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AN EVALUATION OF THE EFFECTIVENESS OF THE
UNDERGRADUATE MUSIC EDUCATION CURRICULUM
AT NORTH TEXAS STATE UNIVERSITY

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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The purpose of this study was to evaluate the effectiveness of undergraduate training in music education at North Texas State University as perceived by those who were recipients of the Bachelor of Music Education degree. Data were collected from three sources in order to approach the problems involved in the study: (1) questionnaires which were sent to all traceable graduates of NTSU who had received the Bachelor of Music Education degree sometime between 1967 and 1972; (2) opinions of supervisors regarding the degree of success of selected North Texas graduates as public school music teachers; and (3) gradepoint averages which were used to determine the degree of academic success of selected graduates.

Graduates who responded to the survey indicated that the undergraduate music education curriculum between 1967 and 1972 was generally adequate in preparing students to teach music in the public schools. Areas such as administration, supervision, student teaching, and professional education were deemed weaker than other areas by both the vocal and

instrumental graduates.

In comparing vocal and instrumental graduates' responses in certain areas of the questionnaire it was found that in most cases opinions of both groups agreed regarding importance of listed competencies. The curriculum was equally effective in training vocal and instrumental teachers, with the exception of secondary instrumental methods, which appeared to be an outstanding weakness.

A low positive correlation ($r=.107$) existed between selected graduates' academic success and their success as teachers in public schools. This correlation was, however, not statistically significant and it was accepted that there was only a slight relationship between students' success in undergraduate training at North Texas and their success as public school music teachers.

Recommendations for specific changes in the curriculum as a result of the findings of this study were as follows:

(1) Secondary instrumental methods courses should be restructured to include more emphasis on marching band techniques, instrumental music program supervision, and administration of a public school instrumental music program.

(2) Professional education courses required for music majors should be restructured in content to be related more

specifically to teaching music.

(3) More emphasis should be given to non-Western music, secondary general music, and related arts in methods and materials classes.

(4) Some types of professional courses need to be included earlier in the curriculum to expose students to practical aspects of public school music teaching before their upper level course work begins.

(5) Student music organizations such as Music Educators National Conference should be encouraged to work more actively and productively in conjunction with the music education curriculum.

(6) Necessary changes in the physical facilities at NTSU should be made to accommodate the needs of the large number of students.

(7) The academic advising program should be expanded to distribute more evenly the duties given to faculty members who serve in that function.

(8) Graduate assistants who function as teachers should be given closer supervision and guidance by full time faculty in order to achieve consistency in teaching.

(9) Classwork in all areas needs to relate to practical situations as much as possible.

(10) Subject areas should be interrelated but not at the expense of losing basic skills which are currently being taught through specialization.

(11) Conducting should be expanded beyond basic techniques to include rehearsal techniques, good programming, and other related competencies.

(12) Orchestration courses need to be restructured toward more practical aspects such as arranging for missing instrumentation and editing parts.

(13) Student teachers need to be given more immediate feedback with respect to their teaching abilities and skills.

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CHAPTER I

INTRODUCTION AND JUSTIFICATION FOR THE STUDY

Institutions of higher education serve a variety of purposes. Some limit their endeavors to a single task or to a small number of closely related tasks. In a higher educational system characterized by diversity, it is important that each institution clearly determine the particular tasks to which it will commit its resources.

For the large, complex institution which embraces a wide range of educational obligations, each major division or school may be expected to have its own purposes within the institution's framework of total educational responsibility. An institution should give consideration to its role in the immediate geographic community and in the nation.¹ It should respond to needs in a manner appropriate to its accepted educational responsibilities.

¹Commission on Institutions of Higher Education, Guide for the Evaluation of Institutions of Higher Education, North Central Association of Colleges and Secondary Schools (Chicago, 1970), p. 1.

More specifically, schools which are concerned with the education of teachers should be aware of the practical needs of those actually involved in the teaching profession.

In the evaluation of music teacher training, many studies have resulted in the same conclusions, summarized by Wiley Housewright:

Increasing numbers of first-year music teachers are finding that there is an enormous disparity between the preparation for teaching and the practice of it. Many experienced music teachers recall the disillusionment they suffered during the early years of their teaching when they discovered that their real problems had never been analyzed in methods classes. Many teacher education programs in music have been overtaken by obsolescence. They simply have not yet met the increasing demands and changing circumstances of schooling at the elementary and secondary levels. The effective educator is finely attuned to today's standards, today's society, and today's expansive musical scene. His values may have changed little over the years. His personal preferences may remain catholic. His professional commitments to music traditional. Yet he must understand emerging philosophies, methodologies, and curriculums that limn the school, the setting in which music is taught. Overcoming delays in approving realistic curriculums and in instituting innovative practices are problems so widespread that they command the major attention and efforts of the entire music education profession.²

Periodic evaluation aids in updating programs in the curriculum

²Wiley Housewright, "Charge to the Commission," Teacher Education in Music: Final Report, edited by Robert Klotman, Music Educators National Conference (Washington, D.C., 1972), p. 1.

to meet these changing needs, particularly in the field of music education. Because of rapidly changing philosophies, materials, and the public school systems themselves, curriculum structures for music teacher training programs may become quickly outdated.

Taylor found that there were certain weaknesses which were evident in music teacher training curricula at several institutions, not the least of which was that teacher education institutions should sensitize themselves to changes current in our school population.³

Current issues in accountability and the latest Music Educators National Conference report, Teacher Education in Music, state need for changes in music teacher education.

The periodic examination of teacher education programs is an established procedure in American education. Systematic evaluation by teacher education institutions can lessen disparities between teacher preparation and the actual demands and challenges of teaching. In recent years the need for a new approach to teacher education in music has been of increasing concern. Many graduates have found much of their preparation neither adequate nor relevant to the problems confronting them in their teaching positions. Individuals, departments of music, and professional organizations have engaged in extensive discussion to identify more precise needs and goals, and to determine more effective

³Corwin H. Taylor, "Opinions of Music Teachers Regarding Professional Preparation in Music Education," Journal of Research in Music Education, Vol. 18, No. 4 (Winter, 1970), 330-339.

means for their attainment. This critical examination of teacher education programs has resulted in recommendations for significant change in content, design, and emphasis.⁴

Evaluation may be approached from several standpoints; however, the utilization of opinions of former students of an institution, based on their practical experience, is considered to be one of the best methods by which conclusions may be drawn. Fisher states the following regarding this approach:

Each institution involved in music teacher preparation has its unique problems of curriculum development. Some of these problems are due to external pressures exerted by regional and national agencies through their accreditation requirements and the State by its certification requirements. Other problems are internal and include the 'input' of empirically obtained information and suggestions of the faculty and possible choices of curriculum based on the abilities, skills, and specialized fields of knowledge of the staff. More often than presently is the case, curriculum development should include the 'feedback' from former students and graduates of the institution.⁵

⁴Robert Klotman, editor, op. cit., p. 23.

⁵Hoover Fisher, "Music Teacher Preparation at Oklahoma State University," unpublished doctoral dissertation, University of Oklahoma, Norman, Oklahoma, 1969, p. 1.

The undergraduate music education curriculum at North Texas State University has undergone some changes during the period from 1960 to 1970. Following is a brief examination of those changes which related to the current study.

Figure 1 illustrates the instrumental curriculum as it existed in 1961:

MUSIC COURSES		50 HOURS*
Music Orientation	1*	
Music Theory	10	
Sight Singing and Ear Training	8	
Music History	6	
Orchestration	3	
Instrumental Conducting	2	
Applied Concentration	12	
Applied Secondary	4	
Instrumental Lab	4	
EDUCATION COURSES		24 HOURS
Professional Education	12	
Student Teaching (Elementary and Secondary)	6	
Instrumental Methods**	6	
GENERAL EDUCATION		44 HOURS
English	12	
American History and Government	12	
Science	3	
Music Literature**	6	

General (Physical Education, Library Science, Speech and three hours of general electives)	11	
ELECTIVES		13 HOURS
		<hr/>
		TOTAL 131 HOURS

Concentration Barrier Exam (Major Instrument Proficiency)
Secondary (Piano) Barrier Exam

*Each number indicates semester credit hours. Hereafter the term "hours" always refers to semester credit hours.

**Actually a music course taught in the School of Music.

Fig. 1--Undergraduate music education curriculum for instrumental music in 1961.⁶

It is noteworthy that although only fifty hours are listed under "music courses," instrumental methods (listed under "education courses") and music literature (listed under "general education") were required, adding twelve hours to the fifty listed under music. It was assumed that students could fill in their degree with woodwind, brass and string techniques courses from the elective hours allowed. The only barrier examinations listed were the concentration barrier and a secondary piano barrier.

Figure 2 shows the instrumental curriculum as published in the 1962 catalogue. There were several changes in the

⁶Unpublished degree plan used for advising, School of Music, North Texas State University, Denton, Texas, 1958.

program as may be seen by comparing Figures 1 and 2.

MUSIC COURSES 48 HOURS

Music Theory	10
Sight Singing and Ear Training	4
Music History	6
Instrumental Methods	6
Instrumental Conducting	2
Applied Concentration	12
Applied Secondary	4
Instrumental Lab (Required every semester with or without credit)	4

EDUCATION 18 HOURS

Child Growth	3
Elementary Curriculum	3
School and Society	3
Secondary School Curriculum and Methods	3
Student Teaching (Elementary and Secondary)	6

GENERAL EDUCATION 40 HOURS

English	12
American History and Government	12
Physical Education	4
General (Lab Science, Math, Language)	12

ELECTIVES 25 HOURS

TOTAL 131 HOURS

Concentration Barrier Exam	National Teachers'
Secondary Barrier Exam	Exam
Instrumental Barrier Exams	Student Use of
Sight-Singing and Keyboard Tests	English Exam
Music Literature Proficiency	(ACSUE)
Recital Attendance Quota	

Fig. 2--Undergraduate music education curriculum for instrumental music, 1962.⁷

The total hours in music were reduced from fifty to forty-eight, education from twenty-four to eighteen, general education from forty-four to forty; and elective hours from thirteen to twenty-five. These adjustments were apparently done in an effort to give the degree more freedom in terms of elective hours. Orientation and orchestration were deleted from the required courses, sight-singing and ear training was reduced by four credit hours and instrumental methods was moved from the "education" category to the "music" category. Music literature was dropped from the required courses list and a music literature proficiency was added to insure that students were not deficient in that area. In addition to the music literature proficiency examination and a recital attendance quota, the following examinations were to be passed: a concentration barrier, secondary barrier, instrumental barriers, and sight-singing and keyboard tests. There appeared to be no significant changes in the 1966 catalogue description of the degree.

⁷Unpublished degree plan used for advising, School of Music, North Texas State University, Denton, Texas, 1962.

Figure 3 illustrates the 1970 instrumental curriculum.

MUSIC COURSES		66 HOURS
Music Theory	10	
Sight Singing and Ear Training	4	
Music Literature	6	
Music History	6	
Comprehensive Musi- cianship or Orch- estration	3	
Elementary Instru- mental Methods and Techniques	7	
Instrumental Methods	6	
Instrumental Conducting	4	
Applied Concentration	12	
Applied Secondary	4	
Instrumental Lab (Required with or without credit)	4	
EDUCATION		18 HOURS
Child Growth	3	
Elementary Curriculum	3	
School and Society	3	
Secondary School Curriculum and Methods	3	
Student Teaching (Elementary and Secondary)	6	
GENERAL EDUCATION		40 HOURS
English	12	
American History and Government	12	
Physical Education	4	
General (Lab Science, Math, Language)	12	

ELECTIVES

7 HOURS

 TOTAL 131 HOURS

Concentration Barrier Exam
 Secondary Barrier Exam
 Instrumental Barrier Exams
 Theory Proficiency Exam
 Recital Attendance Quota

ACSUE English Exam
 National Teachers' Exam

Fig. 3--Undergraduate music education curriculum for instrumental music, 1970.⁸

There were several changes in the music course requirements in 1970. Additions to the required sequence were music literature (which deleted the need for the music literature proficiency examination), orchestration or a comprehensive musicianship course and seven hours of elementary instrumental methods and techniques. The conducting course sequence was increased from two to four credit hours. The professional and general education course requirements remained the same as in the previous catalogue. In order to compensate for the additional required music hours, elective hours were substantially reduced from twenty-five to seven. Proficiencies and barrier examinations remained basically the same.

In conclusion, the instrumental music education curriculum changed somewhat between 1958 and 1972. There was some credit hour fluctuation and the addition of barrier and proficiency

⁸Unpublished degree plan used for advising, School of Music, North Texas State University, Denton, Texas, 1970.

exams. The changes in 1970 provided the music education student with a relatively structured curriculum. The curriculum which would have been in effect for the students involved in the current study was that of 1962-1966. The changes made in 1970 would only have affected those who began their undergraduate music studies after that date.

The vocal music education curriculum of the period to 1961 closely paralleled that of the instrumental degree. The two basic differences between the vocal and instrumental degrees were choral conducting instead of instrumental conducting and vocal methods instead of instrumental methods. Otherwise the course requirements were the same.

The vocal curriculum for the period 1962 through 1969 was again similar to the instrumental degree. No significant changes were made in 1966. The difference between this curriculum and that of 1958 was the same as that for the instrumental degree.

The 1970 catalogue (Figure 4) showed several changes in the vocal degree. Additions which differed from the instrumental degree of the same year included three hours elected from diction, piano pedagogy or instrumental pedagogy and a seminar in elementary music education. The professional education and general education courses were the same as the previous curriculum and elective hours were reduced to eight.

MUSIC COURSES

65 HOURS

Music Theory	10
Sight Singing and Ear Training	4
Music Literature	6
Music History	6
Comprehensive Musi- cianship or orches- tration	3
Diction or Piano Pedagogy or Instru- mental Pedagogy	3
Vocal Methods	6
Choral Conducting	4
Seminar in Elementary Music Education	3
Applied Concentration	12
Applied Secondary	4
Music Lab	4
(Voice - Choral Lab Piano - Music Lab 2 Choral Lab 2)	

EDUCATION

18 HOURS

Child Growth	3
Elementary Curriculum	3
School and Society	3
Secondary School Curriculum and Methods	3
Student Teaching (Elementary and Secondary)	6

GENERAL EDUCATION

40 HOURS

English	12
American History and Government	12
Physical Education	4
General (Lab Science, Math, Language)	12

ELECTIVES

8 HOURS

 TOTAL 131 HOURS

Concentration Proficiency

Theory Proficiency

Secondary Barrier

Recital Attendance Quota

ASCUE English Exam

National Teachers' Exam

Fig. 4--Undergraduate vocal music education degree,
1970.⁹

As with the instrumental program, overall there were few significant changes in the vocal music education degree from 1958 through 1970. With the 1970 curriculum there was an attempt to more carefully structure the degree by requiring more music courses in diction and elementary music, again reducing the number of elective hours.

In comparing the vocal and instrumental degrees it is obvious that the curriculum is basically the same, with allowance for the necessary specialization in methods and conducting. The programs remained relatively stable during the time span which was encompassed by this study.

The Bachelor of Music degree with a major in music education at North Texas State University has never been examined in any depth for the purpose of establishing strengths and weaknesses of the program. According to a study done by a faculty committee in the School of Music,

⁹Unpublished degree plan used for advising, School of Music, North Texas State University, Denton, Texas, 1970.

from 1967 through 1971 there were 325 Bachelor of Music Education degrees granted at North Texas.¹⁰ The report further stated that undergraduate music education majors accounted for about 51 percent of the enrollees during the same time period, and for about 70 percent of the graduates of the School of Music.¹¹

Among several recommendations made by the committee in their final report was one which stated that all undergraduate degree requirements and programs in the School of Music should be evaluated.¹² In view of the responsibilities of any institution which is involved in the training of music teachers an investigation of the music education curriculum at North Texas State University was long overdue. The purpose of this study was to evaluate the effectiveness of undergraduate training in music education at North Texas State University as perceived by a selected group of graduates who were recipients of the Bachelor of Music Education degree.

Problems

The specific problems involved in the study were the

¹⁰School of Music Review Committee, "Final Report," unpublished report, North Texas State University, Denton, Texas, 1972, p. 4.

¹¹Ibid., p. 7.

¹²Ibid., p. 86.

following:

(1) To determine the overall effectiveness of the undergraduate music education curriculum at North Texas State University in preparing public school music teachers;

(2) To determine the effectiveness of the music education curriculum in preparing music teachers in the differential areas of instrumental and vocal music;

(3) To determine whether or not a relationship existed between success in the music education program at North Texas State University and success in teaching;

(4) To provide recommendations for specific changes in the curriculum based on the results of this study.

Limitations

The results of this study can only be generalized to the population of students who graduated from North Texas during the years 1967-1972. Any projections which may be made regarding the curriculum as it currently functions must be based on these results.

The study is further limited in value by the fact that it was not possible to survey the entire graduating classes of 1967 to 1972. In order to minimize this limitation, all

standard procedures were utilized to obtain a high percentage return.

