

BARCLIFT, KIM. Ph.D. Experienced Music Teachers' and Music Teacher Educators' Ratings of Skills and Dispositions Important to Successful Music Teaching. (2023)
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The purpose of this study was to compare experienced music teachers' and music teacher educators' ratings of the skills and dispositions needed for successful music teaching. Results indicated that experienced music teachers valued maintaining student behavior and having a pleasant affect and sense of humor higher than music teacher educators. However, music teacher educators valued understanding teaching and learning strategies more than experienced music teachers.

Participants ($N = 80$) were experienced music teachers ($n = 40$) and music teacher educators ($n = 40$). Recruitment procedures included a combination of email solicitation through the National Association for Music Education and a snowball sampling method via social media (e.g., Facebook). Participants completed a survey instrument that included demographic items, Likert-type ratings of skills and dispositions replicated from a study by Teachout (1997), and one open-ended item. Descriptive data analysis, rank-order comparison, correlation tests of individual skills and dispositions, and an Analysis of Variance (ANOVA) and post-hoc t-tests compared the participants' ratings of Personal Skills, Musical Skills, and Teaching Skills.

While music teacher educators and experienced music teachers rated the 40 skills and dispositions similarly, there was a significant difference between skill groupings. Participants rated Musical Skills as less important to successful music teaching than Personal Skills and Teaching Skills. Additionally, Personal Skills were emphasized by participants as added skills and dispositions needed to supplement the survey instrument. Findings from the present study suggest that the skills and dispositions important for successful music teaching can be reinforced throughout the curriculum of a music teacher preparation program.

EXPERIENCED MUSIC TEACHERS' AND MUSIC TEACHER EDUCATORS'
RATINGS OF SKILLS AND DISPOSITIONS IMPORTANT
TO SUCCESSFUL MUSIC TEACHING

by

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DEDICATION

This work is dedicated to my family. To my husband, Jason, who has supported and encouraged me during the challenges and successes of graduate school and life. To my son, Elijah, who has been affected in every way possible by this quest, my love for you can never be quantified. Finally, this work is also dedicated to my parents and sister, their endless prayers and support have enabled me to work hard for the things I aspire to achieve. I am truly thankful for having all of you in my life.

APPROVAL PAGE

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CHAPTER I: INTRODUCTION

The Research Problem

Music education is shifting, and music teacher education programs are revisiting curriculum design. As music teacher educators consider the skills and knowledge necessary for effective teaching, incorporating input from inservice music teachers seems crucial as those are the professionals currently engaged in the classroom meeting the needs of today's students. However, numerous factors impact the final curriculum design for preservice music teacher preparation, such as state licensure requirements, accrediting bodies, and music teaching specialty areas, to name a few.

State licensure requirements influence the music teacher preparation curriculum (Parks, 2019). Music teacher licensure in the United States typically certifies individuals to teach K-12 music, comprising all specialty areas, including band, orchestra, choir, general music, theory, and more. Give a Note Foundation (2017) supported an analysis of public-school music programs in the United States and found that the most common music offerings at the middle and high school levels were band, choir, and orchestra. Not surprisingly, general music was the most common music course offered in elementary schools. Most music teachers specialize in a specific area, such as band or choir, but the reality is that many music teachers serve more than one specialty area (Sanderson et al., 2019). In a survey of instrumental music teachers in North Carolina, Miller et al. (2021) found that “nearly half of North Carolina band and orchestra teachers...taught courses outside band and orchestra” (p. 61). It is not uncommon for teachers trained in instrumental methods to enter the workforce and have to teach elementary general music, high school choir, piano, or high school musicals (Kubel, 2019; Stringham & Snell, 2019).

Given the variety of skill sets future music teachers may need when they enter the profession, those who prepare music teachers must decide which knowledge and skills to prioritize within the degree program. A brief review of state licensure requirements shows that 18 states offer K-12 music certification; 12 states certify teachers specifically for K-12 instrumental, vocal, or general music; and 20 states certify music teachers by specific musical area and grade level (May et al., 2017). Music teacher preparation programs are tasked with preparing future music teachers for an unknown job market, implementing specific state licensure certification requirements, and abiding by institutional accreditation standards.

Factors Affecting Curriculum Design

Various factors affect curriculum design. This study defines curriculum as “what students are expected to know and be able to do” (Levin, 2007, p. 2). A portion of these influential factors are outside the scope of those responsible for the curricular design of music education programs, such as policy, accreditation, and licensure requirements (Aguilar & Richerme, 2019; Elpus, 2015; Jones, 2009; Levin, 2007; National Association for Schools of Music, 2023; Sarath et al., 2006).

Policies

Education, including music education, is inextricably linked to policies imposed by the government (Jones, 2009; Levin, 2007). While educational policies are intended to support curriculum development to promote student growth, their ultimate function is often an obstacle for educators. Levin (2007) isolated “ideology, personal value, issues in the public domain, and interests” (p. 19) as outside forces that influenced the framework for understanding curriculum design. As a result, policies affecting music education are sometimes hidden, while others are overtly apparent (Jones, 2009). For example, music education has multiple accrediting bodies,

such as the National Association for Schools of Music (NASM) and the Council for the Accreditation of Educator Preparation. Schools of music are not required to procure accreditation from NASM. However, while accreditation is voluntary, NASM is considered the professional standard for music degrees, and many schools choose to be accredited and acquire the status of NASM accreditation (Aguilar & Richerme, 2019; Jones, 2009). In essence, NASM serves as a policy mandate for curriculum requirements in music education programs.

NASM

Curriculum design in music education programs is directly associated with NASM requirements. The threefold purpose of NASM is (a) to advance the cause of music in American life and especially in higher education; (b) to establish and maintain threshold standards for the education of musicians while encouraging both diversity and excellence; and (c) to provide a national forum for the discussion of issues related to these purposes (NASM, 2023). The NASM (2023) handbook specifies desirable attributes, musical competencies, specialization competencies, teaching competencies, and professional practices for the baccalaureate degree in music education.

The desirable attributes for students pursuing music education are listed ahead of musical, specialization, and teaching competencies (Aguilar & Richerme, 2019). Priority of placement is intentional, as NASM (2023) stipulates that the other “competencies and procedures provide means for developing these attributes” (p. 124). Desirable attributes, such as “personal commitment,” to “lead students,” to “inspire others,” and “maintain positive relationships,” are integral to skillsets of musical competencies, specialization competencies, and teaching competencies (NASM, 2023, p. 124).

The musical competencies requirement for music education students is in addition to the essential competencies required of all music students. Conducting and musical leadership, arranging, functional performance (e.g., keyboard, voice, and instruments), and analysis/history/literature are specific musical competencies for music education students (NASM, 2023, pp. 124-125). The overall expectation is that music education students attain a broad, standard set of knowledge and skills for teaching music (Aguilar & Richerme, 2019).

Specialization competencies are provided by NASM (2023). Institutions or other educational authorities (e.g., state policies) also regulate which area(s) music education students will be prepared to teach. Specializations include (a) general music, (b) vocal/choral music, (c) instrumental music, (d) music for all levels and all specializations, and (e) specific music field or combinations. General, vocal/choral, and instrumental music specializations share elements of musicianship, content knowledge, lead performance-based instruction, and laboratory and field experiences as part of each competency while remaining independent by specialization. Music for all levels and all specializations (e.g., general, vocal/choral, and instrumental) is intended for those wishing to prepare teachers in all areas for all age groups. The final specialization is a specific music field or combination of fields. This broad area encompasses skills such as composition, electronic music, small ensembles, jazz, music technology, or pop music that may be combined with aspects of the general, vocal/choral, or instrumental specializations (NASM, 2023).

Teaching competencies for music education students focus on skills needed to lead music instruction in a K-12 education. Skills deemed essential range from the ability to teach various age levels and classroom settings, understanding child growth and development as it relates to music, the ability to assess and evaluate musical progress, and knowledge of current methods

with discretion to accept, amend or reject them based on the teaching situation (NASM, 2023). Teaching competencies inherently embody previous competencies. Musical competencies and area specializations impact the knowledge needed to teach, which all should be implemented through the lens of desirable attributes.

Lastly, NASM specifies professional procedures as valuable skills to achieve the development of music teachers. Music teacher education programs must be transparent about specialization options based on their institutional requirements or state policies. Additionally, programs must express clear expectations regarding the study depth, competencies development, and graduation requirements. Ultimately the music teacher education program must weave the “purposes, content, and graduation expectations to licensure requirements” (NASM, 2023, p. 127).

State Licensure

State licensure mandates often include high-stakes assessments directly impacting curricular development for music teacher education programs (edTPA, 2015; Elpus, 2015; Powell & Parkes, 2020; Prichard, 2018; Wagoner & Juchniewicz, 2021). Capstone performance assessments (e.g., edTPA) and teacher licensure tests (e.g., Praxis II) are government requirements and policies that music teacher educators must follow. These compulsory assessments affect curriculum development and preservice music teacher license acquisition.

Over 40 states require the edTPA for state licensure (Powell & Parkes, 2020). The edTPA is a “review of a teacher candidate’s authentic teaching materials as the culmination of a teaching and learning process that documents and demonstrates each candidate’s ability to effectively teach subject matter to all students” (edTPA, 2021, para. 3). This portfolio-style assessment focuses on instructional planning, teaching, and assessment and includes a rigorous written

component (edTPA, 2021; Powell & Parkes, 2020; Prichard, 2018; Wagoner & Juchniewicz, 2021). While instructional planning, teaching, and assessment may be fundamental to the curriculum of music teacher education programs, the writing component may be less vital.

The Praxis Series of teacher licensure tests is the standard for music content exams across the United States (Elpus, 2015). Praxis II assesses content knowledge and pedagogical skills in standardized testing like college entrance exams. However, Elpus (2015) discovered a significant difference in performance success among participants. Specifically, “female and Black candidates underperform on the Praxis II music exams compared to their White and male counterparts” (Elpus, 2015, p. 329). This finding poses a definitive challenge to test takers and music teacher educators as they develop a curriculum that prepares preservice music teachers for high-stakes assessments (Elpus, 2015; Prichard, 2018).

Teacher Skills and Dispositions Examined

Numerous opinions surround what skills and dispositions are essential for prospective music teachers. Successful music teachers carefully balance a wide variety of skills, from dealing with parents, fund-raising, and administrative responsibilities to being flexible, honest, and ethical (Johnson, 2014; Kelly, 2010; MacLeod & Walter, 2011; Mick, 2019). Millican and Forrester (2019) and Hourigan and Scheib (2009) cited positive relationships and bonds between students and teachers as a necessary skill set for teaching music. In a separate study on band and orchestra directors, Millican (2009) found that successful music teachers integrated subject matter, awareness of students, proper pedagogy, and administrative skills to affect student learning. Acquisition of these skills and dispositions occurred with informal and formal learning experiences. An influential experience for the preservice teacher is student teaching and working with their cooperating teacher.

Within the student teaching experience, Russell and Russell (2011) found that cooperating teachers offered guidance and support in classroom management, problem-solving, and lesson planning. In addition, quality mentors naturally shared knowledge, facilitated growth, collaborated with adults, exhibited enthusiasm for teaching, offered constructive feedback, and recognized the student teacher's needs (Russell & Russell, 2011; Snell et al., 2019). Cooperating teachers interpreted this mentorship as a direct sign of respect for their teaching abilities from music teacher educators (Anderson, 2007; Morin, 2000). Additionally, the collaboration of the student teacher triad (e.g., student teacher, cooperating teacher, and music teacher educator) enhanced the cooperating teachers' knowledge, leadership, and professionalism through shared experiences with music teacher educators and student teachers (Russell & Russell, 2011; Snell et al., 2019). Equipped with the skills and dispositions necessary to mentor and guide student teachers, experienced music teachers, including those who served as cooperating teachers, are credible sources for insight into preservice music teacher preparation.

Music teacher educators typically design the curriculum that prepares preservice music teachers to teach in the K-12 classroom. One might expect the curriculum to stem from observing current student needs and teaching applications within the K-12 music classroom (e.g., up-to-date student data and inservice teacher input). However, while inservice music teachers engage as partners with the university system and guide the capstone student teaching experience (Draves, 2013; Munroe, 2021), they rarely are asked to provide input for the preservice music teacher curriculum design.

I wanted to analyze the perspectives and opinions of experienced music teachers and music teacher educators concerning the requisite skill sets for successful beginning music teachers. For this research, the term experienced music teachers referred to teachers with 10 or

more years of teaching experience, which was consistent with prior studies (Sorenson, 2021; Teachout, 1997). A disconnect may exist between the curriculum implemented in a music teacher education program and the actuality of necessary skill sets for the K-12 music classroom setting. Using a descriptive quantitative approach, I investigated and compared the perspectives and opinions of experienced inservice music teachers and music teacher educators. The results of this study could bridge a divide between inservice teachers and educators within higher education, culminating in a cohesive curriculum design for the preparation of preservice music teachers.

Central to the present study was a seminal study conducted by David Teachout (1997), who examined the skills and dispositions of music teachers and organized the skills into three categories: Personal, Musical, and Teaching. Teachout (1997) compared the responses of preservice and experienced teachers about the "skills and behaviors they deemed important to successful music teaching in the first three years of teaching" (p. 43). The questionnaire listed 40 skills and dispositions compiled from an open-ended survey sent to music teacher educators, related research, and verification by five expert inservice music teachers (Teachout, 1997). Teachout (1997) defined "expert teachers" as "public school music teachers who have been recognized by peers as being successful and have accumulated at least 10 years of teaching experience" (p. 44), which served as the foundation for "experienced teacher" participants in the current study. After designing the questionnaire, Teachout (1997) randomly selected preservice teachers ($n = 35$) and experienced teachers ($n = 35$). The participants ($N = 70$) rated the level of importance of 40 items using a 4-point Likert-type scale. Teachout (1997) used predetermined labels for each skill and disposition (e.g., Personal, Musical, and Teaching) as ex post facto measures for data analysis.

Need for the Study

Preservice music teacher preparation is a foundational experience for developing the skills and dispositions needed for successful music teachers. Researchers have examined the perspectives of the preservice teacher, experienced teacher, and music teacher educator. However, there is a need for more research comparing the experienced teacher perspectives with those of music teacher educators about the skills and dispositions needed for successful music teaching.

Teachout (1997) sought to discover the opinions of preservice music teachers and experienced music teachers concerning the skills and dispositions necessary for successful music teaching. More recently, Edelman (2016) replicated a modified version of Teachout's (1997) research; however, like Teachout, the study also utilized preservice music teachers and experienced music teachers as participants. Although the seminal study by Teachout (1997) has previously been replicated, it has yet to be administered to experienced music teachers and music teacher educators. Research of this nature could have curricular applications for teacher preparation programs.

Statement of Purpose and Research Questions

The purpose of this study was to compare experienced music teachers' and music teacher educators' ratings of the skills and dispositions needed for successful music teaching. The research questions were as follows:

1. Is there a difference between experienced music teachers' and music teacher educators' ratings of the Personal Skills, Musical Skills, and Teaching Skills necessary for effective music teaching?

2. Is there a difference between experienced music teachers' and music teacher educators' rankings of the skills and dispositions necessary for effective music teaching?
3. What, if any, additional skills and dispositions were added by experienced music teachers and music teacher educators?

CHAPTER II: LITERATURE REVIEW

The purpose of this study was to compare experienced music teachers' and music teacher educators' ratings of the skills and dispositions needed for successful music teaching. Curricular design, including the development of skills and dispositions, has been identified as a vital component for the future success of music teachers. The preservice music teacher preparation curriculum has commonly included various components. Specialized methods courses taught by music teacher educators, such as techniques, rehearsal methods, and musicianship courses, aim to develop the necessary skills and dispositions for successful music teaching.

One of the most critical components of preservice music teacher preparation has been the inclusion of experiential learning opportunities (e.g., peer teaching) and authentic context learning activities (e.g., field experiences and student teaching) provided throughout preservice teacher preparation programs. Pairing these methods courses taught in a university classroom with field experiences in the K-12 school setting has increased opportunities for preservice music teachers to make transfers and applications into the classroom. As a result of teacher preparation opportunities and real-life experiences in K-12 music classrooms, future music teachers may gain diverse teaching skills and dispositions for the music classroom.

