

EFFECTIVENESS OF UNDERGRADUATE
MUSIC TEACHER EDUCATION PROGRAMS:
PERCEPTIONS OF EARLY-CAREER MUSIC EDUCATORS

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by
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ABSTRACT

Most states in the country have adopted a broad P-12 licensure for music teacher certification (Henry, 2005). This broad licensure puts a strain on music teacher education programs. Faculty create degree programs which must include coursework from internal and external influencers, all while trying to create a curriculum for preservice teachers that incorporates a wide breadth of topics, balanced with enough depth for teachers to be prepared for success in the profession. Harsh criticisms have risen about music teacher education programs shortfalls in trying to strike a balance between breadth and depth (Forsythe, et. al., 2007; Legette, 2013; Leonhard,1985). Much of the content within a music teacher education program reflect guidance from and is approved by a single external influence—the National Association of Schools of Music (NASM). The NASM is the national accrediting agency for schools of music who voluntarily choose to subscribe to this oversight. Their accreditation standards are the most recognized and supported in the country, and because of that accrediting function, NASM has great power and influence over music programs in higher education (Ester & Brinkman, 2005). However, research informing the requirements from the NASM and their effectiveness are scarce (Forsythe et. al., 2007).

The purpose of this research is to explore early-career music educators' perceptions of the value, effectiveness, and relevance of their NASM accredited undergraduate music studies in preparation for teaching. A marketing research approach and subsequent analysis provides empirical evidence of novice music educator's perception of the efficacy of teacher preparation curricula as they correspond to each NASM guideline.

Study participants (n=36) were early-career teachers (1-3 years professional experience) from the National Association for Music Educators Northeast Region who responded to a survey request. In the survey, participants used a 1-5 Likert-type scale to rate the importance of NASM competencies to their first years of teaching and the instructional performance of their music teacher education program. Lastly, participants rated the overall importance and performance of their music teacher education programs.

Survey results indicate the overall average perceived importance of all music competencies from the NASM in music teacher education programs (MTEP) are rated higher than the overall perceived performance of instruction (3.61, 2.81). Analysis of the results also revealed a discouraging gap between the high importance of general, vocal, and instrumental music curriculum knowledge and the less than sufficient performance by music teacher education programs. A similar gap in laboratory and field teaching experiences in individual, small group, and whole group settings was identified. The results of this study indicate a need for more reflective research into music teacher education programs and the competencies required by the National Association of Schools of Music.

This dissertation is dedicated to my wife.

Thank you for believing in me and knowing when I could handle a gentle push.

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CHAPTER 1

INTRODUCTION

Background

In most cases, undergraduate degree programs are designed by faculty and administration to steer graduates along a targeted career path, guided by an outlined set of objectives that lead to the development of skills and proficiencies necessary for success in the profession. The skills and knowledge gleaned through coursework equip graduates with essential career tools and should therefore provide them with a competitive edge in the job market. Similarly, music teacher education curricula are designed to prepare prospective music teachers to meet the challenges of careers and prospective job markets. Internal (university) and external oversight often guide curriculum development and structure. For example, curricula of university, school, and colleges of music that are NASM accredited must reflect NASM accreditation standards (National Association of Schools of Music, 2018). To achieve this accreditation status, music teacher education programs are charged with preparing preservice teachers to be proficient in a myriad of music learning theories, methods, and executive skills to teach students from pre-kindergarten through high school senior music students.

An undergraduate degree in music education purport to assist preservice teachers in acquiring state licensure or certification as a music teacher. Most state music teacher certifications are broad in scope; teachers are licensed to teach all manner of music from pre-kindergarten through high school and include class subject matter such as general music, guitar, choir, band, orchestra, music theory, drumming, composition, improvisation, and music production, to name a few. At the time of college graduation,

newly minted music teachers must be highly skilled educators, able to manage a classroom, create curricula, and teach effectively. They also must have mastery skills on their primary instrument, proficiency on piano, and competency on a vast array of other instruments: voice, flute, clarinet, saxophone, trumpet, horn, trombone, tuba, percussion, violin, viola, cello, bass, guitar, etc. Finally, all music educators must be effective and convincing conductors, capable of leading ensembles in musical growth and performance.

The breadth of music education licensure necessitates broad preservice teacher preparation. Undergraduate music education majors enter degree programs after having auditioned on their primary performance medium and, generally, that instrument or voice will often lead to their area of specialization (e.g., instrumental, vocal, general). Having a specialization helps identify prospective teacher applicants as a best fit for specific music teacher positions within a school or school district. Ideally, teachers would teach mostly within their specialization. Although the exception is likely the rule in this scenario and underscores the need for broad licensure. In a recent study, 83% of inservice music educator participants indicated they had taught outside of their specialization area (Groulx, 2016). With the all-encompassing array of coursework necessary to address the required skills, it is difficult to imagine that a new music teacher can become effective in every aspect of music education within the limits of a 4-year degree program.

There is little available research on the perceived value in a music teacher education program, especially from the perspective of recent graduates working in the profession. Some research is reflective of veteran teachers with over a decade of experience (Groulx, 2016), others studied preservice teachers and faculty opinions

(Forsythe, et. al., 2007), while others draw a distinction to early-career music teachers (Ballantyne & Packer, 2004; Legette, 2013). Ballantyne and Packer define early-career as one to three years of inservice teaching, while Legette's definition is up through ten years. Though potentially limiting my number of participants, I chose to align with Ballantyne and Packer's (2004) definition of early-career music teachers. It reflects the best opportunity for a true perspective of as many novice teachers, especially as so many exit the profession early on.

Approximately 33% of music teachers leave the field within their first three years, 46% by five years, and additional 6% each year beyond (Ponick, et. al., 2003). The most common factor for early-career music teacher attrition is a feeling of isolation. However, the results of this study identify important shortfalls or gaps perceived by early-career teachers that, if addressed, might help attrition. Early-career music educators evaluated the relevance and effectiveness of their preservice experience via marketing research survey design and analysis. If individual music teacher education programs were to model this study and reach out to recent alumni, it is possible to analyze the perceived effectiveness of their preservice instruction, while reopening lines of communication to stakeholders. Teacher education programs would have an opportunity to make subtle changes to instruction or instructional content with meaningful implications P-12 teachers and students.

Purpose

The purpose of this research is to explore early-career music educators' perceptions of the value, effectiveness, and relevance of their undergraduate music studies in preparation for teaching. Data from this research might be used to influence

the development of undergraduate music teacher education curricula. A marketing research approach and subsequent analysis provides empirical evidence of early-career music educator's perception of the efficacy of teacher preparation curricula as they correspond to each NASM guideline.

Research Questions

- 1) To what degree are the knowledge and skills gained in an undergraduate music education program deemed relevant to early career music teachers?
- 2) How do early career music teachers rate the performance of their teacher education program in relation to their career?
- 3) To what degree do early career music teachers rate the relevance of their preservice preparation?
- 4) To what degree are early career music teachers satisfied with preservice preparation?

CHAPTER 2

REVIEW OF LITERATURE

This literature review provides background information on curricula and presents previous research on the subject of music teacher education programs. I outline undergraduate curricula and explore its internal and external influences. Next, I define a single external influence on all music education undergraduate curriculum (the National Association of Schools of Music). Lastly, I explore similar scholarship relating to perceptions and evaluation of undergraduate music education curricula.

Undergraduate Curriculum

Definition and Purpose

Defining what comprises a curriculum can be a challenge. In the case of a collegiate or university degree program, it could refer to a limited checklist of sequential coursework or to a total collection of experiences and skills gathered formally and informally throughout a program. Lattuca and Stark (2009) advocate defining curriculum as an ‘academic plan.’ The purpose of an ‘academic plan’ is “to foster students’ academic development” (p. 4). Developing curriculum as a plan ensures that *all* key elements of a curricular design, including coursework as well as informal learning and development opportunities, are considered. In the example of a music education program, additional elements outside of required academic coursework, applied instruction, and ensemble performances may include school observation hours, proficiencies on piano and/or vocal abilities, concert attendance, externships, service learning and student teaching. The authors list and describe the essential components of an academic plan and I will use their definition for the purpose of this research:

- (a) Purposes: knowledge, skills, and attitudes to be learned
- (b) Content: subject matter selected to convey specific knowledge, skills, and attitudes
- (c) Sequence: an arrangement of the subject matter and experiences intended to lead to specific outcomes for learners
- (d) Learners: how the plan will address a specific group of learners
- (e) Instructional Processes: the instructional activities by which learning may be achieved
- (f) Instructional Resources: the materials and settings to be used in the learning process
- (g) Evaluation: the strategies used to determine whether decisions about the elements of the academic plan are optimal
- (h) Adjustment: enhancements to the plan based on experience and evaluation (Lattuca & Stark, 2009, p. 5)

Influences on a Curriculum

In comprehending or creating an academic plan, understanding its influences and stakeholders must be considered. External and internal influences have considerable impact on the creation of an academic plan. External influencers lie outside the control of an institution. These can be as broad as market forces and societal trends, or as specific as government policies and program accrediting institutions (Lattuca & Stark, 2009). Teacher education programs located near communities with shifting demographics, may need to reflect these changes in some aspect of their academic plan. For example Luzerne County, in rural Northeastern Pennsylvania, had the largest increase of Hispanic population of any county in the United States from 2007-2008 according to the Census Bureau (Light, 2020). The shift happened as young Hispanic families left New York City for the small, tight-knit communities with strong schools, affordable housing, and work opportunities (Light, 2020). To adjust for population changes, nearby teacher education programs may have expanded coursework to include more Hispanic music and culture, with additional coursework for teaching English Language Learners. Similarly, a change

in government policy, such as the adoption of Common Core by a number of states nearly a decade ago, would also necessitate changes to come into compliance with new policies.

Internal influences are generated from within an academic institution. These stakeholders include an institution's mission, financial resources, other departments, and even the type of degree to be offered. These influences are hierarchical and might be thought of like a food chain beginning with the institution at the top, requiring every student to take the same core classes based on a stated set of principles that justify a broad approach to a portion of every student's education. Institutions use core classes to help carry through with their educational mission and ensure graduates' well-rounded education extends beyond secondary school. Core classes may include speech or communications, math, writing, a foreign language, and religion, if affiliated. Situated next in the hierarchy might be the college or school (Lattuca & Stark, 2009). This is, of course, dependent on the organizational structure of the institute of higher education. Some smaller institutions may not have any smaller subdivisions within their structure. Colleges or schools (divisions of disciplines throughout a university) operate with a set of requirements specific to the area or discipline. Music education degree programs are often under the purview of a college or school of music in which other related degree programs reside (e.g., theory, performance, business, engineering). The affiliated courses that are mandatory regardless of degree program might include music theory, history, conducting, and keyboard. The final level of the hierarchy is the department or division which is specific to the music education degree program. After taking into account the requirements placed upon the undergraduate music education major in the first two levels of internal hierarchy, the course content specific to the degree must be meted out in the

remaining course hours and need to reflect prerequisites for state licensure in addition to the mission or values of the faculty.

Considering the hierarchy of influences on music teacher education programs, preservice teachers will fulfill numerous core class requirements outside the scope of their major focus. For example, a music education major will likely have course requirements from their university, then additional courses from the College of Music or Education. The scope of this research has a narrow focus, taking into account a level of music-related topics from a music college or school within an institution. As music education degree programs do not have a standard curriculum to adhere to, I focused on two components of a music education academic plan: (a) purposes: knowledge, skills, and attitudes learned; and (b) content: subject matter selected to convey specific knowledge, skills, and attitudes. Much of the content, knowledge, skills, and attitudes learned in a music teacher education program reflect guidance from and is approved by a single external influence—the National Association of Schools of Music (NASM) for those schools subscribing to the NASM as the oversight body.

NASM and Music Education Content

Overview

NASM is an organization comprised of nearly 650 schools, conservatories, colleges, and universities. It was founded in 1924 to establish national standards for music and music-related degree programs. Their current purpose is “to secure a better understanding among institutions of higher education engaged in work in music; to establish a more uniform method of granting credit; and to develop and maintain basic, threshold standards for the granting of degrees and other credentials” (NASM, n.d.).

With this guiding mission, NASM is the national accrediting agency for schools of music who voluntarily choose to subscribe to this oversight. Their accreditation standards are the most recognized and supported in the country, and because of that accrediting function, NASM has great power and influence over music programs in higher education (Ester & Brinkman, 2005).

NASM Music Education Content

The content of a music program's academic plan must reflect NASM standards in order to receive accreditation (NASM, 2020). The NASM's Handbook (2020) provides a specific curricular structure for a baccalaureate degree in music education. Latucca and Stark (2009) define content as competencies, and the NASM provides explicit details for these various competencies, including music (e.g., conducting, arranging); specialization in the Music Education degree (general, vocal, and instrumental), and; music fields or combinations (composition, electronic music, ethnic music, etc.). NASM Competencies enumerated in the handbook are the primary subject matter used in this research.

The content of a NASM-certified music teacher preparation program is necessarily broad due to broad licensure requirements that vary based on state legislatures and laws. In 2005, an analysis of music teacher certification practices in the United States showed that 43 of 50 states had a broad PreK-12 or K-12 certifications, as opposed to a more limited type of licensure (e.g., secondary instrumental, elementary general) (Henry, 2005). Currently, all states in the Northeast region of the United States certify music teachers with a PreK(P)-12 or K-12 music teaching certificate.

With the broad array of coursework necessary to address the minimum requisite skills of the certification, it is difficult to imagine that a new music teacher can be

effective in every aspect given the limitations of a 4-year degree program (Asmus, 2000; Legette, 2013; Leonhard, 1985). Prospective music educators may, therefore, choose an emphasis, or specialization area, typically and traditionally categorized as: general, instrumental, or vocal. Although licensure remains broad in scope, specialization allows for identification of music teachers best suited for schools' particular needs or circumstances.

Defining Terms and Problems

For the purposes of this research, the following definitions will be used for each term and specialization area:

Early-career teacher: novice teachers with one to three years of inservice experience

Relevance: measured by the importance of a topic as it pertains to a teacher's inservice professional duties, delivery of instruction, or importance to their school community

Effectiveness: measured by the performance of a music teacher education program's delivery of instruction

General Music: all subject areas designed for classroom instruction (e.g. music class, music appreciation, theory, non-band or orchestra instruments, and alternative performance groups [drum circle, rock band, Orff ensemble, ukulele or guitar ensemble, etc]).

Instrumental Music: traditional ensemble instruction of winds, strings, and percussion.

Vocal Music: traditional choral ensemble instruction of voices with or without accompaniment.

Even though teachers may have a specialization area, they often accept teaching appointments that require them to teach outside of the scope of the specialty. In a recent study of US inservice music teachers, 83% of participants indicated they had taught outside of their specialization area (Groulx, 2016). This staggering figure demonstrates the need for a large breadth of coursework that the NASM requires of their membership. These data also suggest that specialization area may not be a limiting factor for hiring committees, if the specialty is even taken into account.

Given the wide varying range of methodological foundations and processes to assist novice music educators in learning to be effective instructors, designing an undergraduate music education curriculum meeting needs for all students is not without its challenges. Adding depth to the breadth of subjects is often problematic given limited availability of credit hours. Inevitably, some skills and subjects are compromised, yielding less depth or even gaps in education. This is particularly important to underscore in music teacher education instruction insofar as the degree requires the development of both cognitive and executive skills. This is hardly a new concern facing the music education field.

As a result of a long series of compromises, the present music teacher education program results in a human product whom the applied music specialist considers less than adequate as a performer, whom the musicologist considers deficient as a musical scholar, whom the theorist views as lacking in basic musical skills, and whom the school administrator considers unprepared to relate music to the total school program. (Leonhard, 1982, p. 245)

Although Leonhard's view is rather pessimistic, he accurately explored the notion of breadth versus depth in determining coursework. This is arguably a fundamental dilemma of music teacher education programs' success in developing musical abilities, pedagogical knowledge, and musicological knowledge (Mark, 1998). This plight still rings true nearly four decades on.

Field Research

Perceptions of Successful Music Teaching

Identifying and rating the knowledge, skills and/or attributes of successful (and some unsuccessful) music teachers has been researched extensively (Hourigan & Scheib, 2009; Powell & Parker, 2017; Rohwer & Warren, 2004; Taebel, 1980; Teachout, 1997). Teachout (1997) asked preservice and inservice teachers "What skills and behaviors are important to successful music teaching in the first three years of experience" (p.41)? Teachers rated 40 skills/behaviors on a Likert-type scale, revealing that personal and teaching skills were significantly more important than musical skills. Rohwer and Warren (2004) corroborated Teachout's findings through the lens of university teachers' perceptions. Taebel (1980) had similar results, much earlier, with inservice music teachers. However, Taebel found that choral teachers placed a higher emphasis on musical skills than the general and instrumental teachers. This research further points to a need to identify which musical competencies are most important to each music concentration (general music, choral, or instrumental).

Hourigan and Scheib (2009) took a more directed approach in this research topic by examining the perceptions of student teachers through a collective case-study method of inquiry. Semi-structured interviews, observations, and artifacts helped the researchers

create a clear picture of the student teachers' perceptions of value of skills, abilities, and understandings, but also where each student teacher was in their own intellectual development.

Continuing to build the break from Likert-type scale research, Powell and Parker (2017) researched preservice teachers' perceptions of specific domains of successful and unsuccessful teaching. Participants' written responses to the protocol were coded and analyzed. Results describe successful teachers as having strong intrapersonal and interpersonal characteristics, having firm content knowledge, and hold students accountable. Unsuccessful teachers demonstrated a lack of care/passion, poor knowledge of content and students, and have inappropriate standards (Powell & Parker, 2017).

This vein of research puts the NASM music competencies in perspective, when compared to the overall picture of a successful teacher. The musical competencies examined in this research do not make a complete representation of a preservice teachers' preparation to teach, because effective teaching is more than content knowledge and skills. It is a baseline for a teacher to build off of and work with, in order to be/become a successful teacher.