Finally, the results of the study are limited by the inherent weaknesses of the questionnaire. Necessarily, the results of this research apply only to North Texas State University.

CHAPTER II

RELATED LITERATURE

The content of this chapter represents a survey of music education curriculum evaluations. An effort was made to point out procedural weaknesses and strengths of these related studies. In addition to related evaluation studies the findings of a faculty committee¹ regarding the North Texas State University School of Music were particularly valuable in forming the basis for the current study.

The "Final Report" was the result of intensive study on the part of a committee comprised of members of the School of Music faculty. The report states the following concerning the organization of the committee:

The School of Music Review Committee was formed in the Fall of 1971. Acting in accordance with current Guidelines . . . the Vice President for Academic Affairs, addressed a memorandum to the School of Music Faculty, October 22, 1971 . . . outlining the task of the Committee. Subsequently, six members were elected by the faculty and eight were appointed . . .²

¹School of Music Review Committee, "Final Report," unpublished report, North Texas State University, Denton, Texas, 1972.

²Ibid., p. i.

Following are the tasks given to the committee by the North Texas Vice President for Academic Affairs in October, 1971:

1. Review as objectively as possible the progress of the School of Music during the past five years, including strengths and weaknesses.
2. Formulate realistic and obtainable goals which can and should be attained within the next five years.
 - a. What characteristics of quality programs offered by other outstanding colleges throughout the United States would you want to see incorporated into these goals?
 - b. What programs do we have that make our college unique?
 - c. What programs should we develop that will strengthen the uniqueness of our college? What can we do to lead other institutions in this country?
3. Describe the kind of leadership necessary, within the School of Music, to attain these goals.³

The committee's research dealt with six areas: students, faculty, degree programs and course offerings, facilities, budget and administration organization. Data were gathered through perusal of School of Music and administrative records, informal interviews with 250 to 300 students and questionnaires and interviews with members of the School of Music faculty. Only those results and conclusions directly concerning the undergraduate

³Ibid., p. ii.

music education program will be summarized in this study.

According to the report there were 325 Bachelors degrees in music education granted between 1967 and 1971: 64 in 1967, 48 in 1968, 78 in 1969, 74 in 1970 and 61 in 1971. Undergraduate music education accounted for about 51 percent of the enrollees, but about 70 percent of the graduates of the School of Music.⁴ The inference was that more music education students finish the degree program than those in other major areas in the School of Music.

It was noted that, in relation to the large number of undergraduate music education students, there were only two faculty members responsible for academic advising.⁵

In examining degree programs the faculty committee concluded the following about the undergraduate music education curriculum:

1. The Bachelor of Music Education program was considered to be unsatisfactory, not challenging and not to satisfactorily prepare its graduates.
2. Standards were not high enough in the music education curriculum.
3. The BME program did not compare favorably with similar programs at other institutions.
4. The quality of the music education faculty was considered inadequate.

⁴Ibid., p. 4.

⁵Ibid., p. 11.

5. There was insufficient flexibility (only eight hours of electives) in the Bachelor of Music Education program.⁶

The study stated that the most frequently mentioned problems on the undergraduate level were the quality of instruction in theory and the poor practice facilities. Some unhappiness was expressed concerning teachers of music literature also. According to the report, "the content of the courses was not questioned, only the quality of teaching."⁷

The committee found that the physical facilities of the School of Music during 1971-72 were, in almost every area, below the average standard for music schools in Texas senior colleges and universities six years earlier.⁸ The committee also inferred in their report that reasons for a noted decline in student morale could be found in all or a combination of the following: over-crowded facilities, increased use of part-time faculty, weak programs, lack of entrance requirements, or poor faculty morale. The report further stated that the reasons for the decline should be the subject of serious study.⁹

Following are three recommendations made by the committee

⁶Ibid., pp. 36-41.

⁷Ibid., p. 18.

⁸Ibid., p. 49.

⁹Ibid., p. 24.

which specifically concerned the undergraduate music education program:

1. There should be an evaluation of all undergraduate degree requirements and programs.
2. More specific musical training should be included in the undergraduate music education program with more emphasis on performance and academic musical studies. This might necessitate the addition of a fifth year to the program because of the excessive state certification requirements.
3. A realistic appraisal of opportunities for the graduates should be made and the results should be reflected in appropriate adjustments to the curricula.¹⁰

Most of the results regarding the undergraduate music education program were based on faculty opinions and informal student interviews. The committee indicated a need for further study which would involve a larger sample of graduates of the North Texas State University School of Music.

Research in the area of curriculum evaluation involving teacher training colleges and universities has constituted a large portion of doctoral studies in music education. The vast number of studies which investigated a particular institution's undergraduate music education program provided a somewhat varied selection of methodic approaches to the problem of evaluation.

¹⁰Ibid., p. 86.

A review of evaluation studies shows that curriculum investigations fall into the following classifications: those using the opinions of music teachers in evaluation of music education curricula, investigation of teaching effectiveness and its implication for the improvement of music education curricula, and the relationship of pre-college experience and training to success in college music teacher training courses.

All the studies used questionnaires as data collecting devices. Most of these studies requested the opinions of the subjects concerning the importance of music teaching competencies and/or the effectiveness with which these competencies were taught.

The studies range from those based solely on opinions to those based on the correlation of opinion and factual data. Parallels are revealed among the outcomes of some of the studies concerning the importance of various competencies and the effectiveness with which they were taught: a need was indicated for more emphasis on keyboard skills, instrumental techniques, and rehearsal skills and procedures. Many researchers concluded that there was too much emphasis on solo performance, music composition, and music history. It is noteworthy that although there was a parallel tendency among the outcomes of these studies, individual differences could

also be found which were unique to the curriculum being researched.

The vast majority of studies were of similar design and were helpful in determining trends in the design of evaluation research. The following selected works represent research techniques which were especially noteworthy.

Bunch surveyed doctoral graduates of the University of Iowa to determine data which would be helpful in evaluating the Ph.D. curriculum in music.¹¹ The study focused on four main areas on which Bunch based the construction of a questionnaire:

(1) Preliminary questions in which he asked for information relative to the current work of the graduates, their present professional status, when they received the doctorates, their reasons for choosing the University of Iowa for doctoral study and their general rating of the university in view of having studied there. The graduates were also asked whether having a doctorate was becoming a necessary factor in regard to entering their current fields of work;

(2) Duration and general conditions of doctoral study at the University of Iowa in which Bunch requested information regarding the length of doctoral work. Included in this section were questions relating to possible delaying factors

¹¹William Franklin Bunch, "An Evaluation of the Ph.D. Curriculum in Music at the University of Iowa from 1931 to 1967 Through an Analysis of the Opinions of its Doctoral Graduates," unpublished doctoral dissertation, University of Iowa, 1969.

encountered in doctoral work;

(3) Evaluation of graduate work which included questions concerning the graduates' motivation for seeking the doctorate, their assessment of the value of their dissertation, and their opinions regarding the foreign language requirement. The graduates were asked to evaluate their preparation for doctoral study in music as well as the relative usefulness of various aspects of their doctoral training. Finally they were asked to indicate their overall satisfaction with the doctorate and whether they would again pursue the same program;

(4) The criticisms and reforms section contained questions asking the graduates to indicate their feelings about some current trends and criticisms of doctoral programs in music. They were also asked which aspects of doctoral study in music should be relaxed or strengthened.

Bunch reported that 217 of 243 (89.3%) traceable graduates responded to the survey. The time span involved in data collection was from September, 1965 to December 1, 1967. Data treatment involved relating the following four variables to each item from the questionnaire: (1) response by year degree conferred, (2) response by area of doctoral concentration, (3) response by academic rank, and (4) response by years in

college teaching. This study, although not directly related to music education, provided the basic structure and format of the questionnaire used in the current project.

Finley's follow-up study of the elementary and secondary school music teachers prepared at Jacksonville State University involved not only a survey of the graduates' opinions, but also college grades, employers' evaluations and pre-college experience.¹² Procedure included the use of two questionnaires, one requesting information regarding graduates' pre-college experience as well as a rating of the importance and effectiveness of their college training, and the other requesting an evaluation of the graduate by his employer, along with the graduates' academic records. Statistical techniques were then used to determine the interrelationship among the above factors. Finley reported that 92 percent of the 102 teaching graduates responded to the survey.

The following questions were involved with this study:

1. What music teaching competencies had been found to be needed by the graduates?
2. What degree of importance did the graduate attribute to his college training in these competencies?

¹²John Thornton Finley, "A Follow-Up Study of the Elementary and Secondary School Music Teachers Prepared at Jacksonville State University from 1956 to 1968 Through a Survey of Graduates' Opinions, College Grades, Employers' Evaluation, and Pre-College Experience," unpublished doctoral dissertation, George Peabody College, 1969.

3. What degree of effectiveness did the graduate attribute to his college training in these competencies?
4. Was there a correlation between the degree of success in undergraduate courses as measured by the graduates' instructors and:
 - a. his effectiveness as a teacher as measured by his employers?
 - b. his opinion of the importance of his college training in music teaching competencies?
 - c. his opinion of the effectiveness of his college training in music teaching competencies?
5. Was there a correlation between the degree of success on the job as measured by the graduates' employers and:
 - a. his opinion of the importance of his college training in music teaching competencies?
 - b. his opinion of the effectiveness of his college training in music teaching competencies?
6. Was there a correlation between the graduates' pre-college experience and:
 - a. his effectiveness as a teacher as measured by his employers?
 - b. his opinion of the importance of his college training in music teaching competencies?
 - c. his opinion of the effectiveness of his college training in music teaching competencies?

Research founded on opinion runs the risk of being overly subjective. A weakness found in many subjective studies is the possibility of biased judgments on the part of the respondents. The strength of this work is that Finley attempted to consider certain other factors which could have influenced the graduates' responses: the degree of success in undergraduate courses as measured by the graduates' instructors, employers, and pre-college experience. The weakness of the

study is that the results were insufficiently interpreted by the researcher.

Data were presented in frequency distribution tables and results paralleled those of other similar studies: more emphasis on conducting, rehearsal procedures, instrumental techniques, choral techniques, and keyboard skills. Other areas which were indicated as being weak were arranging, instrumental and choral methods, and music literature.

Borkowski's study, "The Relationship of Quality of Work in Undergraduate Music Curricula to Effectiveness of Instrumental Music Teaching in the Public Schools," attempted to determine the effect of quality of work in undergraduate courses on success in teaching instrumental music.¹³ Data obtained were of two kinds: that which served as a measure of the undergraduate experiences of each subject and that which served as a measure of his effectiveness as a teacher. Grades were used as a measure of the quality of work: Grades in specific courses were transcribed by direct examination of transcripts to sheets categorizing separate courses in the following classes - music history, music theory, major instrument performance, education courses, minor performance

¹³F.T. Borkowski, "The Relationship of Quality of Work in Undergraduate Music Curricula to Effectiveness of Instrumental Music Teaching in the Public Schools," unpublished doctoral dissertation, West Virginia University, 1967.

instrument, academics, practice teaching, and composite music courses. Averages were then calculated for the grades in each class.

Teaching success was determined by thirty-one effectiveness factors classified into four general categories: (1) judgments by experts, (2) pupil performance factors, (3) pupil knowledge of music, and (4) band performance factors. Each measure of undergraduate work was correlated to each teaching effectiveness factor while statistically holding constant years of teaching experience and size of school. The effect of the subjects' quality of undergraduate course work on their success in public school music teaching was inferred from the correlation coefficients. Borkowski found that the correlation coefficients between certain measures of the subjects' background and judgments on their teaching effectiveness were appreciably higher than zero. Further results were that there was no correlation between subjects' undergraduate work and pupil knowledge of music history, theory, and pupil performance factors. The correlation coefficients between each measure of the subjects' undergraduate work, except music theory, and band performance were not appreciably higher than zero.

Darnall surveyed the graduates of Murray State College in an effort to determine the extent to which the BME curriculum met the needs of its graduates in teaching positions.¹⁴ Individuals graduating from Murray State College with the Bachelor of Music Education degree between 1947 and 1959 and who were teaching at the time of the study were contacted by questionnaire as to the importance in their work of certain competencies. They were also asked about the effectiveness of their training at Murray State College in relation to these competencies. Darnall then compared the importance ratings with the effectiveness ratings. All competencies received higher importance ratings than effectiveness ratings with the following exceptions: composition was rated low on both importance ratings and effectiveness ratings; senior high school music, with the exception of literature, was rated high on both importance and effectiveness; proficiency in hearing music literature was rated low on both importance and effectiveness; and music culture was rated low on both importance and effectiveness.

Fisher attempted to evaluate the music teacher preparation of selected graduates (1948-1967) in music education of

¹⁴Josiah Darnall, "An Evaluation of the Bachelor of Music Education Curriculum at Murray State College Through an Analysis of the Opinions of its Teaching Graduates," unpublished doctoral dissertation, University of Indiana, Bloomington, Indiana, 1963.

Oklahoma State University.¹⁵ This study, through the use of a questionnaire, sought to determine opinions of the current faculty at Oklahoma State University and of selected graduates in music teacher preparation of the Department of Music. An effort was made to find the importance of certain competencies in the training of teachers and the adequacy of preparation given to the graduates for their future vocations as elementary and secondary school music teachers.

The graduates were asked to respond to 116 items in the questionnaire with their opinions of the importance of each competency and the degree of adequacy of their music teacher preparation.

The general categories of the questionnaire were listening, arranging and composing, preparation in musical understanding, performance, knowledge of teaching materials, conducting, philosophical-psychological competencies, and administrative-supervisory competencies. Fisher's list was the result of collating competencies found to be important by previous studies. This list served as the basis for selected competencies involved in the current project.

¹⁵Hoover Fisher, "Music Teacher Preparation at Oklahoma State University," unpublished doctoral dissertation, University of Oklahoma, Norman, Oklahoma, 1969.

Fisher reported that his results showed the following competencies to be important: the ability to hear mistakes in performance, arranging, performance in ensembles, piano skills, knowledge of teaching materials for ensembles and general music, conducting and methods.

Other studies dealing with music education curriculum evaluation at specific institutions include those by Baird¹⁶, Brooks¹⁷, Carubba¹⁸, Franklin¹⁹, Laxson²⁰, Mathis²¹, Prince²²,

¹⁶Forrest J. Baird, "A Follow-Up Inquiry of Secondary School Music Teachers Prepared at San Jose State College," unpublished doctoral dissertation, Stanford University, Palo Alto, California, 1955.

¹⁷L.G. Brooks, "An Analysis of the Vocal Music Education Training Program in the State-Supported Four Year Colleges of Oklahoma," unpublished doctoral dissertation, University of Oklahoma, 1968.

¹⁸R.M. Carubba, "An Evaluation of the Undergraduate Preparation of Music Teachers as Represented by the Four-Year Colleges and Universities of Mississippi," unpublished doctoral dissertation, Mississippi State University, 1968.

¹⁹B.L. Franklin, "An Analysis of the BME Curriculum with a Choral Major at Florida State University," unpublished doctoral dissertation, Florida State University, 1968.

²⁰Charles Robert Laxson, "An Analysis of the Opinions of Selected Chico State College Graduates Regarding the Adequacy of Their Preparation to Teach Music," unpublished doctoral dissertation, Northwestern University, 1966.

²¹Russell G. Mathis, "Music Teacher Preparation at Illinois Wesleyan University," unpublished doctoral dissertation, University of Illinois, Urbana, Illinois, 1962.

²²Joe N. Prince, "An Evaluation of the Graduate Music Education Programs at the University of Illinois," unpublished doctoral dissertation, University of Illinois, Urbana, Illinois, 1968.

Taylor²³, Watson²⁴, and Worrell²⁵. These investigations were all of a similar nature in procedure and were helpful in determining common methods of curriculum investigation. Results of these studies were summarized as a whole earlier in this chapter.

Through examination of the research summarized in this chapter insight was gained into the strengths and weaknesses found in other curriculum studies. It was hoped that through this survey of related literature some of the most effective research techniques could be utilized in the current study.

²³Buy G. Taylor, "An Evaluation and Recommended Development of the Music Education Program at Capitol University," unpublished doctoral dissertation, Ohio State University, Columbus, Ohio, 1954.

²⁴Charles J. Watson, "A Study of the Music Education Program at Southwestern State College, Weatherford, Oklahoma," unpublished doctoral dissertation, Columbia University, New York, 1963.

²⁵John W. Worrell, "An Evaluation of Teacher Preparation in Music Education at the University of Kentucky Through an Analysis of the Opinions of Graduates," unpublished doctoral dissertation, University of Illinois, Urbana, Illinois, 1957.

CHAPTER III

DESIGN OF THE STUDY

Descriptive research has often times come under severe criticism, as stated by Phelps:

Research studies in the descriptive area, which have constituted the bulk of projects completed in music education and other subject areas in education until recently, have come under censure from many sources. Through an unfortunate misuse of this kind of research the descriptive method for solving problems has fallen into disuse in many institutions. This is unfortunate because descriptive research does not necessarily need to be shallow and subjective. Descriptive research which is organized and implemented appropriately can make important contributions to music education.¹

Another valid criticism of much descriptive research of the past has been the failure to employ scientific method for planning, executing and interpreting the results. The design of the current study was an attempt to overcome these weaknesses.