Experienced music teachers actively working with K-12 students may provide valuable insight into the necessary skills and dispositions for successful music teaching. Incorporating input from experienced teachers into the music teacher preparation curriculum is essential. Therefore, the perspectives of both experienced music teachers and music teacher educators are crucial to explore. In addition, a previous study by Teachout (1997) warrants an in-depth investigation concerning the skills and dispositions of music teachers. Ultimately, the review summarizes the literature explored and its implications for the present study.

Curriculum Frameworks

Curriculum development for music teacher education has long been a daunting task (Abramo, 2016; Doerksen, 2019; Hourigan & Scheib, 2009) because accreditation standards and licensing requirements often supersede the unique needs of preservice music teachers. Further, numerous stakeholders have been involved in music teacher curriculum development (Doerksen, 2019) and have included preservice music teachers, inservice music teachers, music teacher educators, and alumni. Music education departments, schools of music, and the university also have a vested interest in the overall curriculum. From a broader perspective, local school districts and state and national music education associations have collaborated with the team of stakeholders that engage and inform curriculum development (Doerksen, 2019; Hourigan & Scheib, 2009). Finally, within the big picture of curriculum development, music teacher educators have been responsible for the individual course construction and may have utilized researched curriculum frameworks (Abramo, 2016; Dewey & Hinchey, 2018; Forrester, 2018; Fuller & Bown, 1975; Raiber, 2019; Schmidt, 2010).

The connectivity between instruction and learning has been at the crux of the curriculum framework, which organizes and “arranges teaching elements in a way that reflects how...skills are applied in the classroom” (Millican, 2008, p.68). Allsup (2012) hypothesized that this intersection between teachers and students exemplified a constructivist approach by multiplying experiences that produced results surpassing previous expectations. Although it may sound arbitrary, music teacher educators developed a continuum of instruction (Abramo, 2016), which provided a scaffolded sequence of experiences for preservice teachers to gradually increase the complexity of their learning and decrease the built-in supports. Abramo (2016) posited that this framework synthesized behavioral and cognitivist paradigms. As a result, preservice teachers

developed skills and dispositions within a system that transitioned from teacher-centered instruction to student-centered instruction (Abramo, 2016).

Transfer of learning has also been identified as an essential method to facilitate the transition from teacher-centered to student-centered instruction. According to Forrester (2018), there were educators whose primary aim was to create a purposeful transfer of learning (Forrester, 2018). The transfer occurred when students were able to apply classroom knowledge within an application outside of the learning environment. To enhance the transfer of learning, educators employed the Understanding by Design (UbD) framework (Forrester, 2018). UbD was a systematic approach wherein educators deconstruct content with student understanding at the core of the teaching and learning experience. This student-centered approach enabled the transfer of learning while students engaged in goal-oriented instruction (Forrester, 2018).

Curriculum development has remained daunting as music teacher educators have attempted to navigate the global needs and requirements of the music teaching profession in addition to students' specific and individual needs. Ultimately, music teacher educators have not been alone. Stakeholders within the curriculum development team could have provided support and input on the skills and dispositions preservice teachers need to be successful music educators. In addition, there have been individuals and groups invested in the goal of successful music education at the local, regional, and national levels whose input should be considered.

Preservice Teacher Preparation

Preservice music teacher educators have endeavored to successfully prepare future music teachers with the necessary skill sets to be effective. Previous researchers have highlighted stages of teacher development, sequence of their concerns, identification of their hopes and fears, and self-reflection as sources of curriculum formation for preservice music teacher programs

(Conway & Clark, 2003; Fuller & Bown, 1975; Killian & Dye, 2009; Paul et al., 2001). Fuller and Bown (1975) developed a theoretical framework for preservice teacher development that outlined three stages of concerns: self, task, and student impact. They suggested that preservice teachers' focus changes over time as they gain experience, moving from a focus on self to a focus on student impact (Fuller & Bown, 1975). Additionally, self-reflection, whether after class projects, peer teaching episodes, or field experiences, enabled preservice music teachers to identify and set personal goals for their development as a teacher (Barry & Caravan, 2020; Killian & Dye, 2009).

Music teacher education programs have balanced these concepts through methods courses, including opportunities to impart content knowledge and practice teaching experiences. The culminating endeavor of preservice music teacher preparation has been the capstone experience of student teaching. Multiple researchers have found that preservice music teachers may encounter a shift in identity as they advance through a music teacher preparation program and transition from the role of a student to a teacher (Raiber, 2019). Fuller and Bown (1975) identified three stages of development during the dispositional shift from student to the teacher that has become a framework for researchers. During stage one, preservice teachers felt the need for survival and had concerns about likeability by students and supervisors, receiving praise, and classroom management. Stage two included concerns about the teacher's mastery of content and non-instructional duties. In the final stage, teachers adopted a pupil-centered approach to their teaching, wherein they discovered what worked best for their students.

Researchers have applied Fuller and Bown's (1975) general stages of becoming a teacher to specific content areas of teacher preparation programs. They found that these three stages also have applications for music teachers. Conway and Clark (2003) summarized the stages as a shift

from outward concerns to inward concerns about students in music teacher education. Miksza and Berg (2013) found that teachers may not progress linearly through the stages, as suggested by Fuller and Bown (1975); instead, they shift between stages with ongoing fluidity. These researchers enriched the extant literature and potentially influenced teacher education program curriculum (Conway & Clark, 2003; Fuller & Bown, 1975; Miksza & Berg, 2013).

Similar to Miksza and Berg (2013), Haston and Leon-Guerrero (2008) found that preservice teachers passed through stages differently than Fuller and Bown (1975) suggested. Instead, they asserted that preservice teachers enter stages wherein they observe, engage technical skills, make decisions, and explore the discovery of teaching strategies (Haston & Leon-Guerrero, 2008). Therefore, preservice teachers must connect the content and curriculum of methods courses with acquiring essential knowledge for successful teaching. According to Teachout (2004), preservice teachers rated four courses highest when it came to the successful transfer of knowledge into skills and dispositions for teaching: “engaging in early field experiences in the schools, engaging in peer teaching in an ensemble rehearsal, preparing lesson plans for peer teaching, and completing the score analysis project” (p. 76). Peer teaching (e.g., experiential learning) and field experiences (e.g., authentic context learning) provide student-centered learning opportunities, developing the skills and disposition for confident preservice music teachers (Hourigan & Scheib, 2009).

Experiential Learning and Authentic Contexts

Preservice music teachers need experiential learning opportunities (e.g., peer teaching). These teaching experiences are vital components of a process that gradually provides the preservice teacher with structure and support as they work towards independence as a teacher. Philosophies of education substantiate the preservice teacher's need for experiential learning

(Dewey & Hinchey, 2018; Draves, 2013; Kladder, 2018, 2019; Schmidt, 2010). Music teacher development requires more than the acquisition of content knowledge. Preservice music teachers must be given opportunities to apply the information learned in classes to real-world learning experiences (Kladder, 2018). Kladder (2018) proposed an individualized curriculum for preservice music teachers that acknowledged their previous life experiences. A variety of real-world experiences would benefit preservice music teacher development and should be considered part of the music teacher preparation program. There must be a collaboration between the university and the K-12 school system to provide preservice music teachers with authentic context teaching experiences. These K-12 classrooms provide immeasurable opportunities for preservice teachers to transition from utilizing their craft experientially (e.g., peer teaching) to authentic contexts (e.g., K-12 classrooms).

Experiential learning opportunities, like secondary instrumental methods courses, are found in many music teacher education programs. These courses lend themselves to providing various formats of experiential learning. For example, Blackwell and Roseth (2018) employed a Problem-Based Learning (PBL) curriculum in a woodwind methods course. Preservice teachers developed “flexible knowledge, effective problem-solving skills, student-directed learning skills, collaboration skills, and intrinsic motivation for learning” (Blackwell & Roseth, 2018, p. 56) with PBL. This sequential process was practiced and implemented during peer teaching episodes. Preservice music teachers (a) identified facts concerning the student problem they encountered, (b) hypothesized problem-solving ideas, (c) discovered gaps in student knowledge, (d) revisited the problem (step a), and (e) reflected on solutions to the problem. Blackwell and Roseth (2018) found that students retained more information and improved their skill development throughout their semester of experiential learning using peer teaching activities. As a result of PBL, students

could begin progressing through stages of teacher development (Conway & Clark, 2003; Fuller & Bown, 1975; Haston & Leon-Guerrero, 2008; Hourigan & Scheib, 2009). Learning-centered teaching opportunities provided a natural progression from experiential learning by the preservice music teacher, which included teaching peers, to authentic context learning activities, such as field experiences and the student teaching experience (Killian & Dye, 2009; Paul et al., 2001).

Reflection and feedback are essential to the preservice teacher's personal growth. Researchers have found numerous strategies for providing student feedback, such as written reflections, meetings with preservice teachers to discuss teaching episodes, and instructional coaching (Killian & Dye, 2009; Paul et al., 2001; Teachout & McKoy, 2010). In addition to the standard practices of peer teaching, field experiences, and videotaped teaching episodes, Paul et al. (2001) identified "watching video tapes of their teaching with a coaching instructor" (p. 138) as a quantifiable variable for improved music teacher preparation. Working with a coach was also considered role development (Paul et al., 2001; Teachout & McKoy, 2010). As a result, preservice music teachers benefited from authentic context learning activities as they provided meaningful practice in the role of a teacher.

Despite understanding the value of teaching experiences, music teacher educators have struggled to create authentic context learning activities for preservice music teacher preparation programs. The simulation of musical and behavioral responses of children in peer teaching environments was, and is, an ongoing challenge (Schmidt, 2010). One of the logistical challenges to creating authentic context teaching experiences was that most schools only have one or two music teachers, which created a smaller group of inservice cooperating teachers. Additionally, scheduling constraints and working around secondary ensemble performances

resulted in a lack of teaching opportunities during their field experience placements. Often these visits become observation only (Powell, 2019).

John Dewey's (2018) philosophy of experiential learning encouraged students to be active learners throughout the learning process (Abrahams, 2011; Allsup, 2012; Kladder, 2018). As undergraduate students, preservice teachers were not exempt from this philosophy. Kladder (2018) noted that Dewey's target was to unify students' personal experiences and interests with real-world learning and educational goals. The quality of the experience was paramount to the learning process (Kladder, 2018; Schmidt, 2010). Quality learning was grounded in "individualized learning, principles of interaction and continuity, social-collaborative learning, and reflective practices" (Kladder, 2018, p. 29).

Prepared lesson plans have been an essential facet of music education programs related to instructional delivery and assessment strategies. However, some researchers found that few preservice music teachers had the opportunity to implement their lesson plans in an authentic context prior to student teaching (Abrahams, 2011; Kladder, 2018). Abrahams (2011) found that a K-12 school and university partnership in a laboratory setting was a valuable experience. This partnership facilitated the transition from preservice teacher to full-time music teacher (Abrahams, 2011; Kladder, 2018). Preservice music teachers who taught in an authentic context laboratory setting made personal connections between the theoretical aspects of their university coursework with their field experiences (Abrahams, 2011). Preservice music teachers benefited from authentic context experiences in real classrooms. These opportunities encouraged collaboration between experienced teachers, preservice teachers, and teacher educators (Kladder, 2018).

Music teacher educators directly involved with the field experiences developed professional and mentoring relationships with the preservice music teachers and experienced teachers, enhancing learning. Collaboration within an authentic context increased the rapport between the university and its surrounding community schools (Kladder, 2018). Regular communication between music teacher educators and experienced teachers ensured that preservice music teachers had quality experiences.

To further transfer preservice teacher knowledge with experience, Morin (2000) recommended a sequence of activities for the student teacher that funneled their activities from less invasive tasks, such as observing, to assuming all teaching responsibilities for the semester. After a short period of observation, the student teacher worked with a small group of students, teaching a small portion of a lesson planned by the experienced teacher. The next step was for the student teacher to observe their experienced teacher plan and execute a lesson, which they would then teach. Following these experiences, the student teacher would plan and implement a lesson with the assistance of their experienced teacher, gradually increasing the number of classes taught and removing the assistance of the experienced teacher. Ultimately the student teacher would manage the classroom environment without the presence of an experienced teacher (Morin, 2000). Thus, scaffolding their past field experiences, preservice music teachers prepared to embark on their student teaching assignment. Student teaching placements in a K-12 school allowed preservice music teachers to plan, implement, and evaluate lessons with an experienced music teacher and authentically engage in authentic teaching contexts (Hourigan & Scheib, 2009; Morin, 2000).

Teacher Skills and Dispositions

Teacher knowledge, skills, and dispositions substantially impact the music classroom (Raiber, 2019). Preservice music teachers develop knowledge, skills, and dispositions from their classroom and general life experiences. Professional dispositions result from each preservice teacher's habits (Abramo, 2016; Raiber, 2019). Specifically, the Council for the Accreditation of Educator Preparation defined professional dispositions as "the habits of professional action and moral commitments that underlie an educator's performance" (Raiber, 2019, p. 2). Preservice music teachers respond to authentic context experiences, which enable them to respond to dilemmas and develop professional judgment (Abramo, 2016).

Preservice Music Teacher Perceptions

Preservice music teachers have perceptions concerning the skills and dispositions needed for successful teaching. These perceptions can impact curriculum development and instructional strategies for music teacher preparation programs (Bartolome, 2017; Berg & Miksza, 2010; Hourigan & Scheib, 2009). Understanding how preservice music teachers describe successful music teaching offers insight into their beliefs concerning music teacher preparation (Fisher et al., 2021; Killian et al., 2013; Powell & Parker, 2017).

Powell and Parker (2017) found that students in music teacher preparation programs entered with "preconceived beliefs about successful...teaching" (p. 28). They also discovered that preservice music teachers characterized successful teachers as having interpersonal (e.g., caring for students, giving entirely of themselves to the job, and having patience, honesty, and a sense of humor) and intrapersonal (e.g., confident, joyful, humble, driven, and organized) skills and dispositions. The focus on the development of personal dispositions in the study by Powell and Parker (2017) is an aspect of curriculum design for music teacher preparation programs that

may be difficult to incorporate but vital to consider (Berg & Miksza, 2010; Fisher et al., 2021; Killian et al., 2013).

While preservice music teachers were able to describe the qualities that they perceived as important for successful music teaching (Powell & Parker, 2017), they continued to possess concerns about their development as music teachers (Berg & Miksza, 2010; Killian et al., 2013). For example, through the lens of Fuller and Bown (1975), Berg and Miksza (2010) discovered that preservice music teachers identified concerns regarding teaching tasks (e.g., pedagogical execution) rather than personal characteristics, as noted by Powell and Parker (2017). Similarly, Killian et al. (2013) found that preservice music teachers were most concerned about applying the knowledge gained during their teacher preparation, possessing confidence, and following procedures as teaching professionals. However, in a study about preservice music teacher efficacy, Fisher et al. (2021) identified that personal dispositions “such as promptness and social skills, as well as personality traits such as honesty and trustworthiness,” (p. 404) were connected to excellent music teaching.

Hourigan and Scheib (2009) identified preservice music teacher perceptions of the essential skills and dispositions for successful music teaching. Beyond basic skills and abilities, preservice teachers in their study perceived administration and classroom management as valuable for teacher preparation programs. Although they highlighted their musicianship skills as necessary, participants also noted the value of interpersonal skills. In addition to having a fundamental grasp of content and pedagogical knowledge, preservice music teachers emphasized the disposition of work ethic. Teacher preparation programs included curricular components, which were valuable to preservice teachers (e.g., applied lessons, conducting and ensemble experiences, methods courses, and field experiences). A compelling influence on the skills and

dispositions of preservice teachers were prior experiences and activities, such as freelance teaching, prior work experience, and networking with experienced teachers (Hourigan & Scheib, 2009).

Experienced Music Teacher Perspectives

Experienced teachers possess the characteristics necessary to mentor and guide beginning and novice music teachers through their first years of teaching. Ultimately, experienced teachers have an insightful perspective on the skills and dispositions necessary for successful music teaching. Cooperating teachers, hereafter referred to as experienced teachers, understood that student teachers required various skills for successful music teaching (Bigham et al., 2014). Researchers have found many facets of pedagogical skills and dispositions that contribute to the success of a student teacher (Bigham et al., 2014; MacLeod & Walter, 2011; Millican, 2009; Russell & Russell, 2011; Snell et al., 2019). Much of the previous research separated the skill sets important for effective music teaching into three categories: Personal, Musical, and Teaching (Edelman, 2021; MacLeod & Walter, 2011; Teachout, 1997).

