table 1 summarizes participants' background information. At the time of this investigation, I held multiple graduate degrees in both viola performance and music education and served as an associate professor of music education at a small liberal arts college.

Data Collection Procedures

Data were collected through multiple sources which adhere to the principles of case study design (Creswell & Poth, 2018): (a) in-depth semi structured interviews, (b) field observations, and (c) reading and coding qualitative documents. Interviews served as the primary source for answering the first research question which addressed the types of DeLay's mentoring practices.

To answer the second research question related to the transmission of her mentoring behaviors, I visited the violin studio of one participant (Pete) and took field notes with the purpose of: (a) supplementing and authenticating the interview findings and (b) identifying the building blocks of DeLay's mentoring practices relative to their transmission into the studios of her former students. This participant was chosen for field observation because he was described by the other participants as the one who best emulated DeLay's mentoring and teaching practices. Analysis of qualitative documents served the purpose of triangulating interview findings.

The interview protocol was designed to take approximately 1 hr and consisted of an introduction, seven interview questions backed up with seven probing questions, and a closing thank-you statement. Prior to the interviews, participants signed IRB-approved informed consent forms. Three out of four interviews were conducted via telephone and one interview was conducted face-to-face. Interviews were audio-recorded with a digital voice recorder.

I visited Pete's studio, located at a prominent southern private university, and over a period of 2 days, I observed and took field notes on his teaching and interactions with fifteen students, ranging from freshman to the graduate level. The self-developed tool for recording written observations consisted of a single page with a dividing line down the middle to separate *descriptive information* (e.g., reconstruction of the dialogue, account of particular interactions or activities, and description of physical gestures)

from *reflective information* (e.g., researcher's thoughts, ideas, questions, and concerns). Predetermined prompts such as teaching points, mentoring moments, and illustrative quotes helped the researcher quickly organize data.

Secondary data sources include qualitatively coded analysis of refereed (Gholson, 1998), and non-refereed articles (Koornhof, 2001; Lewis, 2003), an unpublished dissertation (Tsung, 1993), a non-fiction biography (Sand, 2000), and the unpublished memorial service document *Memories of Dorothy DeLay* (2002), comprised of 67 letters written by her former students. Data collected through a structured analysis of these documents served primarily as the means of triangulation (Creswell, 2009). The table with the summary of secondary sources and triangulation with interview results is available in the online supplementary materials.

Data Validation

Three validation strategies that are unique to qualitative research were utilized to ensure the validity of the data. The *member check* qualitative process consisted of sending transcribed interviews to participants and asking them to confirm the accuracy of the transcripts (Miles et al., 2014). In addition to providing contextual richness, an analysis of qualitative documents *triangulated* sources in the data analysis stage of the study. This process improved the understanding of the accuracy of the data collected during the interviews (Creswell, 2009). In the final validation strategy, peer *debriefing*, two peer debriefers provided feedback on the study's design, as well as on the interpretation of the raw data (Creswell, 2009).

Data Coding and Analysis

Audio recordings of interviews were sent to a professional transcription service. Transcribed interview data were analyzed by using two coding-cycle methods. The first cycle included three coding methods: *In Vivo coding*, *hypothesis coding*, and *attribute coding*. The selection of these three coding methods was influenced by the nature of the research questions. *Pattern coding* was used as the second-cycle coding method. The purpose of this method was to group the summaries listed through the first coding methods into smaller organizational units. These two coding cycles were connected by an "after the first cycle" method called *code mapping* (Saldaña, 2016).

In Vivo coding consisted of extracting short phrases from the raw interview data. The selection of phrases was guided by a researcher-generated hypothesis, which stated that DeLay's mentoring practices were holistic in nature because she mentored students at both psychosocial and career levels. In addition, the holistic nature of her mentoring practices is reflected in the mentoring behaviors of her students. The choice of *hypothesis coding* was deemed appropriate because the study was highly driven by predictions of theoretical frameworks that emphasize the role of mentoring in the development of gifted individuals. *Attribute coding* focused on a descriptive notation of DeLay's personality traits that may have influenced her mentoring style. The "after the first cycle" code mapping consisted of creating Table 2 that juxtaposed selected

quotes with hypothesized codes and theoretical frameworks from which codes were derived for the purpose of summarizing primary data sets of multiple participants in the study.