Based on the necessity of gathering information from a large group of individuals who have participated in the NTSU School of Music's undergraduate music education degree

¹Roger P. Phelps, A Guide to Research in Music Education (Dubuque, Iowa, 1969), p. 119.

program, the choice of a survey design study seemed the most feasible. The information needed for this study was obtained through a survey of graduates of North Texas who received a Bachelor of Music Education degree during the years 1967 to 1972. It was felt that their opinions regarding undergraduate training would be directly influenced by public school music teaching experiences. A questionnaire was then constructed which would solicit these opinions.

Questionnaires may be constructed in either closed or open-ended form. The closed (forced-choice) type was chosen for this study. This structured or restricted questionnaire is generally considered to be objective, easy to administer, facile in response and fairly simple to score and analyze. It was realized that because of its rigid construction the respondent may not be able to express his answer exactly in the manner he wished. This weakness was overcome to some extent by providing the opportunity for an alternative response.

This response mode was chosen to help encourage respondents to answer all the questions. It was felt that time needed to complete the form would be a factor in the return response also. An effort was made, therefore, to simplify the questionnaire as much as possible without resorting to superficiality.

The content of the questionnaire used in this study was a result of examining findings and conclusions of the NTSU faculty committee's "Final Report" along with paralleling certain areas found to be most common in other studies of a similar nature. Specifically, the format and general categorical divisions were derived from Bunch² and the content of the "Curriculum Structure" section was patterned after Fisher's project.³ In overall design the questionnaire consisted of four large categories:

(1) Preliminary and general information - questions about the professional status of the graduates, major area of study while at NTSU, reasons for attending NTSU, reasons (if applicable) for not teaching music in the public schools, length of time to complete the degree and educational background. This information was deemed necessary in order to determine the status of the graduates both as they were students and as teachers. It was believed that these factors might indicate some areas of strength or weakness in the curriculum which could not be inferred from other results. In addition it was deemed to be of interest to gain some insight into the professional activities of the graduates after they had completed their undergraduate education.

²Bunch, op. cit.

³Fisher, op. cit.

(2) Educational environment - questions related to physical facilities at NTSU, counseling, faculty and graduate assistant competency, laboratory participation, professional attitude and effectiveness of student organizations and professional attitude of the faculty. This group of items was included in order to compare responses with the findings of the faculty committee's study which dealt with the same areas. In addition, it was felt that information gained in these areas could point out areas outside the curriculum structure which might influence the effectiveness of the undergraduate music education curriculum.

(3) Curriculum structure - questions involving determination of areas in the curriculum which were important when related to the needs of a public school music teacher and the effectiveness of music and education courses at NTSU in preparing students with necessary skills to teach public school music. These questions, which were involved with specific subject areas of the curriculum, were included in order to ascertain the relevancy of the content of courses to practical teaching situations as well as the degree of preparation received by the graduates. Fisher's questionnaire⁴ was specifically concerned with determining competencies which were important to public school music teachers who

⁴Ibid.

had graduated from Oklahoma State University. His list, which was a compilation of competencies found to be most common in other previous studies, served as the basis for this section of the questionnaire used in the current study. Additions were made which seemed relevant to NTSU specifically as indicated by the faculty committee's study.

(4) Criticisms and reforms - questions regarding specific areas that need to be changed based on the experience of the graduates, opinions regarding the comprehensive approach to undergraduate music education training, grading, importance of barriers and proficiencies, standards, recital attendance and general comments. These items of the questionnaire were included to obtain opinions about areas of the curriculum which have been under superficial examination by the faculty and students at NTSU. This was an effort to substantiate and solidify opinions through proper research techniques.

Although the basic design of the questionnaire used to gather information for this study was that of the forced-choice type, every effort was made to provide an open-ended choice should the respondent not be able to choose one of the listed answers. The entire questionnaire can be found in Appendix A, page 169.

The questionnaire was pretested by administering it to members of the faculty and resident graduate students at NTSU. Criticisms were obtained and the necessary revisions were made before the questionnaire was placed in final form. Final approval for use of the questionnaire was given by members of the graduate music education faculty. Suggested revisions included expansion of categories in the curriculum structure section, elimination of superfluous items and rewording of questions which may have been misleading. The test group also felt that the use of a forced-choice questionnaire with opportunities for open-ended responses did not restrict their abilities to adequately answer the questions.

In order to collate information regarding the effectiveness of the curriculum in preparing them as public school music teachers, questionnaires were sent to all traceable graduates of the NTSU School of Music who had received a Bachelor of Music Education degree between the years 1967 and 1972. Selection of the years 1967 through 1972 was the result of (1) considering ability of former students to recollect specific information regarding their training at NTSU as it related to teaching experiences, (2) considering stratification of data into three groups of

different teaching experience levels (one to two years of experience, three to four years of experience and five to six years of experience) and (3) attempting to parallel the study of the NTSU School of Music Review Committee on the status of the School of Music.

A list of 337 graduates was gathered from commencement bulletins of the applicable years. It was noted that 45 addresses of graduates were missing from files in the alumni office and the NTSU School of Music and these people were considered untraceable. Questionnaires accompanied by a cover letter (see Appendix B) explaining the purposes of the survey and a return postage-paid envelope were then mailed to 292 traceable graduates. Seventy-eight graduates with addresses which were returned as "undeliverable" were also considered to be untraceable and were dropped from the study.

There appears to be no general agreement among educational researchers as to what constitutes an acceptable minimum percentage for questionnaire returns to represent a valid study.⁵ It was obvious, however, that the results of the study would be more valid with a high percentage return.

⁵Roger P. Phelps, *op. cit.*, p. 136.

In order to obtain a respectable return, standard recommended follow-up procedures were utilized. These procedures included an initial mailing which consisted of a questionnaire, cover letter and a postage-paid return envelope. To those who did not respond after an appropriate time to the first mailing, a duplicate questionnaire, a letter of reminder (Appendix C, page 185) and a postage-paid return envelope were sent. Finally, to those graduates who still failed to respond to the second mailing, a third and final postcard reminder was sent.

Data from the returned questionnaires were then collated and entered into tables. In order to make comparative observations data were stratified according to area of teaching experience, sex (Section A of the questionnaire only) and years of teaching experience. Those graduates who had no teaching experience in the public schools were asked to answer Section A only since the rest of the questionnaire dealt with items which required comparing undergraduate education to needs found in public school teaching experience.

In order to determine the correlation between success as a student at NTSU and success as a public school music teacher two data sources were used. Information regarding 41⁶ participating graduates' success as teachers was gathered

⁶41 of the 155 respondents to the survey furnished the name and address of their supervisors in the returned questionnaires.

by requesting an opinion of teaching ability from the graduates' immediate supervisors. A scale was devised and the supervisors' ratings were converted to numerical data. Second, the graduates' cumulative grade point averages at NTSU were used as indicators of success as students. The grade points were also converted to a scale and a Pearson product moment correlation coefficient was computed.

Two numerical scales were created which were generally parallel. The supervisors' ratings were translated to a four point scale as follows: highly successful - 3.5, successful - 2.5, unsuccessful - 1.5 and highly unsuccessful - .5. Grade point averages were left in the raw form which was on a four point scale also: 3.5 to 4.0 - highly successful, 2.5 to 3.4 - successful, 1.5 to 2.4 - unsuccessful and 0 to 1.4 - very unsuccessful. Terminology may seem misleading since a student must reach some degree of success to be granted a Bachelor of Music Education degree. For the purpose of correlating the two scales, however, the numerical translation was deemed operable.

After tabulation of data, results were finally interpreted and conclusions were drawn regarding the undergraduate music education curriculum as it pertained to those graduates of 1967 through 1972.

CHAPTER IV

PRESENTATION OF DATA

Data were collected from three sources in order to approach the problems involved in this study: (1) the questionnaires which were sent to all traceable graduates of North Texas State University who had received the Bachelor of Music Education degree between the years 1967 and 1972; (2) opinions of music supervisors regarding the degree of success of the North Texas graduates as public school music teachers; (3) gradepoint averages which were used to determine the degree of success of the North Texas graduates as students at the university. Following is a presentation of the results of tabulating data from these three sources.

Questionnaire Section A:

Preliminary Information

From a list of 337 graduates of the North Texas State University School of Music (1967-1972) addresses were found for 292. After the first mailing of the questionnaires to these graduates it was found through returned undeliverable letters that 78 of the 292 were not

traceable and therefore were dropped from the study after a thorough search for new addresses. This left a group of 214 graduates with which to work. Initial response consisted of 63 returned questionnaires and the follow-up procedures yielded the additional 92 responses to the survey. Table I illustrates the return of responses categorized by

TABLE I
RETURN RESPONSES BY YEAR OF GRADUATION

Year	Traceable Graduates	Number Returned	% Return
1967	24	17	71
1968	34	24	71
1969	42	34	81
1970	45	41	91
1971	41	27	66
1972	28	12	43
Total	214	155	72

year of graduation. The total return was 72 percent of the traceable graduates. As noted in Table I, the return by year of the traceable graduates falls in the 66 to 91 percent range with the exception of 1972.

Table II illustrates the breakdown of the responses in terms of teaching experience. Of the total response group, those with no teaching experience comprised 36 percent,

TABLE II
RESPONSES CATEGORIZED BY TEACHING EXPERIENCE

Category	N	%*
No Teaching Experience	56	36
Non-Continuous Teaching Experience	49	32
Continuous Teaching Experience	50	33

*Of total (N=155): Because of relatively small N, percentage totals may add up to 99 or 101 when rounded to the nearest whole percent.

those with non-continuous teaching experience 32 percent and those with continuous teaching experience 33 percent. The total response group was, therefore, divided almost equally in thirds with regard to teaching experience.

Of those respondents with no teaching experience, approximately half were male and half were female as seen in Table III. Slightly over half (55%) of those with no experience were choral and less than half (41 percent) were instrumental majors. The largest proportionate numbers or percentages of the no experience group were from the years 1969 through 1971. Most (77 percent) of the choral no experience group were female and most (82%) of the instrumental no experience group were male.

TABLE III
RESPONSES WITH NO TEACHING EXPERIENCE

Year/ Area	Male		Female		Total	
	N	%	N	%	N	%*
1967	2	33	4	67	6	11
1968	3	60	2	40	5	9
1969	7	50	7	50	14	25
1970	8	53	7	47	15	27
1971	5	38	8	62	13	23
1972	2	67	1	33	3	6
Choral	7	23	24	77	31	55
Instrumental	19	83	4	17	23	41
Double	1	50	1	50	2	4
Total	27	48	29	52	56	36**

*Of N=56.

**Of total (N=155).

Table IV shows a breakdown of responses from the non-continuous teaching experience group. Forty-nine (32%) of the total response group had interrupted teaching service. Of the non-continuous teaching group, over half (61%) were choral majors and women (65%). The instrumental non-continuous teaching group was over half (73%) male.

TABLE IV
RESPONSES WITH NON-CONTINUOUS EXPERIENCE

Year/ Area	Male		Female		Total	
	N	%	N	%	N	%*
1967	2	33	4	67	6	12
1968	5	35	9	65	14	29
1969	3	33	6	67	9	18
1970	5	38	8	62	13	27
1971	1	20	4	80	5	10
1972	1	50	1	50	2	4
Choral	4	13	26	87	30	61
Instrumental	13	73	5	27	18	37
Double	0	0	1	100	1	2
Total	17	35	32	65	49	32**

*Of N=49.

**Of N=155.

Those respondents who had continually taught in the public schools accounted for 32 percent of the total response group (see Table V). The continuous experience group was almost equally divided between choral (54%) and instrumental (46%), as well as male (48%) and female (52%). The largest percentage of the continuous experience group came from the graduates of the years 1969 through 1971. All three experience groups are characterized

TABLE V
RESPONSES WITH CONTINUOUS EXPERIENCE

Year/ Area	Male		Female		Total	
	N	%	N	%	N	%*
1967	3	60	2	40	5	10
1968	2	40	3	60	5	10
1969	5	45	6	55	11	22
1970	7	54	6	46	13	26
1971	3	33	6	67	9	18
1972	5	72	2	28	7	14
Choral	5	18	22	82	27	54
Instrumental	19	83	4	17	23	46
Total	24	48	26	52	50	32**

*Of N=50.

**Of N=155.

by the instrumental respondents being predominantly male, and the vocal respondents as predominantly female.

Table VI is a consideration of the three experience groups as a whole. For each year the response was divided almost equally between male and female with the exception of 1971, where 67 percent of the graduates were female and 1972 where 67 percent were male. Choral majors accounted for 57 percent of the total group while instrumental majors accounted for 41 percent.

TABLE VI
COMPOSITE EXPERIENCE RESPONSES

Year/ Area	Male		Female		Total	
	N	%	N	%	N	%*
1967	7	41	10	59	17	11
1968	10	42	14	58	24	15
1969	15	44	19	56	34	22
1970	20	49	21	51	41	26
1971	9	33	18	67	27	18
1972	8	67	4	33	12	8
Choral	16	18	72	82	88	57
Instrumental	51	80	13	20	64	41
Double	1	33	2	67	3	2
Total	68	44	87	56	155	100

*Of N=155.

Eighty-three percent of the respondents chose North Texas State University first over other institutions to pursue a Bachelor of Music Education degree (see Table VII). Fifteen percent indicated a preference for some other institution and

TABLE VII
RESPONSES REGARDING CHOICE OF INSTITUTION

Was NTSU first choice?	N	% (of 155)
Yes	129	83
No	23	15
No Answer	3	2

two percent failed to answer that item on the questionnaire.

Responses regarding rationale for attending North Texas State University are shown in Table VIII.

TABLE VIII
REASONS FOR ATTENDING NTSU

Reason	N*	% of 155
Location	74	48
Cost	67	43
Prestige of Institution	39	25
Reputation of Music School	138	89
Reputation of Faculty	30	19
Scholarship/Financial Aid	23	15
Special Interest Area	23	15
No Answer	2	1
Other**	7	5

*Multiple responses possible by each respondent.

**Jazz - 3 responses, recommended by friend - 4.

"Reputation of the music school" was the most often chosen reason for attending North Texas. Other significant reasons were location of the institution and cost.

From the total response group, 42 percent have chosen to pursue graduate study in music (see Table IX). Of that number, 86 percent stated that North Texas State University prepared them either highly satisfactorily or satisfactorily for graduate study. Of the group who had

TABLE IX
RESPONSES REGARDING GRADUATE STUDY

Pursued Graduate Study/Adequacy of Preparation	Male		Female		Total	
	N	%	N	%	N	%*
Yes	34	52	31	48	65	42
No	34	38	56	62	90	58
Highly Satisfactory	..	..	..	..	26	40**
Satisfactory	..	..	..	..	30	46
Unsatisfactory	..	..	..	..	7	11
Very Unsatisfactory	..	..	..	..	2	3

*Of N=155.

**Percentages in this group are of N=65 (those respondents who had pursued graduate study).

not pursued graduate work, most were female (62%) while the group that had done graduate study was almost equally divided between male and female.

Table X illustrates the range of time the respondents needed to complete the undergraduate degree in music education. Seventy-five percent of the total group did attend summer sessions. Of those attending summer sessions, most finished in 4½ years or less. Most of those respondents who did not attend summer sessions took four years to finish the degree. Sixty-two percent

TABLE X
LENGTH OF TIME TO COMPLETE DEGREE

Time	No Summer School		Summer School		Total	
	N	%	N	%	N	%*
3 Years	0	0	2	100	2	1
3½	0	0	13	100	13	8
4	25	30	57	70	82	53
4½	7	24	22	76	29	19
5	4	24	13	76	17	11
5½	3	33	6	67	9	6
6	0	0	3	100	3	2
Total	39	25	116	75	155	100

*Of N=155.

of the total number finished the undergraduate degree in music education in four years or less.

Seventy-one percent of all the respondents took all their music and professional education courses

TABLE XI
MUSIC AND PROFESSIONAL COURSES TAKEN AT NTSU

All Courses at NTSU	N	% of 155
Yes	110	71
No	45	29

at North Texas as shown in Table XI. Most often mentioned courses taken elsewhere were in first year theory.

Table XII is a breakdown of the respondents' teaching experience in years. Most of the group, except

TABLE XII
RESPONDENTS' YEARS OF TEACHING EXPERIENCE

Number of Years	N	% of 155
None	56	36
1	13	8
2	20	13
3	19	12
4	21	14
5	12	8
6	10	6
More than 6	4	3

those with no experience, had between two and four years of teaching experience in the public schools. Four respondents had more than six years of experience and had been teaching on an emergency certificate before finishing a music education degree at North Texas. By grouping the responses it can be seen that 21 percent of the group had one to two years of experience, 26 percent had three to four years of experience and 14 percent had five to six years of teaching experience. For the purposes

of this study, those respondents with more than six years of experience were included in the five to six year group which gave it a total of 17 percent.