Experienced teachers assumed that student teachers' personal skill sets developed before the student teaching semester (Edelman, 2021). Overarching Personal Skills expected of student teachers were professional demeanor, rapport with others, and social and organizational skills (Bigham et al., 2014; Edelman, 2021; MacLeod & Walter, 2011; Paul et al., 2001; Russell & Russell, 2011; Teachout, 1997). Working alongside students and fellow staff members, experienced teachers expected student teachers to create a positive rapport with those around them. Building rapport enabled student teachers to foster appropriate behavior with students, which improved classroom management and communication skills (Edelman, 2021; Millican, 2009). Experienced teachers anticipated that student teachers arrived with an overall positive

attitude that supported their ability to take the initiative and be open to constructive criticism (Kelly, 2010; Snell et al., 2019). These personal attributes were vital and expected during the student teaching semester.

Successful music teachers utilize Personal Skills, Musical Skills, and Teaching Skills simultaneously, although they are considered independent skill groups (Bigham et al., 2014; Edelman, 2021; Kelly, 2010; Teachout, 1997). Experienced teachers expected Musical Skills and Personal Skills to be developed prior to student teaching but understood that teaching expertise would develop during the semester (Edelman, 2021). Kelly (2010) found that experienced teachers cited the student teacher's awareness of performance literature, demonstration of instrument and theory knowledge, and personal interest in various music as vital musical aspects of successful student teachers. In addition, proper pacing of rehearsal, attention to student involvement, and instructional planning and strategies were Teaching Skills related to previous musical concepts (Draves, 2008; Kelly, 2010; Teachout, 1997). Ultimately, Personal Skills, Musical Skills, and Teaching Skills function in tandem with each other.

Music Teacher Educator Perspectives

Music teacher educators oversee the progress of preservice music teachers. Curriculum design aims to prepare students for their transition to teaching. One facet of this scenario assumes that the music teacher educator is aware of the current teaching environments of the K-12 school setting. Music teacher educators' assumptions and ultimate perspectives of school settings impact the development of preservice music teachers' curriculum design, coursework, and teaching experiences.

Music teacher educators must juggle the instruction of Personal Skills, Musical Skills, and Teaching Skills in preparing preservice music teachers (Bigham et al., 2014; MacLeod &

Walter, 2011; Rohwer & Henry, 2004) to remain accountable to the university, the K-12 partner, and the university student. Bigham et al. (2014) noted the challenges music teacher educators face when balancing real-world experiences in the K-12 school setting with the skills taught at the university. By the time preservice music teachers entered their student teaching classroom, the bulk of the mentorship by the music teacher educator was focused on performance in university coursework, not previous field experiences (Bigham et al., 2014).

State teacher licensure requirements imposed on student teachers subsequently impact the supervising music teacher educator (Powell & Parkes, 2020). Completion of the edTPA, a teacher performance assessment, is now required in the majority of states for teacher licensure. However, Powell and Parkes (2020) deemed the edTPA an accountability measure rather than an accurate representation of teaching. As a result, music teacher educators, bound to prepare their students for licensure, are now required to oversee the preservice teacher's project instead of offering authentic context observation and feedback on teaching (Powell & Parkes, 2020).

Music teacher educators tasked with developing preservice music teachers encounter many external requirements that must be incorporated into their curriculum and supervisory role. State licensure requirements, including edTPA, may detract from their desired curriculum and preservice teacher development plan. As a result, program mandates and licensure requirements ultimately inform the preservice music teacher curriculum and take priority over individual music teacher educator values related to effective music teaching (Doerksen, 2019).

Foundational Research for the Current Study

Teachout's (1997) study entitled "Preservice and Experienced Teachers' Opinions of Skills and Behaviors Important to Successful Music Teaching" was the foundation for the current study. The purpose of the study was to compare the ratings of preservice and experienced

teachers when asked, "what skills and behaviors are important to successful music teaching in the first three years of experience?" (Teachout, 1997, p. 43). Teachout's (1997) specific research questions for his study were:

- (1) Of the 10 top-ranked skills and behaviors by preservice music teachers and experienced music teachers, how many and which items were common to both groups?
- (2) Which, if any, of the listed skills and behaviors were rated differently between experienced music teachers and preservice music teachers by 10 or more rankings? and
- (3) Which, if any, of the listed skills and behaviors were ranked equally or within one ranking by both groups? (p. 43)

The 40 teacher skills and behaviors listed in Teachout's (1997) study resulted from merging three separate sources. First, he administered an open-ended questionnaire to music teacher educators from three universities. Next, he derived a list based on related literature. Finally, five expert public school music teachers verified the list extracted from related literature. Teachout (1997) selected the most frequently cited 20 items produced by the expert teachers and added the top 20 items generated by the music teacher educator list to construct the 40-item questionnaire.

Following issuance to experienced music teachers (including K-12 and higher education) and preservice music teachers, the participants "were randomly selected from five universities, diverse in location and size (Ohio State University, University of Oklahoma, University of Alabama, University of the Pacific, and Washburn University in Topeka, Kansas)" (Teachout, 1997, p. 43). Experienced music teachers had either served as cooperating teachers or were graduate students with teaching experience or music teacher educators from one of the five universities in the study (Teachout, 1997). Of those who responded, a randomly selected group

of preservice teachers ($n = 35$) and experienced music teachers ($n = 35$) served as the overall sample ($N = 70$) for data analysis.

The participants responded to the 40-item questionnaire by rating the level of importance concerning the skills and behaviors needed "for a promising young teacher to be successful in the first [three] years" (Teachout, 1997, p. 45). The four-point Likert scale listed the ratings as 4 = *extremely important*, 3 = *very important*, 2 = *important*, and 1 = *somewhat important*. Teachout (1997) found that seven skills and behaviors were common to both groups of participants within the ten top-ranked items. Personal Skills and Teaching Skills were deemed more important to teaching success than Musical Skills.

Statement of Purpose and Research Questions

Previous research highlights the importance of skills and dispositions for successful music teaching. Preservice music teachers hone these skills and dispositions during their music teacher preparation programs through teaching experiences built into the curriculum. The literature also supports the value of the stakeholders (e.g., preservice music teacher, experienced music teacher, music teacher educator) who are invested in preservice teacher curriculum development. While adequate research identifies the perceptions of preservice music teachers, experienced music teachers, and music teacher educators, literature is scarce comparing the perception of experienced teachers and music teacher educators.

The purpose of this study was to compare experienced music teachers' and music teacher educators' ratings of the skills and dispositions needed for successful music teaching. The research questions were as follows:

1. Is there a difference between experienced music teachers' and music teacher educators' ratings of the Personal Skills, Musical Skills, and Teaching Skills necessary for effective music teaching?
2. Is there a difference between experienced music teachers' and music teacher educators' rankings of the skills and dispositions necessary for effective music teaching?
3. What, if any, additional skills and dispositions were added by experienced music teachers and music teacher educators?

CHAPTER III: METHOD

The purpose of this study was to compare experienced music teachers' and music teacher educators' ratings of the skills and dispositions needed for successful music teaching. The research questions were as follows:

1. Is there a difference between experienced music teachers' and music teacher educators' ratings of the Personal Skills, Musical Skills, and Teaching Skills necessary for effective music teaching?
2. Is there a difference between experienced music teachers' and music teacher educators' rankings of the skills and dispositions necessary for effective music teaching?
3. What, if any, additional skills and dispositions were added by experienced music teachers and music teacher educators?

Research Design

This descriptive study was a modified replication of a study conducted by Teachout (1997), where he compared the opinions and perspectives of preservice and inservice teachers relative to the skills and dispositions needed for effective music teaching. In his study, participants rated the importance of 40 items, which included effective music teachers' Personal Skills, Musical Skills, and Teaching Skills. In the present study, I chose to compare the opinions and perspectives of experienced music teachers and music teacher educators to increase the understanding of how they view effective teaching skills and dispositions. Teachout (1997) did not offer his participants the opportunity to provide additional skills and dispositions that were not included in the survey. However, in this study, I chose to include this option. I was particularly interested in gathering insight into what skills and dispositions were of value to participants compared to the 1997 study.

Participants, comprising members and nonmembers of the National Association for Music Education (NAfME), were invited to complete the survey instrument, a 40-item Likert-scale questionnaire with an open-ended question for participants to add skills or dispositions not listed in the survey. This cross-sectional survey design enabled data collection from various participants at one point in time (Creswell & Creswell, 2018). With approval from the University of North Carolina Greensboro's Institutional Review Board (see Appendix A) and my dissertation committee, the survey instrument, developed in Qualtrics, was distributed via the Internet through the NAfME member database and using a snowball sampling procedure through Facebook.

Participant Recruitment

Participants in the study were recruited through the NAfME member database, with an email invitation, and by posting the survey instrument on Facebook. Music educators that identified as experienced music teachers with ten or more years of inservice teaching experience or music teacher educators, regardless of their years of experience, conformed to the inclusion criteria for the study. An a priori power analysis tested the difference between two independent group means using a two-tailed test, a medium effect size ($d = .25$), and an alpha of .01 (Faul et al., 2007). Based on the analysis, a randomized sample of experienced teachers ($n = 38$) and music teacher educators ($n = 38$) was required to achieve a power of .99. Any responses over the ideal sample size ($n = 38$) enabled me to select participants for the study randomly.

Participant recruitment occurred over four weeks and accrued 191 responses. Of the 191 responses, 135 respondents were inservice music teachers, 44 were music teacher educators, and 12 identified as “neither a K-12 music teacher or a music teacher educator.” Fifty-two respondents did not meet the inclusion criteria for participation (e.g., 40 inservice music teachers

did not have 10 or more years of experience, and 12 respondents did not identify as an inservice music teacher or music teacher educator). Although the remaining respondents met the inclusion criteria, 18 were excluded from the study for not completing the survey (e.g., 14 experienced music teachers and four music teacher educators). One hundred and twenty-one participants (experienced music teachers = 81 and music teacher educators = 40) remained after all inclusion and exclusion criteria were met. To create equal sample sizes, I maintained the remaining number of music teacher educators ($n = 40$) and used a random sample of experienced music teachers ($n = 40$) for the study's participants ($N = 80$), which exceeded the total required for a power of .99. Achievement of these statistics increased the possibility of generalizing the results, which consequently could lead to a curricular application for preservice music teacher preparation.

Survey Instrument

The survey instrument (see Appendix B) was created using Qualtrics (www.qualtrics.com) and was comprised of four sections. The first section consisted of participant inclusion and exclusion criteria (e.g., K-12 music teacher, music teacher educator, or neither a K-12 music teacher or music teacher educator; and years of experience). Next, participants consented to participate in the research study. The third section of the survey allowed participants to supply demographic data. Participants were asked to share information detailing their teaching specialty (e.g., band, choir, general, orchestra) with an option to select multiple specialties and complete an open-ended response for any specialty not included in the list. Also, participants identified the grade level(s) of students they taught and the school setting(s) in which they were currently teaching (e.g., elementary school, middle school, high school, or higher education). Participants were also given the opportunity to specify another type

of setting if needed. The current location where they taught within the United States (e.g., 50 states or the District of Columbia) was also reported. Additionally, participants shared their gender identity (e.g., female, male, self-identified response, or prefer not to respond) and race (e.g., White, Black or African American, American Indian or Alaska Native, Asian, Native Hawaiian or Other Pacific Islander, or self-identified response) (US Census Bureau, 2022).

The fourth component of the survey instrument was a 40-item Likert-type scale based on the skills and dispositions used in Teachout's (1997) study and included one open-ended question. The 40 teacher skills and behaviors listed in Teachout's (1997) study resulted from merging three separate sources. First, he administered an open-ended questionnaire to music teacher educators from three U. S. universities. Next, he derived a list based on related literature. Finally, five expert public school music teachers verified the list extracted from related literature. Teachout (1997) compiled the most frequently cited 20 items produced by the expert teachers and the top 20 items generated by the music teacher educators to construct the 40-item questionnaire. Also, like Teachout (1997), the current study utilized the same 4-point Likert-type scale (1 = *somewhat important*, 2 = *important*, 3 = *very important*, or 4 = *extremely important*).

The current study utilized Teachout's (1997) 40-item list of skills and behaviors but altered a few aspects of the research design. First, I chose to substitute the phrase "dispositions" for the original term "behaviors" (Teachout, 1997) to reflect current trends in music teacher education and licensure. Furthermore, this language was changed due to the desire to focus on the innate disposition of an individual, as opposed to solely one's outward behavior (Merriam-Webster, n.d.).

The participant pool was modified from the original Teachout (1997) study to allow for contrasting comparative analysis. Rather than surveying preservice music teachers and

experienced music teachers as done by Teachout (1997), participants in this study were experienced music teachers and music teacher educators in this study. I also chose to collect demographic data collection as part of the survey. Although participation was anonymous, one might discover meaningful connections between demographic categories (e.g., teaching specifics, geographic location, gender identity, and race and ethnicity) and participant responses to the survey. Finally, participants in the current study had an additional, optional, open-ended response item at the end of the survey. The open-ended question allowed participants to add a new element to the 25-year-old study by Teachout (1997). This enabled me to expand the rationale for this research study, which was to compare the perceptions of experienced music teachers with those of music teacher educators.

Instrument Reliability and Validity

Teachout (1997) did not include the reliability or validity of the data collection tool within his research article. However, a more recent study by Edelman (2016) tested all items' reliability and face validity ($n = 40$). Using Cronbach's alpha reliability analysis, Edelman (2016) deemed the item reliability as high ($\alpha = .91$). Additionally, Edelman (2016) performed separate Cronbach's alpha reliability analyses on each of the items within Teachout's (1997) three trait areas (e.g., Personal, Musical, Teaching). The results indicated a moderately high internal consistency within each trait area. The Personal Skills ($n = 15$), Musical Skills ($n = 10$), and Teaching Skills ($n = 15$) attained alphas of .82, .82, and .85, respectively (Edelman, 2016). Edelman (2016) also employed a face validity procedure with an "expert panel" of three reviewers (p. 47). The panel was provided a randomized list of all 40 skills and dispositions and tasked to designate each trait as a Personal Skill, Musical Skill, or Teaching Skill. After individual responses were recorded, the panel discussed their similarities and differences and

ultimately agreed on all designations of skill groupings (Edelman, 2016). The current study aligned with the item ($n = 40$) reliability and face validity tested by Edelman (2016).

Procedure

Upon opening the survey instrument, potential participants were asked delineating questions concerning their status as music educators. If the response was “I am neither a K-12 music teacher or a music teacher educator,” the survey skipped to the end statement, “We thank you for your time spent taking this survey. Your response has been recorded.” If a respondent selected that they were a K-12 music teacher, the next question requested information on their years of teaching experience. If their response was “1-9 years,” the survey skipped to the same end statement quoted above. Once potential participants met the inclusion criteria (e.g., K-12 music teachers with 10 or more years of experience or music teacher educators), the next portion of the survey was their consent to participate in the study. If the response was “I do not agree,” the survey skipped to the final statement of the survey. Once participants met the inclusion criteria and consented to participate, they entered demographic information, followed by the 40-item list of skills and dispositions and the open-ended item that enabled them to add any skills or dispositions not included in the survey list.

Data Collection and Analysis

Survey information was collected within Qualtrics and analyzed using SPSS. The current instrument, developed and tested previously in Teachout's (1997) study, included collecting demographic information and open-ended survey responses. For each Likert-type item, descriptive statistics, including mean scores and standard deviations for experienced music teachers and music teacher educators, were calculated and used to determine rank order. A Mann-Whitney U Test determined any significant difference between the distributions of the two

independent samples (e.g., experienced teachers and music teacher educators). Additionally, a Spearman Rank Order Correlation examined whether there was a correlation in responses between experienced music teachers and music teacher educators. Each item was placed into three broad categories (Personal Skills, Musical Skills, and Teaching Skills) as an ex post facto measure. A repeated measures analysis of variance (ANOVA) established whether significant differences existed between the two groups in any of the three skill categories. The open-ended item, "List any skills that are not provided in the list above that you perceive as important to the success of a music teacher in their first three years," enabled me to analyze frequency counts and descriptively compare the responses between experienced music teachers and music teacher educators.