The second coding cycle consisted of assembling codes from the first coding cycle into *pattern codes*. The analytical process of pattern coding consisted of reflecting upon, and identifying, connections within the codes that were derived during the first coding cycle and code mapping. Pattern codes were then stratified into themes reported in Findings. Following the suggestions of Emerson et al. (2011), a preliminary analysis of the field notes occurred while observing, which ensured an interpretation of the observed data while it was still fresh in the researcher's mind. The table with the summary of the findings from the field notes is available in the online supplementary materials.

Findings

Six themes emerged and were labeled with “in-vivo” labels described as “. . . the best [type of] theme label . . .” (Creswell & Creswell Báez, 2021, p. 182). Each label comprised two short and interrelated statements: (a) a significant quotation from the interview data and (b) a short interpretation of the quote's meaning.

Theme 1: “She studied psychology, and everybody felt they could talk to her about their private lives.” Mentoring Students on Private Lives

Description: DeLay mentored her students while addressing the broad range of their psychosocial needs. Participants described her friendly behaviors through caring interactions in which she counseled them on varied matters in their private lives, including their “love life,” as illustrated by Pete: “When my first love fell apart, I was a mess. I still remember Miss DeLay giving me a ride home and we just sat in the car for maybe half an hour and she spoke to me about my broken heart.” Likewise, Matt described how she mentored him on a broad spectrum of behaviors unrelated to playing the violin: “She would care [about] what you wear and how you speak and what you do, but always in a very clever way so that your personality is still preserved.” A unique characteristic of DeLay's mentoring style was that her mentoring behaviors were delivered with high intensity and over a long period of time as she seemed to “never tire of listening, advising and helping,” as pointed out by Pete. Steve shared, “I had the privilege of working with her for 25 years, and she was supportive of me the entire time.”

Theme 2: “She very well knew that playing well is not enough. So, she made sure that we understood that we need to work for our careers, not just for playing, which was new to many of us.” Mentoring Students on Careers

Description: Mentoring students on their career matters and talking about the music business was an integral part of DeLay's teaching. She actively sponsored their advancement by exposing them to challenging assignments. Steve explained, “When we were

assistants in Aspen, and at one point I was the youngest of them, she would send me some of the more difficult students and that was a challenge, but she encouraged me and said ‘Look, I know you can handle this.’” DeLay also restlessly worked on increasing her positive exposure and visibility for her students. James shared that “Because of her, I did [the] Young Concert Artists audition and ended up winning. She personally contacted the manager and she even paid application fees.” As she established herself as one of the most powerful brokers in the music business, she did not hesitate to call managers and introduce her students to gate-keepers when the right time arrived, a practice known as intentional socialization in the field. This is described by Pete:

Mentoring in Miss DeLay’s era . . . meant getting you an audience with Isaac Stern as a perfect example, and that was a very common pathway, that you knew that you had arrived when Miss DeLay says, “I’d like you to play for Isaac Stern.” Later it was, “I’d like you to play for Itzhak,” Itzhak Perlman.

Steve added to this, saying,

When I started teaching, she was unbelievably helpful to me. She provided me with opportunities to be her assistant at Juilliard School and at Aspen and at New England Conservatory, so my whole career was built from her connecting me with the professional world.

In addition to mentoring students at personal and career levels, much of DeLay’s mentoring consisted of role-modeling and example setting. “I would say the vast majority of the mentoring was by example and unofficial,” Matt recalled.

Theme 3: “After one or two lessons, she would know what you were about and then she would build on your strengths and tailored her guidance.” Capitalizing on Students’ Strengths

Description: DeLay intentionally focused on supporting the personal and professional identities of her students, as illustrated by Matt: “She wouldn’t say ‘You have to play this phrase this way’ but she would get [you] into what a character of a phrase was and [she would ask] ‘Well if you want this type of sound, what type of vibrato would match that character?’” With her most capable students, she understood the importance of capitalizing on their strengths. In Pete’s words: “She knew she couldn’t change Nadja Salerno-Sonnenberg, and wasn’t trying to. She couldn’t change Nigel, nor was she wanting to. After one or two lessons, she would know what you were about and then she would build on your strengths and tailored her guidance.” She also nurtured her students’ individual voices, and had a keen interest in students “who say things a little differently, even if it’s a little strange, and [that is why] in spite of the fact that all of her students played the same bowings and same fingerings, they all sound different,” as Pete recalled.