Reasons cited for not teaching music in the public schools or for interrupted teaching service are illustrated in Table XIII. "Military service" and "graduate study"

TABLE XIII
REASONS FOR NOT TEACHING IN PUBLIC SCHOOLS

Reason	Male N	Female N	Total	
			N	%*
Military Service	23	2	25	24
Married	3	16	19	18
Changed Fields	13	8	21	20
Unable to Find Teaching Job	1	11	12	11
Found Teaching Un- desirable	6	6	12	11
Expanding Family	0	19	19	18
Graduate Study	9	15	24	23
Other**	9	8	17	16

*Of N=105 (multiple responses possible by each respondent).

**Private teaching - 4, performance - 6, college teaching - 3 and church music - 4.

accounted for most of the responses. "Changed to another field" was also a common response from this group.

The most common reason for not teaching among the male

category was military service and among the female group was either "marriage" or "expanding family." A substantial number (42%) either found teaching to be undesirable, could not find a job, or changed fields.

Those respondents with teaching experience indicated that contacting schools directly or knowing someone in a school system were the most common ways of obtaining a teaching position (see Table XIV). Table XIV shows the

TABLE XIV
METHODS OF FINDING TEACHING POSITIONS

Method	N	% of 99
NTSU Placement Service	15	15
NTSU Faculty Member	10	10
Professional Placement Service	2	2
Friend	30	30
Contact School Directly	35	35
Student Teaching	5	5
No Answer	2	2

responses indicating methods of finding a job. The NTSU placement service and faculty members were also important means of obtaining a teaching position.

Questionnaire Section B:
Educational Environment

Only those respondents who indicated that they had some teaching experience in the public schools were asked to complete sections B, C and D of the questionnaire since opinions were needed in comparing the North Texas curriculum to the actual needs of public school music teachers. The total number of respondents was ninety-nine. Again, as in section A, percentages may not always total one hundred since calculations were rounded to the nearest whole number.

Table XV illustrates opinions regarding the physical facilities of the School of Music at NTSU. All the

TABLE XV
 ADEQUACY OF PHYSICAL FACILITIES

Facility	HS*		S		U		VU	
	N	%**	N	%	N	%	N	%
Classrooms	28	28	67	68	4	4	0	0
Private Practice	8	8	49	50	34	34	8	8
Storage	15	15	64	65	18	18	2	2
Listening Lab	26	26	54	55	18	18	1	1
Music Library	54	55	40	40	5	5	0	0

TABLE XV --Continued

Facility	HS		S		U		VU	
	N	%	N	%	N	%	N	%
Music Education								
Library	24	24	63	64	11	11	1	1
Student Study	19	19	54	55	23	23	3	3
A-V Facilities	9	9	69	70	20	20	1	1
Rehearsal								
Facilities	22	22	59	60	15	15	3	3
Performance								
Facilities	43	43	48	49	7	7	1	1

*HS - Highly Satisfactory, S - Satisfactory,
U - Unsatisfactory, VU - Very Unsatisfactory.

**Of N=99.

facilities were judged to be either "highly satisfactory" or "satisfactory." It is noteworthy, however, that opinions concerning private practice facilities were divided with 42 percent being "unsatisfactory" or "very unsatisfactory."

Opinions regarding the adequacy of academic advising are shown in Table XVI. The response group was almost equally divided in their opinions with fifty-five percent feeling that advising was adequate and forty-five percent feeling that advising was inadequate.

TABLE XVI
SUMMARY OF OPINIONS ABOUT ADVISING

Was Advising Adequate?	N	% of 99
Yes	54	55
No	45	45

Reasons for the inadequacy of advising are shown in Table XVII below. Most often mentioned were "failure

TABLE XVII
REASONS FOR INADEQUATE ADVISING

Reason	N	%*
Could Not Make Appointment with Advisor	7	16
Advisor not Familiar with Degree Requirements	3	7
Advisor not really Interested	19	42
Requirements of Degree Never Fully Explained	20	44
Did Not Take Advantage of Counseling	10	22
Other**	2	4

*Of N=45 (those who indicated that advising was inadequate).

**Poor communication - 1, Never informed of advisor - 1.

to fully explain the degree" and "disinterest of the advisor." It is interesting to note that 22 percent of the respondents who stated that advising was inadequate did not take advantage of counseling.

Table XVIII illustrates the areas in which respondents were taught by graduate assistants. Sixty-three percent

TABLE XVIII
AREAS TAUGHT BY GRADUATE ASSISTANTS

Area	N	%*
Music Theory	39	39
Music Literature	26	26
Applied Music	62	63
Music History	6	6
Instrumental Techniques	17	17
Music Education	1	1
Performance Lab	30	30
Conducting	13	13
None	15	15

*Of N=99.

of the graduates who have teaching experience had graduate assistants as applied music teachers at least part of the time in their undergraduate studies. Music theory, performance lab and music literature were also areas in which a high percentage of the graduates had graduate assistants rather than full-time faculty as instructors.

Only fifteen percent of the response group had no graduate assistants as instructors.

Table XIX shows opinions regarding the effectiveness of the graduate assistants as teachers in their respective areas. In applied music eighty percent of the respondents

TABLE XIX
ADEQUACY OF GRADUATE ASSISTANTS AS TEACHERS

Area	VS*		S		U		VU	
	N	%**	N	%	N	%	N	%
Music Theory	12	31	21	54	5	13	1	2
Music Literature	8	31	13	50	3	12	2	7
Applied Music	20	32	30	48	6	10	6	10
Music History	2	33	2	33	2	33	0	0
Instrumental Techniques	6	35	7	41	2	12	2	12
Music Education	0	0	1	100	0	0	0	0
Performance Lab	6	20	20	67	4	13	0	0
Conducting	4	31	6	46	2	15	1	8

*VS - Very Satisfactory, S - Satisfactory, U - Unsatisfactory, VU - Very Unsatisfactory.

**Percentage of the responses in that area.

in that area felt that instruction was either "very satisfactory" or satisfactory. Graduate assistants in music theory, performance lab and music literature were also rated favorably for the most part. There were

opinions of unsatisfactory instruction in all areas except music education (which had only one response).

Graduates were asked their opinions regarding strengths and weaknesses of the music education faculty as a whole and responses are shown in Table XX. Those

TABLE XX

STRENGTHS AND WEAKNESSES OF
THE MUSIC EDUCATION FACULTY

Area	S*		W		CS	
	N	%	N	%	N	%
Public School Teaching Experience	55	56	31	31	13	13
Philosophical Background	60	61	11	11	28	28
Relativity of Classroom to Practical Situations	37	37	59	60	3	3
Interrelationship of Subject Areas	34	34	47	48	18	18
Interest in Music Education Majors	76	77	10	10	13	13
Knowledge of New Methods and Materials	73	74	18	18	8	8
Organization and Presentation of Materials	54	55	35	35	10	10
Involvement with State and National Music Education Organizations	77	78	10	10	12	12

*S - Strength, W - Weakness, CS - Can't Say.

areas designated as strengths were "philosophical background" (61%), "interest in music education majors" (76%), "knowledge of new methods and materials" (73%) and "involvement with state and national organizations" (77%). Areas which were not clear-cut strengths or weaknesses were "public school teaching experience" and "organization and presentation of material." Areas judged predominantly as weaknesses were "relativity of classwork to practical situations" and "interrelationship of subject areas."

Table XXI illustrates membership of the respondents in music organizations at NTSU. Fifty-one percent of

TABLE XXI
MUSIC ORGANIZATION MEMBERSHIP

Organization	Member		Beneficial	
	N	%*	N	%**
Phi Mu Alpha	18	18	7	39
Sigma Alpha Iota	20	20	14	70
Mu Phi Epsilon	15	15	8	53
MENC	50	51	11	22
TMEA	2	2	2	100
Pi Kappa Lambda***	10	10	0	0
None	25	25	..	..

*Of N=99.

**Percentage of those who participated in that organization.

***Added to the list by the respondents.

the respondents with teaching experience belonged to Music Educators National Conference while students. Twenty-five percent of the respondents belonged to no organizations. Of all the organizations except Texas Music Educators Association, Sigma Alpha Iota was judged proportionately to be the most beneficial in connection with undergraduate training. Only 22 percent of those who had participated in MENC found it to be beneficial. All the organizations were judged to be beneficial by a varying portion of the respondents who had participated in them.

Eighty-three percent of the group with teaching experience felt that the educational environment at North Texas was conducive to a professional attitude toward teaching music in the public schools as shown in Table XXII. Seventeen percent responded negatively to this question.

TABLE XXII

SUMMARY OF OPINIONS REGARDING
EDUCATIONAL ENVIRONMENT

Conducive*	N	% of 99
Yes	82	83
No	17	17

*Conducive to a professional attitude toward teaching music in the public schools.

Questionnaire Section C:

Curriculum Structure

Responses to section C of the questionnaire have been stratified several different ways: Responses of vocal teachers with one to two years of experience, three to four years of experience, five to six years of experience, instrumental teachers with one to two years of experience, three to four years of experience, five to six years of experience, composite vocal responses, composite instrumental responses and a comparative table of composite vocal and instrumental responses.

In comparing the responses of the three groups of vocal teachers (see Appendix E) there were no major differences of opinion regarding the importance of the items listed. Likewise, there was no appreciable variance in the opinions of adequacy of preparation.

Table XXIII defines the composite responses of the vocal teachers (N=58) in relation to the importance of certain competencies and adequacy of preparation at North Texas State University with regard toward those competencies.

TABLE XXIII

VOCAL COMPOSITE RESPONSES - CURRICULUM STRUCTURE

Competency	very important		some- what important		not important		well pre- pared		mini- mally pre- pared		poorly or not at all		can't say non-NT	
	N	%*	N	%	N	%	N	%	N	%	N	%	N	%
<u>Music Theory</u>														
.1 Hear melodic patterns	48	83	10	17	0	0	45	78	5	9	2	3	6	10
.2 Hear harmonic progressions and resolutions	37	64	18	31	3	5	38	66	11	19	2	3	7	12
.3 Comprehend meter-rhythm patterns	54	93	4	7	0	0	42	72	9	16	2	3	5	9
.4 Comprehend form and design	29	50	27	47	2	3	25	43	22	38	7	12	4	7
.5 Hear mistakes in musical performance	43	74	10	17	5	9	28	49	17	29	7	12	6	10
.6 Make value judgments in repertoire, performance, etc.	43	74	13	23	2	3	23	40	23	40	8	13	4	7

TABLE XXIII --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.7 Sing melodies at sight	48 83	9 15	1 2	44 76	7 12	1 2	6 10
.8 Realize keyboard accompaniments for melodies	46 79	10 17	2 4	25 43	22 38	5 9	6 10
.9 Play harmonic progressions on the piano	28 48	21 36	9 16	25 43	25 43	3 5	5 9
.10 Arrange for choral and/or instrumental groups	21 36	22 38	15 26	7 12	22 38	24 41	5 9
.11 Compose for choral and/or instrumental groups	5 9	26 45	27 46	4 7	14 24	33 57	7 12
.12 Ability to compose in all styles	5 9	14 24	39 67	3 5	8 14	38 65	9 16

TABLE XXIII --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music History and Literature</u>							
.13 Understanding the role of music in relationship to the general historical development of man	24 41	24 41	10 18	21 36	29 50	5 9	3 5
.14 Understanding the traditions and characteristics of musical styles	31 54	24 41	3 5	25 43	26 45	6 10	1 2
.15 Familiarity with major composers, compositions and musical development of each style period	32 55	25 43	1 2	30 52	24 41	3 5	1 2

TABLE XXIII --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.16 Familiarity with non-Western music	14 24	35 60	9 16	9 16	24 41	24 41	1 2
<u>Concentration Per- formance</u>							
.1 Sing or play as a soloist	30 52	23 40	5 8	48 83	7 12	0 0	3 5
.2 Sing or play mu- sic at sight	51 88	7 12	0 0	41 71	13 22	0 0	4 7
.3 Sing or play in large en- sembles	33 57	14 24	11 19	46 79	7 12	1 2	4 7
.4 Sing or play in small en- sembles	28 48	20 35	10 17	36 63	15 26	2 3	5 8
.5 Have a wide know- ledge of re- pertoire	35 60	16 28	7 12	24 41	26 45	5 9	3 5
.6 Memorize to perform	21 36	24 41	13 23	38 66	15 26	0 0	5 8

TABLE XXIII --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Piano Proficiency</u>							
.7 Play as a soloist	8 14	34 59	16 27	22 38	25 43	7 12	4 7
.8 Read music at sight	48 83	8 14	2 3	34 59	17 29	3 5	4 7
.9 Play accompaniments for solos	44 76	10 17	4 7	30 52	20 34	5 9	3 5
.10 Memorize to perform	9 15	20 35	29 50	23 40	24 41	8 14	3 5
.11 Play for group singing	54 93	1 2	3 5	28 49	23 39	3 5	4 7
.12 Improvise simple harmonies for melody lines	43 74	12 21	3 5	29 50	25 44	2 3	2 3
.13 Play open score	23 40	20 34	15 26	5 9	16 28	33 57	4 6

TABLE XXIII --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Elementary Music Education</u>							
.1 Knowledge of methods, materials and literature for general music	47 96	2 4	0 0	29 59	16 33	4 8	0 0
.2 Methods, materials and literature for vocal music	37 79	9 19	1 2	25 53	18 38	3 7	1 2
.3 Methods, materials and literature for instrumental music	4 13	15 48	12 39	3 10	13 42	15 42	2 6
<u>Secondary Music Education</u>							
.4 Knowledge of methods, materials and literature for general music	32 86	3 8	2 6	15 41	14 38	8 21	0 0

TABLE XXIII --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Methods, materials and literature for vocal music	34 89	3 8	1 3	15 39	19 50	4 11	0 0
.6 Methods, materials and literature for instrumental music	2 11	9 47	8 42	2 11	6 32	8 42	3 15
<u>Miscellaneous</u>							
.7 Methods, materials and literature for private lessons	16 44	17 47	3 9	11 31	17 47	8 22	0 0
.8 Materials for courses in re- lated arts or arts and human- ities	17 49	11 31	7 20	3 9	7 20	25 71	0 0

TABLE XXIII ---Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Conducting</u>							
.1 Ability to conduct varied beat patterns	46 79	7 12	5 9	48 83	7 12	2 3	1 2
.2 Diagnosing and correcting mistakes in rehearsal	52 90	4 7	2 3	27 46	26 45	4 7	1 2
.3 Ability to be expressive while conducting	49 84	5 9	4 7	33 55	22 36	4 7	1 2
.4 Knowledge of terms and expression marks	51 88	5 9	2 3	44 76	10 17	2 3	2 4
.5 Transpose scores to concert pitch at sight	9 16	17 29	32 55	4 7	11 19	34 58	9 16
.6 Pre-hear markings of tempi, expression, etc.	36 62	12 21	10 17	19 33	18 31	16 28	5 8
.7 Memorize scores	20 35	24 41	14 24	23 40	19 33	12 20	4 7
.8 Knowledge of good programming	47 81	8 14	3 5	17 29	23 40	16 28	2 3

TABLE XXIII --Continued

Competency	very- impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Philosophical-Psy- chological Com- petencies</u>							
.1 Skill in eval- uating pupil progress in light of pro- gress toward objectives	41 71	17 29	0 0	12 21	37 64	8 13	1 2
.2 Have a personal philosophy of music and music teaching	48 83	10 17	0 0	31 54	21 36	6 10	0 0
.3 Build objectives derived from sound educa- tional prin- ciples	43 74	14 24	1 2	19 33	33 57	6 10	0 0
.4 Construct a valid curriculum in music education	51 88	6 10	1 2	15 26	32 55	11 19	0 0

TABLE XXIII --Continued

Competency	very impor- tant N	%	some- what impor- tant N	%	not impor- tant N	%	well pre- pared N	%	mini- mally pre- pared N	%	poorly or not at all N	%	can't say non-NT N	%
.5 Understand the place of music education in the total educational program	50	86	8	14	0	0	22	38	29	50	7	12	0	0
.6 Apply psychological principles to music teaching	45	77	12	21	1	2	13	23	28	48	17	29	0	0
<u>Administrative-Supervisory Competencies</u>														
.7a Finance and fund raising	24	41	20	35	14	24	4	7	18	31	28	48	8	14
.7b Curricula	38	65	15	26	5	9	11	19	31	53	11	19	5	9
.7c Publicity and public relations	40	69	13	22	5	9	11	19	23	39	19	33	5	9
.7d Records	27	47	28	48	3	5	7	12	19	33	25	43	7	12
.7e Grading	26	45	24	41	8	14	6	10	25	43	21	36	6	11
.7f Liaison with administrative officials	48	83	7	12	3	5	10	17	24	41	16	28	8	14
.7g Discipline	53	91	5	9	0	0	10	17	20	35	22	38	6	10

TABLE XXIII --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.8 Using audio- visual equip- ment	35 60	21 36	2 4	10 17	22 38	22 38	4 7
.9 Recruitment of mem- bership for ensembles	37 64	14 24	7 12	8 14	24 41	19 33	7 12
.10 Procurement and maintenance of performance attire	29 50	18 31	11 19	6 10	14 24	30 52	8 14
.11 Procurement and maintenance of equipment	37 64	17 29	4 7	4 7	25 43	24 41	5 9

*Of N=58.