CHAPTER IV: RESULTS

The purpose of this study was to compare experienced music teachers' and music teacher educators' ratings of the skills and dispositions needed for successful music teaching. The research questions were as follows:

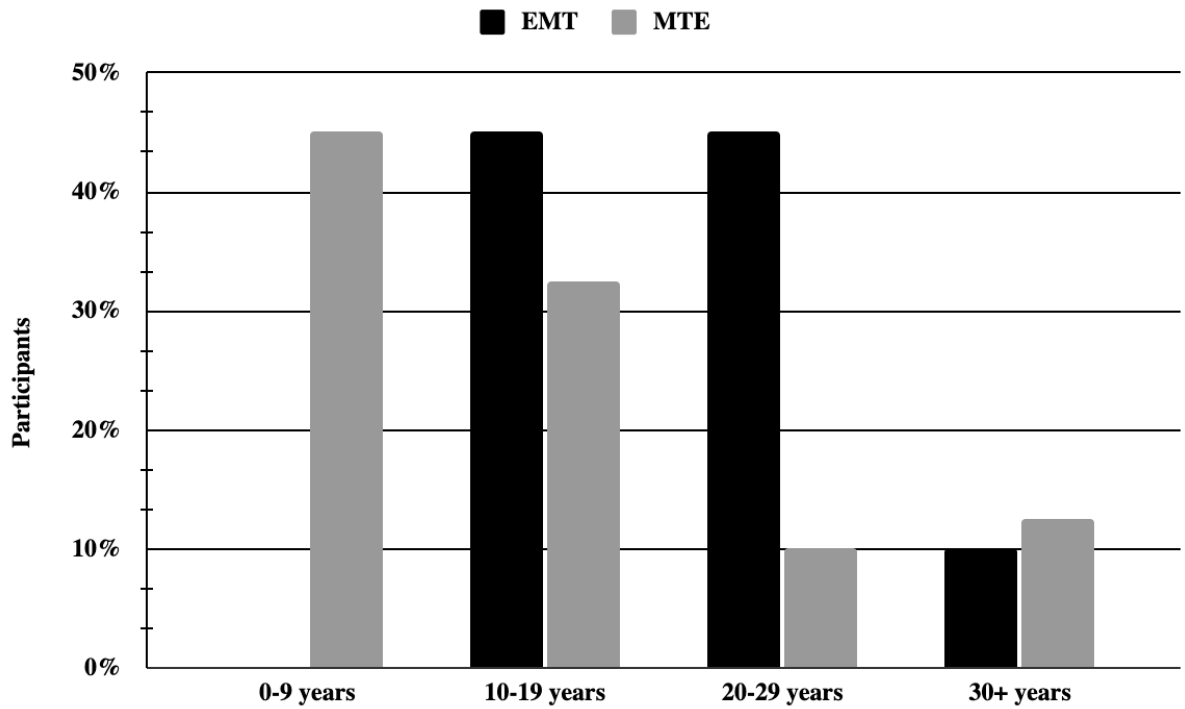
1. Is there a difference between experienced music teachers' and music teacher educators' ratings of the Personal Skills, Musical Skills, and Teaching Skills necessary for effective music teaching?
2. Is there a difference between experienced music teachers' and music teacher educators' rankings of the skills and dispositions necessary for effective music teaching?
3. What, if any, additional skills and dispositions were added by experienced music teachers and music teacher educators?

Participant Demographics

Participants ($N = 80$) were experienced music teachers with 10 or more years of K-12 teaching experience ($n = 40$) or music teacher educators from across the United States ($n = 40$). Demographic responses, volunteered by participants, highlighted their years of teaching experience, teaching location, music specialty, and school level, as well as their gender and race identity (see Appendix C). Experienced music teachers and music teacher educators who participated in this study primarily identified as female (e.g., 60% and 55%, respectively), and 82.5% of all participants identified as White. Most music teacher educators who participated in this study were from the Midwest (47.5%), while the experienced music teachers were equally split between the South and Midwest (32.5% each). Teaching specialties included band, general music, choir, orchestra, and other. Experienced music teachers in the current study identified themselves as a band (23), general music (21), choir (18), other (11), or orchestra (9) teachers.

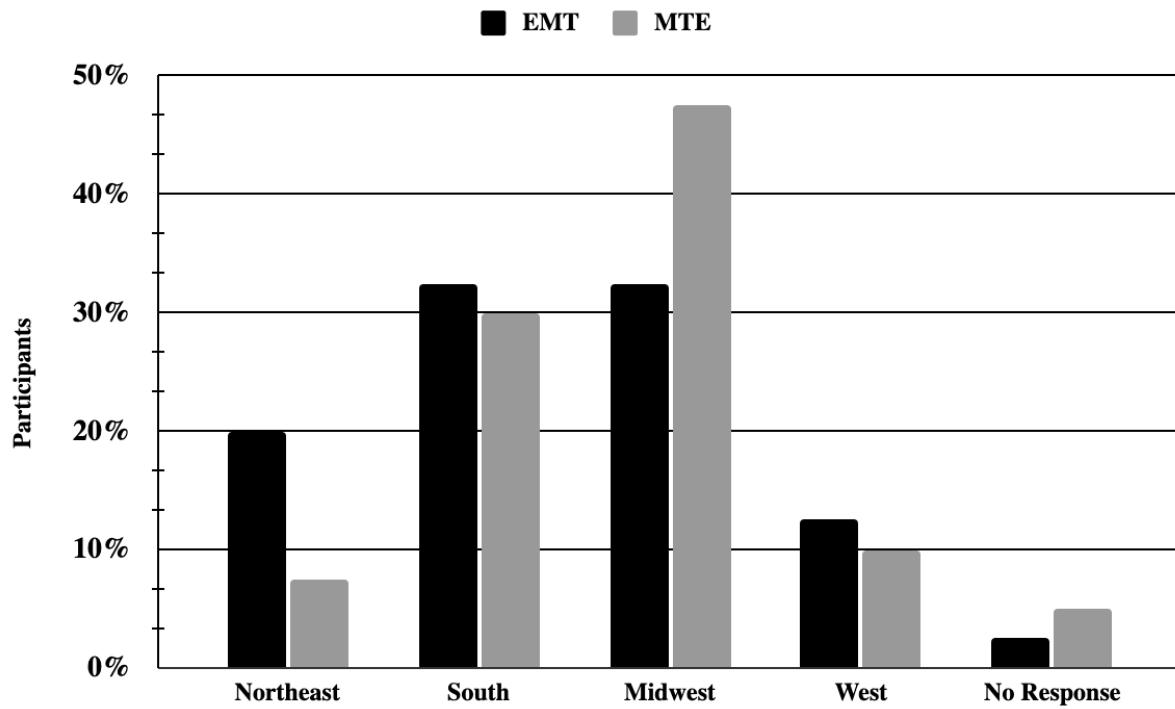
Music teacher educators selected orchestra (18), band (15), general music (12), choir (7), and other (5) as their focus areas.

Figure 1. Years of Experience



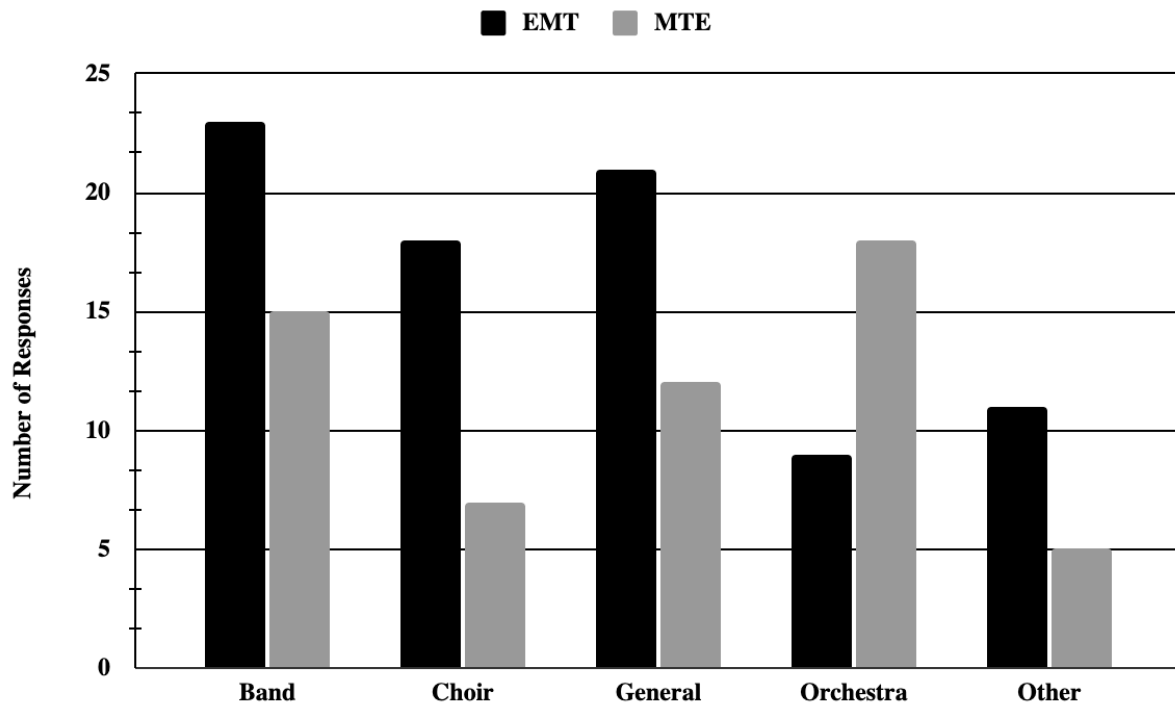
Note. EMT = experienced music teacher; MTE = music teacher educator.

Figure 2. Teaching Location



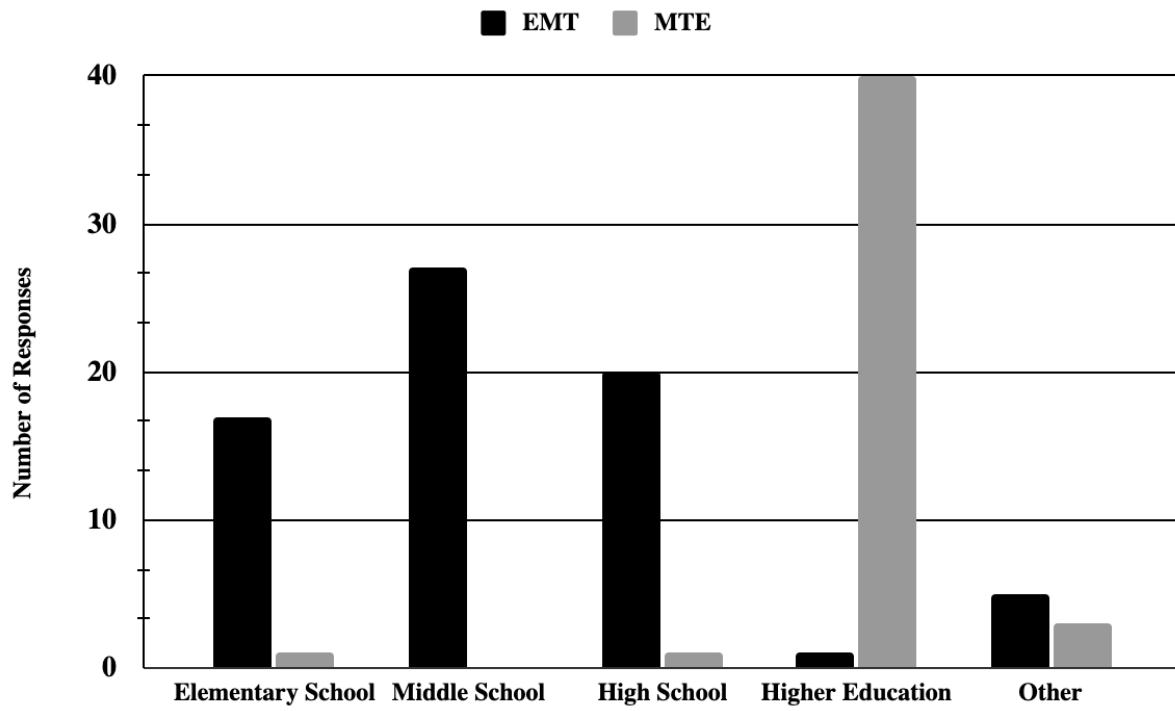
Note. Regions are based on designations by the U.S. Census Bureau (n.d.).

Figure 3. Teaching Specialty



Note. Participants could select multiple teaching specialties.

Figure 4. School Level



Note. Participants could select multiple school levels.

Figure 5. Gender Identity

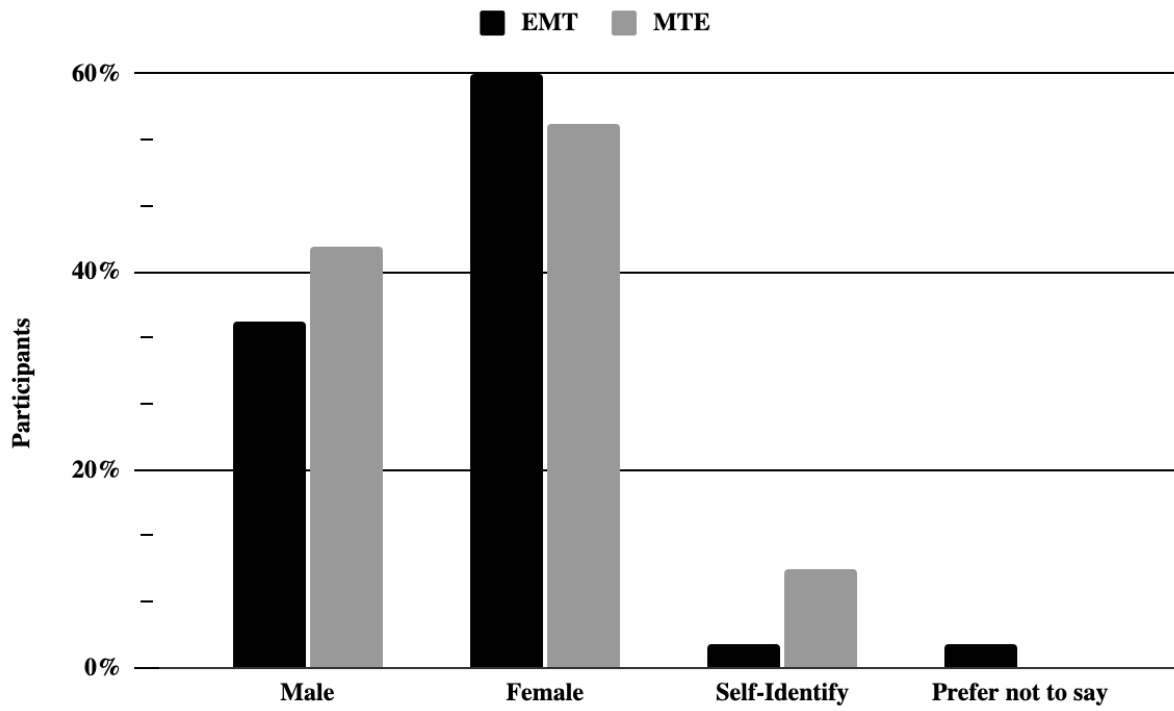
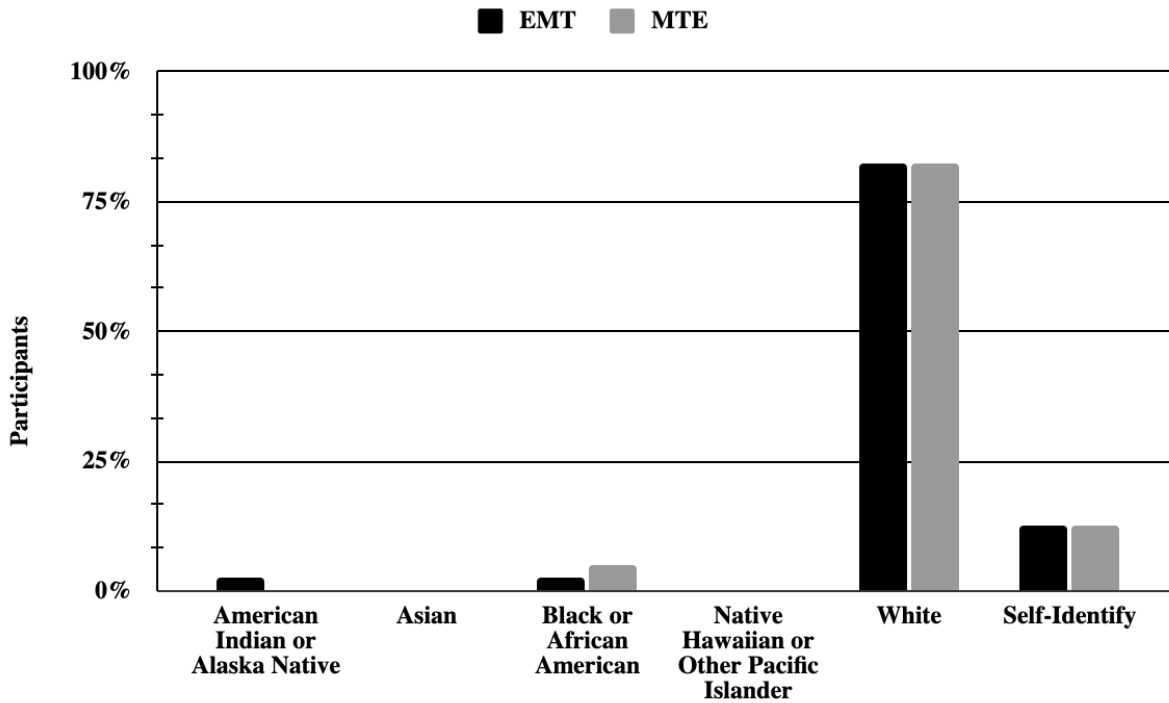


Figure 6. Race



Note. Race is based on designations by the U.S. Census Bureau (2022).