Music Teacher Education Curriculum Content

There is little research dedicated to studying the broad music-related content of music teacher education programs, especially in recent research. The most recent and comprehensive survey of curriculum Schmidt (1989) is three decades old. No similar research has been published more recently after most states have now switched to broad P-12 licensure (Henry, 2005). Schmidt (1989) surveyed university faculty and inservice music teachers to create a list of 56 topics a music curriculum should cover. For the

study, over a hundred respondents from institutions across the country rated those 56 topics on (a) inclusion in their music education curriculum; (b) required of all students; and (c) required of some students. The respondents also rated each topic using a Likert scale to indicate the allotted time devoted to each topic. Through this research, a baseline was created for the breadth and depth of topics in a music education curriculum. However, certifications through much of the country were different thirty years ago. Many programs certified teachers to teach within their limited specialization area (Henry, 2005).

Schmidt's (1989) study shows no topics concerning special learners, other than gifted; however Salvador (2010) fills in the gap. Some 29.6% of 109 institution respondents' programs require a course in teaching music to special populations; 38.9% indicated a course is available; and 59.8% reported meaningful integration of topics through coursework. Currently, the NASM has no language about divergent and physically compromised learners in the guidelines of music competencies for a music education program.

Salvador's (2010) work is a typical example of how contemporary research on curricula is more focused to specific strands, topics, coursework, or aspects of becoming a teacher. Content analysis research of music education course syllabi are common and useful to investigate how music teacher education programs are implementing competencies. Hewitt and Koner (2013) explored instrumental music methods courses through a content analysis and an accompanied survey of texts, assignments, and course topics. The results examine what the NASM competencies are potentially being covered in the coursework and how they are being covered. Similar research was completed with

student teaching seminar courses (Baumgartner, 2014). The research examines music education competencies but went further to find how music education student teachers' perceived needs were not met through the most extensively taught topics. This indicated a disparaging gap between faculty and student perceptions of what was deemed important. This is similar in scope to my research, as it answers both 'how' and 'how well' were competencies covered. The key difference is that participants were not reflecting back with hindsight while working in the profession. This content analysis research of music education courses is helpful in uncovering how music teacher education programs seek to cover the vast list of NASM music competencies; however they do not explore their effectiveness or hindsight from inservice teachers.

Studies concerning general music curricula appear more focused on exploring or comparing specific methodology or teaching approach (Kodály, Orff, Music Learning Theory, etc.). Each methodology for teaching general music differ drastically from one another. They differ in philosophy, instructional design, goals, terms, scope, and sequence. Some research has shed light on student teachers' unpreparedness to teach a single major methodology. Participants had examined many methodologies in coursework, but did not feel confident enough to implement one in their own classroom (Spurgeon, A., 2004). Participant concerns echo Leonhard's (1982) concern of breadth without depth. Spurgeon's research makes proposed changes to undergraduate coursework to remedy these issues of depth. Similar research by Spurgeon, D. (2004) explored vocal pedagogy, the study and art of the voice, and where it occurs in undergraduate curricula. A content analysis of ten major university music education programs showed that only one program had a vocal pedagogy class program

requirement. With the scarcity of these specialty courses, Spurgeon continued to seek out vocal pedagogy information in choral method classes and reviewed the more popular texts often required in such classes and reported that just under 10% of each text resource was dedicated to vocal pedagogy. Floyd and Haning (2015) similarly researched sight-singing pedagogy in a content analysis of choral method textbooks. Very few references to sight-singing pedagogy were made and do not include how to help teach students the skill. Both studies highlight the concern of breadth versus depth and the smaller focus on specific competencies within a music teacher education program.

Perceptions from Preservice and Inservice Teachers

The aforementioned research sheds light on the composition and substance of a sampling of music teacher education programs. In contrast to the smaller amount of research on the broad configuration of music teacher education program course requirements, there is much research of teachers' perceptions of the coursework and experiences of an academic plan. These studies tend to organize into two main categories, including perceptions from preservice transitioning to inservice teachers; and early-career inservice teachers.

Research on preservice music teachers' perceptions is, largely, not specific to courses or content. Instead, there is an emphasis on values, or what they believe is most or least beneficial to their learning. Service learning remains a common theme. Preservice teachers identified service learning experiences such as peer teaching, externships, student teaching, and self-arranged teaching experiences to be valuable learning experiences within the undergraduate experiences (Schmidt, 2010). Peer teaching, externships, and student teaching are typically part of a curriculum; however,

the self-arranged teaching experiences are often a part of a music department's academic plan. For example, institutions may have musical outreach programs (e.g., the String Project) for the community where preservice teachers can gain valuable experience (Schmidt, 2010). Other experiences might be created by faculty to foster and support learning. Reynolds and Conway (2003) investigated perceptions of preservice music teachers working cooperatively to teach in a local school in which the preservice teachers were tasked with providing the only music instruction. Hourigan (2008, 2010) explored the perceptions of preservice music teachers as paraprofessionals and in fieldwork experiences within special needs classrooms. Both service learning experiences were deemed very important to the development of the preservice teachers' skills, knowledge, and preparation for teaching. Emmanuel (2003) similarly studied preservice teachers gaining intercultural competence through field experience in an urban school located in Detroit, Michigan. Each study outlined perceived benefits gained in interpersonal and intrapersonal skills, administrative duties experience, and inservice teaching experience.

Much of the research on inservice music teachers included qualitative studies of teachers' perceptions of their experiences. Roulston et al. (2005) organized much of these published studies into five categories and reported that results and findings share similar themes. The largest concerns are typically situational (budget, classroom management, or feelings of isolation) rather than musical content – which is less worrisome for the breadth versus depth debate, but may be indicative of much bigger problems. The most common conclusion to helping early-career teachers transition to teaching was the relationship with and guidance from a mentor teacher (Conway, 2002, 2012; Delorenzo, 1992; Kreuger, 2001; Ponick et. al, 2003; Yourn, 2000). Scholars

explained that mentoring relationships helped new teachers manage the situational concerns of their position.

Research on the perceptions of inservice and preservice music teachers makes clearer the broad expectations of teacher duties, tasks, and concerns from the perspectives of the novice and seasoned educators. The research explored thus far in this literature review creates a picture of (a) how music teacher education programs are created and organized (while trying to balance breadth and depth); (b) the characteristics of successful and unsuccessful teachers; and (c) what preservice and inservice teachers perceive as the more meaningful aspects of music teacher education programs. It is also necessary to review scholarship that focuses on whether and how undergraduate curricula address issues of breadth and depth in music teacher preparation.

Perceptions of Music Teacher Education

The three studies explored in this section are the most closely related to my study and, as such, are used as an underpinning for my research. Groulx (2016) investigated the perceptions of value in courses of music teacher education programs, and, represents one of the only studies to evaluate the value of the broad spectrum of music education coursework. Inservice teacher respondents, placed the highest value on field experiences, ensembles, conducting, theory, and applied lessons. Courses from the education department and educational psychology were least valued.

Participants in this study represented a relatively older and more veteran population, with the mean age of 40.85 years ($SD = 12.3$) and mean teaching experience of 15.32 years ($SD = 10.81$). This indicates that most teachers in this survey are likely far removed from their undergraduate experience and may have engaged in graduate

coursework and professional development opportunities. It is possible that their learning experiences are potentially distant to remember well enough and muddled together. This sample may represent the 54% of music educators that persevered in the profession beyond five years. Scholars suggest that 33% of teachers leave the field within their first three years of teaching, and 46% within the first five years (Ponick et. al., 2003). Many graduates with music education degrees that do not remain in the profession are likely not included in research. However, their reflections could provide crucial insights to music teacher education programs.

Ballantyne and Packer (2004) surveyed early-career music teachers to gain insight into perceptions of the effectiveness of preservice music teacher educator programs in Australia. Participants rated content of a music teacher education program in two aspects, including (a) the importance of the topic to them as an early-career teacher; and (b) the performance of their university in teaching the material. The data were analyzed using Importance-Performance Analysis (IPA), originally developed for marketing research. IPA uses a four-quadrant scatter plot to visually demonstrate areas of greatest to least concern. Undergraduates are the main consumers of higher education's product, so this research gives a clear scope of early-career teachers' satisfaction with their education and the shortcomings they identified. The analysis of data corroborated and quantified previous research. Due to the effectiveness of this analysis protocol, it became the inspiration for my own use of IPA in this dissertation.

Forsythe et. al. (2007) surveyed music teacher educators and preservice teachers with a focus on the NASM Standards for Teacher Education. This research identifies the NASM's music competencies as common across American music teacher education

programs. Survey participants rated the NASM competencies using a Likert scale. Participants indicated that a substantial majority of the NASM teacher competencies and attributes are important by music teacher education faculty and preservice music students. However, this study was completed within the stakeholders of higher education institutions – faculty and students. There was no input from inservice music teachers. My research similarly asks participants to rate the NASM competencies, however my respondents will be early-career music teachers (three years or less inservice teaching). By examining early-career teachers' perceptions, they are the closest removed from music teacher education programs, have found employment in the field, and are still working in the field, prior to the third year benchmark. If NASM competencies or execution of teaching them is problematic, early-career teachers are the target audience for such research.

These studies on the perceptions of music teacher education have been the most influential in informing a theoretical underpinning and design for my dissertation. Groulx (2016) and Ponick et al. (2003) helped inform a framework for researching the perceptions of early-career music teachers and narrowing my definition of early-career to one-three years of inservice experience. Ballantyne and Packer (2004) further cemented my definition of early-career teachers and provided inspiration for my survey design and IPA analysis. Lastly the research by Forsythe et al. (2007) led me to using the NASM competencies as a common curricular link among music teacher education programs that I believe is necessary to study and analyze.

CHAPTER 3

METHOD

Overview

This survey research study is aimed at analyzing the perceptions of early-career music teachers about the relevance and effectiveness of their undergraduate music teacher education program. In the survey, participants will rate 64 NASM competencies for music teacher education programs in their relevance to inservice teaching and the effectiveness of their music teacher education program in covering the competencies. The competencies are broken into four broad categories; specific music fields and combinations (music topics not specific to a specialization area, such as jazz, keyboard skills, composition, etc.), general music, vocal music, and instrumental music. Similarly, participants rated the overall relevance and effectiveness of their music teacher education program. The data are analyzed with Importance Performance Analysis to demonstrate the successes, shortfalls, and gaps.

Participants

Recruitment

Volunteer participants were recruited from August 2019-February 2021 from the National Association for Music Educators (NAfME) and social media groups through emailed and posted invitations to participate in this research study (See Appendix B). NAfME emailed invitations to 5,263 members who live in the NAfME Northeast region (CT, DE, MA, MD, ME, NH, NJ, NY, PA, RI, VT) and indicated they are willing to participate in survey research. This region was selected because all states have a similar, broad music teacher licensure

requirements (Henry, 2005). Music teacher education programs in all of these states face the same challenges of breadth versus depth challenges when accounting for the vast accreditation requirements that impinge on the undergraduate degree program.

On FaceBook, I posted an invitation message in several groups with large membership (Band Directors 29,000; Middle School Band Directors 10,500; Middle School Chorus Directors 5,200; I Teach Middle School Chorus 3,200; Orchestra Teachers 4,200; I'm a General Music Teacher 19,400; Music Teachers 35,800). I chose to post in these social media groups because of the large memberships, target audience of music teachers, and thought early-career teachers would frequent the groups in hopes of belonging to the community. Participants followed a link to a web-based survey created in SurveyMonkey® by the researcher. I created the survey and had several colleagues take the survey and provide feedback, before making necessary changes submitting for IRB Approval (See Appendix A) and recruiting participants.

Inclusion Criteria

Survey participants included music education graduates of NASM accredited institutions with no more than three years of music teaching experience. Because teachers with greater longevity in the profession will likely have participated in graduate coursework and/or professional development, it may be difficult to separate these experiences and what was gained from their undergraduate degree program experiences, as suggested in the review of literature (Groulx, 2016). I wanted participants in this study to consider their

recently completed (within three years of graduation and/or acquisition of the first professional teaching position) undergraduate coursework, without too confounding or comparative thoughts concerning additional post-baccalaureate coursework or a plethora of professional development. Additionally, research shows that about one third of all new teachers leave the teaching profession within the first three years (Ponick et al., 2003, p. 25). Music teacher turnover is substantial, with 16% of music teachers leaving schools every year, 10% to different schools and 6% leaving the field (Hancock, 2009). Considering the remarkable rate of teacher attrition and retention (Gardner, 2010; Hancock, 2008, 2009; Kelly, 2015; Krueger, 2000; Madsen & Hancock, 2002), reaching teachers within their first three years provided the best chances of attaining a representative sample. The drawback of the decision to use this very limiting criterion is that it was difficult to identify a large sample, despite numerous invitations and reminders.

If participants did not meet inclusion criteria as determined by responses to exclusionary questions asked in the start of the survey, they were sent to a disqualification page, thanked for their time, and exited the survey. The total number of viable respondent surveys was a disappointing 36.

Demographics

Three items of demographic information were collected for means of research and data analysis, including years of service, area of specialization, and the state in which the participant taught. Respondents included first year ($n = 8$), second year ($n = 18$), and third year teachers ($n = 10$). Respondents identified

their areas of specialty as instrumental ($n = 16$), vocal ($n = 8$), or no specialization area ($n = 12$). No participants specializing in general music completed the survey. Respondents reside and teach in CT ($n = 1$), MA ($n = 1$), MD ($n = 1$), ME ($n = 1$), NH ($n = 1$), NJ ($n = 4$), NY ($n = 6$), PA ($n = 19$), VT ($n = 2$). No teachers from Delaware or Rhode Island participated.

Data Collection

Participants completed a questionnaire powered by SurveyMonkey®, a web-based research tool. Participants completed an informed consent, approved by the Temple university Institutional Review Board (IRB) (See Appendix C). Next, they responded to the researcher-developed questionnaire titled, *Perceptions of Undergraduate Music Education Curriculum*. Survey questions use Likert-type scale responses. The survey contains three main sections.

The first included consent, exclusionary, and demographic questions. In the second section, respondents rated all the NASM competencies and topics for music teacher education program certification (Appendix E). This list was organized into four broad concentrations of competencies: specific music fields (e.g., music theory, history, world music), general music, instrumental music, and vocal music. For each competency, respondents rated each competency on the effectiveness of their undergraduate curriculum and the relevance of coursework to their current position using a 1 (not sufficient or not important) to 5 (extremely sufficient or extremely important) Likert-type scale. In the third and final section, respondents answered two Likert-type questions and a final open-ended response. The Likert-type are “how relevant was your music teacher education program to

your needs as a beginning teacher?” and “what is your overall satisfaction with your music teacher education program?” used a 1 (not relevant or not satisfied) to 5 (extremely relevant or extremely satisfied) scale. The final open-ended question was added to help explain the data: “Is there anything you would like to share about your answers or experiences with the researcher?” Sixteen respondents chose to respond to this final question (See Appendix F).

The survey was sent at three different windows of time. The first was a social media blast to FaceBook groups in April 2019, then through NAFME survey research service in August 2020, and finally via another social media blast in February 2021. Each time, the survey was active for four weeks. My research was not intended as a longitudinal study. Initially, I believed that 43 respondents had taken my survey and I set the data aside and continued with other tasks. Upon examining the data, I found that less than half had completed the survey with useable data, prompting me to continue with the NAFME survey service, which only garnered 10 useable responses. I then continued with an additional social media blast.

While it is difficult to pinpoint precisely, two possibilities exist that may explain the low response rate. First, this survey has a narrow target audience. Aforementioned research demonstrates young teachers sometimes leave the field from feelings of isolation. I may have underestimated the challenge of engaging a community of teachers who sometimes feel they are not a part of the greater music teacher community. These feelings of isolation may have been exacerbated as a byproduct of COVID-19 restrictions and remote or hybrid learning

environment and it is likely that my final attempts at engaging more respondents may have been thwarted because of the pandemic. Regardless, I was able to collect 36 useable responses, enough to look at data and draw conclusions through a lens of a limited sample.

Data Analysis

All data were collected in SurveyMonkey® (See Appendix F).

Importance-Performance Analysis (hereafter referred to as IPA) was applied to the respondents' ratings of the NASM competencies and the overall relevance/satisfaction with music teacher education programs. The use of IPA with regards to assessing higher education curriculum has been advocated for and used in previous music teacher education research (Ballantyne & Packer, 2004).

In IPA analysis, mean ratings of importance and performance are plotted on a grid. As importance rises along the Y axis, so equally should performance on the X axis. This grid is separated into four quadrants by a Y axis line for the mean performance score and an X axis line for the mean importance score.

Martilla and James (1977) allow for these axes to be moved from the Likert-scale middle response to elsewhere as a matter of judgement by the researcher.

I chose to calculate the mean ratings for importance and performance within each category and move the axes based on those average ratings for each graph to create the quadrants. I chose to do this for two reasons. First, this specific analysis was used to bring attention to what content music teachers find relevant to their careers and how well music teacher education programs are covering the material. By using the mean scores to create axes, I eliminated the

possibility of everything being deemed important and performing well. For example, if all topics' ratings are "important" or "sufficient" or above, the analysis does not reveal where improvements could be made, suggested, or further investigated. This analysis allowed for a higher level of discrimination. Second, I chose to use the means for the axes based on prior research. Ballantyne and Packer (2004) also adjusted their X and Y axes to have equal numbers on either side of each line.

According to IPA Theory, Quadrants II and III are where ratings will ideally exist (Martilla & James, 1977). Quadrant II represents high importance and high performance, while Quadrant III represents lower importance and lower performance. Ratings located in Quadrant IV are of small concern. This quadrant represents ratings that are in danger of "overkill", they are below average in importance and are taught with and above average performance in programs. Lastly, Quadrant I is the area of concern and will draw the most attention. Ratings that fall into this quadrant are rated above average in importance and fall below average in performance. Ideally, points will fall along the dotted path shown in Figure 1.