Music Theory

In the area of music theory the abilities to hear melodic patterns, hear harmonic progressions and resolutions, comprehend meter-rhythm patterns, hear mistakes in musical performance, make value judgments in repertoire, sing melodies at sight and realize keyboard accompaniments for melodies were judged as "very important" by a majority of the respondents. The ability to compose in all styles was judged to be "not important" by 67 percent of the respondents and all other competencies in this category were deemed of some importance. The vocal teachers felt they were either "well prepared" or "minimally prepared" in all areas except the abilities to arrange and compose for vocal groups and to compose in all styles.

Music History and Literature

The four competencies in this category were all either "very important" or "somewhat important" as stated by the respondents. Least important of the group was "familiarity with non-western music." Most of the vocal teachers felt well or minimally prepared in these areas with the exception of "familiarity with non-western music."

Concentration Performance Area

There was some variance in importance between items in this category of the questionnaire. The ability to sing music at sight was judged "very important" by 88 percent of the vocal teachers. "Having a wide knowledge of repertoire" was also deemed "very important" by 60 percent of the respondents. With the exception of "memorize to perform", which was least important of the group, the other competencies were of some importance. The vocal graduates felt well prepared for the most part in respect to each competency except having a wide knowledge of repertoire.

Piano Proficiency Area

Considerable variation in degree of importance is seen in this area. The abilities to read music at sight, play accompaniments for solos, play for group singing and improvise simple harmonies for melody lines were all deemed "very important" by the vocal teachers. The ability to memorize for performance was felt to be "not important" by 50 percent of the graduates and the other competencies were of some importance according to the group's responses.

The majority of graduates did not feel well prepared in any of these areas; however, they did feel prepared to

some degree in all areas except the ability to play open score.

Elementary Music Education

Of the fifty-eight vocal teachers who responded to the survey, forty-nine had taught elementary general music, forty-seven had taught elementary vocal music and thirty-one had taught elementary instrumental music. Knowledge of methods, materials and literature for both elementary general and vocal music was judged "very important" by the vocal teachers who had experience in those areas. The vocal teachers also felt well or minimally prepared in those areas. Knowledge of methods, materials and literature for elementary instrumental music was deemed somewhat or not important and the graduates felt either minimally or poorly prepared in this area.

Secondary Music Education

Thirty-seven of the vocal teachers had experience in teaching secondary general music, thirty-eight had experience in secondary vocal music and nineteen had experience in secondary instrumental music. Knowledge of methods, materials and literature for secondary general and vocal music was felt to be "very important" by respondents who had teaching

experience in those areas. The teachers felt best prepared for secondary vocal music and least prepared in methods and materials for instrumental music.

Miscellaneous

Thirty-six of the vocal teachers had taught privately and thirty-five had experience in teaching a course in related arts or arts and humanities. In both cases the teachers felt knowledge of materials in these areas was of some importance. The majority of opinions regarding preparation to teach in these areas was "poorly prepared" for related arts and "minimally" or "poorly prepared" for private teaching. There were 31 percent of the respondents who felt "well prepared" for private lessons, however.

Conducting

With the exception of the ability to transpose scores to concert pitch at sight, the vocal teachers felt that all the listed competencies were of some degree of importance. Rated "very important" by a high percentage of the respondents were diagnosing and correcting mistakes in rehearsal, knowledge of good programming, knowledge of terms and expression marks, ability to be expressive while conducting and ability to conduct varied beat patterns. The teachers

felt prepared to some degree in all areas except transposing scores to concert pitch at sight. A high percentage felt "well prepared" in the ability to conduct varied beat patterns and knowledge of terms and expression marks.

Philosophical - Psychological Competencies

Each competency in this category was judged to be very important by a high percentage of the respondents. The teachers felt minimally prepared with the percentage ranging from 48 to 64 in this opinion bracket for all items except "having a personal philosophy of music and music teaching" which had 54 percent of the responses in the "well prepared" column. The group felt least prepared in their ability to apply psychological principals to music teaching with seventeen responses of "poorly or not at all."

Administrative - Supervisory Competencies

Rated notably more important in comparison with the other items in this category were "liaison with administrative officials" and "handling discipline." All other competencies were felt to have some degree of importance by a high percentage of the teachers. Least important were finance and fund raising, procurement and maintenance of

performance attire and grading. All of these were, however, still of some importance to most of the group. In none of the areas in this category did a large number of the graduates feel well prepared. Most responses were equally divided between "minimally" and "poorly prepared."

Stratified responses of the three groups of instrumental teachers (see Appendix F, page 224) were similar to those of the vocal teachers. Percentage variation between the responses of vocal and instrumental teachers seen in the tables were attributed to difference in the size of the two groups.

Table XXIV indicates the composite responses of the instrumental teachers (N=41) to the importance of certain competencies and adequacy of preparation at North Texas State University with regard toward those competencies.

Music Theory

Of the twelve items listed in the music theory category, the instrumental teachers felt that the most important competencies were the abilities to hear melodic patterns,

TABLE XXIV

INSTRUMENTAL COMPOSITE RESPONSES - CURRICULUM STRUCTURE

Competency	very impor- tant N %*	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music Theory</u>							
.1 Hear melodic patterns	37 90	4 10	0 0	25 61	13 32	1 2	2 5
.2 Hear harmonic progressions and resolutions	26 63	15 37	0 0	23 56	13 32	4 10	1 2
.3 Comprehend meter-rhythm patterns	39 95	2 5	0 0	31 76	7 17	2 5	1 2
.4 Comprehend form and design	17 41	20 49	4 10	17 41	20 49	3 8	1 2
.5 Hear mistakes in musical performance	35 86	5 12	1 2	23 56	10 25	7 17	1 2
.6 Make value judgments in repertoire, performance, etc.	37 90	3 8	1 2	18 44	14 34	7 17	2 5

TABLE XXIV --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.7 Sing melodies at sight	27 66	13 32	1 2	26 63	13 32	1 2	1 3
.8 Realize keyboard accompaniments for melodies	12 29	20 49	9 22	11 27	21 51	8 20	1 2
.9 Play harmonic progressions on the piano	7 17	20 49	14 34	13 32	20 49	7 17	1 2
.10 Arrange for choral and/or instrumental groups	15 37	23 56	3 7	6 15	17 41	17 41	1 2
.11 Compose for choral and/or instrumental solos or groups	3 7	18 44	20 49	3 7	14 34	23 56	1 2
.12 Ability to compose in all styles	2 5	8 19	31 76	1 2	13 32	24 59	3 7

TABLE XXIV --Continued

Competency	very impor- tant N	%	some- what impor- tant N	%	not impor- tant N	%	well pre- pared N	%	mini- mally pre- pared N	%	poorly or not at all N	%	can't say non-NT N	%
<u>Music History and Literature</u>														
.13 Understanding the role of music in relationship to the general historical development of man	18	44	20	49	3	7	16	39	17	41	7	17	1	3
.14 Understanding the traditions and characteristics of musical styles	28	68	13	32	0	0	20	49	15	36	4	10	2	5
.15 Familiarity with major composers, compositions and musical development of each style period	21	51	19	46	1	3	22	54	16	39	1	2	2	5

TABLE XXIV --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.16 Familiarity with non-Western music	7 17	25 61	9 22	3 7	14 34	20 49	4 10
<u>Concentration Per- formance</u>							
.1 Sing or play as a soloist	12 29	25 61	4 10	29 71	10 24	0 0	2 5
.2 Sing or play mu- sic at sight	35 85	4 10	2 5	30 73	7 17	2 5	2 5
.3 Sing or play in large en- sembles	26 63	11 27	4 10	32 78	6 15	0 0	3 7
.4 Sing or play in small en- sembles	21 51	17 42	3 7	22 54	15 36	2 5	2 5
.5 Have a wide know- ledge of re- pertoire	29 71	7 17	5 12	19 46	18 44	2 5	2 5
.6 Memorize to perform	8 19	16 39	17 42	20 49	16 39	2 5	3 7

TABLE XXIV --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Piano Proficiency</u>							
.7 Play as a soloist	3 7	9 22	29 71	4 10	22 53	9 22	6 15
.8 Read music at sight	14 34	17 41	10 25	6 15	19 46	11 27	5 12
.9 Play accompaniments for solos	13 32	16 39	12 29	5 12	15 37	16 39	5 12
.10 Memorize to perform	5 12	9 22	27 66	9 22	18 44	10 24	4 10
.11 Play for group singing	6 15	20 49	15 36	3 7	16 39	17 42	5 12
.12 Improvise simple harmonies for melody lines	12 29	19 46	10 25	8 19	22 54	8 20	3 7
.13 Play open score	10 24	18 44	13 32	1 2	9 22	28 69	3 7

TABLE XXIV --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Elementary Music Education</u>							
.1 Knowledge of methods, materials and literature for general music	14 82	1 6	2 12	3 18	5 29	8 47	1 6
.2 Methods, materials and literature for vocal music	5 42	5 42	2 16	1 8	3 25	6 50	2 16
.3 Methods, materials and literature for instrumental music	22 85	3 11	1 4	14 54	6 23	5 19	1 4
<u>Secondary Music Education</u>							
.4 Knowledge of methods, materials and literature for general music	16 70	3 13	4 17	7 31	8 35	6 26	2 8

TABLE XXIV --Continued

Competency	very important N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Methods, materials and literature for vocal music	6 40	2 13	7 47	1 7	5 33	6 40	3 20
.6 Methods, materials and literature for instrumental music	33 89	3 8	1 3	17 46	17 46	2 5	1 3
<u>Miscellaneous</u>							
.7 Methods, materials and literature for private lessons	30 79	7 18	1 3	19 50	17 44	1 3	1 3
.8 Materials for courses in re- lated arts or arts and human- ities	5 19	13 50	8 31	1 4	8 31	14 54	3 11

TABLE XXIV --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Conducting</u>							
.1 Ability to con- duct varied beat patterns	36 86	5 12	1 2	23 56	15 37	1 2	2 5
.2 Diagnosing and cor- recting mistakes in rehearsal	39 96	1 2	1 2	10 24	16 39	13 32	2 5
.3 Ability to be ex- pressive while conducting	35 85	4 10	2 5	14 34	20 49	5 12	2 5
.4 Knowledge of terms and ex- pression marks	38 93	2 5	1 2	23 56	13 32	3 7	2 5
.5 Transpose scores to concert pitch at sight	23 56	13 32	5 12	11 27	14 34	14 34	2 5
.6 Pre-hear markings of tempi, ex- pression, etc.	34 83	5 12	2 5	8 19	20 49	11 27	2 5
.7 Memorize scores	4 10	22 54	15 36	2 5	12 30	23 56	4 9
.8 Knowledge of good programming	32 78	7 17	2 5	12 29	10 24	17 42	2 5

TABLE XXIV --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Philosophical-Psy- chological Com- petencies</u>							
.1 Skill in eval- uating pupil progress in light of pro- gress toward objectives	34 83	7 17	0 0	9 22	23 56	8 20	1 2
.2 Have a personal philosophy of music and music teaching	34 83	7 17	0 0	12 29	18 44	10 25	1 2
.3 Build objectives derived from sound educa- tional prin- ciples	32 78	8 20	1 2	12 29	21 51	7 17	1 3
.4 Construct a valid curriculum in music education	30 73	9 22	2 5	7 17	18 44	14 34	2 5

TABLE XXIV --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Understand the place of music education in the total education- al program	52 78	8 20	1 2	11 27	17 42	12 29	1 2
.6 Apply psychological principles to music teaching	29 71	11 27	1 2	9 22	18 44	11 27	3 7
<u>Administrative-Super- visory Competencies</u>							
.7a Finance and fund raising	29 71	8 20	4 9	2 5	11 27	24 59	4 9
.7b Curricula	29 71	8 20	4 9	8 20	17 42	12 29	4 9
.7c Publicity and public relations	31 74	7 16	5 11	6 15	14 35	16 39	5 11
.7d Records	17 42	20 49	4 9	4 9	16 39	17 42	4 10
.7e Grading	20 49	17 42	4 9	5 12	16 39	16 39	4 10
.7f Liaison with admin- istrative officials	32 78	6 15	3 7	7 17	10 24	20 49	4 10
.7g Discipline	34 83	4 10	3 7	6 15	15 36	16 39	4 10

TABLE XXIV --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.8 Using audio- visual equip- ment	12 29	23 56	6 15	3 7	17 42	16 39	5 12
.9 Recruitment of mem- bership for ensembles	32 78	5 12	4 10	7 16	15 37	15 37	4 10
.10 Procurement and maintenance of performance attire	23 56	13 32	5 12	4 10	15 37	17 42	5 11
.11 Procurement and maintenance of equipment	35 86	3 7	3 7	10 24	10 24	17 42	4 10

*Of N=41.

comprehend meter-rhythm patterns, make value judgments in repertoire, sing melodies at sight, hear harmonic progressions and resolutions and hear mistakes in musical performance. A high percentage of the respondents felt that the abilities to compose in all styles and to compose for instrumental solos or groups were not important. Most of the graduates felt well prepared in the areas which they rated as very important with the exception of the ability to make value judgments in repertoire.

Music History and Literature

Although all the items in this category were deemed of some importance, the responses showed that the graduates felt that understanding the traditions and characteristics of musical styles was "very important" with a high percentage of responses in that column. The instrumental teachers felt prepared to some degree in all of the competencies of this category, with the least prepared area being familiarity with non-western music.

Concentration Performance Area

All the competencies listed in this category were of some importance according to the graduates and a high number of responses of "very important" are seen for the

abilities to play music at sight, play in large ensembles, and have a wider knowledge of repertoire. Forty-two percent of the instrumental teachers felt that memorizing to perform was not important. The responses also showed that most graduates felt well prepared in the first four areas and at least minimally prepared in the last two.

Piano Proficiency Area

Many of the instrumental graduates indicated that certain piano proficiency competencies were not important: the ability to play as a soloist, and to memorize. None of the competencies listed in this area were judged to be very important by a high percentage of responses. With the exception of the ability to play open score, most of the respondents felt at least minimally prepared in this category.

Elementary Music Education

Of the total group of instrumental teachers who responded to the survey, seventeen had experience in elementary general music, twelve had experience in elementary vocal music and twenty-six had teaching experience in elementary instrumental music. Most of the graduates with experience in this area felt that

a knowledge of methods, materials and literature for elementary general and instrumental music was very important while knowledge of those areas for vocal music was of some importance. Fifty-four percent felt well prepared for elementary instrumental music and 47 percent felt poorly prepared for general music.

Secondary Music Education

Twenty-three of the instrumental teachers had teaching experience in secondary general music, fifteen in secondary vocal music and thirty-seven in secondary instrumental music. Most of the respondents with experience in secondary general and instrumental music felt that a knowledge of methods and materials for those areas was very important while 47 percent of the instrumental graduates who had experience in also teaching vocal music felt that knowledge of methods and materials for that area was not important. Ninety-two percent of the instrumental teachers felt at least minimally prepared in methods and materials for secondary instrumental music and 66 percent felt the same for general music.

Miscellaneous

Thirty-eight of the instrumental graduates taught

privately and twenty-six had some experience in related arts or arts and humanities courses. Seventy-nine percent of those who taught privately felt that a knowledge of methods and materials for private teaching was very important and 50 percent felt well prepared in that area. Sixty-nine percent of the teachers who had experience in related arts responded that a knowledge of materials for that area was at least somewhat important and 54 percent felt poorly prepared.

Conducting

With the exception of the ability to memorize scores, all the competencies listed in this category were deemed "very important" by the graduates. The responses in the adequacy of preparation section are not as clear-cut, however. In all cases except "memorize scores", the graduates felt at least minimally prepared with percentages ranging from 53 to 93 in the "well prepared" and "minimally prepared" columns. Notable areas where a substantial number of responses were in the "poorly prepared" column are "diagnosing and correcting mistakes in rehearsal" (32%), "transpose scores to concert pitch at sight" (34%), and "knowledge of good programming" (42%).

Philosophical - Psychological Competencies

The instrumental response group generally felt that all items in this category were very important with percentages ranging from 71 to 83. Most often chosen response to adequacy of preparation with respect to those competencies was "minimally prepared," with a percentage range of 42 to 56.

Administrative - Supervisory Competencies

Graduates judged all the items in this group as being of some importance with a high percentage of responses of "very important" in all areas except records, grading and using audio-visual equipment. In no area did the majority of the graduates feel well prepared, but rather responses were spread over the columns "minimally prepared" and "poorly prepared." Fifty-nine percent felt poorly prepared in finance and fund raising and 49 percent felt poorly prepared to handle administration of the music program as related to liaison with administrative officials.