Experienced music teachers and music teacher educators rated the importance of the 40 skills and dispositions listed in this survey study on a 4-point Likert-type scale (1 = *somewhat important*, 2 = *important*, 3 = *very important*, 4 = *extremely important*). For purposes of data presentation, each skill and disposition were shortened. Table 1 provides each skill and disposition listed in the survey with its corresponding abbreviation.

Table 1. Skills and Dispositions with Corresponding Study Abbreviations

Skills and Dispositions	Study Abbreviation
1. Enthusiastic, energetic	Enthusiastic
2. Maximize time on task	Time Task

Skills and Dispositions	Study Abbreviation
3. Involve students in the learning process	Involve Student
4. Possess competent conducting gestures	Conducting
5. Maintain student behavior (strong, but fair discipline)	Student Behavior
6. Have a pleasant affect; sense of humor	Pleasant
7. Be knowledgeable of subject matter materials	Subject Matter
8. Possess good lesson planning skills	Planning
9. Maintain an effective rehearsal pace	Pacing
10. Frequently make eye contact with students	Eye Contact
11. Move toward and among the group	Proximity
12. Be goal-oriented	Goal Oriented
13. Maintain a high level of professionalism	Professionalism
14. Employ a positive approach	Positive Approach
15. Possess excellent singing skills	Singing
16. Possess musical knowledge (theory, history, etc.)	Musical Knowledge
17. Use effective physiological communication (body language)	Non-Verbal
18. Display confidence	Confidence
19. Maintain high musical standards	High Standards
20. Possess excellent ear-training skills	Ear Training
21. Be knowledgeable and proficient with secondary instruments	Secondary Instruments
22. Be patient	Patient

Skills and Dispositions	Study Abbreviation
23. Be organized	Organized
24. Have excellent speaking skills (diction, tonal inflection, vocabulary)	Speaking Skills
25. Easily develop a positive rapport with people	Positive Rapport
26. Possess proficient piano skills	Piano
27. Be creative, imaginative, and spontaneous	Creative
28. Maintain excellent classroom management and procedures	Management
29. Be able to motivate students	Motivate
30. Display a high level of musicianship	Musicianship
31. Possess excellent sight-reading (sight-singing) skills	Sight Reading
32. Possess strong leadership skills	Leadership
33. Be flexible and adaptable	Flexible
34. Be able to present a lesson with clarity	Clarity
35. Be able to manage finances well	Budget
36. Possess an understanding of teaching/learning strategies	Teaching Strategies
37. Be able to work with students of different ages and abilities	Different Students
38. Employ a variety of materials/activities within a lesson	Lesson Variety
39. Manage stress well	Manage Stress
40. Be mature and have self-control	Mature

Additionally, consistent with the original study conducted by Teachout (1997), each survey item was grouped into three categories: Personal Skills, Musical Skills, or Teaching Skills. Table 2 displays the skills and dispositions with their corresponding skill grouping.

Table 2. Skills and Dispositions with Corresponding Skill Grouping

Skills and Dispositions	Skill Grouping
Enthusiastic, energetic	Personal
Have a pleasant affect; sense of humor	Personal
Be goal-oriented	Personal
Maintain a high level of professionalism	Personal
Display confidence	Personal
Be patient	Personal
Be organized	Personal
Have excellent speaking skills (diction, tonal inflection, vocabulary)	Personal
Easily develop a positive rapport with people	Personal
Be creative, imaginative, and spontaneous	Personal
Possess strong leadership skills	Personal
Be flexible and adaptable	Personal
Be able to manage finances well	Personal
Manage stress well	Personal
Be mature and have self-control	Personal
Possess competent conducting gestures	Musical

Skills and Dispositions	Skill Grouping
Be knowledgeable of subject matter materials	Musical
Possess excellent singing skills	Musical
Possess musical knowledge (theory, history, etc.)	Musical
Maintain high musical standards	Musical
Possess excellent ear-training skills	Musical
Be knowledgeable and proficient with secondary instruments	Musical
Possess proficient piano skills	Musical
Display a high level of musicianship	Musical
Possess excellent sight-reading (sight-singing) skills	Musical
Maximize time on task	Teaching
Involve students in the learning process	Teaching
Maintain student behavior (strong, but fair discipline)	Teaching
Possess good lesson planning skills	Teaching
Maintain an effective rehearsal pace	Teaching
Frequently make eye contact with students	Teaching
Move toward and among the group	Teaching
Employ a positive approach	Teaching
Use effective physiological communication (body language)	Teaching
Maintain excellent classroom management and procedures	Teaching
Be able to motivate students	Teaching
Be able to present a lesson with clarity	Teaching

Skills and Dispositions	Skill Grouping
Possess an understanding of teaching/learning strategies	Teaching
Be able to work with students of different ages and abilities	Teaching
Employ a variety of materials/activities within a lesson	Teaching

Research Question #1

Is there a difference between experienced music teachers' and music teacher educators' ratings of the Personal Skills, Musical Skills, and Teaching Skills necessary for effective music teaching?

Descriptive statistics were calculated, and the means and standard deviations for each of the 40-item ratings were compared (see Table 3). Results indicated that music teacher educators and experienced teachers rated the 40 items similarly ($M = 3.01$; $M = 2.96$, respectively). A Spearman correlation analysis indicated a strong positive correlation ($r_s = .880$, $p < .001$) between experienced music teachers' and music teacher educators' ratings of the skills and dispositions needed for successful music teaching.

Table 3. Mean Ratings and Rankings for Teacher Skills and Dispositions

EMT	<i>M</i>	<i>SD</i>	MTE	<i>M</i>	<i>SD</i>
1. Flexible	3.83	0.38	1. Mature	3.60	0.71
2. Patient	3.70	0.52	2. Patient	3.53	0.82
3. Positive Approach	3.58	0.55	3. Subject Matter	3.50	0.72
4. Professionalism	3.53	0.55	4. Flexible	3.48	0.68
5. Student Behavior	3.53	0.72	5. Organized	3.43	0.87
6. Motivate	3.48	0.55	6. Professionalism	3.40	0.84

EMT	<i>M</i>	<i>SD</i>	MTE	<i>M</i>	<i>SD</i>
7. Mature	3.45	0.68	7. Pacing	3.38	0.63
8. Management	3.43	0.81	9. Teaching Strategies	3.38	0.81
9. Subject Matter	3.38	0.63	9. Motivate	3.38	0.81
10. Manage Stress	3.35	0.74	9. Positive Approach	3.38	0.81
11. Organized	3.30	0.82	11. Clarity	3.35	0.74
12. Clarity	3.25	0.71	12. Involve Student	3.35	0.77
13. Different Students	3.25	0.84	13. Positive Rapport	3.30	0.85
15.5. Pacing	3.20	0.79	14. Time Task	3.25	0.81
15.5. High Standards	3.20	0.79	15. Management	3.25	0.87
16. Involve Student	3.20	0.82	16. Different Students	3.25	0.90
17. Enthusiastic	3.18	0.90	17. Confidence	3.23	0.73
18. Time Task	3.15	0.77	18. High Standards	3.23	0.83
19. Confidence	3.15	0.83	19. Manage Stress	3.23	0.92
20. Pleasant	3.13	0.76	20. Student Behavior	3.13	0.88
21. Positive Rapport	3.13	0.85	21. Leadership	3.13	0.94
22. Goal Oriented	3.10	0.81	22. Enthusiastic	3.10	0.90
23. Leadership	3.08	0.94	23. Planning	3.08	0.94
24. Eye Contact	3.03	0.83	24. Goal Oriented	3.08	0.97
25. Teaching Strategies	3.00	0.82	25. Eye Contact	3.05	0.90
26. Planning	2.90	0.87	26. Non-Verbal	3.03	0.83
27. Proximity	2.88	0.91	27. Musicianship	2.98	0.80

EMT	<i>M</i>	<i>SD</i>	MTE	<i>M</i>	<i>SD</i>
28. Creative	2.85	0.89	28. Lesson Variety	2.98	0.89
29. Speaking Skills	2.83	0.75	29. Ear Training	2.95	0.90
30. Non-Verbal	2.78	0.80	30. Secondary Instruments	2.88	0.94
31. Musicianship	2.68	0.86	31. Pleasant	2.85	0.92
32. Lesson Variety	2.65	0.80	32. Proximity	2.85	0.98
33. Musical Knowledge	2.55	0.93	33. Speaking Skills	2.83	0.87
34. Ear Training	2.53	0.96	34. Creative	2.63	0.93
35. Secondary Instruments	2.53	1.04	35. Musical Knowledge	2.50	0.93
36. Sight Reading	2.38	1.00	36. Budget	2.48	1.09
37. Budget	2.33	0.92	37. Conducting	2.33	0.83
38. Conducting	2.20	0.82	38. Singing	2.33	0.97
39. Singing	1.93	0.86	39. Sight Reading	2.33	1.05
40. Piano	1.93	0.92	40. Piano	1.73	0.88

Note. EMT = Experienced Music Teacher. MTE = Music Teacher Educator.

Experienced music teachers' mean ratings revealed Personal Skills as the most important skill group ($M_1 = 3.19$), followed by Teaching Skills ($M_3 = 3.15$) and Musical Skills ($M_2 = 2.53$), while music teacher educators ranked the skill groups in the order of Teaching Skills ($M_3 = 3.20$), Personal Skills ($M_1 = 3.15$), and Musical Skills ($M_2 = 2.67$). Ultimately, experienced music teachers and music teacher educators collectively ranked skill groups into the following order: Teaching ($M_3 = 3.18$), Personal ($M_1 = 3.17$), and Musical ($M_2 = 2.60$) (see Table 5).

Table 4. Results by Skills Groupings

Skill Group	Educator	N	Mean	Std. Deviation
Personal Skills ₁	EMT	40	3.19	0.44
	MTE	40	3.15	0.66
	Total	80	3.17	0.56
Musical Skills ₂	EMT	40	2.53	0.58
	MTE	40	2.67	0.62
	Total	80	2.60	0.60
Teaching Skills ₃	EMT	40	3.15	0.45
	MTE	40	3.20	0.59
	Total	80	3.18	0.52

Mean ratings for each of the three skill areas were calculated in order to conduct a repeated measures analysis of variance (ANOVA). Music teacher type (experienced teacher or music teacher educator) served as the between-subjects factor, and mean ratings for the three skills groups (Personal, Musical, and Teaching) were the within-subjects factor (see Table 5). An alpha level of $p < .05$ was established a priori. The assumption of sphericity was violated, as assessed by Mauchly's Test of Sphericity, $p = .000$. Therefore, a Greenhouse-Geisser correction was applied to the results ($\epsilon = 0.800$) (Russell, 2018).

Table 5. Test of Within-Subjects Effects

		<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	η^2
Skill Groups	Sphericity Assumed	17.60	2	8.80	107.51	0.000	0.58

	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	η^2
Greenhouse-Geisser	17.60	1.6	11.00	107.51	0.000	0.58
Huynh-Feldt	17.60	1.7	10.67	107.51	0.000	0.58
Lower-bound	17.60	1.0	17.60	107.51	0.000	0.58

No significant difference was found between experienced music teachers and music teacher educators for any of the skill groupings. However, a statistically significant difference was found between the means of the different skill groupings, adjusting for violation of sphericity ($F = 107.51$, $df = 1.6$, $p < .001$, partial $\eta^2 = 0.58$). Post hoc paired comparisons (see Table 6) identified a significant difference between Musical Skills ($M_2 = 2.60$, $SD = .60$) and the other two skill groupings, Personal Skills ($M_1 = 3.17$, $SD = .55$) and Teaching Skills ($M_3 = 3.18$, $SD = .52$). Experienced teachers and music teacher educators both rated Musical Skills as less important to successful music teaching than Personal Skills and Teaching Skills. Personal Skills and Teaching Skills were rated nearly equally important by the participants.

Table 6. Post Hoc Paired Comparisons

(I) Skills	(J) Skills	<i>M</i> Difference (I-J)	<i>SE</i>	<i>p</i> **	95% CI for Difference	
					Lower Bound	Upper Bound
1	2	0.57*	0.052	0.000	0.44	0.70
	3	-0.005	0.032	1.000	-0.08	0.07
2	1	-0.572*	0.052	0.000	-0.70	-0.44
	3	-0.577*	0.049	0.000	-0.70	-0.46

(I) Skills	(J) Skills	<i>M</i> Difference (I-J)	<i>SE</i>	<i>p</i> **	95% CI for Difference	
					Lower Bound	Upper Bound
3	1	0.005	0.032	1.000	-0.07	0.08
	2	0.577*	0.049	0.000	0.46	0.70

Note. 1 = Personal Skills. 2 = Musical Skills. 3 = Teaching Skills.

*Statistically significant at the .05 level.

**Adjustment for multiple comparisons, Bonferroni.

Research Question #2

Is there a difference between experienced music teachers' and music teacher educators' rankings of the skills and dispositions necessary for effective music teaching?

Table 4 displays the rank order of means and standard deviations of skills and dispositions by experienced music teachers and music teacher educators. When skills or dispositions derived identical means, the tiebreak was assigned by the mean with the lowest standard deviation as ranking highest. If the mean and standard deviation were the same, individual rank placements were added and divided by the number of rankings. The resulting number became the rank for items with identical means and standard deviations. For example, music teacher educators rated “Employ a positive approach,” “Be able to motivate students,” and “Possess an understanding of teaching/learning strategies” the same ($M = 3.38$; $SD = 0.81$). The items were ultimately ranked 9th as a result of adding the individual order of ranks for each skill and disposition (e.g., 8, 9, and 10) and dividing the sum (e.g., 27) by the number of ranks (e.g., 3) to equal a shared ranking of nine for each item.

Experienced educator rankings ranged from the item with the highest importance, “Be flexible and adaptable” ($M = 3.83$), to the item deemed least important, “Possess proficient piano skills” ($M = 1.93$). Music teacher educators ranked the item “Be mature and have self-control” ($M = 3.60$) with utmost importance, unlike experienced music teachers. However, they ranked the ability to “Possess proficient piano skills” ($M = 1.73$) with the lowest importance, consistent with experienced music teachers.