Theme 4: "We are still learning from her, even though she's not around anymore."
Transmission of Mentoring Practices

Description: The analysis of the field notes taken in the violin studio of one participant, in conjunction with the interview data of other participants, revealed that many of DeLay's mentoring practices continue to live on and evolve through her students. Pete described this process in a metaphoric way: "It's like a sourdough starter. It goes on forever and you add more ingredients but [it] all comes from the sourdough starter, and you use some, and you add more."

Field observations revealed two types of mentoring practices that were replicated from DeLay: (a) talking to students about their personal needs and concerns and (b) guiding students toward professional development opportunities to strengthen their emerging careers. During the observations, the researcher was asked to step outside of the classroom on multiple occasions, as several students desired to discuss personal matters alone with their teacher. Toward the end of each observed lesson, the student was asked about what progress had been made in the application process for an audition or summer festival.

The analysis of interviews, conducted with participants regarding the transmission of DeLay's mentoring practices, revealed replicated mentoring behaviors. Similar to DeLay, the participants try to understand the lives of their students beyond the studio setting. Matt commented, "Reading the person first and understanding their lives is everything. There's no teaching without it." Pete further expanded, "I think something that I have adopted from Miss DeLay is valuing particularly people who have an individual voice." Pete also pointed out a mentoring practice that DeLay used extensively, which he aspires to use:

The idea that Miss DeLay would come to my dress rehearsal an hour and a half away, when she was so busy, is a shining example of what I will not obtain, but I would really try hard, because, if she could do that for me, I should be able to do that for my students.

Theme 5: "If you were to say that my pedagogical system is cloned from Miss DeLay, you wouldn't be that far off." Transmission of Teaching Practices

Description: The analysis of the field notes taken in the violin studio of the same participant, in conjunction with an analysis of the interview data of other participants, revealed that many of DeLay's teaching practices were transmitted onto her students. Guiding students to self-discovery with the "Socratic Method" was identified as the main method of DeLay's studio teaching. Pete noted: "She was a very Socratic teacher, a lot of asking of questions and you would give her an answer. She said, 'Hm, that's interesting,' rarely passing judgments, rarely expressing her own thoughts." The participant of the field notes replicated the Socratic Method employed in DeLay's studio by asking direct questions like "What are the physics of playing violin?" A desired change in learning might be stated in the form of a suggestion: "Consider if there is

Table 1. Participants' Background Information.

Participant	Years of study with Miss DeLay	Age started lessons with Miss DeLay	Present professional positions
Pete	20	12	Professor of Violin at Research I private university
Steve	9	~22	Professor of Violin at conservatory of music, founder of precollege preparatory program, and chamber musician
James	4	18	Associate Professor of Violin at conservatory of music and concertmaster of professional orchestra
Matt	4	24	Associate Professor of Violin at Research I public university and touring soloist

value in doing this fingering.” James replicated her ways of teaching explicit knowledge because he found it useful and relevant: “I have markings of many concertos and other pieces that are there with fingerings and bowings of hers. To this day, I still use them myself.” At the same time, some of her teaching behaviors were passed on with slight mutations. As explained by Steve, “There might be some slight modifications here and there, but those fabulous markings and [musical] ideas, I still use . . . with my own students.”

Theme 6: “She was more than a teacher; she was an amazing person, who had the grace and determination and incredible intelligence, incredible experience but [she could also be tough] when needed.” Psychological and Behavioral Characteristics of a Salient Mentor

Description: Participants in this study talked about DeLay’s cognitive awareness of others and her emotional capacity to identify with people’s feelings and needs, exemplified through her respectful engagement of them. Steve described DeLay as somebody “who could read the person quite quickly, because through her hands have passed thousands of violinists, thousands of different personality types.” DeLay’s unusual ability to accurately recognize the characteristics of her students and build on their strengths is elaborated on by Pete when he said: “She was [an] uncanny observer of people’s personalities, and she would know which personality would work well in a string quartet, which personality would work well as concertmaster or as a teacher.” Participants described her as empathetic, compassionate, and warm toward others, “because of her personality that was outgoing, friendly, and motherly,” as Steve shared. Matt described how DeLay was the only person to call him the day his hometown was bombed:

Table 2. Results from Coding Interviews & Field Notes Juxtaposed With Theoretical Frameworks.