In comparing composite vocal and composite instrumental responses (Table XXV), several observations may be made. The total response group agreed generally regarding the importance of the listed competencies except in the following areas:

TABLE XXV

COMPARISON OF COMPOSITE RESPONSES - CURRICULUM STRUCTURE

Competency	very impor- tant V* I	some- what impor- tant V I	not impor- tant V I	well pre- pared V I	mini- mally pre- pared V I	poorly or not at all V I	can't say non-NT V I
<u>Music Theory</u>							
.1 Hear melodic patterns	83** 90	17 10	0 0	78 61	9 32	3 2	10 5
.2 Hear harmonic progressions and resolutions	64 63	31 37	5 0	66 56	19 32	3 10	12 2
.3 Comprehend meter-rhythm patterns	93 95	7 5	0 0	72 76	16 17	3 5	9 2
.4 Comprehend form and design	50 41	47 49	3 10	43 41	38 49	12 8	7 2
.5 Hear mistakes in musical performance	74 86	17 12	9 2	49 56	29 25	12 17	10 2
.6 Make value judgments in repertoire, performance, etc.	74 90	23 8	3 2	40 44	40 34	13 17	7 5

TABLE XXV --Continued

Competency	very impor- tant V I	some- what impor- tant V I	not impor- tant V I	well pre- pared V I	mini- mally pre- pared V I	poorly or not at all V I	can't say non-NT V I
.7 Sing melodies at sight	83 66	15 32	2 2	76 63	12 32	2 2	10 3
.8 Realize keyboard accompaniments for melodies	79 29	17 49	4 22	43 27	38 51	9 20	10 2
.9 Play harmonic progressions on the piano	48 17	36 49	16 34	43 32	43 49	5 17	9 2
.10 Arrange for choral and/or instrumental groups	36 37	38 56	26 7	12 15	38 41	41 41	9 2
.11 Compose for choral and/or instrumental solos or groups	9 7	45 44	46 49	7 7	24 34	57 56	12 2
.12 Ability to compose in all styles	9 5	24 19	67 76	5 2	14 32	65 59	16 7

TABLE XXV ---Continued

Competency	very important V I	some- what impor- tant V I	not impor- tant V I	well pre- pared V I	mini- mally pre- pared V I	poorly or not at all V I	can't say non-NT V I
<u>Music History and Literature</u>							
.13 Understanding the role of music in relationship to the general historical development of man	41 44	41 49	18 7	36 39	50 41	9 17	5 3
.14 Understanding the traditions and characteristics of musical styles	54 68	41 32	5 0	43 49	45 36	10 10	2 5
.15 Familiarity with major composers, compositions and musical development of each style period	55 51	43 46	2 3	52 54	41 39	5 2	2 5

TABLE XXV ---Continued

Competency	very impor- tant V I	some- what impor- tant V I	not impor- tant V I	well pre- pared V I	mini- mally pre- pared V I	poorly or not at all V I	can't say non-NT V I
.16 Familiarity with non-Western music	24 17	60 61	16 22	16 7	41 34	41 49	2 10
<u>Concentration Per- formance</u>							
.1 Sing or play as a soloist	52 29	40 61	8 10	83 71	12 24	0 0	5 5
.2 Sing or play mu- sic at sight	88 85	12 10	0 5	71 73	22 17	0 5	7 5
.3 Sing or play in large en- sembles	57 63	24 27	19 10	79 78	12 15	2 0	7 7
.4 Sing or play in small en- sembles	48 51	35 42	17 7	63 54	26 36	3 5	8 5
.5 Have a wide know- ledge of re- pertoire	60 71	28 17	12 12	41 46	45 44	9 5	5 5
.6 Memorize to perform	36 19	41 39	23 42	66 49	26 39	0 5	8 7

TABLE XXV --Continued

Competency	very impor- tant V I	some- what impor- tant V I	not impor- tant V I	well pre- pared V I	mini- mally pre- pared V I	poorly or not at all V I	can't say non-NT V I
<u>Piano Proficiency</u>							
.7 Play as a soloist	14 7	59 22	27 71	38 10	43 53	12 22	7 15
.8 Read music at sight	83 34	14 41	3 25	59 15	29 46	5 27	7 12
.9 Play accompaniments for solos	76 32	17 39	7 29	52 12	34 37	9 39	5 12
.10 Memorize to perform	15 12	35 22	50 66	40 22	41 44	14 24	5 10
.11 Play for group singing	93 15	2 49	5 36	49 7	39 39	5 42	7 12
.12 Improvise simple harmonies for melody lines	74 29	21 46	5 25	50 19	44 54	3 20	3 7
.13 Play open score	40 24	34 44	26 32	9 2	28 22	57 69	6 7

TABLE XXV --Continued

Competency	very impor- tant V I	some- what impor- tant V I	not impor- tant V I	well pre- pared V I	mini- mally pre- pared V I	poorly or not at all V I	can't say non-NT V I
<u>Elementary Music Education</u>							
.1 Knowledge of methods, materials and literature for general music	96 82	4 6	0 12	59 18	33 29	8 47	0 6
.2 Methods, materials and literature for vocal music	79 42	19 42	2 16	53 8	38 25	7 50	2 16
.3 Methods, materials and literature for instrumental music	13 85	48 11	39 4	10 54	42 23	42 19	6 4
<u>Secondary Music Education</u>							
.4 Knowledge of methods, materials and literature for general music	86 70	8 13	6 17	41 31	38 35	21 26	0 8

TABLE XXV ---Continued

Competency	very- impor- tant V I	some- what impor- tant V I	not impor- tant V I	well pre- pared V I	mini- mally pre- pared V I	poorly or not at all V I	can't say non-NT V I
.5 Methods, materials and literature for vocal music	89 40	8 13	3 47	39 7	50 33	11 40	0 20
.6 Methods, materials and literature for instrumental music	11 89	47 8	42 3	11 46	32 46	42 5	15 3
<u>Miscellaneous</u>							
.7 Methods, materials and literature for private lessons	44 79	47 18	9 3	31 50	47 44	22 3	0 3
.8 Materials for courses in re- lated arts or arts and human- ities	49 19	31 50	20 31	9 4	20 31	71 54	0 11

TABLE XXV --Continued

Competency	very important V I	some-what important V I	not important V I	well prepared V I	minimally prepared V I	poorly or not at all V I	can't say non-NT V I
Conducting							
.1 Ability to conduct varied beat patterns	79 86	12 12	9 2	83 56	12 37	3 2	2 5
.2 Diagnosing and correcting mistakes in rehearsal	90 96	7 2	3 2	46 24	45 39	7 32	2 5
.3 Ability to be expressive while conducting	84 85	9 10	7 5	55 34	36 49	7 12	2 5
.4 Knowledge of terms and expression marks	88 93	9 5	3 2	76 56	17 32	3 7	4 5
.5 Transpose scores to concert pitch at sight	16 56	29 32	55 12	7 27	19 34	58 34	16 5
.6 Pre-hear markings of tempi, expression, etc.	62 83	21 12	17 5	33 19	31 49	28 27	8 5
.7 Memorize scores	35 10	41 54	24 36	40 5	33 30	20 56	7 9
.8 Knowledge of good programming	81 78	14 17	5 5	29 29	40 24	28 42	3 5

TABLE XXV --Continued

Competency	very impor- tant V I	some- what impor- tant V I	not impor- tant V I	well pre- pared V I	mini- mally pre- pared V I	poorly or not at all V I	can't say non-NT V I
<u>Philosophical-Psy- chological Com- petencies</u>							
.1 Skill in eval- uating pupil progress in light of pro- gress toward objectives	71 83	29 17	0 0	21 22	64 56	13 20	2 2
.2 Have a personal philosophy of music and music teaching	83 83	17 17	0 0	54 29	36 44	10 25	0 2
.3 Build objectives derived from sound educa- tional prin- ciples	74 78	24 20	2 2	33 29	57 51	10 17	0 3
.4 Construct a valid curriculum in music education	88 73	10 22	2 5	26 17	55 44	19 34	0 5

TABLE XXV --Continued

Competency	very impor- tant V I	some- what impor- tant V I	not impor- tant V I	well pre- pared V I	mini- mally pre- pared V I	poorly or not at all V I	can't say non-NT V I
.5 Understand the place of music education in the total educational program	86	14	0	38	50	12	0
.6 Apply psychological principles to music teaching	77	21	2	23	48	29	0
<u>Administrative-Supervisory Competencies</u>							
.7a Finance and fund raising	41	35	24	7	31	48	14
.7b Curricula	65	26	9	19	53	19	9
.7c Publicity and public relations	69	22	9	19	39	33	9
.7d Records	47	48	5	12	33	43	12
.7e Grading	45	41	14	10	43	36	11
.7f Liaison with administrative officials	83	12	5	17	41	28	14
.7g Discipline	91	9	0	17	35	38	10

TABLE XXV --Continued

Competency	very impor- tant V I	some- what impor- tant V I	not impor- tant V I	well pre- pared V I	mini- mally pre- pared V I	poorly or not at all V I	can't say non-NT V I
.8 Using audio- visual equip- ment	60 29	36 56	4 15	17 7	38 42	38 39	7 12
.9 Recruitment of mem- bership for ensembles	64 78	24 12	12 10	14 16	41 37	33 37	12 10
.10 Procurement and maintenance of performance attire	50 56	31 32	19 12	10 10	24 37	52 42	14 11
.11 Procurement and maintenance of equipment	64 86	29 7	7 7	7 24	43 24	41 42	9 10

*V - Vocal Responses, I - Instrumental Responses.

**All numbers in this table represent percentages.

Music Theory

The vocal teachers proportionately felt that the abilities to realize keyboard accompaniments for melodies and to play harmonic progressions on the piano were of greater importance than did the instrumental teachers.

Concentration Performance Area

Fifty-two percent of the vocal teachers deemed the ability to sing as a soloist very important while only 29 percent of the instrumental teachers felt that the ability to play as a soloist was very important. Vocal teachers also responded with a higher degree of importance given to the ability to memorize to perform than did the instrumental teachers.

Piano Proficiency Area

A proportionately higher percentage of the vocal teachers felt the following competencies to be very important: "read music at sight," "play accompaniments for solos," "play for group singing" and "improvise simple harmonies for melody lines." Seventy-three percent of the vocal teachers also saw some value in playing as a soloist, whereas 71 percent of the instrumental teachers felt this was not important.

Conducting

The ability to transpose scores to concert pitch at sight was considered to be very important by 56 percent of the instrumental teachers, but was not considered to be important by 55 percent of the vocal teachers.

Administrative - Supervisory Competencies

Seventy-one percent of the instrumental teachers rated the handling of administration of the music program as related to finance and fund raising in the "very important" column while only 41 percent of the vocal teachers deemed this competency as "very important." Sixty percent of the vocal respondents, however, felt that the ability to use audio-visual equipment was very important, while 56 percent of the instrumental teachers felt that it was only "somewhat important."

A perusal of Table XXVI will show that composite responses (those of all respondents to the survey) parallel the stratified responses discussed earlier in this chapter. The differences in opinions between vocal and instrumental respondents discussed in the preceding section equalizes in computing the composite responses.

TABLE XXVI

TOTAL COMPOSITE RESPONSES - CURRICULUM STRUCTURE

Competency	very impor- tant N	%*	some- what impor- tant N	%	not impor- tant N	%	well pre- pared N	%	mini- mally pre- pared N	%	poorly or not at all N	%	can't say non-NT N	%
<u>Music Theory</u>														
.1 Hear melodic patterns	85	86	14	14	0	0	70	71	18	18	3	3	8	8
.2 Hear harmonic progressions and resolutions	63	64	33	33	3	3	61	62	24	24	6	6	8	8
.3 Comprehend meter-rhythm patterns	93	94	6	6	0	0	73	74	16	16	4	4	6	6
.4 Comprehend form and design	46	46	47	48	6	6	42	42	42	42	10	10	5	5
.5 Hear mistakes in musical performance	78	79	15	15	6	6	51	52	27	27	14	14	7	7
.6 Make value judgments in repertoire, performance, etc.	80	81	16	16	3	3	41	42	37	37	15	15	6	6

TABLE XXVI --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.7 Sing melodies at sight	75 76	22 22	2 2	70 71	20 20	2 2	7 7
.8 Realize keyboard accompaniments for melodies	58 59	30 30	11 11	36 36	43 44	13 13	7 7
.9 Play harmonic progressions on the piano	35 35	41 42	23 23	38 38	45 46	10 10	6 6
.10 Arrange for choral and/or instrumental groups	36 36	55 56	18 18	13 13	39 39	41 42	6 6
.11 Compose for choral and/or instrumental solos or groups	8 8	44 44	47 48	7 7	28 28	56 57	8 8
.12 Ability to compose in all styles	7 7	22 22	70 71	4 4	21 21	62 63	12 12

TABLE XXVI --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music History and Literature</u>							
.13 Understanding the role of music in relationship to the general historical development of man	42 42	44 45	13 13	37 37	46 47	12 12	4 4
.14 Understanding the traditions and characteristics of musical styles	59 60	37 37	3 3	45 46	41 41	10 10	3 3
.15 Familiarity with major composers, compositions and musical development of each style period	53 54	44 44	2 2	52 53	40 40	4 4	3 3

TABLE XXVI --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.16 Familiarity with non-Western music	21 21	60 61	18 18	12 12	38 38	44 45	5 5
<u>Concentration Per- formance</u>							
.1 Sing or play as a soloist	42 42	48 49	9 9	77 78	17 17	0 0	5 5
.2 Sing or play mu- sic at sight	86 87	11 11	2 2	71 72	20 20	2 2	6 6
.3 Sing or play in large en- sembles	59 60	25 25	15 15	78 79	13 13	1 1	7 7
.4 Sing or play in small en- sembles	49 50	37 37	13 13	58 59	30 30	4 4	7 7
.5 Have a wide know- ledge of re- pertoire	64 65	23 23	12 12	43 43	44 45	7 7	5 5
.6 Memorize to perform	29 29	40 41	30 30	58 59	31 31	2 2	8 8

TABLE XXVI --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Piano Proficiency</u>							
.7 Play as a soloist	11 11	43 43	45 46	26 26	47 48	16 16	10 10
.8 Read music at sight	62 63	25 25	12 12	40 41	36 36	14 14	9 9
.9 Play accompaniments for solos	57 58	26 26	16 16	35 35	35 35	21 21	8 8
.10 Memorize to perform	14 14	29 29	56 57	32 32	42 43	18 18	7 7
.11 Play for group singing	60 61	21 21	18 18	31 31	39 40	20 20	9 9
.12 Improvise simple harmonies for melody lines	55 56	31 31	13 13	37 37	47 48	10 10	5 5
.13 Play open score	33 33	38 39	28 28	6 6	25 25	61 62	7 7

TABLE XXVI --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Elementary Music Education</u>							
.1 Knowledge of methods, materials and literature for general music	61 92	3 5	2 3	32 48	21 32	12 18	1 2
.2 Methods, materials and literature for vocal music	42 71	14 24	3 5	26 44	21 36	9 15	3 5
.3 Methods, materials and literature for instrumental music	26 46	18 32	13 22	17 30	19 33	18 32	3 5
<u>Secondary Music Education</u>							
.4 Knowledge of methods, materials and literature for general music	48 80	6 10	6 10	22 37	22 37	14 23	2 3

TABLE XXVI --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Methods, materials and literature for vocal music	40 76	5 9	8 15	16 30	24 45	10 19	3 6
.6 Methods, materials and literature for instrumental music	35 63	12 21	9 16	19 34	32 41	10 17	4 8
<u>Miscellaneous</u>							
.7 Methods, materials and literature for private lessons	46 62	24 32	4 6	30 41	34 46	9 12	1 1
.8 Materials for courses in re- lated arts or arts and human- ities	22 36	24 39	15 25	4 6	15 25	39 64	3 5

TABLE XXVI --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
Conducting							
.1 Ability to conduct varied beat patterns	81 82	12 12	6 6	71 72	22 22	3 3	3 3
.2 Diagnosing and correcting mistakes in rehearsal	91 92	5 5	3 3	37 37	42 43	17 17	3 3
.3 Ability to be expressive while conducting	84 85	9 9	6 6	47 48	42 42	9 9	3 3
.4 Knowledge of terms and expression marks	89 90	7 7	3 3	67 68	23 23	5 5	4 4
.5 Transpose scores to concert pitch at sight	32 32	30 30	37 38	15 15	25 25	48 49	11 11
.6 Pre-hear markings of tempi, expression, etc.	70 71	17 17	12 12	27 27	38 39	27 27	7 7
.7 Memorize scores	24 24	46 47	29 29	25 25	31 31	35 36	8 8
.8 Knowledge of good programming	79 80	15 15	5 5	29 29	33 33	33 33	4 4

TABLE XXVI --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Philosophical-Psy- chological Com- petencies</u>							
.1 Skill in eval- uating pupil progress in light of pro- gress toward objectives	75 76	24 24	0 0	21 21	60 61	16 16	2 2
.2 Have a personal philosophy of music and music teaching	82 83	17 17	0 0	43 44	39 39	16 16	1 1
.3 Build objectives derived from sound educa- tional prin- ciples	75 76	22 22	2 2	31 31	54 55	13 13	1 1
.4 Construct a valid curriculum in music education	81 82	15 15	3 3	22 22	50 51	25 25	2 2

TABLE XXVI --Continued

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Understand the place of music education in the total education- al program	82 83	16 16	1 1	33 33	46 47	19 19	1 1
.6 Apply psychological principles to music teaching	74 75	23 23	2 2	22 22	46 47	28 28	3 3
<u>Administrative-Super- visory Competencies</u>							
.7a Finance and fund raising	53 54	28 28	18 18	6 6	29 29	52 53	12 12
.7b Curricula	67 68	23 23	9 9	19 19	48 49	23 23	9 9
.7c Publicity and public relations	71 72	20 20	10 10	17 17	37 38	35 35	10 10
.7d Records	44 44	48 49	7 7	11 11	35 35	42 43	11 11
.7e Grading	46 47	41 41	12 12	11 11	41 42	37 37	10 10
.7f Liaison with admin- istrative officials	80 81	13 13	6 6	17 17	34 34	36 37	12 12
.7g Discipline	87 88	9 9	3 3	16 16	35 35	38 39	10 10

TABLE XXVI --Continued

Competency	very impor- tant N %	Some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.8 Using audio- visual equip- ment	47 48	44 44	8 8	13 13	39 40	38 38	9 9
.9 Recruitment of mem- bership for ensembles	69 70	19 19	11 11	15 15	39 40	34 34	11 11
.10 Procurement and maintenance of performance attire	52 53	31 31	16 16	10 10	29 29	47 48	13 13
.11 Procurement and maintenance of equipment	72 73	20 20	7 7	14 14	35 35	41 42	9 9

*Of N=99.