A Mann-Whitney U test was conducted due to the ordinal nature of the data used to measure the dependent variable (e.g., skills and dispositions). This test determined if a difference existed between the rankings of skills of the music educators who self-identified as experienced music teachers and those who self-identified as music teacher educators. Results indicated that experienced music teachers ($n = 40$, mean ranking = 3.01) scored the skills and dispositions slightly lower than their music teacher educator colleagues ($n = 40$, mean ranking = 3.05) ($U = 840$, $z = -0.38$, $p > .05$). The differences in these two findings were not statistically significant.

Music teacher educators and experienced music teachers ranked seven of the 40 items similarly or within one ranking of each other. Both groups ranked Item 22 (“Be patient”) second. Music teacher educators and experienced music teachers ranked Item 34 (“Be able to present a lesson with clarity”) 11th and 12th, respectively. Item 10 (“Frequently make eye contact with students”) ranked 24th by experienced music teachers and 25th by music teacher educators. The remaining four items ranked within one placement or tied within the bottom quartile of the overall rankings. Music teacher educators ranked Item 35 (“Be able to manage finances well”), Item 4 (“Possess competent conducting gestures”), and Item 15 (“Possess excellent singing skills”) one ranking higher (36th, 37th, and 38) than the rankings of experienced music teachers.

Lastly, Item 26 (“Possess proficient piano skills”) ranked last by both music teacher educators and experienced music teachers.

Experienced music teachers and music teacher educators held similar opinions concerning the rankings of the top and bottom 10 skills and dispositions. Seven skills and dispositions were common among the ten top-ranked items of each group. Shared items included “Be knowledgeable of subject matter materials,” “Maintain a high level of professionalism,” “Employ a positive approach,” “Be patient,” “Be able to motivate students,” “Be flexible and adaptable,” and “Be mature and have self-control.” However, experienced music teachers and music teacher educators also agreed with six items that resulted in the bottom ten rankings. The lowest items shared by participants ($N = 80$) were “Possess competent conducting gestures,” “Possess excellent singing skills,” “Possess musical knowledge (theory, history, etc.),” “Possess proficient piano skills,” “Possess excellent sight-reading (sight-singing) skills,” and “Be able to manage finances well.”

For three of the 40 items, there existed a difference of 10 or more rankings between the experienced music teachers and music teacher educators. Experienced teachers ranked Item 5 (“Maintain student behavior (strong, but fair discipline)”) 5th ($M = 3.53$), while music teacher educators ranked it 20th ($M = 3.13$), resulting in a difference of 15 rankings. Item 6 (“Have a pleasant affect; sense of humor”) was also ranked higher by experienced music teachers with a ranking of 20 ($M = 3.13$), while music teacher educators ranked the item lower by 11 ranks at 31 ($M = 2.85$). The final item with a difference of 10 or more rankings was Item 36 (“Possess an understanding of teaching/learning strategies”). Music teacher educators ranked Item 36 ninth ($M = 3.38$) compared to experienced music teachers, who ranked it 23rd ($M = 3.00$).

Research Question #3

What, if any, additional skills and dispositions were added by experienced music teachers and music teacher educators?

Forty percent of participants ($n = 32$) provided additional responses in Item 41 (“List any skills and dispositions not provided in the list above that you perceive as important to the success of a music teacher in their first three years”). Thirty-five percent of experienced music teachers ($n = 14$) provided 25 skills and dispositions. In contrast, 45% of music teacher educators ($n = 18$) supplied 39 additional skills and dispositions needed for the success of a music teacher in their first three years of teaching (see Table 7).

Table 7. Added Skills and Dispositions

Skill	Educator	List of Skills by Grouping
Personal	EMT	Ability to work well with fellow teachers (others)*
	EMT	Willing to watch, listen, and adapt (constructive feedback) your ideas from those that are coaching professionally (fellow teachers)*
	EMT	Flexibility (already listed as a skill); Ability to change plans at a moments’ notice*
	EMT	Knowing how to pick your battles and focus on what's worth fighting for and what you can let go
	EMT	Good boundary setting skills (to avoid burn out too fast)
	EMT	Know students as people
	EMT	Have a plan to deal with obstructive (difficult) parents
	EMT	90% encouragement and positivity, 10% material
	EMT	Ability to create a supportive learning environment for students (where students are not afraid to make mistakes)
	EMT/MTE	Willing to ask for help (i.e., seek professional development, accept mentorship from peers)*

Skill	Educator	List of Skills by Grouping
Personal	MTE	Rapport with students (already listed); Positive/Meaningful student relationships; Genuine interest in students*
	MTE	Ability to reflect critically and constructively*
	MTE	Have a willingness to continue learning
	MTE	Ability to safely navigate the micropolitics in your school
	MTE	Establish consistent communication with parents and community
	MTE	Establish consistent positive rapport with parents and community
	MTE	Curiosity
	MTE	Develop meaningful relationships with stakeholders
	MTE	Market your program to administrators and community
	MTE	Willingness to make mistakes
	MTE	Ability not to take things personally in the classroom.
	MTE	Positive sense of self
	MTE	Ability to maintain perspective
Musical	EMT	Primary Instrument Skills
	EMT	Ability to maintain and repair instruments
	MTE	Be able to model - singing and on instruments
	MTE	Teach phrasing and expression
Teaching	EMT	Gestures - high school band
	EMT	Context of classroom matters (type of music class, student age, etc.)
	EMT	Knowledge of trauma-informed practices
	EMT	Understand long-term goals - You cannot build your dream job in a year or two

Skill	Educator	List of Skills by Grouping
Teaching	EMT	Knowledge of student abilities
	EMT	Ability to differentiate instruction in order to meet student needs
	MTE	Ability to incorporate student interests/identities into the student's music experience (cultural, lived experiences); Cultural Responsiveness*
	MTE	Consistently examine implicit biases and how they manifest in the classroom
	MTE	Know how to locate/consult reliable written, audio, or video resources
	MTE	Classroom management skills (already listed)
	MTE	Planning a lesson (already listed)
	MTE	Ability to appropriately and successfully incorporate technology into teaching, planning, and communication
	MTE	Attunement to student needs

Note. * = more than one response provided

Of the twenty-five skills and dispositions listed by experienced music teachers, 68% were grouped as Personal Skills, 8% as Musical Skills, and 24% as Teaching Skills. Music teacher educators' additional skills and dispositions resulted in 62% being categorized as Personal Skills, 5% as Musical Skills, and 33% as Teaching Skills. Having "a willingness to ask for help" was the only skill added by both experienced music teachers and music teacher educators. Three experienced teachers and four music teacher educators mentioned this singular overlapping statement.

Personal Skills

There were 22 skills and dispositions deemed necessary for success added by experienced music teachers and music teacher educators to the provided list of surveyed skills. Additionally, three experienced music teachers wrote that being “flexible” was an important skill for music teachers to succeed. However, this skill was included in the original survey (Item 33, “Be flexible and adaptable”). The added skills and dispositions most repeated by various educator groups were having a “willingness to ask for help” and “positive rapport with students,” as well as the ability to “reflect,” “learn from others,” and “work with others.” Working with parents, the community, and school politics; being positive with students and self; having curiosity and a desire to continue learning; and maintaining personal boundaries and perspectives were a few subthemes that emerged within the overarching theme of Personal Skills.

Musical Skills

Experienced music teachers and music teacher educators added four specific Musical Skills. For example, having “primary instrument skills” and the “ability to maintain and repair instruments” were mentioned by experienced music teachers. In addition, music teacher educators included the importance to “musically model for students” and “teach phrasing and expression.”

Teaching Skills

When allowed to supply any skill or disposition needed to succeed as a music teacher, respondents provided 13 skills categorized as a Teaching Skill. Comments ranged from being “aware of student needs” and “knowledge of student abilities” based on the “context of the music classroom” to “classroom management” strategies and “lesson planning” strategies, such as the “ability to differentiate instruction.” Music teacher educators devoted 62% of their added

responses (8 out of 13) to “culturally responsive instruction.” Importance was given to the need to instruct based on student interests, cultures, and identities; and to “examine implicit bias and how it manifests in the classroom.”

Summary of Results

Survey responses ($N = 80$) from this study contrasted somewhat with previous research (Teachout, 1997). Participant rankings of skills and dispositions in the current study differed from those in the foundational research study (Teachout, 1997). However, results indicated that Personal Skills and Teaching Skills appeared to be more highly rated and ranked than Musical Skills, which corresponded with Teachout’s (1997) results.

Research question 1 asked participants to rate 40 skills and dispositions needed for successful music teaching. Results revealed that experienced music teachers and music teacher educators’ ratings of the survey’s individual 40 skills and dispositions were strongly correlated ($r_s = .880, p < .001$). A repeated measures ANOVA test resulted in a significant difference between the skills and dispositions categorized as Personal Skills, Musical Skills, and Teaching Skills necessary for effective music teaching ($F = 107.51, df = 1.6, p < .001, \text{partial } n^2 = 0.58$). Specifically, music skills were found to have lower ratings than Personal Skills and Teaching Skills.

Research question 2 compared the rankings of the skills and dispositions necessary for effective music teaching. A Mann-Whitney U test discovered that there was not a statistical difference between the rankings of experienced music teachers and music teacher educators ($U = 840, z = -0.38, p < .05$). Of the 40 skills and dispositions, there were only three items that experienced music teachers and music teacher educators ranked with a difference of 10 or more

rankings, while seven items ranked within one ranking of each other. Rankings 31 through 40 shared six items between both groups and the top-10 rankings shared seven items.

Research question 3 focused on open-ended responses from participants that enabled adding skills and dispositions beyond those listed in the survey that they perceived as important to the success of a music teacher in their first three years of teaching. Forty percent of participants ($n = 32$) provided additional skills and dispositions to the survey list. Added items were categorized into the same skill groups as the provided survey items. I used the lens of the foundational research study (Teachout, 1997) to assign items into categories of Personal Skills, Musical Skills, and Teaching Skills. Both experience music teachers and music teacher educators added more Personal Skills (68% and 62%), followed by Teaching Skills (24% and 33%) and Music Skills (8% and 5%).

CHAPTER V: DISCUSSION

The purpose of this study was to compare experienced music teachers' and music teacher educators' ratings of the skills and dispositions needed for successful music teaching. Results indicated that experienced music teachers and music teacher educators rated successful music teaching and dispositions similarly. Skills and dispositions were categorized into Personal Skills, Musical Skills, and Teaching Skills, consistent with previous research (Teachout, 1997). No significant difference was found between experienced music teachers' and music teacher educators' ratings of the three skill groupings. However, a statistically significant difference was identified when comparing Musical Skills with Personal Skills and Teaching Skills. Participants rated and ranked Personal Skills and Teaching Skills as more important than Musical Skills, comparable to Teachout's (1997) results (e.g., $M = 3.17$, $M = 3.18$, and $M = 2.60$, respectively).

Many entities must be considered relative to music educator curriculum development. Previous researchers discovered that the knowledge, skills, and dispositions necessary for music teacher success were cultivated through classroom and general life experiences (Abramo, 2016; Bigham et al., 2014; Edelman, 2021; Kelly, 2010; Raiber, 2019; Russell & Russell, 2011; Snell et al., 2019). Perspectives vary on which skills and dispositions are necessary for music teacher success (Abramo, 2016; Raiber, 2019). Experienced music teachers expect preservice music teachers' Personal Skills (e.g., professional demeanor, rapport with others, and social and organizational skills) and Musical Skills (e.g., instrument and theory knowledge) to develop before the student teaching semester (Bigham et al., 2014; Edelman, 2021; Kelly, 2010; Russell & Russell, 2011; Snell et al., 2019). Teaching Skills (e.g., pacing, planning, and teaching strategies) were expected to develop during the student teaching semester (Draves, 2008; Kelly, 2010; Teachout, 1997). Although music teacher educators impact the future of music education

by training future music educators, experienced music teachers are the professionals currently engaged in K-12 music teaching. Few researchers have investigated the perspectives of both experienced music teachers and music teacher educators related to the skills and dispositions needed for successful music teaching. Understanding the viewpoints of active K-12 practitioners and those who train future music educators is essential to developing an effective music educator curriculum. Ultimately, program mandates, such as state licensure requirements and accreditation bodies, dictate much of the preservice music teacher curriculum (Doerksen, 2019).

Participant Demographics

Participant demographics are essential to note concerning the findings of this study. Participant responses and ratings may have varied due to teaching specialty, regionality, the geography of the country, or based on gender or racial identity. Experienced music teachers and music teacher educators who participated in this study identified primarily as female, and an overwhelming majority identified as White. The results regarding race were consistent with current research and discussions about music teacher race (Bradley, 2007; Draves, 2016; Hess, 2017, 2018; McKoy, 2013).

The samples of music teacher educators and experienced music teachers used in this study differed in years of experience, which may have impacted participant responses. Experienced music teachers were required to have 10 or more years of experience to participate in the study. In contrast, music teacher educators had no restrictions regarding years of experience. Due to this difference, 45% of music teacher educators were in their first nine years of teaching at the collegiate level, while the entire sample of experienced music teachers had 10 or more years of teaching experience. Consequently, there needs to be more data concerning the input of inservice music teachers within their first nine years of teaching. It would be interesting

to compare the input of K-12 educators in their first nine years of experience with that of music teacher educators and experienced music teachers. Additionally, music teacher educators in this study did not provide their years of experience teaching in a K-12 setting. This information could also provide insight and possible high correlation in results concerning the skills and dispositions important for successful music teaching between music teacher educators and experienced music teachers.

Most music teacher educators in this study were from the Midwest, and experienced music teachers were equally split between the South and Midwest. The location of participants could impact the comparison of survey responses based on the teaching environments across these specific regions of the United States. While there was a high volume of responses from the Midwest and South, more comprehensive data from other regions (e.g., Northeast, West) needed to be collected. The teaching environments are unique, and different regions encompass differing licensure requirements, which could impact participant responses.

School levels and teaching specialties also represented demographics with varying degrees of responses by participants. These two demographics encapsulate music teaching certification requirements and could reflect the participants' state licensure requirements. The current study did not collect data on the school level that music teacher educators taught while serving as K-12 music teachers. Future research should include the option for music teacher educators to highlight their background as K-12 music teachers. Information of this nature would allow further comparison between the profiles of music teacher educators and experienced music teachers.

Concerning the area of teaching specialty, experienced music teachers in the current study identified themselves as band (23), general music (21), choir (18), other (11), or orchestra

(9) teachers; however, music teacher educators selected orchestra (18), band (15), general music (12), choir (7), and other (5) as their focus area. The “other” category was of interest, as participants could define their additional teaching specialties. Added responses included “popular music,” “jazz band,” “technology,” “bell chime ensemble,” “musical theater,” “mariachi,” “guitar,” and “general music for special education students with profound or multiple disabilities.” This wide range of teaching specialties emphasizes the challenges music teacher preparation programs face. Expecting preservice music teachers to enter the K-12 classroom with expertise in these areas may be impractical. However, it does highlight the importance of skills and dispositions necessary to seek out resources and have the self-motivation to adapt to their school-specific teaching requirements throughout their career.

Ratings

The first research question investigated the difference between the ratings of Personal Skills, Musical Skills, and Teaching Skills by experienced music teachers and music teacher educators for effective music teaching. Participants rated the importance of 40 skills and dispositions on a four-point Likert-type scale from 1 (*somewhat important*) to 4 (*extremely important*). Overall, participants rated all skills and dispositions similarly, with an average rating of “very important.” Experienced music teachers’ and music teacher educators’ ratings of skills and dispositions were investigated and compared to extant research. Individual skills and dispositions were grouped into Personal Skills, Musical Skills, and Teaching Skills. Results indicated that participants identified Teaching Skills and Personal Skills as most important for successful music teaching, while Musical Skills were rated as having lower importance. Specifically, Musical Skills were found to have significantly lower ratings than Personal Skills and Teaching Skills, which aligned with previous research (Edelman, 2016; Teachout, 1997).

Because Music Skills are rated lower than Personal Skills and Teaching Skills, music education programs should reconsider the audition and musical training requirements for students entering a music teacher preparation program. It is common for music departments to maintain similar, if not identical, audition requirements regardless of a student's preferred degree path. While proficiency on a primary instrument may enrich one's success as a music teacher, it is a flaw to assume that one's inability to audition at a high level diminishes their future success as a music teacher. Modified audition requirements for music education students would enable schools of music to maintain standards related to Music Skills without it serving as the determining factor for acceptance into a music education degree program.