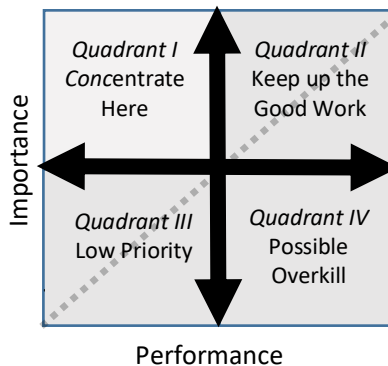


Figure 1: Importance Performance Analysis. Often a tool for examining customer satisfaction.

IPA scatter plot graphs were created for mean responses for each category on NASM competencies a) specific music fields and combinations; b) general music; c) instrumental music; and d) vocal music. Additionally, I organized the data into separate graphs according to the respondents' emphasis area (no specialty emphasis, instrumental music, and vocal music). It is important to note that no respondents that completed the survey indicated they had an emphasis in general music. These additional graphs represent how each emphasis area perceived their music teacher education program.

CHAPTER 4

RESULTS

The purpose of this study was to explore early-career music educators' perceptions of the value, effectiveness, and relevance of their undergraduate music studies in preparation for teaching. After consent was given and demographic questions were answered, participants were asked to rate a list of NASM competencies for each of four broad categories using a Likert-type rating of 1-5 for importance of the competencies to current teaching position and 1-5 as they relate to their perceptions of music teacher education program. The ratings used the following scores: (1) not important/sufficient; (2) somewhat important/sufficient; (3) important/sufficient; (4) very important/sufficient (5) extremely important/sufficient.

Specific Music Fields and Combinations

The average ratings of the NASM specific music fields and combinations competencies for importance and performance are separated by nearly an entire rating point, 2.48 performance and 3.41 importance. These averages are represented in Figure 2 as the X and Y lines creating the four quadrants. Four competencies are in Quadrant I, (c) "World music," (j) "music in technologies," (k) "music in multimedia," and (l) "popular music" are all topics located in Quadrant I, indicating they are areas of concern, most noticeably "music in technologies" (1.94, 3.86).

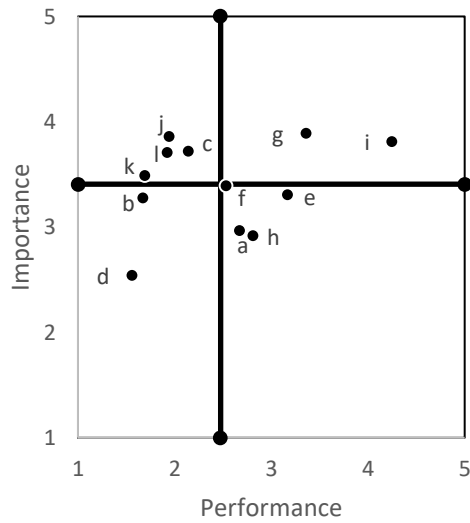


Figure 2: IPA for Specific Music Fields or Combinations. All respondents.

Table 1

IPA for Specific Music Fields or Combinations of All Respondents

Competency	Coordinates: (Performance, Importance)
a) Composition	(2.67, 2.97)
b) Electronic Music	(1.67, 3.28)
c) World Music	(2.14, 3.72)
d) Guitar	(1.56, 2.54)
e) Small Ensembles	(3.17, 3.31)
f) Jazz	(2.53, 3.39)
g) Keyboard	(3.36, 3.89)
h) Orchestral Music	(2.81, 2.92)
i) Music History and Theory	(4.25, 3.81)
j) Music in Technologies	(1.94, 3.86)
k) Music in Multimedia	(1.69, 3.49)
l) Popular Music	(1.92, 3.71)
Mean:	(2.84, 3.41)

Electronic music appeared in Quadrant I for both the no specialty emphasis respondents (Figure 3) and vocal (Figure 5) breakdowns but was outweighed by instrumental emphasis respondents in the overall averages. It should be noted, the competencies have no descriptors in the NASM Handbook (2021). For example, electronic music might refer to electronic dance music, older video game music, or music created completely online in a mixing software or digital audio workstation.

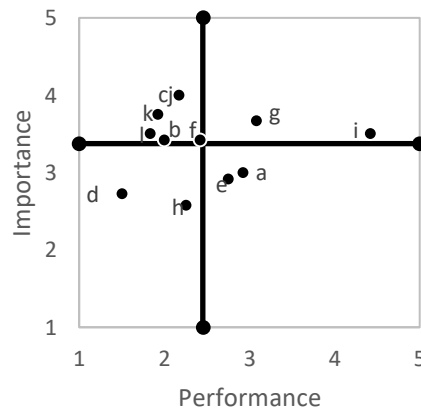


Figure 3: IPA for Specific Music Fields or Combinations. No specialty Emphasis.

Table 2

IPA for Specific Music Fields or Combinations of No Specialty Emphasis

Competency	Coordinates: (Performance, Importance)
a) Composition	(2.92, 3.00)
b) Electronic Music	(2.00, 3.42)
c) World Music	(2.17, 4.00)
d) Guitar	(1.50, 2.73)
e) Small Ensembles	(2.75, 2.92)
f) Jazz	(2.42, 3.42)
g) Keyboard	(3.08, 3.67)

Table 2

Continued

Competency	Coordinates: (Performance, Importance)
i) Music History and Theory	(4.42, 3.50)
j) Music in Technologies	(2.17, 4.00)
k) Music in Multimedia	(1.92, 3.75)
l) Popular Music	(1.83, 3.50)
Mean:	(2.45, 3.37)

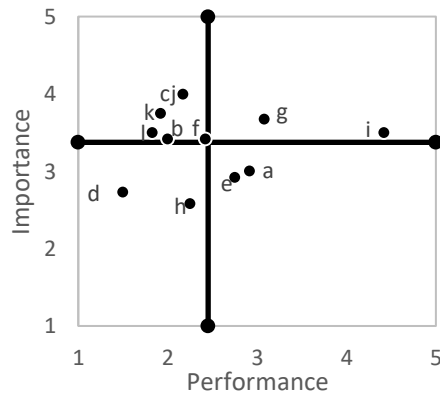


Figure 4: IPA for Specific Music Fields or Combinations. Instrumental emphasis.

Table 3

IPA for Specific Music Fields or Combinations of Instrumental Emphasis

Competency	Coordinates: (Performance, Importance)
a) Composition	(2.31, 2.88)
b) Electronic Music	(1.56, 2.88)
c) World Music	(2.06, 3.38)
d) Guitar	(1.38, 2.13)
e) Small Ensembles	(3.38, 3.44)
f) Jazz	(2.94, 3.75)

Table 3

Continued

Competency	Coordinates: (Performance, Importance)
h) Orchestral Music	(3.38, 3.25)
i) Music History and Theory	(4.25, 4.13)
j) Music in Technologies	(1.94, 3.56)
k) Music in Multimedia	(1.63, 3.13)
l) Popular Music	(2.00, 3.94)
Mean:	(2.53, 3.37)

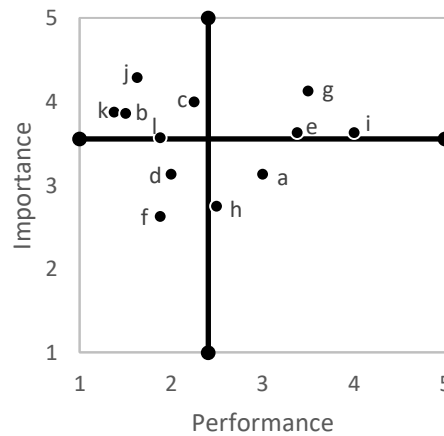


Figure 5: IPA for Specific Music Fields or Combinations. Vocal emphasis.

Table 4

IPA for Specific Music Fields or Combinations of Vocal Emphasis

Competency	Coordinates: (Performance, Importance)
a) Composition	(3.00, 3.13)
b) Electronic Music	(1.38, 3.88)
c) World Music	(2.25, 4.00)
d) Guitar	(2.00, 3.13)

Table 4

Continued

Competency	Coordinates: (Performance, Importance)
e) Small Ensembles	(3.38, 3.63)
f) Jazz	(1.88, 2.63)
g) Keyboard	(3.50, 4.13)
h) Orchestral Music	(2.50, 2.75)
i) Music History and Theory	(4.00, 3.63)
j) Music in Technologies	(1.63, 4.29)
k) Music in Multimedia	(1.50, 3.86)
l) Popular Music	(1.88, 3.57)
Mean:	(2.41, 3.55)

General Music

Two competencies from the general music category were found in Quadrant I: (f) knowledge of technologies and (g) knowledge of curriculum development. Two competencies were found in Quadrant IV: (d) knowledge of general music philosophies and (j) laboratory and field experiences in teaching general music.

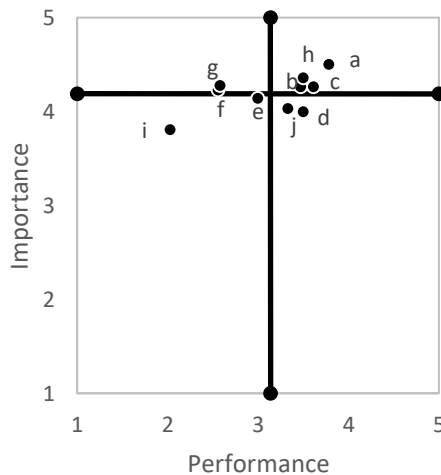


Figure 6: IPA for General Music. All respondents.

Table 5

IPA for General Music of All Respondents

Competency	Coordinates: (Performance, Importance)
a) Musicianship	(3.78, 4.50)
b) General Content	(3.47, 4.26)
c) Methodologies	(3.61, 4.26)
d) Philosophies	(3.50, 4.00)
e) Materials	(3.00, 4.14)
f) Technologies	(2.56, 4.23)
g) Curriculum Development	(2.58, 4.28)
h) Lead Performance Instruction	(3.50, 4.36)
i) General Ensembles	(2.03, 3.81)
j) Teaching Experiences	(3.33, 4.03)
Mean:	(3.14, 4.19)

Respondents with a vocal emphasis have a very contrasting scatter plot (Figure 9). Typically, most topics should fall into Quadrants II and III. The vocal emphasis scatter plots for general music are the opposite, with one competency in each of those ideal quadrants. Quadrant II has (a) musicianship sufficient to teach general music and Quadrant III has (b) music content sufficient to teach general music. The rest of the competencies are an even split between the remaining quadrants.

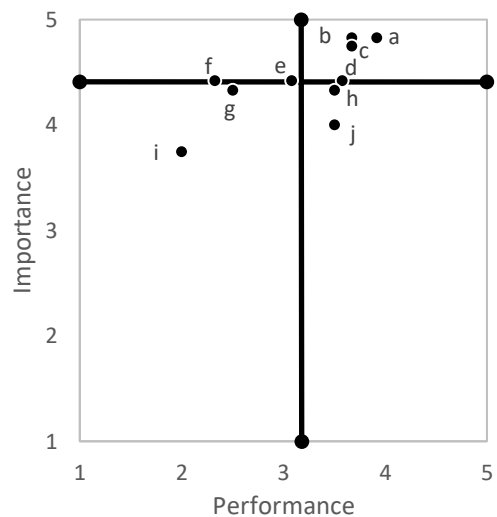


Figure 7: IPA for General Music. No specialty emphasis.

Table 6

IPA for General Music with No Specialty Emphasis Respondents

Competency	Coordinates: (Performance, Importance)
a) Musicianship	(3.92, 4.83)
b) General Content	(3.67, 4.83)
c) Methodologies	(3.67, 4.75)
d) Philosophies	(3.58, 4.42)
e) Materials	(3.08, 4.42)
f) Technologies	(2.33, 4.42)
g) Curriculum Development	(2.50, 4.33)
h) Lead Performance Instruction	(3.50, 4.33)
i) General Ensembles	(2.00, 3.75)
j) Teaching Experiences	(3.50, 4.00)
Mean:	(3.18, 4.41)

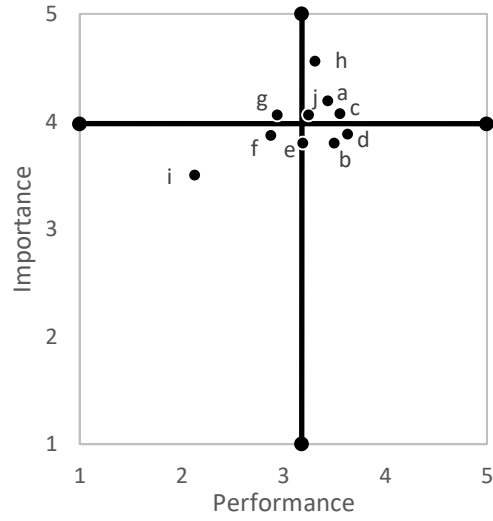


Figure 8: IPA for General Music. Instrumental emphasis.

Table 7

IPA for General Music of Instrumental Emphasis Respondents

Competency	Performance, Importance
a) Musicianship	(3.44, 4.19)
b) General Content	(3.63, 3.88)
c) Methodologies	(3.56, 4.07)
d) Philosophies	(3.50, 3.80)
e) Materials	(3.19, 3.80)
f) Technologies	(2.88, 3.87)
g) Curriculum Development	(2.94, 4.06)
h) Lead Performance Instruction	(3.31, 4.56)
i) General Ensembles	(2.13, 3.50)
j) Teaching Experiences	(3.25, 4.06)
Mean:	(3.18, 3.98)

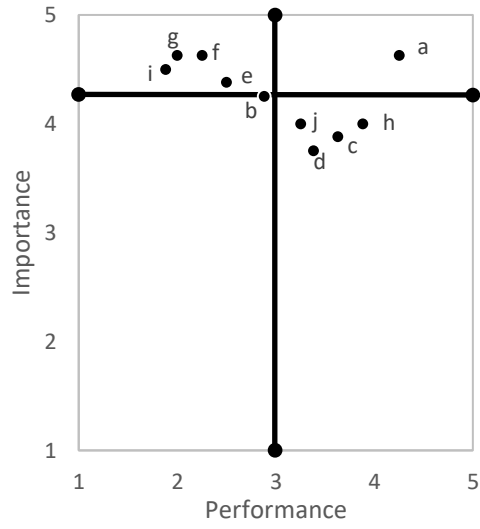


Figure 9: IPA for General Music. Vocal emphasis.

Table 8

IPA for General Music of Vocal Emphasis Respondents

Competency	Coordinates: (Performance, Importance)
a) Musicianship	(4.25, 4.63)
b) General Content	(2.88, 4.25)
c) Methodologies	(3.63, 3.88)
d) Philosophies	(3.38, 3.75)
e) Materials	(2.50, 4.38)
f) Technologies	(2.25, 4.63)
g) Curriculum Development	(2.00, 4.63)
h) Lead Performance Instruction	(3.88, 4.00)
i) General Ensembles	(1.88, 4.50)
j) Teaching Experiences	(3.25, 4.00)
Mean:	(2.99, 4.27)

Vocal Music

Only one topic, (j) knowledge of curriculum development, landed in Quadrant I. Quadrant IV contains four topics, however the scores for three are very borderline: (g) knowledge of philosophies, (h) knowledge of materials, (l) experiences in ensembles in a variety of size and nature. One topic was more firmly in the quadrant, (b) knowledge of English diction.

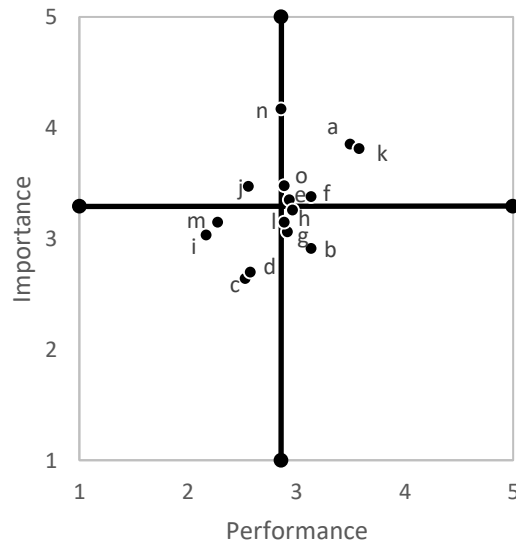


Figure 10: IPA for Vocal Music. All respondents.

Table 9

IPA for Vocal Music of All Respondents

Competency	Coordinates: (Performance, Importance)
a) Vocal pedagogy	(3.50, 3.85)
b) English Diction	(3.14, 2.91)
c) Romance language diction	(2.53, 2.64)
d) International Phonetic Alphabet	(2.58, 2.70)
e) Repertoire	(2.94, 3.35)
f) Methodologies	(3.14, 3.38)

Table 9

Continued

Competency	Coordinates: (Performance, Importance)
g) Philosophies	(2.53, 2.64)
h) Materials	(2.97, 3.26)
i) Technologies	(2.17, 3.03)
j) Curriculum development	(2.56, 3.47)
k) Conducting	(3.58, 3.81)
l) Ensemble Experience	(2.89, 3.15)
m) Conducting Experience	(2.28, 3.15)
n) Performance ability	(2.86, 4.17)
o) Lab/Field Experience	(2.89, 3.48)
Mean	(2.86, 3.29)

Respondents with no specialty emphasis (Figure 11) indicated two different topics in Quadrant I, (n) performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments, and (o) laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes. Two competencies fell into Quadrant IV: (g) knowledge of philosophies, and (l) experiences in ensembles in a variety of size and nature.

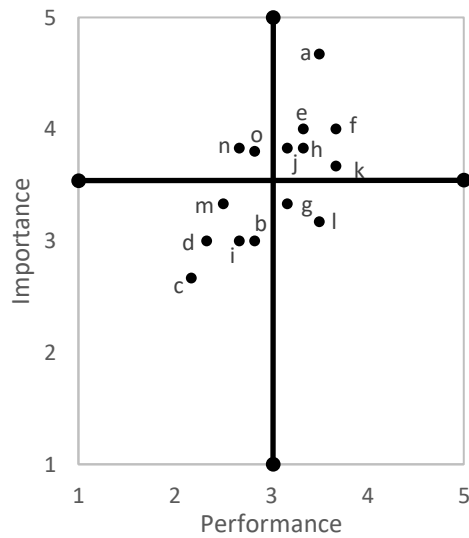


Figure 11: IPA for Vocal Music. No specialty emphasis.