Pattern	Theme	Description	Observable behaviors	Illustrative quote	Theoretical framework
Broad Range of Mentoring Practices Delivered with High Intensity	<i>Mentoring Students on a Psychosocial Level</i>	Miss Delay provided her students with a broad range of mentoring practices on a psychosocial level.	Empathy, friendship, counseling, and compassion	Pete: "... she was involved in the lives of her students—and on every level not just playing level."	Theory of mentoring functions (Kram, 1985)
	<i>Mentoring Students at the Career Level</i>	Miss Delay provided her students with a broad range of mentoring practices at the career level.	Exposure to challenging assignments	Steve: "And I was, at some point, the youngest of them, and so she would send some of the more difficult cases to me."	Scholarly productivity or artistry (SP/A) model of academic giftedness (Jarvin & Subotnik, 2005)
			Increase positive exposure and visibility	James: "... she filled out that application form for Young Concert Artists (YCA). She [paid] the application fee."	Theory of mentoring functions (Kram, 1985)
			Intentional socialization in the field	Pete: "Mentoring in Miss Delay's era . . . meant getting you an audience with Isaac Stern . . . and that was a very common pathway . . . [that you knew] that you had arrived."	Theory of mentoring functions (Kram, 1985)
		Miss Delay's mentoring was at a high intensity level.	Sustained over a long period of time	Steve: "I had the privilege of working with her for 25 years, and she was supportive of me the entire time."	Theory of mentoring functions (Kram, 1985)
		Miss Delay served as a role-model to her students.	Setting an example	James: "I would say the vast majority of the mentoring was by example and unofficial."	Theoretical model of mentoring (Scandura & Ragins, 1993)
	<i>Capitalization on Student's Strength</i>	Miss Delay intentionally focused on supporting her students' personal and professional identities	Empathy through cognitive insight	Pete: "After one or two lessons, she would know what you were about and then she would build on your strengths and tailored her guidance."	Theory of empathy (Mehrabian & Epstein, 1972)

(Continued)

Table 2. (Continued)

Pattern	Theme	Description	Observable behaviors	Illustrative quote	Theoretical framework
Transmission of Mentoring and Teaching Practices	<i>Transmission Mechanisms of Miss Delay's Mentoring Practices</i>	Miss Delay's students adopted many of her mentoring practices.	Replications	Pete: "I think something that I have adopted from Miss Delay is valuing particularly people who have an individual voice, who say things a little differently, even if it's a little strange." Pete: "So there is a shining example that I will not obtain but I try really, really hard, because if she could do that for me, I should be able to do that for my kids."	Meme theory (Dawkins, 1976; Lynch, 1996)
			Aspirations	Pete: "She was a very Socratic teacher, a lot of asking of questions and you would give her an answer, she said, 'Hm, that's interesting.' Rarely passing judgments, rarely expressing her own thoughts."	Meme theory (Dawkins, 1976; Lynch, 1996)
	<i>Transmission Mechanisms of Miss Delay's Teaching Practices</i>	Miss Delay's students adopted many of her teaching practices.	Replications	James: "There may be some slight modifications here and there, but those fabulous markings and ideas, I still use many, many of them with my own students."	Meme theory (Dawkins, 1976; Lynch, 1996)
Cognitive and Emotional Characteristics of a Salient Mentor in Music	<i>Psychological and Behavioral Mechanisms of Manifestation</i>	Miss Delay's mentoring and teaching style was informed by her unique cognitive and emotional characteristics which manifested through specific psychological and behavioral mechanisms.	Cognitive characteristics: awareness of others	Steve: "She was an uncanny observer of people's personalities. And she would know which personality would work well in a string quartet, which personality would work well as a concertmaster or as a teacher."	Theoretical model of high-quality connections (HOCs; Dutton, 2003)

(Continued)

Table 2. (Continued)