Additionally, students must take requisite music courses (e.g., history, theory, piano, conducting, and applied instrument lessons) to attain a degree in music education. These courses, focused on musical knowledge and skills, are necessary but to what extent? The acquisition of knowledge and skills does not automatically transfer to Teaching Skills. Many courses focused on Music Skills are taught outside the music education curriculum, leaving preservice music teachers to develop the necessary Teaching Skills they may require in their future classrooms. This disconnect between gaining Music Skills and the application of Teaching Skills can create a sense of confusion for preservice music teachers as they sit through required coursework that may be years away from implementation. Ideally, music teacher educators can infuse the knowledge and skills gained from courses outside music education to develop the Teaching Skills of preservice music teachers.

Highest Rated Skill Group

Of the top ten rated skills and dispositions, experienced music teachers and music teacher educators mainly highlighted the Personal Skills necessary for effective teaching. Within the top-

ten rated skills and dispositions, participants deemed Personal Skills important, such as “be flexible and adaptable,” “be patient,” “easily develop a positive rapport with people,” “maintain a high level of professionalism,” “be mature and have self-control,” and “manage stress well.” The prominence of Personal Skills as the highest-rated skills and dispositions category aligns with extant research (Edelman, 2016; Kelly, 2010; Teachout, 1997).

The reoccurring importance of Personal Skills as necessary for successful music teaching over the past 25 years implies the need for music teacher preparation programs to incorporate Personal Skills throughout the curriculum purposefully. Further, researchers previously found that preservice teachers should have developed their Personal Skills prior to student teaching (Edelman, 2021). To facilitate Personal Skills development earlier in the curriculum, music teacher educators should consider having preservice music teachers complete a self-assessment of their skills and dispositions upon entering their music teacher preparation program. Regular self-reflection on the dispositions necessary for effective teaching will increase preservice teacher awareness of the skill groups where they excel or areas that need refinement. Using this dispositional self-evaluation as a baseline, music teacher educators can aid with the development of a growth plan unique to each preservice music teacher. Involving preservice teachers in their Personal Skills development will guide future self-reflection related to peer teaching, field experiences, and student teaching, as well as raise awareness of the importance of Personal Skills throughout their music teacher preparation program.

Lowest Rated Skill Group

Musical Skills were consistently rated lowest amongst all skills and dispositions in the current study. Participants expressed that Musical Skills were the least important of the three skill groups. Items such as “display a high level of musicianship,” “possess music knowledge,”

“possess excellent ear-training skills,” “be knowledgeable and proficient with secondary instruments,” “possess excellent sight-reading (sight-singing) skills,” “possess competent conducting gestures,” “possess excellent singing skills,” and “possess proficient piano skills” rated in the bottom ten items collected from participant responses. Congruent with the current study, previous research also rated Musical Skills as the lowest-rated skill group (Edelman, 2016; Kelly, 2010; Teachout, 1997).

One possibility for Musical Skills being rated as least important to be an effective music teacher is the awareness that preservice music teachers receive thorough training on Musical Skills during their undergraduate degree program. Preservice music teachers must complete a curriculum with courses such as conducting, music theory, music history, and secondary instrument training (e.g., piano, singing, woodwinds, brass, percussion, and strings). As a result, experienced music teachers and music teacher educators may not expect any concerns with Musical skills and dispositions or expect that Musical skills and dispositions are more innate due to previous training.

Rankings

The second research question examined the difference between rankings of skills and dispositions necessary for effective music teaching by experienced music teachers and music teacher educators. Results indicated that experienced music teachers’ and music teacher educators’ ranking of skills and dispositions necessary for successful teaching were not statistically different. However, while several skills and dispositions were ranked similarly (e.g., the same or within one ranking of each other), a few also exhibited a gap of 10 or more rankings.

Similar Rankings

Of the 40 skills and dispositions provided in the survey, experienced music teachers and music teacher educators ranked five items within one rank of each other, and two items ranked identically. Participants ranked the skills and dispositions of "be patient" in second place and "possess proficient piano skills" in last place (e.g., 40th). Each result represents the extremes of the final rankings. In second place, the item "be patient" implies that experienced music teachers and music teacher educators quantify this skill and disposition between "very important" and "extremely important." As an item considered part of the Personal Skills group, it is worth examining how and when future music teachers can hone their patience within a music teacher preparation program. Conversely, all participants ranked having "proficient piano skills" as least important, yet most, if not all, music education curricula require piano proficiency benchmarks or exams. It seems worth noting that specific skills and dispositions required in the preservice music teacher curriculum, such as piano skills, are regarded as "somewhat important" to "important" (e.g., the lowest ratings in the current study) by experienced music teachers and music teacher educators.

The fact that piano skills are rated lowest by experienced music teachers and music teacher educators implies a need to reassess accreditation standards. NASM (2023) states that "functional performance abilities in keyboard...are essential" (p. 125) within a music education degree, regardless of specialization. However, there is evidence in this study and previous studies (Edelman, 2016; Teachout, 1997) that piano proficiency is not a requirement for successful music teaching. Implications for accreditation institutions, such as NASM, include eliminating piano as a course requirement or considering whether harmony instruments such as guitar or

ukulele could be used instead of the piano. Preservice music educators should have the choice to utilize an instrument of choice to serve as a means for accompaniment.

In addition to the skills and dispositions ranked identically, five items ranked within one ranking between participants. Data of this nature provided insight into the skills and dispositions experienced music teachers and music teacher educators perceived of nearly equal importance. While there were two Teaching Skills that participants regarded similarly, which were "be able to present a lesson with clarity" and "frequently make eye contact with students," and one Personal Skill, "be able to manage finances well," it was the Musical Skills that ranked the lowest. The ability to "possess competent conducting gestures" and "possess excellent singing skills" were Musical Skills ranked between 37th and 39th by participants. Interestingly, like having "proficient piano skills," both conducting and singing skills are typically included in curriculum requirements within a music teacher preparation program. This finding could imply that participants did not foresee any concerns in these areas due to the required training that music teachers received.

A recommendation is that music teacher preparation programs reconsider the overall scope of the curriculum concerning conducting and singing requirements. Instead, the focus should be on the preservice music teacher's current abilities and the skills necessary for their specific teaching specialization (e.g., general music, instrumental music, choir, guitar, etc.). For example, a general music teacher may perceive "excellent singing skills" as important to successful music teaching. In contrast, an ensemble teacher may view "competent conducting gestures" as the more important skill between the two. While challenged to prepare preservice music teachers for an unknown job market, music teacher preparation programs should hone and refine skills based on individual preservice music teachers' current and future needs.

Gaps in Rankings

Although experienced music teachers and music teacher educators did not have statistically different rankings of skills and dispositions important for successful teaching, three survey items resulted in a difference of 10 or more rankings. Experienced music teachers ranked “have a pleasant affect; sense of humor” 20th, while music teacher educators ranked the item 31st. The difference in the 11 ranks could demonstrate a difference in value systems concerning the Personal Skills needed to teach between experienced music teachers and music teacher educators. Another possible hypothesis could be that music teacher educators might focus more on Teaching Skills, illustrated in their ranking of the skill to “possess an understanding of teaching/learning strategies” in ninth place. In contrast, experienced music teachers ranked the item 23rd. With a difference of 14 ranks, participants displayed a wide range of opinions regarding needing knowledge of teaching and learning strategies for the music classroom to be a successful teacher. The disconnect is related to the final gap in rankings between experienced music teachers and music teacher educators. Lastly, the survey item “maintain student behavior (strong, but fair discipline)” was ranked 5th by experienced music teachers, while music teacher educators ranked the item 20th. This difference of 15 rankings, with greater importance rendered by experienced music teachers, may be associated with the thought that “an understanding of teaching/learning strategies” is not helpful information if a teacher cannot “maintain student behavior (strong, but fair discipline).” These two survey items exemplify the most substantial gap in rankings between experienced music teachers and music teacher educators concerning the skills and dispositions important to successful teaching. Further exploration should be done to examine why participants rated the items differently.

Creating practical and applicable strategies for classroom management (e.g., "maintain student behavior (strong, but fair discipline)") is a clear implication for change within music teacher preparation programs. Music teacher educators should provide or encourage discussion on classroom management strategies that might be successful in various settings. Following this brainstorming session, preservice music teachers would benefit from observing a panel discussion with current music educators from multiple teaching specializations and school levels wherein they discuss classroom management strategies they use. This collaborative event could occur via zoom, in person, or a hybrid model to accommodate experienced music teachers' locations and schedules and encourage participation from all over the United States. As a culminating experience, preservice music teachers could design a personal classroom management plan. Creating a future classroom management plan would encourage them to set classroom and rehearsal expectations, appropriate student consequences and rewards, and instill the need to implement the plan consistently.

Added Skills

Participants in this study were given the opportunity to add the skills and dispositions they deemed important for successful music teaching to the existing survey items. The open-ended response aimed to collect skills and dispositions necessary within the first three years of teaching music. Forty percent of participants chose to supply additional skills and dispositions, which were then categorized into the same skill groupings as survey items (e.g., Personal, Musical, and Teaching). Similar to the survey item results, experienced music teachers and music teacher educators provided notably more Personal Skills and Teaching Skills than Musical Skills in their open-ended responses.

Personal Skills

Consistent with the current study, previous research indicated that Personal Skills are valued as necessary for successful music teaching (Bigham et al., 2014; Edelman, 2016; Hourigan & Scheib, 2009; Johnson, 2014; Kelly, 2010; MacLeod & Walter, 2011; Rohwer & Henry, 2004; Teachout, 1997). However, unique to this study was the open-ended nature of the final survey item. Responses surrounded themes such as working with parents, the community, and school politics; being positive with students and self; having curiosity and a desire to continue learning; and maintaining personal boundaries and perspectives. It is important to note that these themes crossed through experienced music teachers' and music teacher educators' responses and were not exclusive to one sample of participants.

The theme of working with parents, the community, and school politics was addressed in a previous research study (Kelly, 2010). Kelly (2010) included a survey item entitled "is aware of non-teaching issues affecting the music education profession," which moderately aligns with the open-ended responses regarding this theme in the current study. While recent research has addressed the micropolitics involved with teaching (Shaw, 2020), there is a need for further examination of the impact this theme (e.g., working with parents, the community, and school politics) can have on the curriculum of preservice teacher preparation. Additionally, music teacher preparation programs should consider strategies to integrate opportunities for preservice music teachers to interact with the community at large, including K-12 students, parents, and school officials, before the student teaching semester.

Having curiosity and a desire to continue learning was a theme that participants added, which was paired with a "willingness to ask for help." Another frequent response by experienced music teachers and music teacher educators was a willingness "to watch, listen, and adapt your

ideas from...fellow teachers." The ability to reflect and accept constructive feedback was noted as a Personal Skill and disposition necessary to be a successful beginning music teacher. To learn from fellow teachers, participants added that beginning music teachers must have the "ability to work well with...others." Each of these added responses gave the beginning music teacher resources to engage their curiosity and desire to continue learning.

Maintaining personal boundaries and perspectives was the third theme of Personal Skills necessary for beginning music teacher success. The overarching idea behind this theme is the undercurrent of "avoid[ing] burn out too fast." Previous research, including the current study, included an item regarding managing stress, but not specifically burnout (Kelly, 2010; Edelman, 2016; Teachout, 1997). However, concerning the item of managing stress, Teachout's (1997) participants ranked it 19th, Kelly's (2010) 17th, and Edelman's (2016) participants ranked it 2nd, suggesting there is an increasing need for strategies to manage and reduce stress. Participants in the current study recommended "knowing how to pick your battles" and having a "plan to deal with obstructive parents" to maintain personal boundaries. The concept of maintaining perspective revolved around the "willingness to make mistakes," the "ability not to take things personally in the classroom," and to have a "positive sense of oneself." Today's preservice music teachers need a structure for maintaining personal boundaries once they become inservice teachers. Setting boundaries could begin within the music teacher preparation program. Ideally, preservice music teachers would observe the setting of personal boundaries by the music teacher educators and experienced music teachers throughout their experiences. Using these mentors as models, preservice music teachers could reflect on their personal and professional priorities, identify goals, and set personal boundaries.

Teaching Skills

Teaching Skills were the second largest group of added skills and dispositions important for the success of beginning music teachers, behind Personal Skills. This category highlighted more current pedagogical and curriculum trends than previous studies similar to the current one. Two main themes emerged from this skill grouping: traditional teaching skills and present-day skills.

Traditional teaching skills was a theme that encompassed established skills and dispositions within the teaching profession. A few added skills by participants were duplicates of items already listed in the original survey. For example, “classroom management skills” and “planning a lesson” were Teaching Skills added by participants that were already included in the study’s 40-item survey. Two items not previously listed in the survey were the need to “understand long-term goals – you cannot build your dream job in a year or two” and “knowledge of student abilities.” These added responses logically fit the umbrella of traditional teaching skills and dispositions.

Present-day teaching skills emerged from the open-ended responses related to skills and dispositions important for the success of beginning music teachers. These were considered present-day skills because the skills and dispositions were newer aspects of pedagogical and curricular trends in music education (McKoy & Lind, 2022). An experienced music teacher added that “knowledge of trauma-informed practices” was necessary for the success of a beginning music teacher. However, the remaining present-day teaching skills were provided by music teacher educators. “Appropriately and successfully incorporate[ing] technology into teaching” and knowing “how to locate [and] consult reliable written, audio, or video resources” were two present-day teaching skills added by music teacher educators. While participants did

not specifically mention virtual instruction, it has become more prevalent since 2020 due to the pandemic. Future studies could explore the importance of technology as an instructional strategy for successful music teaching.

Overwhelmingly, music teacher educators cited Teaching Skills regarding “cultural responsiveness” and the “ability to incorporate student interests [and] identities into the student’s music experience” as necessary for the success of a beginning music teacher. The “attunement to student needs” rounded out the idea of being aware of and planning lessons with the students in mind. While this was on the mind of music teacher educators, experienced music teachers did not add skills or dispositions related to culturally responsive teaching.

Based on the results of this study, the majority of participants were female and White, which aligns with previous research (Bradley, 2007; Draves, 2016; Hess, 2017, 2018; McKoy, 2013). Although race is not a defining factor of culturally responsive teaching, there is a lack of diversity at the helm of most music classrooms, based on the results of this study. This finding supports the importance of culturally responsive teaching and the value of teaching strategies for a diverse student community. Music teacher preparation programs should incorporate culturally responsive ideology into the curriculum and continue preservice teacher development with specific teaching strategies as they enter authentic context learning environments, such as field experiences and student teaching.

Preservice music teachers need field experiences across various teaching specialties, school levels, student populations, and experienced music teachers. Frequently, field experience placements are determined by elements that ease logistical circumstances (e.g., time constraints and geographical distance) rather than intentionally providing diverse learning opportunities. Music teacher educators might be limited by the schools and educators in their physical

surroundings, but why not include virtual options for field experiences? Today's preservice music educators should have experience with virtual music education, increasing their potential to serve in diverse school settings.

The exclusion of participants who were K-12 music teachers with 1-9 years of experience could be a reason for the lack of responses related to more present-day teaching skills by inservice teachers. Additionally, it is essential to note that experienced music teachers in this study, representing 10-30+ years of teaching experience, did not mention culturally responsive teaching. This result implies a possible dissonance that preservice teachers may encounter when entering student teaching or beginning their career as K-12 music teachers, as they are coached or mentored by experienced music teachers with 10 or more years of experience. Future research should include the perspectives of all K-12 music teachers, regardless of years of experience, to comprehensively compare their input with that of music teacher educators.

Musical Skills

As with previous research and the current study, there were not many added Musical Skills deemed necessary for the success of a beginning music teacher (Edelman, 2016; Kelly, 2010; MacLeod & Walter, 2011; Rohwer & Henry, 2004; Teachout, 1997). Because of this, it is understandable that there were only four responses concerning Musical Skills. Participants recommended that beginning music teachers are able “to maintain and repair instruments,” “to model” (e.g., singing and on instruments), and “teach phrasing and expression.” To “teach phrasing and expression” was included as a Musical skill since it was directly related to Musical concepts rather than specific teaching strategies.