Choral teachers' responses to items regarding student teaching are shown in Table XXVII. Twenty-nine percent of the

TABLE XXVII
OPINIONS REGARDING CHORAL STUDENT TEACHING

Item	1-2 ^a		3-4 ^b		5-6 ^c		Total ^d	
	N	% ^a	N	% ^b	N	% ^c	N	% ^d
Inadequate opportunities to actually teach	3	15	1	4	0	0	4	7
Not enough help from cooperating teacher	7	35	9	39	1	7	17	29
Insufficient feedback	7	35	6	26	2	13	15	26
Insufficient length	7	35	6	26	3	20	16	28
Not enough help from university coordinator	4	20	8	35	2	13	14	24
Excessive criticism	1	5	0	0	0	0	1	2
No Answer	5	25	8	35	9	60	22	38

^aOf N=20 (those with 1 to 2 years of experience).

^bOf N=23 (those with 3 to 4 years of experience).

^cOf N=15 (those with 5 to 6 years of experience).

^dOf N=58 (total choral response group).

choral teachers did not receive enough help from their cooperating teacher and 28 percent felt that there was

insufficient time allotted for student teaching. Thirty-eight percent of this group did not respond, indicating a satisfactory practice teaching experience. The groups which had taught one to two years and three to four years had proportionately more criticism of the student teaching experience than did the five to six year group.

Table XXVIII illustrates the responses of instrumental teachers regarding their student teaching experience. Multiple responses were possible from each respondent for this item of the questionnaire. Fifty-one percent of the instrumental response group felt that they had received insufficient feedback regarding their effectiveness as teachers. Forty-four percent stated that they had inadequate opportunities to actually teach and 32 percent did not have enough help from their cooperating teacher. Twenty-two percent of this group did not respond to any of the listed items regarding student teaching and it is assumed that they did not experience any major difficulties in practice teaching.

TABLE XXVIII
 OPINIONS REGARDING INSTRUMENTAL STUDENT TEACHING

Item	1-2 ^a		3-4 ^b		5-6 ^c		Total ^d	
	N	%	N	%	N	%	N	%
Inadequate oppor- tunities to actually teach	8	53	6	40	4	36	18	44
Not enough help from cooper- ating teacher	4	27	5	33	4	36	13	32
Insufficient feedback	9	60	8	53	4	36	21	51
Insufficient length	4	27	3	20	3	27	10	24
Not enough help from univer- sity coordin- ator	2	13	3	20	3	27	8	20
Not enough sec- ondary level	0	0	0	0	2	18	2	5
No Answer	3	20	3	20	3	27	9	22

^aOf N=15 (those with 1 to 2 years of experience).

^bOf N=15 (those with 3 to 4 years of experience).

^cOf N=11 (those with 5 to 6 years of experience).

^dOf N=41 (total instrumental response group).

Table XXIX illustrates a comparison of vocal and instrumental teachers' opinions regarding student teaching experiences. The instrumental teachers were proportionately more critical in most cases.

TABLE XXIX
COMPARISON OF OPINIONS REGARDING STUDENT TEACHING

Item	V		I		Total ^c	
	N	% ^a	N	% ^b	N	%
Inadequate oppor- tunities to actually teach	4	7	18	44	22	22
Not enough help from cooperating teacher	17	29	13	32	30	30
Insufficient feedback	15	26	21	51	36	36
Insufficient length	16	28	10	24	26	26
Not enough help from university coordinator	14	24	8	20	22	22
No Answer	22	38	9	22	31	31

^aOf N=58.

^bOf N=41.

^cOf N=99.

When asked which courses were most helpful in preparing them for student teaching, the choral respondents answered as shown in Table XXX. Music education courses and conducting were the two areas which received the greatest number of responses. Multiple responses were possible from each respondent for this item of the questionnaire.

TABLE XXX
 MOST HELPFUL COURSES IN PREPARATION FOR
 CHORAL STUDENT TEACHING

Course	1-2 ^a		3-4 ^b		5-6 ^c		Total ^d	
	N	% ^a	N	% ^b	N	% ^c	N	% ^d
Music Education	18	90	18	78	9	60	45	78
Conducting	12	60	10	44	10	67	32	55
Professional Education	2	10	3	13	1	7	6	10
Other (applied music, perform- ance lab)	2	10	1	4	1	7	4	7
No Answer	0	0	2	9	2	13	4	7

^aOf N=20.

^bOf N=23.

^cOf N=15.

^dOf N=58.

Table XXXI illustrates the instrumental teachers' responses to the same question. Instrumental techniques courses, conducting and music education courses were the most often mentioned as being most helpful with respective proportionate percentages of 66, 42 and 32.

TABLE XXXI
 MOST HELPFUL COURSES IN PREPARATION FOR
 INSTRUMENTAL STUDENT TEACHING

Course	1-2 ^a		3-4 ^b		5-6 ^c		Total ^d	
	N	% ^a	N	% ^b	N	% ^c	N	% ^d
Music Education	8	53	3	20	2	18	13	32
Instrumental Techniques	10	67	10	67	7	64	27	66
Conducting	4	27	9	60	4	36	17	42
Professional Education	2	13	2	13	0	0	4	10
Applied Music	2	13	1	7	0	0	3	7
No Answer	0	0	2	13	3	27	5	12

^aOf N=15.

^bOf N=15.

^cOf N=11.

^dOf N=41.

Table XXXII is a comparison of vocal and instrumental

TABLE XXXII
 COMPARISON OF VOCAL AND INSTRUMENTAL RESPONSES
 REGARDING MOST HELPFUL COURSES

Course	V		I		Total	
	N	%(58)	N	%(41)	N	%(99)
Music Education	45	78	13	32	58	59
Instrumental Techniques	..	..	27	66	..	..
Conducting	32	55	17	42	49	49
Professional Education	6	10	4	10	10	10
Other (see above)	4	7	3	7	7	7
No Answer	4	7	5	12	9	9

responses to the same item of the questionnaire. According to the responses, the music education courses and conducting sequence were the most helpful in preparation for the graduates' student teaching experiences.

Questionnaire Section D:

Criticisms and Reforms

In this section of the questionnaire graduates were asked their opinions about possible changes in the curriculum structure. Table XXXIII is a comparison of the teachers' opinions, stratified by years of experience, regarding certain statements. The three groups of respondents generally agreed with each other in comparing the proportionate percentages.

Table XXXIV is an account of the composite responses of all the respondents in the survey to the same item of the questionnaire. A majority of the teachers agreed with the following statements: (b) professional education courses should be minimized in the curriculum; (c) practical experience with teaching should begin in the freshman or sophomore year; (d) Performance-based competency examinations

TABLE XXXIII --Continued

Statement	1-2		3-4		5-6	
	A	D	A	D	A	D
i. Standards for music education majors should be lower than those for other major areas	0	94	8	90	4	92
j. The music education degree is too structured - not enough elective hours	34	43	47	45	50	42
k. The sequence of the music education curriculum should be revised to include more professional courses in the first two years	60	31	55	26	62	23
						15

*A - agree, D - disagree, CS - can't say.

**All numbers in this table are percentages which are proportionate to each experience group.

TABLE XXXIV
SUMMARY OF RESPONSES REGARDING STATEMENTS

Statement	Agree N %*	Disagree N %	Can't Say N %
a. The traditional grading system should be abolished in favor of the satisfactory-unsatisfactory system	33 33	57 58	9 9
b. Professional education courses should be minimized in the curriculum	50 51	36 36	13 13
c. Practical experience with teaching should begin in the freshman or sophomore year	76 77	19 19	4 4
d. Performance-based competency exams should be required before practice teaching	57 58	32 32	10 10
e. All faculty members involved in training public school music teachers should have extensive public school experience	89 90	8 8	2 2
f. Recital attendance is an important part of undergraduate training	54 55	38 38	7 7
g. Too many students go through the bachelor's degree without enough instruction from full time faculty	43 44	36 36	20 20
h. The music education curriculum needs to be more challenging	53 54	31 31	15 15
i. Standards for music education majors should be lower than those for other major areas	4 4	91 92	4 4

TABLE XXXIV --Continued

Statement	Agree N %	Disagree N %	Can't Say N %
j. The music education degree is too structured, not enough elective hours	43 43	43 43	13 13
k. The sequence of the music education curriculum should be revised to include more professional courses in the first two years	58 59	27 27	15 15

*Of N=99.

should be required before practice teaching; (e) all faculty members involved in training public school music teachers should have extensive public school experience; (f) recital attendance is an important part of undergraduate training; (h) the music education curriculum needs to be more challenging to the students; and (k) the sequence of the music education curriculum should be revised to include more professional courses in the first two years. A majority of the group disagreed with statements "a" (the traditional grading system should be abolished in favor of the satisfactory-unsatisfactory system) and "i" (standards for music education majors should be lower than those for other major areas). Opinions about other items, (g) "too many students go through the bachelor's degree without enough instruction from full time faculty members," and (j) "the music education degree is too structured - not enough elective hours," were generally evenly divided.

The graduates were asked what changes they would make in certain aspects of undergraduate training at North Texas State University and the responses are shown in a stratified presentation in Tables XXXV, XXXVI and XXXVII. With the exception of "instrumental barrier exams,"

TABLE XXXV
CHANGES IN CURRICULUM (1-2)

Area	A*		R		L		M		CS	
	N	%**	N	%	N	%	N	%	N	%
Student Teaching	9	26	13	37	1	3	9	26	3	8
Theory	22	63	6	17	2	6	4	11	1	3
Literature	22	63	2	6	2	6	7	20	2	6
History	23	66	4	11	2	6	5	14	1	3
Conducting	12	34	9	26	0	0	13	37	1	3
Concentration	25	71	2	6	2	6	5	14	1	3
Secondary	19	54	3	8	3	8	8	23	2	6
Professional Education	10	29	10	29	9	25	4	11	2	6
Music Education	15	43	7	20	0	0	11	31	2	6
Instrumental Barriers	20	57	6	17	0	0	2	6	7	20

*A - Acceptable As Is, R - Would Completely Restructure, L - Would Relax, M - Would Demand More, CS - Can't Say.

**Of N=35

TABLE XXXVI
CHANGES IN CURRICULUM (3-4)

Area	A		R		L		M		CS	
	N	%*	N	%	N	%	N	%	N	%
Student Teaching	8	21	11	29	0	0	15	39	4	11
Theory	27	71	2	5	3	8	4	11	2	5
Literature	19	50	5	13	4	11	8	21	2	5

TABLE XXXVI --Continued

Area	A		R		L		M		CS	
	N	%	N	%	N	%	N	%	N	%
History	22	58	5	13	4	11	5	13	2	5
Conducting	14	37	11	29	0	0	12	32	1	3
Concentration	27	71	2	5	7	18	1	3	1	3
Secondary	18	47	7	18	2	5	8	21	3	8
Professional Education	6	16	13	34	10	26	3	8	6	16
Music Education	16	42	12	32	0	0	9	24	1	3
Instrumental Barriers	13	34	6	16	5	13	6	16	8	21

*Of N=38.

TABLE XXXVII
CHANGES IN CURRICULUM (5-6)

Area	A		R		L		M		CS	
	N	%*	N	%	N	%	N	%	N	%
Student Teaching	8	31	9	35	0	0	4	15	5	19
Theory	20	77	1	4	1	4	3	11	1	4
Literature	16	62	4	15	1	4	5	19	0	0
History	20	77	2	8	4	15	0	0	0	0
Conducting	13	50	6	23	0	0	7	27	0	0
Concentration	19	73	0	0	7	27	0	0	0	0
Secondary	17	65	2	8	5	19	1	4	1	4
Professional Education	8	31	9	35	5	19	2	8	2	8
Music Education	8	31	10	38	0	0	8	31	0	0
Instrumental Barriers	16	62	0	0	2	8	3	11	5	19

*Of N=26

the three experience groups agreed proportionately in their opinions. Thirty-four percent of the group with three to four years of experience found the pre-student teaching barrier exams "acceptable as is" while over half of the other two groups felt that this aspect was acceptable.

Table XXXVIII illustrates the composite responses of the graduates regarding changes in undergraduate music education training. In considering the total group's

TABLE XXXVIII
CHANGES IN CURRICULUM (COMPOSITE)

Area	A		R		L		M		CS	
	N	%*	N	%	N	%	N	%	N	%
Student Teaching	25	25	33	34	1	1	28	28	12	12
Theory	69	70	9	9	6	6	11	11	4	4
Literature	57	58	11	11	7	7	20	20	4	4
History	65	66	11	11	10	10	10	10	3	3
Conducting	39	40	26	26	0	0	32	32	2	2
Concentration	71	72	4	4	16	16	6	6	2	2
Secondary	54	55	12	12	10	10	17	17	6	6
Professional Education	24	24	32	33	24	24	9	9	10	10
Music Education	39	40	29	29	0	0	28	28	3	3
Instrumental Barriers	49	50	12	12	7	7	11	11	20	20

*Of N=99.

opinions it is seen that the following areas were deemed "acceptable as is" by a majority of the respondents:

Music theory requirements, music literature requirements, music history requirements, concentration performance requirements, secondary instrument requirements and pre-student teaching instrumental barrier exams. In the other areas listed, the graduates generally indicated some type of change, either to demand more, relax or completely restructure, was needed.

When asked how well they felt the NTSU curriculum prepared them to teach music in the public schools, the graduates responded as shown in Table XXXIX. Fifty-eight

TABLE XXXIX
OPINIONS REGARDING PREPARATION TO TEACH

Area/ Experience	VW*		A		B		P	
	N	%**	N	%	N	%	N	%
Vocal								
1-2	5	25	13	65	1	5	1	5
3-4	7	30	13	57	3	13	0	0
5-6	6	40	6	40	2	13	1	7
Total	18	31	32	55	6	10	2	3
Instrumental								
1-2	2	13	12	80	1	7	0	0
3-4	4	27	8	53	3	20	0	0
5-6	4	36	5	46	2	18	0	0
Total	10	24	25	61	6	15	0	0
Total	28	28	57	58	12	12	2	2

*VW - Very Well, A - Adequately, B - Barely Adequate, P - Poorly.

**Percentage of each category.

percent of the graduates felt that their preparation was adequate and 28 percent felt well prepared.

Table XL shows the distribution of responses of the teachers with regard to rating the overall quality of the music education faculty. Forty-seven percent of

TABLE XL
OPINIONS REGARDING QUALITY OF
MUSIC EDUCATION FACULTY

Area/ Experience	VS*		A		SW		VW		CS	
	N	%**	N	%	N	%	N	%	N	%
Vocal										
1-2	6	30	10	50	2	10	2	10	0	0
3-4	13	57	5	22	4	17	1	4	0	0
5-6	5	33	6	40	4	27	0	0	0	0
Total	24	41	21	36	10	17	3	5	0	0
Instrumental										
1-2	7	47	6	40	1	7	0	0	1	7
3-4	6	40	5	33	2	13	0	0	2	13
5-6	9	82	1	9	1	9	0	0	0	0
Total	22	54	12	29	4	10	0	0	3	7
Total	46	47	33	33	14	14	3	3	3	3

*VS - Very Strong, A - Adequate, SW - Somewhat Weak, VW - Very Weak, CS - Can't Say.