Pattern	Theme	Description	Observable behaviors	Illustrative quote	Theoretical framework
			Emotional characteristic: empathy	<p>Matt: "I played a recital while I knew that bombs started flying toward my hometown. I was distraught, and so, when I arrived home, the phone rang, and it was Miss Delay. [This] showed that she really cared and she was involved in the lives of her students—and on every level, not just playing level."</p> <p>Pete: "She gave [us] the courage to explore options. And she would give us tools. She wouldn't say, 'You have to play this phrase this way.' . . . but she would get into what the character of the phrase was and how then to translate that into technique . . ."</p>	Theoretical model of HQCs (Dutton, 2003)
			Behavioral mechanisms: respectful engagement		Scholarly productivity or artistry (SP/A) model of academic giftedness (Jarvin & Subotnik, 2005)

I played a recital while I knew that bombs started flying toward my hometown. I was distraught, and so, when I arrived home, the phone rang, and it was Miss DeLay. [This] showed that she really cared, and she was involved in the lives of her students—and on every level, not just playing level.

Her behavioral engagement with students was described as considerate and respectful. Each student was treated with esteem, dignity, and care—so much so that “she would make people feel comfortable while also being very clear about what she wanted from them,” according to James. Matt highlighted her deep respect and tolerance for people’s individuality, stating that “Miss DeLay had a wide tolerance for people’s personalities and people’s musical styles. Her ability to calculate, to see moves, to understand people, to read people was amazing.”

Discussion

The purpose of this exploratory intrinsic case study was to delineate the mentoring practices of Miss Dorothy DeLay within the context of her work with aspiring young violinists at the Juilliard School of Music (Research Question 1) and to identify the transmission mechanisms through which these practices are transferred onto her mentees (Research Question 2). The psychological and behavioral traits that influenced DeLay’s mentoring style were also examined (research question three). Data sources included semi-structured interviews, field notes, and analysis of qualitative documents.

The study’s most pertinent finding was the delineation of mentoring functions which seem to play an important role in the development of promising young musicians. These functions are broad in range because they include mentoring students at both psychosocial and career levels as well as role-modeling. They are intentional and delivered with high intensity over a long period of time. Of all of DeLay’s mentoring practices, however, capitalizing on the strengths of individual students and intentional socialization into the field appears to be the most beneficial to the development of young aspiring musicians.

As the findings of this study suggest, DeLay was deeply connected to her students, not only as their violin teacher but also as their friend and counselor. As she became an influential broker in the music business, she actively acted as the coach, sponsor, and protector of her students’ careers. This is consistent with Kram’s (1985) pioneering research, which identified psychosocial and career mentoring functions, as well as with Csikszentmihalyi (1996), who discovered that mentors who make lasting changes in their students’ lives and careers supported their mentees with a broad range of mentoring functions. These dual mentoring behaviors help protégés surpass the level of expertise and elevate to the level of Scholarly Productivity or Artistry (SP/A; Ragins & Kram, 2007). Thus, it is prudent to propose that DeLay’s comprehensive mentoring style contributed to optimizing the professional and personal development of her students.

It was also suggested that most of DeLay’s mentoring occurred through role-modeling. Scandura (1992), by way of modifying Kram’s theory, identified role-modeling as the third dimension of mentoring, inspiring mentees to become more like their

mentors (Scandura & Ragins, 1993). DeLay acted as a powerful role model to her students, and this is perhaps why the participants in this study felt so strongly about aspiring to be like her.

In addition to providing students with a wide range of mentoring functions, DeLay was described as someone whose mentoring behaviors were delivered with a high level of intensity. DeLay always made sure she was available to listen, talk, advise, coach, and contribute to the advancement of the lives of her students, even well after they had graduated from her studio. According to Ragins and Kram (2007), mentoring functions may be practiced with low, medium, or high intensity.

In terms of career mentoring practices, DeLay's hands-on approach to advancing the careers of her students can be understood within the framework of what Jarvin and Subotnik (2006) labeled "intentional socialization into the field" (p. 204). These researchers proposed that familiarizing mentees with the intricacies of field-specific games is an indispensable mediating variable for the transition of gifted young individuals from the level of expertise to the level of scholarly productivity/artistry (SP/A). Under their framework, expertise is "high-level of mastery of skills" (Jarvin & Subotnik, p. 204), and SP/A is "the form of unique contributions to a field or domain" (Jarvin & Subotnik, p. 204). As an unusually high number of DeLay's students achieved SP/A, it is possible to speculate that DeLay's "intentional socialization into the field" contributed to their ability to ascend to the level of SP/A. Championing the strengths and individuality of her students, another common practice in DeLay's studio, likewise contributed to their transition from expert to SP/A. Recognizing and nurturing a student's strengths has been identified as an important factor that facilitates the development of an elite talent (Jarvin & Subotnik, 2010).