Limitations of the Study

Initially, participants of this study were acquired from a randomly selected sample of the National Association of Music Education (NAfME) members via email. To increase the response rate, the IRB was modified to allow for a snowball sampling method to enable electronic access to the study via social media (e.g., Facebook), wherein people were encouraged to enlist additional participants. Sample size may have been a limitation for this study. Although NAfME distributed 5,000 surveys, only 191 responses were collected. Of those responses, 71 were incomplete or did not meet the experienced music teacher participant inclusion criteria of teaching 10-30+ years. Because of the ultimate number of participants ($N = 80$), readers should use caution when generalizing results to the population of experienced music teachers and music teacher educators in the United States.

Another limitation of this study is the Likert-scale descriptors, which were identical to Teachout's (1997) study. The replicated 4-point Likert-type scale included the following qualifiers: 1 = *somewhat important*, 2 = *important*, 3 = *very important*, and 4 = *extremely important*. Regardless of a participant's rating of a survey item, all skills and dispositions were "important" to a certain degree. Participants had no option to select a rating of "not important." Therefore, one should use caution when interpreting the rating of "1," as it could mean "somewhat important" as intended or was possibly the lowest option to choose, even if an item was not "somewhat important" to the participant.

Implications for Music Educator Preparation Programs

This study found that Personal Skills and Teaching Skills were valued most important by experienced music teachers and music teacher educators, which has implications for undergraduate curricula within music educator preparation programs. Although the research did

not implicitly examine curriculum, results suggest a direct connection between skills and dispositions important for successful music teaching and the curriculum framework preservice music teachers experience during their undergraduate development. Two primary implications for music education preparation programs are reevaluating the reflective practice of authentic context field experiences and integrating purposeful efforts to develop personal skills and dispositions.

The need for authentic context field experiences to develop Teaching Skills and Personal Skills is not new (Abrahams, 2011; Dewey & Hinchey, 2018; Morin, 2000; Paul et al., 2001; Schmidt, 2010). However, the challenge for music teacher preparation programs is supervising the placement and frequency of field experiences through an authentic context and reflective lens. A delicate balance exists when providing authentic context teaching and learning experiences outside the collegiate classroom. Preservice music teachers would benefit from various field experience placements (e.g., school size and socioeconomic status) alongside the guidance of music teacher educators and experienced music teachers. Purposeful reflection through a lens of Personal Skills is paramount when preservice music teachers engage in field experiences. The reflective process should include reflection on what they observe from the experienced music teacher and their own evaluation of the value of Personal Skills in conjunction with Teaching Skills and Musical Skills. Although there should be flexibility in how they are instituted, all stakeholders need to know the end goal for the field experience. Preservice music teachers can gain insight and learn from their field experiences using structured reflection. Music teacher preparation programs can enhance preservice teacher preparation through the cooperative efforts of inservice teachers within authentic context field experiences.

Developing skills and dispositions occur in real-life, authentic contexts. Music teacher preparation programs can weave personal development into the professional, preservice music teacher experience (Beijaard & Meijer, 2017). A self-inventory of Personal Skills and dispositions is a way for future music teachers to assess personal qualities upon entry into a music educator preparation program. The self-assessment provides an objective list of areas of strength and room for improvement unique to the preservice music teacher. Coupled with structured reflection, the future music teacher can design a personal skills and disposition growth plan. They can weave their unique goals and objectives into authentic context field experiences. Before student teaching, the teacher in preparation can reassess their personal skills and dispositions inventory. This pre- and post-assessment format should identify growth and areas that can still be addressed during the student teaching experience. Self-awareness of personal skills and dispositions, using self-assessment, reflection, and a personal growth plan, will impact future music educators' ability to be successful in a people-driven field.

Recommendations for Future Research

Future research studies related to the results and implications of this study could focus on two distinct areas. First, educators, in general, would benefit from further inquiry into preservice music teachers' psychological and maturity development of the Personal skills and dispositions needed for successful teaching concerning their late adolescent development. Secondly, replicating the current study with an updated list of survey items distributed to members of a student teaching triad would provide valuable insight.

A better understanding of preservice music teachers' psychological development and maturation during their late adolescent developmental stage would help those coaching and mentoring novice teachers concerning Personal skills and dispositions. Experienced music

teachers and music teacher educators, who are often asked to coach and mentor beginning teachers, are sometimes far too removed and need help connecting with younger adults. Although everyone is unique and brings various skills and dispositions to their classroom, a better understanding of psychological development and maturation would inevitably influence the support coaches and mentors can provide for new teachers.

Replicating the current study with updated components and a broader participant base would benefit music education preparation programs. The current study's survey items were derived from Teachout's research in 1997. The only difference was the option to add skills and disposition necessary for successful music teaching with an open-ended response item. Participants' survey results and added skills and dispositions suggest a need to update the survey items to include concepts of culturally responsive teaching, technology, and a broader spectrum of specialization (e.g., band, chorus, orchestra, general music, other). In addition, further research could include all members of the student teaching triad (e.g., student teacher, cooperating teacher, university supervisor) to compare data related to skills and dispositions important for successful music teaching and more extensive demographic information.

Conclusion

Reinforcement of Personal Skills and Teaching Skills is important to the success of music teachers (Edelman, 2016; Kelly, 2010; MacLeod & Walter, 2011; Rohwer & Henry, 2004; Teachout, 1997). Implications for music educator preparation programs suggest that these skills and dispositions can be augmented within the current curriculum framework but may necessitate slight adjustments within individual course requirements. Preservice music teachers would benefit from a four-year plan that addresses Personal skills and dispositions within their course of study. Through authentic context field experiences and purposeful coursework integrating a

self-inventory of Personal skills and dispositions, music teacher educator programs can strive to develop well-rounded music educators with Personal Skills, Musical Skills, and Teaching Skills and dispositions important to the success of music teachers.

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APPENDIX A: IRB APPROVAL

Date: 3-6-2023

IRB #: IRB-FY22-607

Title: Experienced Music Teachers' and Music Teacher Educators' Ratings of Skills and Dispositions Important to Successful Music Teaching

Creation Date: 4-21-2022

End Date:

Status: Approved

Principal Investigator: Kimberly Barclift

Review Board: UNC-Greensboro IRB

Sponsor:

Study History

Submission Type	Initial	Review Type	Exempt	Decision	Exempt
Submission Type	Modification	Review Type	Exempt	Decision	Exempt
Submission Type	Modification	Review Type	Exempt	Decision	Exempt

Key Study Contacts

Member	Kimberly Barclift	Role	Principal Investigator	Contact	kkbarcli@uncg.edu
Member	Kimberly Barclift	Role	Primary Contact	Contact	kkbarcli@uncg.edu
Member	Rebecca Macleod	Role	Co-Principal Investigator	Contact	rbmacleo@uncg.edu

APPENDIX B: SURVEY INSTRUMENT

Thank you for your participation in this survey! Before we begin, are you a K-12 music teacher or a music teacher educator (higher education)?

- Yes, I am a K-12 music teacher
- Yes, I am a music teacher educator (higher education)
- No, I am neither a K-12 music teacher or a music teacher educator

Skip To: End of Survey If Thank you for your participation in this survey! Before we begin, are you a K-12 music teacher or... = No, I am neither a K-12 music teacher or a music teacher educator

Display This Question:

If Thank you for your participation in this survey! Before we begin, are you a K-12 music teacher or... = Yes, I am a K-12 music teacher

Select one of the following which best describes your years of K-12 teaching experience:

- 1-9 years
- 10-19 years
- 20-29 years
- 30+ years

Skip To: End of Survey If Select one of the following which best describes your years of K-12 teaching experience: = 1-9 years

Display This Question:

If Thank you for your participation in this survey! Before we begin, are you a K-12 music teacher or... = Yes, I am a music teacher educator (higher education)

Select one of the following which best describes your years of higher education teaching experience:

- 1-9 years
- 10-19 years
- 20-29 years
- 30+ years

Thank you for agreeing to participate in this survey! You will be asked questions about your perceptions of the skills and dispositions needed for successful music teaching. It should take less than 10 minutes to complete the questionnaire. Again, thank you for sharing your demographic information, knowledge, and experience.

[Consent Form](#)

IRB Information Sheet UNC Greensboro

Experienced Music Teachers' and Music Teacher Educators' Ratings of Skills and Dispositions Important to Successful Music Teaching

Principal Investigator: Kim Barclift
Faculty Advisor: Rebecca MacLeod

What is this all about?

The purpose of this study is to compare experienced music teachers' and music teacher educators' ratings of the skills and dispositions needed for successful music teaching. Experienced music teachers and music teacher educators may have different opinions about the skills necessary to succeed as a music teacher. This study will ask you to rate 40 traits identified in previous research as important to successful teaching. Your participation in this research project is voluntary and should take approximately 10 minutes to complete.

How will this negatively affect me?

This study poses minimal risk and your responses will remain anonymous.

What do I get out of this research project?

There are no immediate personal benefits to participating in this study beyond helping our understanding of the skills needed for successful music teachers.

Will I get paid for participating?

There is no compensation for your participation.

What about my confidentiality?

We will do everything possible to make sure that your information is kept confidential. All information obtained in this study is strictly confidential unless disclosure is required by law. We will store data on a password protected computer, and in Box.

What if I do not want to be in this research study?

You do not have to be part of this project. This project is voluntary and it is up to you to decide to participate in this research project. If you agree to participate at any time in this project you may stop participating without penalty.

What if I have questions?

You can ask **Kim Barclift at kkbarcli@uncg.edu AND Rebecca MacLeod at rbmacleo@uncg.edu** anything about the study. If you have concerns about how you have been treated in this study call the Office of Research Integrity Director at 1-855-251-2351.

Voluntary Consent by Participant:

By completing the survey, you are agreeing that you read, or it has been read to you, and you fully understand the contents of this document and are openly willing to consent to take part in this study. All of your questions concerning this study have been answered. By signing this form, you are agreeing that you are 18 years of age or older and are agreeing to participate in this study described to you by Kim Barclift.

By checking the “I agree” box and typing your name, you electronically sign this consent form to participate in this study. You also confirm you are 18 years or older and an experienced music teacher (10+ years of K-12 teaching experience) or a music teacher educator (higher education). You affirm that an electronic signature has the same effect as a written signature. Your name will not be associated in any way with your responses to the survey.

To Agree: Check the “I agree” box below and type your name to participate in the study. If you do not wish to participate in this study, simply select "I do not agree" or close out of this browser window.

I agree (Please, type your name)

I do not agree

Skip To: End of Survey If Thank you for agreeing to participate in this survey! You will be asked questions about your perc... = I do not agree

Current Teaching Location:

Alabama (AL)

Alaska (AK)

- Arizona (AZ)
- Arkansas (AR)
- California (CA)
- Colorado (CO)
- Connecticut (CT)
- Delaware (DE)
- District of Columbia (DC)
- Florida (FL)
- Georgia (GA)
- Hawaii (HI)
- Idaho (ID)
- Illinois (IL)
- Indiana (IN)
- Iowa (IA)
- Kansas (KS)
- Kentucky (KY)
- Louisiana (LA)
- Maine (ME)
- Maryland (MD)
- Massachusetts (MA)
- Michigan (MI)
- Minnesota (MN)
- Mississippi (MS)
- Missouri (MO)
- Montana (MT)
- Nebraska (NE)

- Nevada (NV)
 - New Hampshire (NH)
 - New Jersey (NJ)
 - New Mexico (NM)
 - New York (NY)
 - North Carolina (NC)
 - North Dakota (ND)
 - Ohio (OH)
 - Oklahoma (OK)
 - Oregon (OR)
 - Pennsylvania (PA)
 - Rhode Island (RI)
 - South Carolina (SC)
 - South Dakota (SD)
 - Tennessee (TN)
 - Texas (TX)
 - Utah (UT)
 - Vermont (VT)
 - Virginia (VA)
 - Washington (WA)
 - West Virginia (WV)
 - Wisconsin (WI)
 - Wyoming (WY)
-

Teaching Specialty (select all that apply):

- Band
 - Choir
 - General
 - Orchestra
 - Other (please describe)
-

Identify the level(s) of students you currently teach (select all that apply):

- Pre-Kindergarten
- Kindergarten
- 1st Grade
- 2nd Grade
- 3rd Grade
- 4th Grade
- 5th Grade
- 6th Grade
- 7th Grade
- 8th Grade
- 9th Grade
- 10th Grade
- 11th Grade
- 12th Grade

- Undergraduate
 - Graduate
 - Post-Graduate
 - Other (please describe)
-

School setting(s) in which you currently teach (select all that apply)

- Elementary School
 - Middle School
 - High School
 - Higher Education
 - Other (please describe)
-

Gender Identity:

- Male
 - Female
 - Self-Identify _____
 - Prefer not to say
-

Race (select all that apply):

[U.S. Census Bureau \(2022\)](#)

- White

- Black or African American
- American Indian or Alaska Native
- Asian
- Native Hawaiian or Other Pacific Islander
- Self-Identify _____

What skills and behaviors are important to successful music teaching in the first three years of experience?

Select one choice (1-somewhat important, 2-important, 3-very important, 4-extremely important) for each of the 40 skills and dispositions. The final item is an opportunity for you to provide an open-ended response.

	1. somewhat important	2. important	3. very important	4. extremely important
Enthusiastic, energetic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Maximize time on task	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Involve students in the learning process	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Possess competent conducting gestures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Maintain student behavior (strong, but fair discipline)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Have a pleasant affect; sense of humor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be knowledgeable of subject matter materials	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Possess good lesson planning skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Maintain an effective rehearsal pace	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Frequently make eye contact with students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Move toward and among the group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be goal-oriented	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Maintain a high level of professionalism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Employ a positive approach	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Possess excellent singing skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Possess musical knowledge (theory, history, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use effective physiological communication (body language)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Display confidence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Maintain high musical standards	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Possess excellent ear-training skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be knowledgeable and proficient with secondary instruments	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be patient	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be organized	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have excellent speaking skills (diction, tonal inflection, vocabulary)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Easily develop a positive rapport with people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Possess proficient piano skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be creative, imaginative, and spontaneous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Maintain excellent classroom management and procedures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be able to motivate students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Display a high level of musicianship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Possess excellent sight-reading (sight-singing) skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Possess strong leadership skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Be flexible and adaptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be able to present a lesson with clarity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be able to manage finances well	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Possess an understanding of teaching/learning strategies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be able to work with students of different ages and abilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Employ a variety of materials/activities within a lesson	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Manage stress well	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be mature and have self-control	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

List any skills and dispositions not provided in the list above that you perceive as important to the success of a music teacher in their first three years (type “none” if there is nothing to add).

APPENDIX C: PARTICIPANTS DEMOGRAPHICS

Statistic	EMT		MTE	
Years of Experience				
1-9 years	0	0.0%	18	45.0%
10-19 years	18	45.0%	13	32.5%
20-29 years	18	45.0%	4	10.0%
30+ years	4	10.0%	5	12.5%
Teaching Location*				
Northeast	8	20.0%	3	7.5%
South	13	32.5%	12	30.0%
Midwest	13	32.5%	19	47.5%
West	5	12.5%	4	10.0%
No Response	1	2.5%	2	5.0%
Teaching Specialty**				
Band	23		15	
Choir	18		7	
General	21		12	
Orchestra	9		18	
Other	11		5	
School Level**				
Elementary School	17		1	
Middle School	27		0	

Statistic	EMT		MTE	
School Level**				
High School	20		1	
Higher Education	1		40	
Other	5		3	
Gender Identity				
Male	14	35.0%	17	42.5%
Female	24	60.0%	22	55.0%
Self-Identify	1	2.5%	1	10.0%
Prefer not to say	1	2.5%	0	0.0%
Race*				
White	33	82.5%	33	82.5%
Black or African American	1	2.5%	2	5.0%
American Indian or Alaska Native	1	2.5%	0	0.0%
Asian	0	0.0%	0	0.0%
Native Hawaiian or Other Pacific Islander	0	0.0%	0	0.0%
Self-Identify	5	12.5%	5	12.5%

Note. EMT = experienced music teachers. MTE = music teacher educators. Years of experience was based on an EMT's years of service in K-12 teaching and an MTE's years of service in higher education.

* = teaching regions and race were based on the United States Census Bureau (n.d.).

** = participants selected more than one choice which prohibited the use of percentages.