Table 10

IPA for Vocal Music of No Specialty Emphasis Respondents

Competency	Coordinates: (Performance, Importance)
a) Vocal pedagogy	(3.50, 4.67)
b) English Diction	(2.67, 3.00)
c) Romance language diction	(2.17, 2.67)
d) International Phonetic Alphabet	(2.33, 3.00)
e) Repertoire	(3.33, 4.00)
f) Methodologies	(3.67, 4.00)
g) Philosophies	(3.17, 3.33)
h) Materials	(3.33, 3.83)
i) Technologies	(2.83, 3.00)
j) Curriculum development	(3.17, 3.83)
k) Conducting	(3.67, 3.67)
l) Ensemble Experience	(3.50, 3.33)
m) Conducting Experience	(2.50, 3.33)
n) Performance ability	(2.67, 3.83)
o) Lab/Field Experience	(2.83, 3.80)
Mean	(3.02, 3.54)

Respondents with instrumental emphasis appear to be the most satisfied with their vocal music education (Figure 12). There are no competencies in Quadrant I. Four topics fall into Quadrant IV, similar to the composite graph for all majors, with one exception. Respondents indicated (f) knowledge of vocal methodologies, as a topic bordering Quadrant II. (l) Experiences in ensembles in a variety of size and nature was in Quadrant III for instrumental emphasis, instead of IV as indicated by the complete responses.

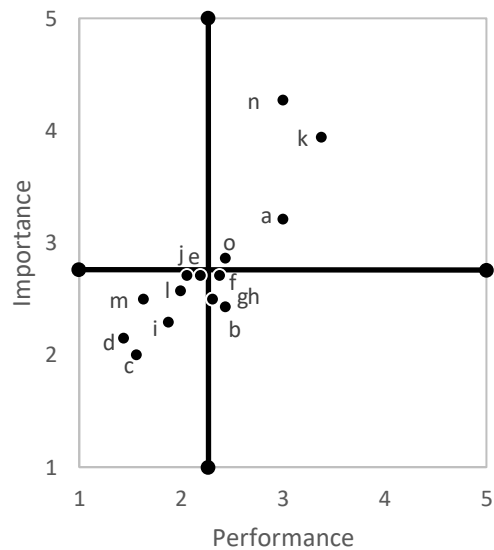


Figure 12: IPA for Vocal Music. Instrumental emphasis.

Table 11

IPA for Vocal Music of Instrumental Emphasis Respondents

Competency	Coordinates: (Importance, Performance)
a) Vocal pedagogy	(3.00, 3.21)
b) English Diction	(2.44, 2.43)
c) Romance language diction	(1.56, 2.00)
d) International Phonetic Alphabet	(1.44, 2.15)

Table 11

Continued

Competency	Coordinates: (Importance, Performance)
e) Repertoire	(2.19, 2.71)
f) Methodologies	(2.38, 2.71)
g) Philosophies	(2.31, 2.50)
h) Materials	(2.31, 2.50)
i) Technologies	(1.88, 2.29)
j) Curriculum development	(2.06, 2.71)
k) Conducting	(3.38, 3.94)
l) Ensemble Experience	(2.00, 2.57)
m) Conducting Experience	(1.63, 2.50)
n) Performance ability	(3.00, 4.27)
o) Lab/Field Experience	(2.44, 2.86)
Mean	(2.27, 2.76)

Vocal music emphasis respondents, again, had confounding results (Figure 13). Most competency topics fell evenly into all quadrants. Quadrant I included (j) knowledge of curriculum development, (m) conducting experience, and (n) performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.

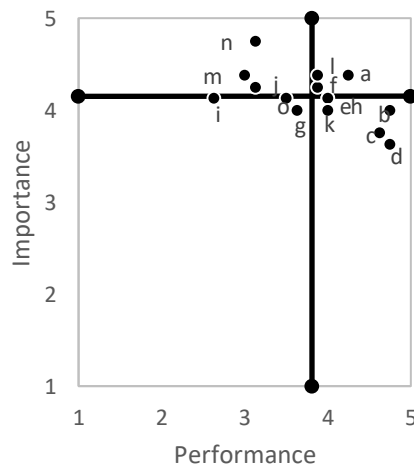


Figure 13: IPA for Vocal Music. Vocal emphasis.

Table 12

IPA for Vocal Music of Vocal Emphasis

Competency	Coordinates: (Performance, Importance)
a) Vocal pedagogy	(4.25, 4.38)
b) English Diction	(4.75, 4.00)
c) Romance language diction	(4.63, 3.75)
d) International Phonetic Alphabet	(4.75, 3.63)
e) Repertoire	(4.00, 4.13)
f) Methodologies	(3.88, 4.25)
g) Philosophies	(3.63, 4.00)
h) Materials	(4.00, 4.13)
i) Technologies	(2.63, 4.13)
j) Curriculum development	(3.13, 4.25)
k) Conducting	(4.00, 4.00)
l) Ensemble Experience	(3.88, 4.38)
m) Conducting Experience	(3.00, 4.38)
n) Performance ability	(3.13, 4.75)
o) Lab/Field Experience	(3.50, 4.13)
Mean	(3.81, 4.15)

Instrumental Music

Instrumental music is the only category that does not have a topic in Quadrant IV (Figure 14). Quadrant I contains three topics bordering on II: (p) knowledge of curriculum development, (r) conducting experiences in ensembles in a variety of size and nature, and (s) performing experiences in solo and a variety of type and sized ensembles. Two topics are more firmly planted in Quadrant I: (j) knowledge of instrument repair, and (t) laboratory and field experiences in teaching beginning instrumental students individually, in small groups, and in larger classes.

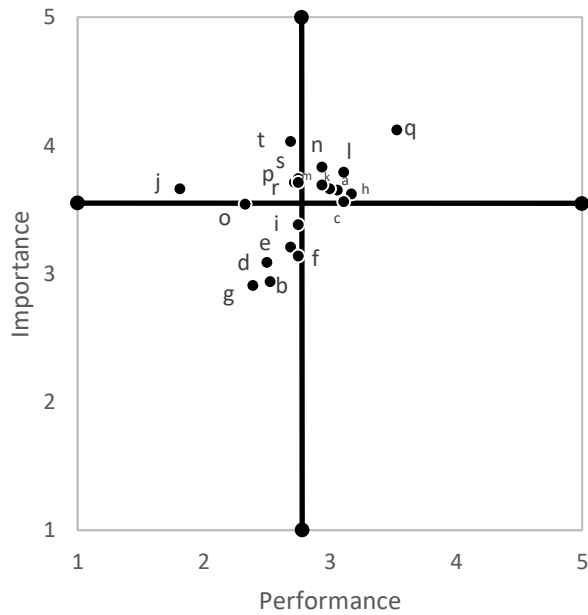


Figure 14: IPA for Instrumental Music. All respondents.

Table 13

IPA for Instrumental Music of All Respondents

Competency	Coordinates: (Performance, Importance)
a) Flute, clarinet, alto	(3.17, 3.62)
b) Oboe and bassoon	(2.53, 2.94)
c) Trumpet Trombone	(3.11, 3.56)
d) Tuba	(2.50, 3.09)
e) French horn	(2.69, 3.21)
f) Violin and viola	(2.75, 3.14)
g) Cello and bass	(2.39, 2.91)
h) Mallet percussion	(3.06, 3.65)
i) Battery percussion	(2.75, 3.38)
j) Instrument repair	(1.81, 3.66)
k) Repertoire	(2.72, 3.71)
l) Methodologies	(3.11, 3.79)
m) Philosophies	(3.00, 3.66)
n) Materials	(2.94, 3.83)
o) Technologies	(2.33, 3.54)
p) Curriculum	(2.75, 3.74)

Table 13

Continued

Competency	Coordinates: (Performance, Importance)
r) Ensemble experience	(2.75, 3.74)
s) Solo and ensemble performing experience	(2.94, 3.69)
t) Lab/field experience	(2.69, 4.03)
Mean	(2.78, 3.55)

Results for respondents with no specialty emphasis results appear similar to the average, with topics falling into the same quadrants (Figure 15). However, (m) knowledge of philosophies is found in Quadrant IV, rather than II. Instrumental emphasis participants responses fall almost entirely into the goal quadrants, with a lone outlier in Quadrant I – (j) knowledge of instrument repair (Figure 16). Vocal emphasis respondents indicated far lower performance scores than their instrumental counterparts, with an average performance score of 2 – the Likert survey response “somewhat sufficient” (Figure 17). Only one topic had a performance rating average over 3 (q) knowledge of conducting techniques, with a mean rating of 3.25.

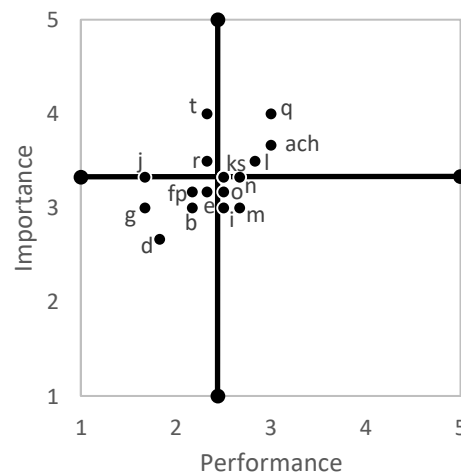


Figure 15: IPA for Instrumental Music. No specialty emphasis.

Table 14

IPA for Instrumental Music of No Specialty Emphasis

Competency	Coordinates: (Performance, Importance)
a) Flute, clarinet, alto	(3.00, 3.67)
b) Oboe and bassoon	(2.17, 3.00)
c) Trumpet, Trombone,	(3.00, 3.67)
d) Tuba	(1.83, 2.67)
e) French horn	(2.33, 3.17)
f) Violin and viola	(2.17, 3.17)
g) Cello and bass	(1.67, 3.00)
h) Mallet percussion	(2.50, 3.00)
i) Battery percussion	(1.67, 3.33)
j) Instrument repair	(2.50, 3.33)
k) Repertoire	(2.83, 3.50)
l) Methodologies	(2.67, 3.00)
m) Philosophies	(2.67, 3.33)
n) Materials	(2.50, 3.17)
o) Technologies	(2.17, 3.17)
p) Curriculum	(3.00, 4.00)
r) Ensemble experience	(2.33, 3.50)
s) Solo and ensemble performing experience	(2.50, 3.33)
t) Lab/field experience	(2.33, 4.00)
Mean	(2.44, 3.33)

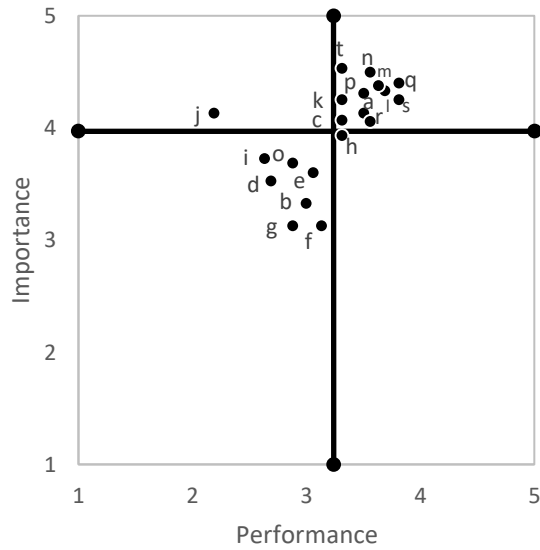


Figure 16: IPA for Instrumental Music. Instrumental emphasis.

Table 15

IPA for Instrumental Music of Instrumental Emphasis

Competency	Coordinates: (Performance, Importance)
a) Flute, clarinet, alto	(3.50, 4.13)
b) Oboe and bassoon	(3.00, 3.33)
c) Trumpet, Trombone,	(3.31, 4.07)
d) Tuba	(2.69, 3.53)
e) French horn	(3.06, 3.60)
f) Violin and viola	(3.13, 3.13)
g) Cello and bass	(2.88, 3.13)
h) Mallet percussion	(3.31, 3.93)
i) Battery percussion	(2.63, 3.73)
j) Instrument repair	(2.19, 4.13)
k) Repertoire	(3.31, 4.25)
l) Methodologies	(3.69, 4.33)
m) Philosophies	(3.63, 4.38)
n) Materials	(3.56, 4.50)
o) Technologies	(2.88, 3.69)

Table 15

Continued

Competency	Coordinates: (Performance, Importance)
p) Curriculum	(3.50, 4.31)
r) Ensemble experience	(3.56, 4.06)
s) Solo and ensemble performing experience	(3.81, 4.25)
t) Lab/field experience	(3.31, 4.53)
Mean	(3.97, 3.24)

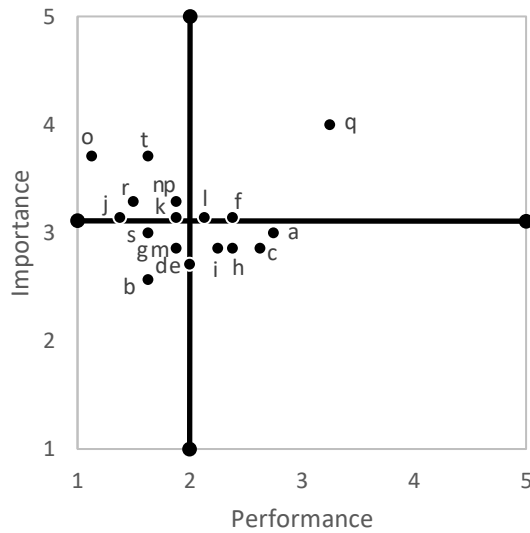


Figure 17: IPA for Instrumental Music. Vocal emphasis.

Table 16

IPA for Instrumental Music of Vocal Emphasis Respondents

Competency	Coordinates: (Performance, Importance)
a) Flute, clarinet, alto saxophone	(2.75, 3.00)
b) Oboe and bassoon	(1.63, 2.57)
c) Trumpet, trombone, baritone horn	(2.63, 2.86)
d) Tuba	(2.00, 2.71)
e) French horn	(2.00, 2.71)
f) Violin and viola	(2.38, 3.14)
g) Cello and bass	(1.88, 2.86)

Table 16

Continued

Competency	Coordinates: (Performance, Importance)
h) Mallet percussion	(2.25, 2.86)
i) Battery percussion	(2.38, 2.86)
j) Instrument repair	(1.38, 3.14)
k) Repertoire	(1.88, 3.14)
l) Methodologies	(2.13, 3.14)
m) Philosophies	(1.88, 2.86)
n) Materials	(1.88, 3.29)
o) Technologies	(1.13, 3.71)
p) Curriculum	(1.88, 3.29)
r) Ensemble experience	(1.50, 3.29)
s) Solo and ensemble performing experience	(1.63, 3.00)
t) Lab/field experience	(1.63, 3.71)
Mean	(2.00, 3.11)

Overall Satisfaction

Following the exercise of rating the importance and performance of the previously described competencies, respondents were asked to rate the relevance of their music teacher education program and their overall satisfaction with their music teacher education program. These ratings fell nicely along the ideal IPA trajectory, where the rate of satisfaction and relevance are nearly mirrored (Figure 18). The exception was the instrumental emphasis respondents, who indicated the relevance of their music teacher education program (3.81) was slightly higher than the performance (3.5).

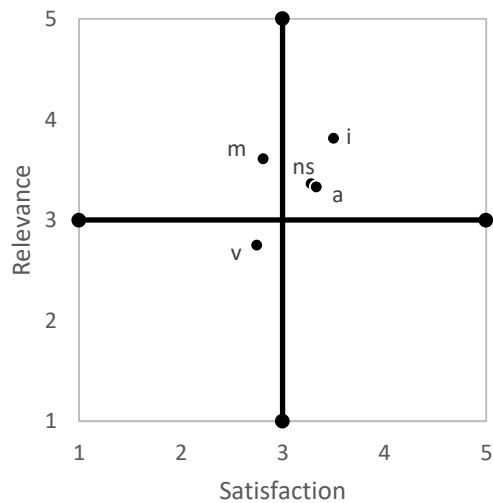


Figure 18: IPA for Music Teacher Education Program. Overall perceptions.

Table 17

IPA for Overall Music Teacher Education Program Perceptions

Specialty Emphasis Area	Coordinates: (Performance, Importance)
a) All emphasis mean	(3.28, 3.36)
ns) No specialty area	(3.33, 3.33)
i) Instrumental	(3.50, 3.81)
v) Vocal	(2.75, 2.75)
m) Mean of all scores	(2.81, 3.61)

CHAPTER 5

DISCUSSION

For this study, I put forth four research questions:

- 1) To what degree are the knowledge and skills gained in an undergraduate music education program deemed relevant to early career music teachers?
- 2) How do early career music teachers rate the performance of their teacher education program in relation to their career?
- 3) To what degree do early career music teachers rate the relevance of their preservice preparation?
- 4) To what degree are early career music teachers satisfied with preservice preparation?

In this chapter I address the questions in pairs, as the data for each question are analyzed in pairs through IPA. The first two questions are paired together and explored first. They contain the preponderance of data from the study. The last two questions are similarly paired and analyzed with IPA. Lastly, I explore the open-ended final question of the study: Is there anything you would like to share about your answers or experiences with the researcher?

Research Question 1 and 2: The Importance and Performance of Music Education Topics

Primarily, the overall average perceived importance of all music competencies from the NASM in music teacher education programs (MTEP) are rated higher than the overall perceived effectiveness of instruction (3.61, 2.81). Overall importance of the NASM competencies are rated between 3 (important) and 4 (very important), while effectiveness is rated between 2 (somewhat sufficient) and 3 (sufficient). This figure may

seem disappointing, however it gives evidence to the problem of breadth versus depth and validates previous research to the perceived importance of the NASM competencies (Forsythe et. al., 2007). The NASM competencies may be too numerous or onerous for music teacher education programs to match with sufficient instruction. Conversely, music teacher education programs could be giving too much consideration to a few individual NASM guidelines or extra requirements not outlined by the NASM. Music teacher education programs may benefit from investigating perceptions from recent alumni to help narrow down in their individual situation.