The analysis of data on the transmission of DeLay's studio practices shows that the Socratic Method, the teaching practice most frequently used by DeLay (Gholson, 1998; Sand, 2000), is also the most frequently replicated teaching practice in the studios of her students. The most frequently transmitted mentoring practice, on the contrary, was mentoring students at both the psychosocial and the career levels. Both, teaching and mentoring practices, were transmitted through mechanisms of replication, mutation, and aspiration. For example, although DeLay's students are still using her fingerings as a foundation when teaching their own students, in many instances they modified her fingerings to better suit their teaching needs, which is an example of the mutation mechanism. Memetic transmissions are enumerated by the theory of cultural information transfer (Lynch, 1996). This theory, which is based on the concept of Dawkins' (1976) meme theory, proposes that, like genes in biological evolution, practices conveyed through learning carry instructions for behaviors and actions.

Throughout the interviews, participants reflected on the cognitive and emotional traits which shaped DeLay's mentoring and teaching style. She was described as warm, empathetic, respectful, and highly capable of ascertaining the unique characteristics of each student in her studio. Warmth and understanding toward others are the key elements of cognitive empathy (Mehrabian & Epstein, 1972), which in turn is considered to be an essential part of both emotional (Salovey & Mayer, 1990) and social intelligence (Goleman, 2006). Empathy is also considered to be helpful in the

building of “high-quality connections” (HQCs) that explain why and how people thrive in the workplace (Stephens et al., 2011).

The results also delineated DeLay’s awareness and deep respect for others’ presence, behaviors, and unique characteristics. Accurately distinguishing and identifying the characteristics and behaviors of others is one of the cognitive mechanisms that foster HQCs among individuals (Overbeck & Park, 2001). Respectful behaviors communicate care and value for another person (Lawrence-Lightfoot, 2000) and care and value of others lead toward HQCs among people (Wrzesniewski & Dutton, 2001).

The findings of this study should be interpreted within the context of its limitations, the main one being a small number of participants and data derived from only four interviews. Another limitation is that its findings might be relevant only to mentor-protégé relationships in the institutional context of professional music schools such as Juilliard. DeLay’s students, including the four participants in this study, all entered music studies at a high level of proficiency. For that reason, the readiness of Juilliard’s students to receive a broad range of mentoring practices may be at a much different level than the readiness of students who begin their music studies at a lower technical and musical level.

However, this study’s findings affirm the importance of mentoring in the development of emerging musicians who aspire to achieve the highest level of artistry, warranting the need for more research on the role of mentoring in such development. Replicating this study with more students from Miss DeLay’s studio and with students of several other prominent violin/music pedagogues, who are also known for their mentoring practices, would allow for a multicase model that has the potential to strengthen the finding’s generalizability. Moreover, further investigation of the link between a mentor’s psychological traits and mentoring style would help music teachers, researchers, and administrators better understand the qualities of salient mentors.

The original impetus of this study was an interest in the transmission of mentoring practices from one generation of musicians to another, per the framework of Dawkins’ (1976) meme theory. While memetics is slowly gaining momentum in the evolutionary psychology and anthropology fields, it is still gaining a foothold in education. Thus, further investigation of the mechanisms of meme transmission, including replication, mutation, and aspiration, in educational settings is needed.

The findings of this study might be of interest to scholars interested in furthering research on mentoring, particularly on the link between mentoring and talent development in music. For applied lessons faculty at the university level, these findings may help them evaluate their own mentoring practices, as they seek to aid the artistic development of their students. Finally, to PK–12 administrators and music teachers, the findings on Miss DeLay’s mentoring practices may serve as a point of reference for understanding mentoring behaviors that are conducive to helping students reach their full potential.

Declaration of Conflicting Interests

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

Funding

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

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Supplemental Material

Supplemental material for this article is available online.

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