Further, through the data collected and IPA, competencies with insufficient effectiveness will be identified below. I discuss findings in the following sections based on answers from all respondents and the breakdown of teaching specialty emphasis areas. Breaking data down by specialty emphasis areas is important insofar as it considers teachers' background experiences and may account for data being skewed toward different quadrants.

All Respondents

Overall, the specific music fields and combinations category had more competencies fall into Quadrants I (high concern) and IV (possible overkill) than any other category. This category also happens to contain the most topics from common internal influences on a music teacher education program (e.g., composition, keyboard-piano skills, orchestral music, music history and theory), which might explain why there appears to be three different trajectories on this scatter plot, rather than one with a few outliers. These internal influencers on a MTEP may be the reason this category has the lowest average rating of perceived performance from early-career teachers.

Competencies in this category are likely not instructed in music education specific courses, but courses for other majors such as music therapy, music performance, or music composition.

Quadrant I for specific music fields contains world music, popular music, music in technologies, and music in multimedia. Music in technologies and multimedia seem related, but the competencies listed in the NASM handbook (2021) have no descriptors that may clarify the details. Therefore, room for interpretation is broad. Additionally, given the circumstances of the pandemic that occurred during data collection, it is possible that music in technologies and multimedia appeared in Quadrant I due to the vast increase in virtual and hybrid learning styles adopted by brick-and-mortar schools across the world. Teachers had to rely on unfamiliar digital resources, having little or no knowledge on use and implementation. Determining whether the pandemic indeed had this effect might be a challenge; it is possible that some virtual learning and other technological residuals may continue post-pandemic.

It is interesting to note the hierarchy of importance that surfaced from the ratings of styles/genres (orchestral, jazz, electronic, world, and popular music) within a music teacher education program. Orchestral music has the highest perceived level of performance (2.81) but is paired with the lowest average importance rating (2.92). This is somewhat confounding because these are relatively balanced ratings which would typically not garner concern. The other genres range from 3.28-3.72 (Importance) and 1.67-2.53 (Performance), which is more of a cause for concern in that greater discrepancies were demonstrated. Again, the NASM provides no clarifying descriptors for these musical genres. For example, electronic music might be music performed on

electric keyboards, wind instruments, and drum pads; electronic dance music (EDM); or music composed, mixed, and produced entirely with technology. Descriptors for these genres may aid music teacher education programs in improving preservice teacher preparation. The lack of clarifying details and discrepancy in respondent ratings might indicate a lack of unawareness to what is important and relevant to early-career teachers and their students.

The general music category garnered the highest importance ratings of all subject areas (4.19). Based on average ratings from respondents, only two competencies are in Quadrant I, (f) “knowledge of technologies”, and (g) “knowledge of curriculum”. Although, if averages were not taken into consideration, (i) “experiences with general music ensembles (rock bands, ukuleles, or others)” would have been firmly in Quadrant I as well (2.03, 3.81). “Knowledge of curriculum” in Quadrant I continued to be a trend within each category. This finding corroborates and helps quantify previous research. Spurgeon, A. (2004) found respondents felt knowledgeable about general music methodologies, yet felt unprepared to implement a single one. My respondents rated their knowledge of general music methodologies with high importance and performance, yet rated MTEP performance as falling short in curriculum. There are numerous valid music education methodologies. Permitting or guiding music teacher education programs to design and implement one more comprehensively may help performance ratings and satisfaction improve. Similarly, this could apply to the general music ensembles. Such actions could address issues of breadth versus depth in music teacher preparation curricula. The NASM guidelines could be adjusted to compel a broad understanding of

multiple methodologies and approaches to performance while requiring proficiency or competency for one.

Among the vocal music competencies, only one appears in Quadrant I, (j) knowledge of curriculum. It seems music educators perceive that they gain many skills and a great deal of knowledge to deliver instruction but feel that they fall short on sequencing or implementing a curriculum. Respondents indicated a handful of potential/borderline overkill competencies in Quadrant I, however only (b) “knowledge of English diction” was firmly in the quadrant based on averages. The actual ratings for performance and importance (3.14, 2.91) are not as unmatched as other ratings. This gap could be due to the importance and emphasis on diction while participating in ensembles, voice classes, or lessons. Knowledge of romance language diction and knowledge of International Phonetic Alphabet, (used for word pronunciations in dictionaries and vocal diction) were both located in Quadrant III, meaning they carry similar weight in importance, but the lower or matched performance rating keeps from being in the overkill quadrant.

Respondents in this study rated “knowledge of vocal pedagogy and skills” quite highly, (3.5, 3.85). This finding conflicts with Spurgeon, D. (2004), in the lack of vocal pedagogy coursework and infrequent discussion in choral method textbooks for music teacher education programs. Perhaps, like English diction, vocal pedagogy is deeply interwoven in vocal ensembles, lessons, and classes, as respondents felt the instruction was more than sufficient. This may be an example of a NASM competency where depth is aided by breadth and mirroring in the curriculum might be used to increase importance and performance.

Among the instrumental music topics, “knowledge of curriculum development” continues to reside in Quadrant I, however it is much closer to the border, meaning that instrumental curriculum is the most comfortable for respondents. This may be due to the ubiquity of instrumental method books that are most often created with and accompanied by a sequential design. Hewitt and Koner (2013) found that curriculum planning was the second highest priority for music teacher education faculty in designing instrumental methods courses, however the respondents of this survey indicate it is not enough to balance with the high level of importance. Respondents also indicated “knowledge of instrument repair” as the lowest performing competency, with a much higher level of importance (1.81, 3.66). Although knowledge of instrument repair is not listed as a competency by the NASM Handbook (2021), I was compelled by prior research (Conway, 2002) to add this as an area of competency in this study. In Conway’s qualitative study, a participant who happened to be a student teacher stated “I wish instrument methods courses had focused more on repair. I spend a lot of my time doing repair, and I don’t really know what I’m doing” (p. 29). This aspect is one of the many reasons that I grew interested in music education curriculum. The participant further questioned why faculty for instrument classes were performers and not educators, who would understand the need for topics beyond playing ability. Given participants’ ratings in this category, further research may be warranted.

Lastly, in Quadrant I of instrumental music, is “laboratory in teaching beginning instrumental techniques individually, in small groups, and in larger classes” (2.69, 4.03). I would suspect this is due to the specific settings the NASM has listed for this competency – individually, small groups, and larger classes. Field experience teaching in

each of these specific settings may prove cumbersome to accommodate in a single course and these experiences are often expected in an instrumental student teaching experience (Baumgartner, 2014).

Respondents with No Specialty Emphasis

Respondents with no specialty emphasis area indicated ratings similar to the average of all respondents. These respondents most closely represent a mix of vocalists and instrumentalists. Without an emphasis area, the instruction provided to preservice teachers indicates a strong pull to the middle. The only category with differing results is vocal music. As stated above, the average of respondents indicated “knowledge of curriculum” as the only competency in Quadrant I, however the “no specialty emphasis” respondents placed (n) “performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments,” and (o) “laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes” as the competencies in Quadrant IV. Performance ability sufficient to teach and provide accompaniment is challenging to dissect here, similar to Forsythe’s et. al. (2007) findings. These respondents rated keyboard and guitar skills in Quadrants II and III respectively. Perhaps respondents feel confident in abilities, but not comfortable enough in one of the aspects listed in the competency: playing an instrument as a teaching tool, transposing, or improvising accompaniments. Lastly, the laboratory experiences may have, again, fallen victim to the language in of the NASM competency, listing multiple settings for instruction – individually, small group, and larger classes.

Instrumental Emphasis Respondents

Of this relatively small sample of respondents, those with an instrumental emphasis ($n=16$) appear to be the most satisfied with their music teacher education programs. Only four of the NASM competencies are located in Quadrant IV, and none of those differ from the mean responses of all respondents. Considering the lengthy list of topics within instrumental competencies, one could interpret that the music teacher education programs specific to these respondents are better designed for instrumental music instruction compared to other types of music instruction. Expanding the reach of this study to other areas of the country would help support or refute this assumption.

Vocal Emphasis Respondents

If instrumental emphasis respondents were the most satisfied, vocal emphasis respondents reported being the least satisfied. Vocalists had between three and six competencies in Quadrant I per scatter plot. Vocal emphasis respondents rated general music competencies very high in importance (4.27), but nearly average in sufficiency of instruction (2.99). Their collective ratings left only one competency (musicianship, vocal, and pedagogical skills sufficient to teach general music) in Quadrant II and one borderline competency (knowledge of general music content) in Quadrant III. Every other competency is in Quadrant I or IV. The topics in Quadrant IV, I will venture to say are not truly in danger of overkill in the curriculum because the average importance is extraordinarily high (4.27). These Quadrant IV competencies still garnered relatively matched performance and importance ratings and would easily be in Quadrant I had I not accounted for average ratings. This means these topics are less important within general music, but still highly important to early-career music teachers. In contrast, the

competencies in Quadrant I demonstrate a high level of concern. (i) Experiences with general music ensembles (rock bands, ukuleles, or others), (g) knowledge of curriculum development, (f) knowledge of technologies, and (e) knowledge of general music materials all have very high importance, with lower or low performance. This suggests early-career teachers feel well informed of content but feel unprepared to design and implement content and knowledge into a curriculum. Vocalists seem to have the breadth of knowledge but lack the depth in resources to implement, validating previous research (Spurgeon, A., 2004) and Leonhard's (1982) breadth versus depth argument.

The scatter plot for vocal music competencies looks disappointing at first, with many topics in Quadrant I. However, it should be noted that each performance and importance average was sufficient or higher. The average for importance of topics is 4.15 and performance is 3.81. Put another way, if the x and y quadrants were not adjusted by average of responses, only (i) knowledge of technologies would have fallen into Quadrant II with an average score (2.63) below sufficient.

The lowest average competency scores are vocal emphasis respondents' ratings of instrumental music competencies (3.11 importance and 2 performance). This raises significant concern that the overwhelming perception of instrumental concepts are perceived to be insufficiently covered for vocalists. One respondent aptly described this issue and offered a potential explanation.

My particular program like many break up the music education majors into either an instrumental based or vocal based program. As a pianist I was put into the vocal based program and only had a few basic classes involving instrumental studies. I would have loved more opportunities to study each instrument and different methodologies and approaches.
(Participant 11)

Considering the broad licensure for music teachers and current research estimating rates of teachers teaching outside of their emphasis area (Groulx, 2016), these discouraging scores indicate a shortfall in music teacher education programs and a possible disadvantage in job prospects for vocal emphasis teachers.

This disadvantage begins with vocalists' potential unfamiliarity with instruments. It is possible that many vocal emphasis students have never studied an instrument other than the voice. Similarly, an instrumentalist who has never sung in a vocal ensemble may be overwhelmed in vocal classes and choral methods. However, based on NASM guidelines and some music teacher preparation programs, vocalists may have to experience many more courses in which they can feel disadvantaged compared to their instrumental counterparts. Preservice teachers are often tasked with learning nearly a dozen instruments that include winds, percussion, strings, and piano. Because of the physical nature of instrumental performance, instrumentalists are likely better equipped to transfer technique, practice habits, and performance practice across various instruments or instrument families. On the other hand, vocalists who have never studied an instrument may be at a disadvantage. Although it is difficult to add coursework to an already stretched curriculum, music teacher education programs may consider an optional secondary instrument track for first year vocalists. Vocalists would place out of or select a secondary instrument to study privately before taking instrumental method courses. By gaining a stronger depth of knowledge with one instrument, a stronger transfer of knowledge may occur. Vocalists may gain confidence with more instruments and take teaching assignments with instrumental requirements.

Research Question 3 and 4: The Relevance and Satisfaction of Music Teacher Education Programs

The last two questions were intended to become the x (importance) and y (performance) coordinates for the overall successfulness of music teacher education programs. For this question, I calculated the average overall responses to this question (labeled A), the individual emphasis area respondents' average scores (NS, I, and A), and lastly the average of all performance and importance ratings from all competencies. The responses to the overall satisfaction and relevance questions from the survey demonstrate a clear trajectory of matched importance and performance; however the average responses of competencies, demonstrate a slight need for concern. Overall, music competencies from the NASM are outweighed in importance suggesting, perhaps, that other facets of the music teacher education program balance the preservice experience. This corroborates findings in much of the published literature on preservice music teachers placing high importance and value on teacher skills (e.g., classroom management, teaching a variety of learners, and delivery of instruction), musicianship skills, and administrative duties (Conway, 2002, 2012; Hourigan, 2008, 2010; Reynolds & Conway 2003; Schmidt, 2010). Another respondent also offered this similar corroborating thought, "My experiences in my collegiate ensembles taught me more about how to run an ensemble than my secondary methods class did" (Respondent 17).

This remark highlights two important aspects of music teacher education programs with the first being the importance of experiential learning. Much of the previously mentioned research has echoed the importance of preservice teachers learning through doing. This is an important reason for music teacher education programs

requiring students to participate in so many credits of ensembles. Second, and more important to this research, is the reinforcement of music learning happens beyond classroom coursework and a checklist of guidelines. Just as Lattuca and Stark (2009) refer to the holistic academic plan, music teacher education programs are designed with this intent. Ideally, there exists a working relationship and support system between learning in a clinical setting and coursework. The academic plan for music teacher education programs includes ensembles as coursework. Also, it would be surprising if three to four years of participation in collegiate-level ensembles did not demonstrate and reinforce concepts that are later used as a base knowledge to be organized, transferred, and put into perspective through a methods course for the purposes of P-12 music instruction.

Conclusions

The results from this relatively small sample of early-career music teachers demonstrate surface level findings, that after interpretation reveal more important findings. For example, guitar instruction is both the least important and least sufficiently covered competency, despite many participants rating the importance of playing ability on an accompaniment instrument. This is an interesting finding considering the guitar dominated popular music for the latter half of the 20th century. The competency with the highest performance is music history and theory. One might have hoped the highest performance ratings would match the highest rated (4.5) importance competency - musicianship, vocal, and pedagogical skills sufficient to teach general music. Music theory and history help form a foundation for informed musicians but are typically not under the purview of music education department. These courses are commonly required

by a music education department's overseeing college or school of music, and not unique to preservice music teachers. All undergraduate music majors are likely taking these core requirements. This also means despite the over emphasis on western music, a music education department might not have the ability to scale back these competencies because these subjects are beyond the reach of the department.

Larger and potentially more meaningful findings are the perceived gaps in music teacher preparation curricula. Respondents attributed a high level of importance but low level of performance to certain NASM competencies that seem to fly under the radar; while they might be touched upon in the preservice experience, depth of coverage is lacking. Knowledge of curriculum development was identified in ratings as consistently "important" to "highly important" with "less sufficient" performance. These early-career teachers felt confident with methodologies, philosophies, and content, yet underprepared for designing and implementing a curriculum. This is another example of a lot of breadth and not enough depth. Teaching a variety of methodologies, philosophies, and curricular content must be challenging for a music department, let alone covering each with enough depth for early-career teachers to feel confident in developing curriculum. Other competencies that were discouragingly notable are knowledge of music genres other than orchestral music, knowledge of music education technologies, and knowledge of instrument repair.

Data from this study likely reveal a strain on music teacher education programs that is evidenced in the perception that material outside of a preservice teacher's specialty area is sufficiently covered. Early-career teachers with a vocal emphasis from their music teacher education program indicated insufficient performance in instrumental

music competencies. Some respondents shared this dilemma in the final open-ended question of the survey. This was also mirrored in ratings from the teachers with an instrumental emphasis; however, their ratings of importance consistently matched level of performance from their respective programs.

While early-career music teachers are satisfied with the overall relevance and performance of their music teacher education programs, an imbalance exists between the high importance of music competencies and the lower performance of music teacher education programs in covering the breadth of topics. This corroborates much of the previous research but begins the monumental task of identifying and quantifying inadequacies (Conway, 2002, 2012; Hourigan, 2008, 2010; Reynolds & Conway 2003; Schmidt, 2010). It begs the question of what should music teacher preparation programs include and why?

A step further, are the NASM competencies and guidelines too excessive? The list of competencies continues to grow and pile onto music teacher education programs and will likely reach a tipping point, if it is not there already. Anecdotally, and in my own working experience, music teacher programs have come up with creative solutions to cover the wide breadth of topics while still aiming for depth. With staggering list of competencies, programs need to be creative in how they attempt to cover the material and maintain accreditation. More research could be completed by the NASM to find what is working, what is not working, and what could be scaled back or eliminated from their lengthy list of requirements. This could greatly ease the burden on music teacher education programs, which can trickle down to the preservice teachers.

Implications for Music Teacher Education Programs

The results of this study are from a small sample of teachers from a large region of the United States. Still, the data and conclusions corroborate much of the previous research through a slightly different lens. This marketing research lens might be the most important implication for music teacher education programs. Music teacher education programs might use these tools to identify specific needs unique to their own curriculum. With a closer connection to recent alumni, MTEPs could certainly reach out to alumni to gather similar data to this to fine tune their instruction for the perceived needs of their early-career teachers. Their studies might include a broader scope of the NASM standards than only the music related topics. Other research indicates a need for increased attention to teaching-related competencies (Conway, 2002, 2012; Forsythe et. al., 2007).

For more immediate change, faculty with the power to revise and create curriculum in music teacher education programs might examine some of the imbalances exposed in this research. Faculty might make a concerted effort to include more curriculum development into general, instrumental, and vocal methods coursework. This could be done in two ways. Methods coursework might include exploring sequencing and curriculum from popular grade school music instruction series. Faculty could consult local and regional school districts about their music curricula and, with permission, examine it with their preservice teachers. In addition to stronger performance in curriculum instruction, this might give preservice teachers an advantage in a hiring process. Also, after examining preexisting curricula, preservice teachers could feel more confident in creating or implementing a curriculum.

Instrument repair or maintenance topics are rated very important, but less than somewhat sufficient in performance. This competency could be important to early-career teachers for several reasons. First, schools might have an inventory of aging instruments getting repairs until being periodically replaced. Knowing what issues might be and potential costs can help a teacher figure out budgeting and assigning instruments to students. Knowledge of repair and maintenance could also help diagnose why an instrumental student might be struggling. Issues could stem from poor technique, a damaged instrument, or improper maintenance habits. If repair instruction were more thorough, teachers might feel comfortable completing basic repairs themselves, allowing students to continue using their own instrument without sending it to a repair shop for an unknown amount of time. Also important is the issue of access. Aging instruments in states of disrepair can be resurrected for relatively little money by teachers with a foundational knowledge. By increasing the availability of instruments in a school's inventory, doors are open to more students who may not be able to afford an instrument. Instrument repair and maintenance could be included into instrumental coursework or as a guest speaker workshop. Reaching out to local instrument repair shops and technicians would be a great way for preservice music educators to make connections with shops and learn some simple diagnosing and repairs, as well as costs and budgeting. This could make an excellent extension or special activity to any instrumental course, while addressing the lowest performing competency.

Additional focus on non-western orchestral music for a P-12 music education setting is likely a welcomed addition. Participants in this research study indicated a disparaging imbalance between orchestral music and other genres of music listed in the

NASM competencies. Cutting back on music theory and history is likely not an option for most music education departments within a larger college of music, however more emphasis on non-western music could certainly be included. This would be especially meaningful to programs who survey their own recent alumni.

Limitations of this Research

Reaching early-career teachers for this study proved difficult, likely exacerbated by a global pandemic, and resulting in a relatively small sample size, albeit one that provided valid data. Even though there were participants from most states in the region, most of the respondents came from three states: Pennsylvania, New Jersey, and New York. This could be due to my personal networking and proximity to that tri-state area. Despite the imbalance in responses, my intentions were to look at more widespread issues with broad licensure and the National Association of Schools of Music's competencies for music education programs. Despite the sample size, this aspect of the research remained intact. I remained committed in sampling only teachers with three years or less of inservice experience, who completed a typical music education degree program, targeting as many new teachers as possible, who could reflect on their *recent* experiences with their MTEP. In that way, data would be pinpointed—there would be input from the recent “customers” of programs, and not just the more experienced ones who have potentially received extensive professional development since certification. The findings, though they corroborate much previous research, should be approached cautiously given the limitations of the study.

Suggestions for Future Research

The results of this study indicate a need for more reflective research into music teacher education programs and the National Association of Schools of Music. As much as the NASM competencies and standards seem to be informed by current literature, the theoretical and research underpinnings are not as clear (Forsythe et. al., 2007). Further research about the NASM requirements of music teacher education programs could help keep programs current, reflective, and progressing with the current and changing needs in American education.

Those who build and implement Music Teacher Education Programs might consider using similar or other marketing research measures to this study to examine how their degree or “product” is serving the needs of their consumers. As Henry Adams, the American historian, famously stated - “a teacher affects eternity, he can never tell where his influence stops.”

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APPENDIX A
IRB APPROVAL



Research Integrity & Compliance
Student Faculty Center
3340 N. Broad Street, Suite 304
Philadelphia PA 19140

Institutional Review Board
Phone: (215) 707-3390
Fax: (215) 707-9100
e-mail: irb@temple.edu



Re-Approval for a Project Involving Human Subjects

Date: 01-Feb-2019

Protocol Number: 25514
PI: CONFREDO, DEBORAH
Review Type: EXEMPT
Approved On: 01-Feb-2019
Approved From:
Approved To:
Committee: A1
School/College: BOYER COLLEGE OF MUSIC & DANCE (2200)
Department: BOYER: MUSIC EDUCATION (22060)
Sponsor: NO EXTERNAL SPONSOR
Project Title: Effectiveness of Undergraduate Music Teacher Education Programs:
Perceptions of Early-Career Music Educators

The IRB re-approved the protocol 25514.

If applicable to your study, you can access your IRB-approved, stamped consent document or consent script through ERA. **Open the "Attachments" tab and open the stamped documents by clicking the Latest link next to each document.** The stamped documents are labeled as such. Copies of the IRB approved stamped consent document or consent script must be used in obtaining consent.

Before the expiration date of , you must submit a Continuing Review in ERA. Please note that although an item is submitted in ERA, it is not received in the IRB office until the principal investigator acknowledges it in the routing path. Consequently, please submit the Continuing Review submission in ERA at least 60 days before the study's expiration date.

If continuing review approval is not granted before the expiration date of , approval of this research expires on that date. If IRB approval expires, all research activities must stop. This includes recruitment, advertisement, screening, enrollment, consent, interventions, interactions, and collection or analysis of private identifiable information. Additionally, advertisements currently running in the media must be pulled.

As a reminder, in conducting this research, you are obligated to submit the following:

- **Amendment requests - All changes to the research must be reviewed and approved by the IRB.** Changes requiring approval include, but are not limited to, changes in the design or focus of the research project, revisions to the information sheet for participants, addition of new measures or instruments, increasing the subject number, and changes to the research funding. Changes made to eliminate apparent immediate hazards to subjects and

implemented prior to IRB approval must be promptly reported to the IRB.

- **Reportable new information** - using the Reportable New Information e-form, report new information items such as those described in HRP - 071 Policy - Prompt Reporting Requirements to the IRB **within 5 days**.
- **Closure report** - using a closure e-form, submit when the study is permanently closed to enrollment; all subjects have completed all protocol related interventions and interactions; collection of private identifiable information is complete; and analysis of private identifiable information is complete.

For the complete list of investigator responsibilities, please see the HRP – 070 Policy – Investigator Obligations, the Investigator Manual (HRP-910), and other Policies and Procedures found on the Temple University IRB website: <https://research.temple.edu/irb-forms-standard-operating-procedures>

Please contact the IRB at (215) 707-3390 if you have any questions

APPENDIX B
RECRUITMENT LETTER

Subject line: Survey for Early-Career Music Teachers

Dear Music Educator,

I am a music education doctoral candidate at Temple University's Boyer College of Music and Dance. I am inviting you to participate in a research study about your undergraduate music education experience and how it relates to your work as a professional in the field. This survey is open to early-career music educators (1-3 years teaching experience).

In the survey you will rate topics from your undergraduate experience on (1) how important they are to you as a working teacher; and (2) how well they were covered in your undergrad experience. This information could shed light on how music teacher education programs are covering our increasingly broad music teacher certification.

Participation in this survey should take around 10 minutes and is probably best suited to a computer or tablet. The study is voluntary and responses will remain confidential. If you have any questions or concerns, you are welcome to reach out through the contact information below.

<https://www.surveymonkey.com/r/HX5TSVP>

Thank you and good luck with the new school year!

Sincerely,

Louis Kugelman, tue35414@temple.edu

Temple University Institutional Review Board, irb@temple.edu

APPENDIX C
INFORMED CONSENT

About this Research:

The purpose of my research is to explore early-career music educators' perceptions of the value and effectiveness of their undergraduate music studies in preparation for service. The face of music education has changed and current job requirements often force music teachers to serve many roles. Positions for first year teachers are often not specialized, but encompass many aspects of a music program. This research will help fill a void in research on early-career music teachers' perceptions and reflect on the effectiveness of undergraduate music education programs for the changing job market of the 21st century.

How long will I be in this research?

We expect that it will take no longer than 13 minutes for you to complete the survey.

Why am I being invited to take part in this research?

We invite you to take part in a research study because you are an early-career music teacher who has earned an undergraduate degree in music education.

What should I know about this research?

- Whether or not you take part is up to you.
- You can choose not to take part.
- You can agree to take part and later change your mind.
- Your decision will not be held against you.
- You can ask all the questions you want before you decide.
- All results are anonymous.

Who can I talk to about this research?

If you have questions, concerns, or complaints, or think the research has hurt you, contact the research team at:

Louis Kugelman
PhD Candidate, Department of Music Education and Therapy
Boyer College of Music and Dance
Temple University, 2001 N. 13th Street Philadelphia, PA 19122
tue35414@temple.edu

This research has been reviewed and approved by an Institutional Review Board. You may talk to them at (215) 707-3390 or e-mail them at: irb@temple.edu for any of the following:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research subject.
- You want to get information or provide input about this research.

What happens if I agree to be in this research?

If you agree to be in this research, you will fill out an online questionnaire about your undergraduate music education program. The majority of the questions do not require any personal information and the open-ended responses are not intended to be so personal as to compromise anonymity. The research gathered can help inform our knowledge of the effectiveness of undergraduate music education programs in the current music teacher job

market.

What happens to the information collected for this research?

To the extent allowed by law, we limit the viewing of your personal information to people who have to review it. No personal identification details will be collected. We cannot promise complete secrecy. The IRB, Temple University, Temple University Health System, Inc. and its affiliates, and other representatives of these organizations may inspect and copy your information.

By clicking 'Next', you are agreeing to begin participation in this survey.

APPENDIX D
INCLUSION CRITERIA AND DEMOGRAPHIC QUESTIONS

Perceptions of Undergraduate Music Education Curriculum

This survey is designed as an analysis of the music teacher education program you experienced as an undergraduate music education major.

Exclusionary and Demographic Questions:

Did you complete an undergraduate degree in music education? (Y/N)

Have you earned a masters degree in music education prior to entering employment as a teacher? (Y/N)

Did you complete your degree between Spring 2017 and Spring 2019? (Y/N)

Are you currently employed as a full or part-time music teacher? (Y/N)

How long have you been teaching? (Answer prompt "I am in my 'first, second, or third' year of teaching.)

What state in the NAFME Northeast Region is the institution you attended for your undergraduate degree? (CT, DE, ME, MD, MA, NH, NJ, NY, PA, RI, VT, other)

What was your specialization area in your degree program? (General, Vocal/Choral, Instrumental)

APPENDIX E
ONLINE SURVEY QUESTIONS

NASM Teaching Competencies

The following items are competencies of a typical National Association of Schools of Music certified music education degree program. Please rate them according to the prompts.

Specific Music Fields and Combinations:

Please rate the importance of these competencies in relation to you as a music teacher (1) not important; (2) somewhat important; (3) important; (4) very important (5) extremely important

- Composition
- Electronic and/or computer generated music
- World music
- Guitar
- Small ensembles
- Jazz
- Keyboard instruments
- Orchestral music
- Music history and theory
- Music in technologies
- Music in multimedia
- Popular music

Please rate the performance of your teacher education program in addressing these competencies from (1) not sufficient; (2) somewhat sufficient; (3) sufficient; (4) very sufficient; (5) extremely sufficient

- Composition
- Electronic and/or computer generated music
- World music
- Guitar
- Small ensembles
- Jazz
- Keyboard instruments
- Orchestral music
- Music history and theory
- Music in technologies
- Music in multimedia
- Popular music

General Music:

The following items are competencies of a typical National Association of Schools of Music certified music education degree program. Please rate them according to the prompts.

Please rate the importance of these competencies in relation to you as a music teacher (1) not important; (2) somewhat important; (3) important; (4) very important (5) extremely important

- Musicianship, vocal, and pedagogical skills sufficient to teach general music
- Knowledge of general music content
- Knowledge of general music methodologies
- Knowledge of general music materials
- Knowledge of general music technologies
- Knowledge of general music curriculum development
- The ability to lead performance-based instruction
- Experiences with general music ensembles (rock bands, ukulele, or others)
- Peer teaching and field experiences in teaching general music

Please rate the performance of your teacher education program in addressing these competencies from (1) not sufficient; (2) somewhat sufficient; (3) sufficient; (4) very sufficient; (5) extremely sufficient

- Musicianship, vocal, and pedagogical skills sufficient to teach general music
- Knowledge of general music content
- Knowledge of general music methodologies
- Knowledge of general music materials
- Knowledge of general music technologies
- Knowledge of general music curriculum development
- The ability to lead performance-based instruction
- Experiences with general music ensembles (rock bands, ukulele, or others)
- Peer teaching and field experiences in teaching general music

Vocal/Choral Music:

The following items are competencies of a typical National Association of Schools of Music certified music education degree program. Please rate them according to the prompts.

Please rate the importance of these competencies in relation to you as a music teacher (1) not important; (2) somewhat important; (3) important; (4) very important (5) extremely important

- Vocal and pedagogical skill sufficient to teach effective use of the voice
- Knowledge of English diction
- Knowledge of romance language diction
- Knowledge of International Phonetic Alphabet
- Knowledge of choral repertoire
- Knowledge of vocal/choral methodologies
- Knowledge of vocal/choral materials
- Knowledge of vocal/choral curriculum development
- Knowledge of vocal jazz
- Knowledge of conducting techniques

- Performance experience with a variety of choral ensembles
- Conducting experiences with choral groups of different sizes
- Performance ability sufficient to use an instrument as a teaching tool or for accompaniment
- Peer teaching and field experiences in teaching beginning vocal techniques individually, small groups, and larger classes

Please rate the performance of your teacher education program in addressing these competencies from (1) not sufficient; (2) somewhat sufficient; (3) sufficient; (4) very sufficient; (5) extremely sufficient

- Vocal and pedagogical skill sufficient to teach effective use of the voice
- Knowledge of English diction
- Knowledge of romance language diction
- Knowledge of International Phonetic Alphabet
- Knowledge of choral repertoire
- Knowledge of vocal/choral methodologies
- Knowledge of vocal/choral materials
- Knowledge of vocal/choral curriculum development
- Knowledge of vocal jazz
- Knowledge of conducting techniques
- Performance experience with a variety of choral ensembles
- Conducting experiences with choral groups of different sizes
- Performance ability sufficient to use an instrument as a teaching tool or for accompaniment
- Peer teaching and field experiences in teaching beginning vocal techniques individually, small groups, and larger classes

Instrumental Music:

The following items are competencies of a typical National Association of Schools of Music certified music education degree program. Please rate them according to the prompts.

Please rate the importance of these competencies in relation to you as a music teacher (1) not important; (2) somewhat important; (3) important; (4) very important (5) extremely important

- Knowledge of and performance ability on *flute, clarinet, and saxophone* sufficient to
 - teach beginning students effectively in groups
 - ... oboe and bassoon
 - ... trumpet, trombone, baritone horn/euphonium
 - ... tuba
 - ... French horn
 - ... violin and viola
 - ... cello and bass
 - ... mallet percussion

- ... battery percussion
- ... guitar
- ...ukulele
- Knowledge of instrument repair
- Knowledge of instrumental repertoire
- Knowledge of instrumental methodologies
- Knowledge of instrumental materials
- Knowledge of instrumental technologies
- Knowledge of instrumental curriculum development
- Knowledge of instrumental jazz
- Knowledge of conducting techniques
- Conducting experiences with instrumental groups of different sizes
- Experiences in solo instrumental performance and in a variety of type and sized ensembles
- Peer Teaching and field experiences in teaching beginning instrumental techniques individually, in small groups, and in larger classes

Please rate the performance of your teacher education program in addressing these competencies from (1) not sufficient; (2) somewhat sufficient; (3) sufficient; (4) very sufficient; (5) extremely sufficient

- Knowledge of and performance ability on *flute, clarinet, and saxophone* sufficient to teach beginning students effectively in groups
- ... oboe and bassoon
- ... trumpet, trombone, baritone horn/euphonium
- ... tuba
- ... French horn
- ... violin and viola
- ... cello and bass
- ... mallet percussion
- ... battery percussion
- ... guitar
- ...ukulele
- Knowledge of instrument repair
- Knowledge of instrumental repertoire
- Knowledge of instrumental methodologies
- Knowledge of instrumental materials
- Knowledge of instrumental technologies
- Knowledge of instrumental curriculum development
- Knowledge of instrumental jazz
- Knowledge of conducting techniques
- Conducting experiences with instrumental groups of different sizes
- Experiences in solo instrumental performance and in a variety of type and sized ensembles

- Peer Teaching and field experiences in teaching beginning instrumental techniques individually, in small groups, and in larger classes

Evaluative and Open Ended Questions:

How relevant was your preservice preparation was relevant to your needs as a beginning teacher?

(1) not relevant; (2) somewhat relevant; (3) relevant; (4) very relevant; (5) extremely relevant

What is your overall satisfaction with your music teacher education program?

(1) not satisfied; (2) somewhat satisfied; (3) satisfied; (4) very satisfied; (5) extremely satisfied

Is there anything you would like to share about your answers or experiences with the researcher?

APPENDIX F

RAW DATA

Table 18

Raw Data, Part One, Demographics and Exclusionary Questions

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Did you complete and undergraduate degree in music education?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Did you complete your degree between Spring 2018 and Fall 2020?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Are you currently or previously employed as a full or part-time music teacher?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
How long have you been teaching?	3 rd	2 nd	1 st	1 st	3 rd	3 rd	2 nd	2 nd	2 ND	2 ND	2 ND	3 RD
In what state is the institution you attended for your undergraduate degree?	PA	MA	NJ	VT	PA	PA	NH	NY	ME	NJ	NY	PA
What was your specialization area in your degree program? (vocal, instrumental, no specialization)	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
Which best describes your current teaching position? (In, Partly, Out of Specialty)	In	In	Part	In	In	Part	Out	Part	Part	Part	Part	In

Table 18

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Did you complete and undergraduate degree in music education?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Did you complete your degree between Spring 2018 and Fall 2020?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Are you currently or previously employed as a full or part-time music teacher?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes
How long have you been teaching?	2 nd	2 nd	2 nd	2 nd	3 rd	3 rd	1 st	3 rd	3 rd	3 rd	2 nd	1 st
In what state is the institution you attended for your undergraduate degree?	NY	NY	CT	NY	NJ	PA	PA	PA	PA	PA	PA	PA
What was your specialization area in your degree program? (vocal, instrumental, no specialization)	V	I	NS	I	I	I	NS	I	I	V	I	I
Which best describes your current teaching position? (In, Partly, Out of Specialty)	Part	In	In	Out	In	In	In	In	Out	In	Part	Out

Table 18

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Did you complete and undergraduate degree in music education?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Did you complete your degree between Spring 2018 and Fall 2020?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Are you currently or previously employed as a full or part-time music teacher?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
How long have you been teaching?	2 nd	2 nd	1 st	2 nd	1 st	2 nd	2 nd	1 st	1 st	2 nd	2 nd	3 rd
In what state is the institution you attended for your undergraduate degree?	PA	PA	PA	NY	PA	MD	PA	PA	PA	VT	PA	NJ
What was your specialization area in your degree program? (vocal, instrumental, no specialization)	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
Which best describes your current teaching position? (In, Partly, Out of Specialty)	Part	Out	Part	In	In	Out	In	In	In	In	In	In

Table 19

Raw Data, Part Two: Specific Music Fields and Combinations, Importance of Competencies

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
Composition	1	2	2	4	2	3	5	3	3	3	4	4
Electronic and/or computer music	5	2	1	2	5	3	5	3	4	4	4	4
World Music	3	5	2	4	4	3	5	4	3	4	4	5
Guitar	3	2	1	2	3	1	5	3	3	2	4	1
Small ensembles	1	3	3	3	1	4	5	5	3	2	4	3
Jazz	1	3	2	4	4	5	5	3	3	3	4	4
Keyboard	2	4	4	4	5	5	5	4	4	3	4	2
Orchestral music	1	3	2	3	1	5	5	3	3	2	4	4
Music history and theory	1	3	4	3	4	5	5	5	4	2	5	4
Music in technologies	4	4	2	3	5	4	5	4	4	2	5	3
Music in multimedia	4	4	2	3	5	2	5	4	3	3	4	3
Popular music	5	4	1	4	5	1	5	4	2	5	4	4

Table 19

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
Composition	5	3	2	3	2	2	3	4	2	2	4	2
Electronic and/or computer music	5	3	3	3	2	3	3	5	1	4	3	3
World Music	5	4	3	5	3	2	4	2	4	4	4	2
Guitar	3	3	N A	4	1	1	4	2	1	5	4	2
Small ensembles	3	4	4	4	2	4	2	5	2	5	4	2
Jazz	3	3	3	4	5	4	3	5	1	2	4	2
Keyboard	4	4	2	5	3	4	4	4	4	5	4	4
Orchestral music	2	5	2	4	1	1	2	5	2	2	4	1
Music history and theory	3	5	4	5	5	3	3	4	3	4	3	3
Music in technologies	5	5	4	4	3	4	4	5	2	4	3	5
Music in multimedia	5	3	3	3	4	2	5	3	2	3	4	5
Popular music	3	4	2	4	5	3	5	4	5	3	4	5

Table 19

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
Composition	3	4	3	2	3	3	1	3	2	5	4	4
Electronic and/or computer music	1	5	3	3	3	3	3	5	1	5	4	4
World Music	4	5	4	5	2	4	4	4	2	5	3	4
Guitar	1	4	3	2	1	3	3	2	1	5	2	2
Small ensembles	4	3	3	3	3	3	3	3	4	5	2	5
Jazz	4	5	5	2	5	5	3	3	2	2	4	2
Keyboard	3	4	5	4	5	4	5	3	3	2	4	5
Orchestral music	3	2	5	2	5	4	1	3	5	1	3	4
Music history and theory	5	5	5	2	4	5	2	4	4	2	4	5
Music in technologies	3	5	4	5	4	3	4	4	1	5	4	NA
Music in multimedia	2	4	4	4	3	5	4	4	1	5	2	NA
Popular music	3	5	4	4	3	5	4	4	3	2	2	NA

Table 20

Raw Data, Part Two: Specific Music Fields and Combinations, Performance of Competencies

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
Composition	3	1	3	1	1	4	3	3	3	3	3	4
Electronic and/or computer music	1	1	1	2	1	2	1	1	2	2	4	4
World Music	2	1	3	2	3	1	1	2	1	3	3	4
Guitar	1	2	2	1	1	2	3	1	1	2	2	2
Small ensembles	5	3	4	2	2	4	2	5	2	5	4	4
Jazz	2	2	2	3	1	4	2	3	4	3	2	3
Keyboard	1	2	4	4	2	4	4	4	2	3	3	4
Orchestral music	5	1	1	2	1	3	3	5	2	2	2	4
Music history and theory	5	5	4	5	5	4	4	5	3	4	3	4
Music in technologies	2	1	1	2	1	2	1	1	2	2	4	3
Music in multimedia	1	1	2	2	1	1	1	1	2	2	3	4
Popular music	2	1	2	1	1	1	1	2	3	2	3	3

Table 20

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
Composition	2	2	3	2	2	1	1	2	1	2	2	3
Electronic and/or computer music	1	2	2	1	2	1	1	2	1	1	2	3
World Music	1	2	2	4	3	1	3	2	1	1	2	2
Guitar	1	1	1	1	1	2	1	1	1	2	1	1
Small ensembles	3	4	4	5	3	2	5	4	1	3	3	5
Jazz	1	2	3	5	4	2	1	4	1	3	2	5
Keyboard	4	4	4	5	3	3	3	4	2	5	4	4
Orchestral music	4	5	3	5	4	1	1	4	1	3	4	3
Music history and theory	3	5	4	5	5	5	5	4	4	3	4	5
Music in technologies	1	3	3	1	2	1	1	4	1	1	2	3
Music in multimedia	1	2	2	1	2	1	1	2	1	1	2	3
Popular music	2	2	2	3	2	2	1	2	1	1	1	5

Table 20

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
Composition	2	3	5	3	3	1	3	5	3	4	4	5
Electronic and/or computer music	1	1	2	1	2	1	1	5	1	1	2	1
World Music	4	1	1	4	2	1	2	3	2	1	3	3
Guitar	1	1	1	2	2	3	1	5	1	1	1	3
Small ensembles	4	1	1	4	3	2	2	5	3	1	2	1
Jazz	3	1	2	2	4	2	2	5	2	2	1	1
Keyboard	4	2	2	4	3	3	4	5	4	2	3	3
Orchestral music	4	5	3	1	2	2	2	5	4	1	2	1
Music history and theory	4	3	5	5	4	2	4	5	5	3	5	5
Music in technologies	3	1	2	2	3	1	2	5	1	2	2	1
Music in multimedia	2	1	1	2	3	1	2	5	1	1	1	1
Popular music	2	1	1	2	3	1	2	5	2	1	1	2

Table 21

Raw Data, Part Three: General Music, Importance of Competencies

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
Musicianship, vocal, and pedagogical skills sufficient to teach general music	4	5	4	5	5	5	5	4	4	5	4	5
Knowledge of general music (...) content	4	5	2	5	5	5	5	4	4	5	5	5
...methodologies	3	5	2	5	5	5	5	4	4	5	4	5
...philosophies	3	5	4	5	3	5	5	4	4	4	4	4
...materials	4	5	3	5	5	5	5	4	4	3	4	5
...technologies	5	5	2	5	5	5	5	5	4	4	5	4
...curriculum development	5	5	2	5	5	5	5	5	4	4	5	4
The ability to lead performance-based instruction	1	3	5	5	5	5	5	5	4	5	5	3
Experiences with general music ensembles	5	4	3	3	5	3	5	3	3	3	5	3
Laboratory and field experiences in teaching general music	5	5	2	4	4	4	5	4	2	4	4	5

Table 21

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
Musicianship, vocal, and pedagogical skills sufficient to teach general music	5	3	4	5	4	2	5	5	5	5	4	5
Knowledge of general music (...) content	4	3	4	5	4	2	5	3	5	5	4	3
...methodologies	4	3	3	5	4	NA	5	3	5	5	4	4
...philosophies	3	3	4	5	4	NA	5	3	3	4	4	4
...materials	4	4	2	4	5	NA	5	3	5	5	4	4
...technologies	5	4	3	4	5	NA	5	5	2	5	4	4
...curriculum development	5	4	3	4	5	2	5	3	5	5	4	4
The ability to lead performance-based instruction	2	3	4	5	5	5	5	5	4	5	4	5
Experiences with general music ensembles	3	4	3	4	3	2	4	5	4	5	5	3
Laboratory and field experiences in teaching general music	3	4	3	4	4	3	3	3	4	4	5	5

Table 21

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
Musicianship, vocal, and pedagogical skills sufficient to teach general music	3	5	5	5	2	5	5	5	5	5	5	5
Knowledge of general music (...) content	5	5	5	5	2	4	5	5	3	5	NA	4
...methodologies	5	4	5	5	2	4	5	5	4	5	5	3
...philosophies	5	3	4	5	2	4	5	5	4	4	5	2
...materials	5	2	5	5	2	4	5	4	3	5	4	5
...technologies	5	4	4	5	2	4	5	4	2	5	3	5
...curriculum development	5	5	5	5	2	4	5	4	4	5	2	5
The ability to lead performance-based instruction	4	4	5	5	4	5	5	4	5	5	4	4
Experiences with general music ensembles	5	5	4	5	2	3	5	4	2	5	2	5
Laboratory and field experiences in teaching general music	5	5	4	5	2	4	5	4	5	5	4	NA

Table 22

Raw Data, Part Three: General Music, Performance of Competencies

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
Musicianship, vocal, and pedagogical skills sufficient to teach general music	4	4	4	4	5	5	3	5	2	3	5	5
Knowledge of general music (...) content	3	4	3	3	5	5	3	5	2	3	4	4
...methodologies	4	3	3	4	5	5	3	5	2	3	5	4
...philosophies	3	5	4	4	5	5	4	5	2	4	4	4
...materials	2	2	2	3	3	5	3	4	2	3	3	4
...technologies	1	1	2	2	1	5	3	3	2	3	4	4
...curriculum development	2	1	2	3	1	5	3	1	2	1	3	4
The ability to lead performance-based instruction	5	5	4	3	5	5	4	5	3	2	3	4
Experiences with general music ensembles	1	1	4	1	2	2	1	4	2	3	3	3
Laboratory and field experiences in teaching general music	2	3	3	4	5	4	1	4	2	2	4	5

Table 22

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
Musicianship, vocal, and pedagogical skills sufficient to teach general music	5	4	4	4	1	4	4	4	2	4	3	5
Knowledge of general music (...) content	3	4	3	5	1	4	4	4	1	3	3	5
...methodologies	3	4	3	5	1	4	4	4	1	5	3	5
...philosophies	3	4	3	4	1	4	4	3	1	5	3	5
...materials	3	4	3	4	1	4	4	3	1	3	3	5
...technologies	2	3	3	3	3	2	1	3	1	2	2	5
...curriculum development	1	4	3	5	2	4	1	4	1	2	2	5
The ability to lead performance-based instruction	3	4	3	3	1	4	4	4	1	5	3	5
Experiences with general music ensembles	2	3	3	2	1	2	2	4	1	1	2	2
Laboratory and field experiences in teaching general music	3	4	4	3	3	4	1	3	4	3	2	5

Table 22

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
Musicianship, vocal, and pedagogical skills sufficient to teach general music	4	3	5	5	4	1	3	5	3	2	4	4
Knowledge of general music (...) content	5	4	5	2	4	2	3	5	3	2	4	2
...methodologies	5	4	5	2	4	1	3	5	3	2	4	4
...philosophies	5	4	4	2	4	1	3	5	3	2	3	4
...materials	5	2	4	2	4	1	3	5	2	2	2	2
...technologies	5	2	3	3	3	1	3	5	2	1	2	1
...curriculum development	5	1	4	1	4	1	3	5	2	2	1	2
The ability to lead performance-based instruction	3	4	3	3	4	3	3	5	2	2	2	4
Experiences with general music ensembles	1	1	2	2	3	2	1	5	1	1	1	1
Laboratory and field experiences in teaching general music	1	3	3	5	5	1	4	5	4	1	5	5

Table 23

Raw Data, Part Four: Vocal Music, Importance of Competencies

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
Vocal and pedagogical skill sufficient to teach effective use of the voice	2	4	5	5	3	5	5	1	4	4	4	5
Knowledge of (...) English Diction	1	3	5	4	1	3	5	1	3	2	4	3
...romance language diction	1	3	5	4	1	3	5	1	3	1	3	3
...International Phonetic Alphabet	1	2	5	5	1	3	5	1	2	1	4	2
...choral repertoire	1	5	5	5	1	3	5	1	4	2	5	3
...vocal/choral methodologies	2	5	5	4	3	4	5	1	3	2	5	3
... philosophies	1	5	5	4	1	4	5	1	3	2	4	3
... materials	1	5	5	3	4	4	5	1	3	3	5	4
... technologies	1	5	5	5	3	4	5	1	3	2	4	2
...curriculum development	2	5	5	5	5	4	5	1	3	1	4	3
...conducting techniques	1	5	5	5	1	5	5	4	3	2	5	4
Performance experience with a variety of choral ensembles	2	3	5	5	1	4	5	1	3	1	4	4
Conducting experiences with choral groups of different sizes	1	3	5	5	1	3	5	1	3	1	4	4
Performance ability sufficient to use a teaching tool or instrument for accompaniment	3	2	5	5	5	5	5	2	3	3	5	4
Laboratory and field experiences in teaching general music	2	5	5	5	4	4	5	1	3	1	4	3

Table 23

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
Vocal and pedagogical skill sufficient to teach effective use of the voice	4	N A	2	5	2	N A	4	2	4	5	4	5
Knowledge of (...) English Diction	3	N A	2	5	2	N A	4	2	4	5	4	5
...romance language diction	3	N A	1	4	N A	N A	1	1	2	5	4	1
...International Phonetic Alphabet	2	N A	2	3	N A	N A	1	1	2	5	4	1
...choral repertoire	3	N A	1	4	1	N A	4	1	4	5	4	4
...vocal/choral methodologies	3	N A	1	4	1	N A	4	1	4	5	4	5
... philosophies	3	N A	1	4	1	N A	4	1	4	5	4	3
... materials	3	N A	1	3	1	N A	4	1	2	5	4	3
... technologies	4	N A	2	3	1	N A	3	1	1	1	5	4
...curriculum development	4	N A	2	4	1	N A	4	1	4	5	4	4
...conducting techniques	4	4	2	4	1	4	2	5	4	5	4	4
Performance experience with a variety of choral ensembles	4	N A	1	3	1	N A	1	1	5	5	4	5
Conducting experiences with choral groups of different sizes	5	N A	1	4	1	N A	1	1	4	5	4	3
Performance ability sufficient to use a teaching tool or instrument for accompaniment	5	5	2	5	5	N A	4	5	5	5	4	4
Laboratory and field experiences in teaching general music	3	N A	3	3	1	N A	N A	1	5	5	5	5

Table 23

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
Vocal and pedagogical skill sufficient to teach effective use of the voice	2	4	4	5	2	4	5	5	1	5	5	5
Knowledge of (...) English Diction	2	4	3	5	1	4	4	2	1	4	4	4
...romance language diction	1	2	2	5	1	4	2	2	1	4	5	3
...International Phonetic Alphabet	1	4	3	5	1	5	3	2	1	4	5	2
...choral repertoire	2	4	3	5	1	5	5	3	2	5	4	4
...vocal/choral methodologies	1	4	3	5	1	5	5	3	1	5	4	4
... philosophies	1	3	3	5	1	5	5	3	1	3	2	4
... materials	2	4	3	5	1	5	5	3	1	5	3	4
... technologies	1	5	3	5	1	4	4	3	1	3	2	4
...curriculum development	2	5	3	5	1	5	5	3	1	5	3	4
...conducting techniques	5	5	4	3	5	3	5	3	4	4	4	4
Performance experience with a variety of choral ensembles	1	4	3	5	2	3	5	3	1	4	3	3
Conducting experiences with choral groups of different sizes	2	5	3	5	1	3	5	3	2	5	3	5
Performance ability sufficient to use a teaching tool or instrument for accompaniment	4	5	3	5	4	5	5	3	3	5	3	5
Laboratory and field experiences in teaching general music	3	5	3	5	1	4	5	3	1	5	3	4

Table 24

Raw Data, Part Four: Performance of Competencies

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
Vocal and pedagogical skill sufficient to teach effective use of the voice	4	4	5	5	5	4	5	4	2	4	4	4
Knowledge of (...) English Diction	5	3	5	3	5	3	5	2	2	1	4	4
...romance language diction	5	1	5	4	5	3	5	1	2	1	3	2
...International Phonetic Alphabet	5	2	5	5	5	3	5	1	2	1	4	2
...choral repertoire	5	5	3	4	3	3	5	2	1	2	3	4
...vocal/choral methodologies	5	5	4	3	5	3	5	1	2	2	3	4
... philosophies	5	5	4	3	3	3	5	1	2	2	3	4
... materials	5	3	3	3	3	3	4	2	2	2	3	4
... technologies	3	1	3	2	1	3	3	1	1	2	3	2
...curriculum development	4	1	3	3	5	4	2	1	1	1	3	3
...conducting techniques	4	3	4	4	4	3	5	4	3	4	3	4
Performance experience with a variety of choral ensembles	3	2	4	5	5	2	5	1	2	3	3	4
Conducting experiences with choral groups of different sizes	2	2	4	2	4	2	3	1	2	2	3	4
Performance ability sufficient to use a teaching tool or instrument for accompaniment	1	1	5	4	2	3	3	4	2	4	3	3
Laboratory and field experiences in teaching general music	2	2	4	3	5	2	2	3	3	3	3	4

Table 24

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
Vocal and pedagogical skill sufficient to teach effective use of the voice	5	2	3	3	2	3	4	3	1	5	2	4
Knowledge of (...) English Diction	5	2	3	3	3	2	3	3	1	5	3	2
...romance language diction	5	1	2	2	1	1	1	1	1	5	3	1
...International Phonetic Alphabet	5	1	2	1	1	1	3	1	1	5	2	1
...choral repertoire	3	2	2	2	2	2	4	4	1	5	3	4
...vocal/choral methodologies	4	2	3	3	1	2	4	4	1	5	3	5
... philosophies	2	1	3	3	1	2	4	3	1	5	3	5
... materials	4	2	3	2	2	4	4	4	1	5	2	4
... technologies	1	1	3	2	1	3	4	4	1	5	3	3
...curriculum development	3	1	2	2	1	4	4	4	1	5	2	3
...conducting techniques	4	3	3	3	1	4	4	5	4	5	2	5
Performance experience with a variety of choral ensembles	4	2	2	1	2	3	5	2	1	5	1	4
Conducting experiences with choral groups of different sizes	3	1	3	1	1	3	2	2	1	5	1	3
Performance ability sufficient to use a teaching tool or instrument for accompaniment	2	3	2	4	5	3	3	3	1	5	2	4
Laboratory and field experiences in teaching general music	4	1	3	2	1	4	1	3	1	5	2	5

Table 24

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
Vocal and pedagogical skill sufficient to teach effective use of the voice	4	4	2	3	4	1	4	5	3	3	3	3
Knowledge of (...) English Diction	2	4	1	5	3	2	2	5	3	3	2	4
...romance language diction	1	2	1	5	2	2	2	5	2	3	1	4
...International Phonetic Alphabet	1	3	1	5	1	1	1	5	3	2	2	4
...choral repertoire	1	2	2	5	2	1	4	5	2	2	3	3
...vocal/choral methodologies	1	2	3	3	3	2	4	5	3	3	3	2
... philosophies	1	3	2	3	3	1	4	5	4	3	1	2
... materials	1	2	3	5	3	1	4	5	2	2	2	3
... technologies	1	1	2	2	2	1	4	5	1	1	1	1
...curriculum development	1	2	3	3	2	1	4	5	3	2	1	2
...conducting techniques	3	4	3	4	4	1	4	5	4	3	3	3
Performance experience with a variety of choral ensembles	1	2	2	5	3	1	4	5	3	4	1	2
Conducting experiences with choral groups of different sizes	1	1	1	3	1	1	4	5	4	2	1	1
Performance ability sufficient to use a teaching tool or instrument for accompaniment	3	2	1	4	3	1	3	5	3	1	3	2
Laboratory and field experiences in teaching general music	1	3	2	5	3	1	4	5	4	2	3	3

Table 25

Raw Data, Part Five: Instrumental Music, Importance of Competencies

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
Knowledge of and performance ability on flute, clarinet, and saxophone sufficient to teach beginning students effectively in groups	1	4	1	4	1	5	5	5	2	2	4	2
...oboe and bassoon	1	3	1	4	1	5	5	1	1	1	3	2
...trumpet, trombone, baritone/euphonium	1	4	1	4	1	5	5	5	2	1	4	2
...tuba	1	3	1	4	1	5	5	2	2	1	3	2
...French horn	1	3	1	4	1	5	5	3	2	1	3	2
...violin and viola	3	4	1	4	1	5	5	1	2	1	4	3
... cello and bass	1	3	1	4	1	5	5	1	2	1	4	3
... mallet percussion	1	4	1	4	4	5	5	5	2	3	4	4
... battery percussion	1	3	1	4	4	5	5	5	2	1	4	4
Knowledge of instrumental repair	1	5	1	5	1	4	5	5	2	1	4	2
...repertoire	1	5	1	5	1	4	5	5	2	1	4	2
...methodologies	2	5	1	5	1	4	5	5	2	1	4	3
...philosophies	2	5	1	5	1	5	5	5	2	1	4	2
...materials	2	5	1	3	1	5	5	5	2	1	4	3
...technologies	3	5	1	3	1	4	5	4	2	1	4	4
...curriculum development	2	5	1	5	1	5	5	5	2	1	4	2

Table 25

Continued

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
...conducting techniques	1	5	5	5	1	5	5	5	2	2	5	4
Conducting experiences with instrumental groups of different sizes	1	3	1	5	1	4	5	5	3	1	4	4
Experiences performing in solo and a variety of type and sized ensembles	1	4	1	5	1	4	5	5	2	1	4	3
Laboratory and field experiences in teaching beginning instrumental techniques individually, in small groups, and in larger classes	3	5	1	3	1	4	5	5	2	1	5	3

Table 25

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
Knowledge of and performance ability on flute, clarinet, and saxophone sufficient to teach beginning students effectively in groups	4	NA	5	5	5	5	2	5	4	NA	4	5
...oboe and bassoon	3	NA	2	4	5	1	1	5	4	NA	4	3
...trumpet, trombone, baritone/euphonium	3	NA	5	5	5	5	2	5	4	NA	4	5
...tuba	3	NA	5	4	5	5	1	5	3	NA	4	3
...French horn	3	NA	5	5	5	5	1	5	1	NA	4	4
...violin and viola	3	5	5	5	2	1	2	5	1	NA	4	3
... cello and bass	3	5	2	5	2	1	1	5	1	NA	4	3
... mallet percussion	3	NA	5	4	5	5	4	5	2	NA	4	4
... battery percussion	3	NA	4	4	5	5	1	5	1	NA	4	4
Knowledge of instrumental repair	5	5	5	4	5	4	2	5	4	NA	4	5
...repertoire	4	5	5	4	5	5	1	5	4	NA	4	5
...methodologies	4	5	5	5	5	5	1	5	4	NA	4	NA
...philosophies	2	5	5	5	5	4	1	5	4	NA	5	5
...materials	3	5	5	5	5	5	1	5	4	NA	5	5
...technologies	5	5	5	4	5	4	1	5	1	NA	4	3
...curriculum development	4	5	5	4	5	5	1	5	4	NA	4	4

Table 25

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
...conducting techniques	3	5	5	5	5	5	3	5	4	NA	4	NA
Conducting experiences with instrumental groups of different sizes	3	5	5	4	5	5	1	5	4	NA	4	4
Experiences performing in solo and a variety of type and sized ensembles	4	5	5	5	5	5	1	5	4	NA	4	4
Laboratory and field experiences in teaching beginning instrumental techniques individually, in small groups, and in larger classes	4	5	5	5	5	5	NA	5	5	NA	4	NA

Table 25

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
Knowledge of and performance ability on flute, clarinet, and saxophone sufficient to teach beginning students effectively in groups	5	2	5	3	5	4	5	1	1	5	4	3
...oboe and bassoon	5	2	4	2	5	3	5	1	1	5	2	3
...trumpet, trombone, baritone/euphonium	5	2	5	3	5	4	5	1	1	5	4	3
...tuba	5	2	4	3	5	3	3	1	1	5	2	3
...French horn	5	2	4	3	5	3	5	1	1	5	3	3
...violin and viola	1	2	4	3	5	4	4	1	5	5	3	3
... cello and bass	1	2	4	3	5	4	4	1	5	5	3	3
... mallet percussion	5	3	4	3	5	3	4	2	1	5	3	3
... battery percussion	5	3	4	3	5	3	4	1	1	5	3	3
Knowledge of instrumental repair	5	3	5	4	5	3	4	2	4	5	2	2
...repertoire	5	3	5	4	5	4	4	1	4	5	4	3
...methodologies	5	3	5	4	5	4	5	1	5	5	4	2
...philosophies	5	3	5	4	5	4	5	1	4	3	3	2
...materials	5	3	5	4	5	4	5	1	5	5	3	4
...technologies	5	4	5	4	4	4	5	1	2	5	2	4
...curriculum development	5	4	5	4	5	4	5	1	4	5	2	3

Table 25

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
...conducting techniques	5	3	5	4	5	4	5	2	4	5	4	5
Conducting experiences with instrumental groups of different sizes	5	2	5	4	5	4	5	2	3	5	3	5
Experiences performing in solo and a variety of type and sized ensembles	5	3	5	4	5	4	5	2	4	5	2	2
Laboratory and field experiences in teaching beginning instrumental techniques individually, in small groups, and in larger classes	5	5	5	4	5	4	5	1	5	5	4	4

Table 26

Raw Data, Part Five: Instrumental Music, Performance of Competencies

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
Knowledge of and performance ability on flute, clarinet, and saxophone sufficient to teach beginning students effectively in groups	3	2	1	3	2	4	4	5	3	4	3	4
...oboe and bassoon	4	2	1	3	1	4	1	2	2	3	2	4
...trumpet, trombone, baritone/euphonium	4	4	1	3	2	4	4	4	3	3	2	4
...tuba	4	5	1	4	1	4	1	4	3	1	2	4
...French horn	3	3	1	3	1	4	2	4	3	1	2	4
...violin and viola	2	3	1	3	2	4	3	3	3	2	3	4
... cello and bass	2	2	1	3	1	4	1	3	3	2	3	4
... mallet percussion	3	5	1	3	1	4	2	5	3	3	4	4
... battery percussion	3	5	1	3	4	4	4	3	3	3	4	4
Knowledge of instrumental repair	3	1	1	2	1	4	1	2	1	3	2	2
...repertoire	3	2	1	3	1	4	3	5	2	4	2	4
...methodologies	2	5	1	3	1	4	4	5	2	3	3	4
...philosophies	2	5	1	3	1	4	3	5	2	3	2	4
...materials	3	3	1	3	2	4	2	5	2	3	2	4
...technologies	1	1	1	2	1	4	1	2	2	3	2	4
...curriculum development	3	2	1	3	1	4	1	5	2	3	4	4

Table 26

Continued

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
...conducting techniques	2	5	1	1	1	4	2	5	3	3	2	2
Conducting experiences with instrumental groups of different sizes	2	5	1	2	1	4	3	5	2	3	2	3
Experiences performing in solo and a variety of type and sized ensembles	2	3	1	2	3	4	1	5	3	3	3	2
Laboratory and field experiences in teaching beginning instrumental techniques individually, in small groups, and in larger classes	2	3	1	2	3	4	3	5	3	3	2	3

Table 26

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
Knowledge of and performance ability on flute, clarinet, and saxophone sufficient to teach beginning students effectively in groups	3	2	4	4	4	4	3	5	3	3	2	4
...oboe and bassoon	1	1	5	5	4	3	1	5	3	2	2	4
...trumpet, trombone, baritone/euphonium	2	2	4	4	4	4	3	4	2	3	2	4
...tuba	1	1	4	2	4	4	1	2	2	3	2	4
...French horn	1	1	4	5	4	4	1	2	2	2	2	4
...violin and viola	2	5	2	4	4	3	3	3	1	3	1	3
... cello and bass	2	5	2	5	4	1	1	1	1	2	1	1
... mallet percussion	2	2	5	3	4	4	3	5	2	2	1	4
... battery percussion	1	1	4	4	4	3	1	3	1	2	1	4
Knowledge of instrumental repair	1	2	2	2	4	1	2	1	1	1	1	2
...repertoire	1	3	3	3	4	4	3	5	1	1	2	4
...methodologies	2	4	4	4	4	4	3	5	3	1	2	4
...philosophies	2	4	4	4	4	4	3	5	2	1	2	4
...materials	2	3	4	3	4	4	3	5	2	1	2	4
...technologies	1	3	4	3	4	2	3	4	2	1	2	4
...curriculum development	2	4	3	3	4	3	1	5	2	1	2	4

Table 26

Continued

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
...conducting techniques	4	4	4	4	4	4	3	4	2	1	3	5
Conducting experiences with instrumental groups of different sizes	1	5	4	2	4	4	1	5	4	1	2	4
Experiences performing in solo and a variety of type and sized ensembles	1	4	4	5	4	4	1	5	2	1	2	5
Laboratory and field experiences in teaching beginning instrumental techniques individually, in small groups, and in larger classes	2	5	4	5	4	4	1	3	1	1	2	2

Table 26

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
Knowledge of and performance ability on flute, clarinet, and saxophone sufficient to teach beginning students effectively in groups	4	2	2	3	4	2	3	5	3	2	3	2
...oboe and bassoon	4	2	2	1	3	2	3	3	1	1	3	1
...trumpet, trombone, baritone/euphonium	4	2	2	3	4	3	3	5	3	2	3	2
...tuba	4	2	2	3	3	2	1	3	2	2	2	1
...French horn	4	2	2	3	4	3	3	4	3	2	2	2
...violin and viola	4	5	1	3	2	3	3	3	3	1	2	2
... cello and bass	4	5	1	3	2	3	2	3	4	1	2	1
... mallet percussion	4	3	4	3	3	3	3	4	3	1	3	1
... battery percussion	1	3	4	3	3	1	3	3	3	1	3	1
Knowledge of instrumental repair	1	3	2	1	5	1	1	3	2	1	1	1
...repertoire	2	3	2	3	5	1	1	5	3	2	2	1
...methodologies	4	3	2	3	5	1	2	5	4	2	3	1
...philosophies	4	3	1	3	5	1	2	5	4	2	3	1
...materials	4	3	1	3	5	2	2	5	4	2	3	1
...technologies	4	2	1	1	4	2	2	5	1	1	3	1
...curriculum development	4	3	1	2	5	2	2	5	3	2	2	1

Table 26

Continued

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
...conducting techniques	4	5	2	4	3	1	2	5	5	3	3	4
Conducting experiences with instrumental groups of different sizes	3	3	3	2	4	1	1	5	4	2	2	1
Experiences performing in solo and a variety of type and sized ensembles	4	3	3	2	5	1	2	5	5	2	2	1
Laboratory and field experiences in teaching beginning instrumental techniques individually, in small groups, and in larger classes	1	3	3	2	5	1	2	5	5	1	2	1

Table 27

Raw Data, Part Six: Overall Performance of Music Teacher Education Program

Survey Item	1	2	3	4	5	6	7	8	9	10	11	12
Specialty area	V	NS	V	NS	NS	I	V	I	NS	I	V	NS
How was your music teacher preparation to your needs as a beginning teacher?	2	2	3	2	2	5	1	4	3	4	4	5
What is your overall level of satisfaction with your music teacher education program?	2	3	3	3	2	5	2	4	3	3	3	5

Survey Item	13	14	15	16	17	18	19	20	21	22	23	24
Specialty area	V	I	NS	I	I	I	NS	I	I	V	I	I
How was your music teacher preparation to your needs as a beginning teacher?	3	4	4	5	4	4	2	4	2	3	3	5
What is your overall level of satisfaction with your music teacher education program?	3	4	4	4	3	4	3	5	1	4	2	5

Survey Item	25	26	27	28	29	30	31	32	33	34	35	36
Specialty area	I	I	NS	V	I	I	NS	NS	I	NS	NS	V
How was your music teacher preparation to your needs as a beginning teacher?	4	3	3	4	4	3	3	4	3	5	3	2
What is your overall level of satisfaction with your music teacher education program?	5	2	1	3	4	2	4	5	3	4	3	2

Table 28

Raw Data, Part Seven: Open Ended Response

Participant	Specialty Area	Is there anything you would like to share about your answers or experiences with the researcher?
4	NS	Our program was undergoing quite a large shift in personnel and curriculum focus while I was studying for my undergraduate degree in music. I felt a little bit like a guinea pig for some of the newer things the program was trying.
5	NS	[University] is situated in a city filled with urban education experiences. The type of learning we need to focus on is survival education, adaptability, classroom management, social emotional learning, and curriculum building.
7	V	I was hired as an elementary general music teacher and our elementary methods course was incredibly lacking. I did not feel prepared for my first year teaching. I would feel more comfortable teaching secondary but elementary knowledge and pedagogical knowledge is very lacking.
9	NS	My music Ed degree is a second undergrad degree. I actually still have one outstanding gen ed class that did not transfer from my first degree that is still outstanding. I hope to satisfy that requirement this year.
11	V	My particular program like many break up the music education majors into either an instrumental based or vocal based program. As a pianist I was put into the vocal based program and only had a few basic classes involving instrumental studies. I would have loved more opportunities to study each instrument and different methodologies and approaches.

Table 28

Continued

Participant	Specialty Area	Is there anything you would like to share about your answers or experiences with the researcher?
13	V	The program I completed was streamlined for each person's specific instrument, and had no room for variation from that track. Although I experienced playing and singing in multiple ensembles, many did not have that luxury. Also, many areas that are being stressed upon now in general music like improvisation were not well encouraged. Song writing/composition was also implied to be a skill graduated grasp well, when many have no experience in it besides short compositions from music theory classes. I also had hoped there would be guidance in modern music tech, but there was no course provided.
16	I	It is easier to achieve a strong base of skill within your specialty area. Scheduling often prohibits taking classes which focus on other concentrations, which diminishes each individual student's ability to fulfill a well-rounded education. It is challenging to strike the proper balance between mastery of one's own specialty and ability to function within other specialities [sic].
19	NS	The school needs to focus more on philosophies and methodologies relating specifically to urban education.
20	I	My experiences in my collegiate ensembles taught me more about how to run an ensemble than my secondary methods class did
21	I	I was also extremely underprepared and sheltered to the realities of working in urban, Title-I schools. Please don't sugar coat the reality!
26	I	I felt that we should have been in the field throughout the program and for more significant amounts of time. The program seemed heavily geared towards upholding suburban music Ed traditions rather than working with the urban setting in which it was located.

Table 28

Continued

Participant	Specialty Area	Is there anything you would like to share about your answers or experiences with the researcher?
27	NS	I went to [University]; although the program offered many reliable resources and had credible educators, there was disorganization. The program is too choral and general music heavy, not enough attention with instrumental studies. I felt the externships were not well organized at all and some of the teaching assistants lack so much competency it was embarrassing.
28	V	While the Music Education program was rigorous and informative, I do not believe that any undergraduate program really prepares young teachers to work in the field. Even while using all aspects of the training I received, I often feel unprepared to face the changes not only in music education, but in education in general. Teaching changes every day and, no matter how intensive and inclusive any program may be, the true preparation of young teachers takes place in the classroom during their first years of teaching in the public setting.
29	I	The school I went to did a great job prepping me for the job I have now (teaching high school band and orchestra). I also know that if I ever have any questions I can email or call any of the professors or the TAs (who taught instrument methods) and get answers. I have done that a few times since starting. Also, a large part of my college experience was because I took the initiative to do many things. I was not required to take a jazz class or sing in a choir or do marching band, but because I knew it would be helpful to my career I did.
32	NS	I attended a college that prepared me to comfortably take on a role as an instrumental, vocal, or general music teacher.
34	NS	A requirement [sic] of learning an accompaniment instrument (piano and or guitar) throughout the duration of the music ed program would be extremely beneficial to all under grad students