**Percentage of each category.

the group felt that the quality of the music education faculty was very strong and 33 percent felt that the quality was adequate.

The vocal teachers responded as shown in Table XLI when asked what areas or courses in the music education curriculum at North Texas State University were the most helpful in preparing them as public school music teachers.

TABLE XLI
MOST HELPFUL COURSES - VOCAL

Course	N	% of 58
Applied Music	13	22
Conducting	27	47
Elementary Methods	48	83
Secondary Methods	8	14
Theory	20	35
Performance Lab	10	17
Piano	10	17
Music History	5	9
Music Literature	4	7

Eighty-three percent of this group indicated elementary methods as most helpful and 47 percent felt that conducting was a beneficial area.

Instrumental teachers responded as shown in Table XLII when asked what courses were most helpful. Forty-two percent of this group felt that conducting was helpful while 37 percent deemed secondary methods and instrumental techniques as beneficial.

TABLE XLII
 MOST HELPFUL COURSES - INSTRUMENTAL

Course	N	% of 41
Conducting	17	42
Secondary Methods	15	37
Instrumental Techniques	15	37
Applied Music	8	20
Elementary Methods	5	12
Music Literature	2	5
Music History	4	10

Table XLIII illustrates vocal responses regarding courses which were least helpful in music teacher preparation.

TABLE XLIII
 LEAST HELPFUL COURSES - VOCAL

Course	N	% of 58
Secondary Methods	23	40
Professional Education Courses	23	40
Conducting	8	14
Elementary Methods	10	17
Diction	6	10
Music History	5	9
Music Literature	5	9

Forty percent of this group felt that secondary methods and professional education courses were least helpful.

Thirty-four percent of the instrumental teachers indicated that professional education courses were least helpful in their preparation to be public school music teachers as seen in Table XLIV.

TABLE XLIV
LEAST HELPFUL COURSES - INSTRUMENTAL

Course	N	% of 41
Professional Education Courses	14	34
Conducting	4	10
Music Literature	8	20
Music History	7	17

Table XLV is a stratification by years of experience of the responses to the question asking if the graduates would favor a more comprehensive approach to the undergraduate music education curriculum at NTSU. A total of

TABLE XLV
OPINIONS REGARDING COMPREHENSIVE APPROACH

Opinion	1-2		3-4		5-6		Total	
	N	%	N	%	N	%	N	%
Yes	29	83	31	82	21	81	81	82
No	6	17	7	18	5	19	18	18

eighty-two percent of all the respondents indicated that they would favor more interrelationship of areas in the curriculum.

In an open-ended question (Item D7 of the questionnaire) the North Texas graduates were asked to indicate any outstanding strengths or weaknesses of the music education program at NTSU as they had become apparent in their experiences as public school music teachers. Outstanding strengths most often mentioned were the applied music program and opportunities for performance. Outstanding weaknesses included insufficient band techniques, discrimination against music education majors in performance areas and insufficient time allotted for techniques courses.

Item D9 was also an open-ended item which asked for additional comments regarding the state of undergraduate music education training at North Texas State University. Trends in general comments tended to reinforce areas of weakness in the curriculum which were also delineated by other sections of the questionnaire (see Appendix G).

Results of Correlation Study Regarding
Graduates' Success as Teachers and
Success as Students

Of the total response group, forty-one graduates chose to supply the necessary information for inclusion

in the correlation study regarding success as a student and success as a teacher. A questionnaire was mailed to supervisors of each of the forty-one respondents requesting an estimate of the degree of success of the graduates as public school music teachers. Cumulative grade point averages for undergraduate work at North Texas were also obtained for each participant as indicators of success as students at North Texas State University.

Two scales were created which were generally parallel. The supervisors' opinions were numerically translated to a four point scale as follows: Highly successful - 3.5, successful - 2.5, unsuccessful - 1.5 and highly unsuccessful - .5. Grade point averages were left in the raw form which is on a four point scale also: 3.5 to 4.0 - highly successful, 2.5 to 3.4 - successful, 1.5 to 2.4 - unsuccessful and 0 to 1.4 - very unsuccessful. Terminology may seem misleading since a student must reach some degree of success to obtain a Bachelor of Music Education degree. For the purpose of correlating the two scales, however, the numerical translation was operable.

The range of grade point averages reported for the graduates was from 1.93 to 3.99 (on a 4.0 scale). The converted scale range for success as teachers as reported

by supervisors was from .50 to 3.50 (on a 4.0 scale). Of the forty-one graduates, 13 were rated as highly successful, 23 as successful, 3 as between successful and unsuccessful, 1 as unsuccessful and 1 as very unsuccessful.

The Pearson product moment correlation coefficient was computed to determine whether or not a relationship existed between the North Texas graduates' success as teachers and their success as students. It should be remembered that data reported through this technique does not in any way infer a causal relationship for either variable.

Computation resulted in a coefficient of $r=.107$ which was not statistically significant. This low positive correlation was, in reality, only minimal. Appendix H, page 263, illustrates the complete set of data used to determine the results.

CHAPTER V

SUMMARY AND CONCLUSIONS

The purpose of this study was to evaluate the effectiveness of undergraduate training in music education at North Texas State University as perceived by those who were recipients of the degree. In considering the research four problems were involved:

(1) To determine the overall effectiveness of the undergraduate music education curriculum at North Texas State University in preparing public school music teachers;

(2) To determine the effectiveness of the undergraduate music education curriculum in preparing music teachers in the differential areas of instrumental and vocal music;

(3) To determine whether or not a relationship existed between success in the music education program at North Texas State University and success in teaching;

(4) To provide recommendations for specific changes in the curriculum based on the results of this study.

Data were collected from three sources in order to approach the problems involved in this study: (1) The questionnaires which were sent to all traceable graduates of

North Texas State University who had received the Bachelor of Music Education degree sometime between 1967 and 1972; (2) Opinions of supervisors regarding the degree of success of the North Texas graduates as public school music teachers; and (3) Grade point averages which were used to determine the degree of success of the graduates as North Texas students.

Of the total 337 students who graduated from North Texas State University between 1967 and 1972 with a Bachelor of Music Education degree, 214 were traceable. Of the traceable graduates, 155 responded to the survey after the use of follow-up techniques. The total return was equivalent to 72 percent.

Following is a summary of the opinions gathered from North Texas graduates who responded to the study:

Questionnaire Summary

Preliminary and general information. --A large proportion of the responding group had not taught music in the public schools at all. Of the total number of respondents who had non-continuous or no teaching service (N=105), 42 percent either found teaching to be undesirable, changed fields, or could not find a job.

North Texas State University was the first choice among colleges and universities for 83 percent of the total

response group with the most often chosen reason being the reputation of the music school. Other notable reasons for choosing NTSU were location of the school and tuition cost.

Almost half of the respondents to the survey had gone on to graduate work in music and 86 percent of that group indicated that their preparation at NTSU was either highly satisfactory or satisfactory.

Most (75%) of the graduates attended summer sessions while completing their curriculum at North Texas and most of the total response group, whether they attended summer sessions or not, finished the degree in 4½ years or less.

The three most effective ways of obtaining a teaching position, in order of effectiveness, according to the responses of the graduates were (1) contacting schools directly, (2) knowing someone already working in a school system, and (3) through student teaching.

Educational environment. --Of all the physical facilities listed, the graduates felt that the private practice facilities were the least satisfactory. Opinions varied for the other facilities between highly satisfactory and satisfactory.

Academic advising appeared to be inconsistent. Of the 45 percent who indicated that advising was inadequate, most

mentioned "failure to fully explain the degree" and "disinterest of the advisor" as the reasons for inadequacy.

The area in which the highest percentage of the respondents had graduate assistants as teachers was applied music and eighty percent of this group indicated that teaching was either satisfactory or very satisfactory. There were opinions indicating unsatisfactory instruction in all areas.

Outstanding strengths of the music education faculty, as indicated by the respondents, were philosophical background, interest in music education majors, knowledge of new methods and materials and involvement with state and national organizations. The responses also indicated that weaknesses exhibited by the music education faculty were failure to relate classwork to practical situations and to interrelate subject areas.

A large number (51%) of the graduates belonged to Music Educators National Conference while they were students at NTSU. Only 22 percent of this group, however, felt that belonging to MENC was a particularly beneficial activity.

A large portion (83%) of the responses indicated that the educational environment at NTSU was conducive to a professional attitude toward teaching music in the public schools.

Curriculum structure. --In the music theory portion of this section of the questionnaire the respondents indicated that all of the competencies listed were important with the exception of composing skills. The graduates felt at least minimally prepared in all the areas they deemed important except arranging where 42 percent indicated that they were poorly prepared.

The concentration performance area portion of the questionnaire results showed that the graduates felt well prepared in most aspects of their performance competencies. All the items, with the exception of "memorize to perform," were deemed important in varying degrees.

All the competencies listed for music history and literature were deemed of importance by the graduates. They likewise felt generally well prepared except in the area of non-Western music.

All the piano proficiency competencies listed were judged to be of some degree of importance except "memorize to perform," and "play as a soloist." The graduates felt prepared to some degree in this area except in the ability to play open score. Noteworthy here is that opinions were almost equally divided regarding the importance of this group of competencies. In general, vocal respondents felt that these items were more important than did the instrumental

teachers.

For those teachers who had experience in particular areas of public school music education, all the competencies listed under music education methods and materials were deemed of some importance. The teachers also indicated that they felt prepared in varying degrees. Noteworthy here were the large percentages who responded as "minimally prepared."

Seventy-five percent of the graduates felt that the knowledge of methods and materials for related arts or arts and humanities was important. Sixty-four percent of the respondents who had experience in those areas felt "poorly prepared."

In conducting competencies the graduates deemed all the items generally as very important except for "transpose scores to concert pitch at sight" and "memorize scores." The instrumental teachers as a group felt that the ability to transpose scores to concert pitch at sight was more important than did the vocal teachers. Notable areas of weakness in preparation as indicated by the responses in this area were diagnosing and correcting mistakes in rehearsal, transpose scores to concert pitch at sight, pre-hear markings of tempi, expression, and knowledge of good programming.

In the sections titled "Philosophical - Psychological Competencies" and "Administrative - Supervisory Competencies" the graduates responded with a notably high degree of importance for each item and a generally low level of preparation.

Weaknesses expressed by the graduates regarding their student teaching experiences included insufficient feedback concerning their effectiveness as teachers. Instrumental teachers further indicated that they had inadequate opportunities to teach. They were used as "free" private teachers by the schools. An additional problem for both vocal and instrumental groups was not enough help from the cooperating teachers.

The two areas or courses which the graduates of both groups identified as being most helpful in their preparation for student teaching were music education courses and conducting.

Criticisms and reforms. --When asked their opinions about certain statements which were related to undergraduate music education training at NTSU a majority of the graduates agreed with the following: (1) professional education courses should be minimized in the curriculum; (2) practical experience with teaching should begin in the freshman or sophomore year;

(3) performance-based competency exams should be required before practice teaching; (4) all faculty members involved in training public school music teachers should have extensive public school experience; (5) recital attendance is an important part of undergraduate training; (6) the music education curriculum needs to be more challenging to the students; and (7) the sequence of the music education curriculum should be revised to include more professional courses in the first two years. A majority of the respondents disagreed with the following statements: (1) the traditional grading system should be abolished in favor of the satisfactory-unsatisfactory system and (2) standards for music education majors should be lower than those for other major areas.

The graduates felt a need for some kind of change, either completely restructuring, relaxing, or demanding more, in the following areas of the undergraduate music education curriculum: (1) student teaching format, (2) conducting, (3) professional education course requirements, and (4) music education course requirements. In most cases the opinions of the graduates indicated that they would prefer more emphasis in the above areas and, in the case of professional education courses, they desired complete restructuring.

Eighty-six percent of the response group indicated that they felt the NTSU curriculum prepared them either adequately or very well to teach music in the public schools and 80 percent rated the overall quality of the music education faculty as either adequate or very strong. Most of the group felt the music education faculty was very strong and that preparation was adequate.

The elementary methods course was mentioned by a large number (83%) of the vocal respondents as being most helpful in preparing them to function as music teachers and almost half of both instrumental and vocal groups deemed conducting beneficial. According to the graduates' responses the least helpful courses were professional education courses and secondary methods (vocal and instrumental) courses.

A majority of the respondents (82%) indicated that they would favor a more comprehensive approach to the undergraduate music education curriculum. Failure to interrelate various subject areas was also mentioned in another section of the questionnaire as a weakness of the curriculum.

Conclusions

Following are conclusions which were based on the results of the questionnaires:

Preliminary and general information. --In many cases students may complete the Bachelor of Music Education degree without a total understanding of their professional opportunities or real responsibilities. This could mean that there was a need for more intensive counseling during the early portion of students' studies and/or a need for a realistic appraisal of professional opportunities for graduates.

It was concluded that North Texas' reputation was an asset when related to the school's ability to draw students to its campus. The institution's location and relatively low cost were also important factors which should be emphasized.

The undergraduate curriculum did apparently provide an adequate foundation for graduates who decided to do graduate work in music. The program, therefore, performed a dual function: to provide preparation for further study as well as for vocational needs.

Summer course offerings appeared to be important because of the number of undergraduates who attended summer sessions. It is important to note, however, that the students who did not take courses in the summers were still able to finish the degree in a reasonable amount of time.

Professional placement is an area which should be of vital concern for a school which produces public school music teachers. It is possible that North Texas has not fulfilled its duty to place its graduates in teaching positions.

Educational environment. --Results showed that most of the North Texas graduates were satisfied with the physical facilities at NTSU except for practice rooms. The need for a sufficient number of practice rooms to accommodate the large number of students was apparent.

The inference of findings about academic advising was somewhat ambiguous. The near-equal division in graduates' opinions could mean that those faculty members assigned to do academic advising either have too many advisees or do not have time to adequately prepare themselves to be effective advisors.

The findings indicating some unsatisfactory instruction by graduate assistants infer a need for closer supervision and guidance of graduate assistants who function as teachers. It is important to note that most of the graduate assistants were deemed satisfactory teachers.

The music education faculty was seen to be strong in several important areas. An evaluation of their academic

practices and procedures would be helpful in further identification of weaknesses. It appeared that more work in a strictly "practical" vein could substantially strengthen this area.

Results indicated that belonging to Music Educators National Conference was not deemed to be particularly helpful to students preparing themselves as public school music teachers. This particular organization could serve a very useful purpose in conjunction with undergraduate training in music education.

When considered as a whole by the graduates, the educational environment at North Texas State University was apparently a positive factor in the effectiveness of undergraduate education. This inferred that the strengths in this area overshadow the noted weaknesses.

Curriculum structure. --The inference of the results of the questionnaire regarding theory preparation and its importance was that students generally received the necessary theoretical training to prepare them to teach public school music. The noted deficiency in the ability to arrange music needs attention and should be given more emphasis. It is possible that the orchestration course could be modified to include more practical aspects of music arranging needed in public school work.

Many graduates who were public school music teachers indicated that they needed to have some knowledge of non-Western music. Their responses further indicated a need for more emphasis on non-Western music in the curriculum.

Conclusions drawn from the respondents' indications of strength in performance areas indicate that one of the curriculum's strong points was clearly the emphasis on performance ability. Memorization of music, on the other hand, was an area which the graduates indicated was not particularly useful to them in building their performance strengths.

As could be expected, choral teachers indicated a stronger need for piano proficiency than did instrumental teachers. All the graduates, however, responded that piano proficiency was at least of some importance which would support its existence and requirements in the curriculum. The inference of the findings in this area is that more emphasis should be placed on piano proficiency for choral majors than for instrumental majors. Further, the piano skills required for the proficiency should be directly related to those needed for teaching public school music in particular fields such as general music, elementary vocal music, or secondary vocal music.

In many cases graduates who were primarily instrumental majors were required to teach some choral music. Many choral majors also had to teach instrumental music. The implications of these results point toward at least a basic preparation for all music education students in both instrumental and vocal music teaching techniques. The graduates' responses also seemed to infer that methods courses were not preparing students adequately in specialized areas. More emphasis should be given to methods and materials for specific levels and areas such as elementary general music and secondary general music.

The results indicated that related arts and humanities were areas that were considered to be weak in the curriculum. It is possible that materials for these areas could be included in existing methods courses.

There appeared to be a definite need for expansion of the conducting courses beyond basic technical skills. This expansion would include rehearsal techniques, transposition, ear training, concert programming and other related areas other than basic baton technique.

The responses regarding philosophical - psychological and administrative - supervisory competencies indicated a definite weakness in the music education curriculum, particularly for instrumental majors. Considering all the

elements studied in the curriculum portion of the questionnaire (theory, performance, proficiency requirements, methods and materials, conducting, and supervisory competencies) the greatest weakness shown was in the area of administration of an instrumental music program. Specifically, the instrumental graduates indicated that severe deficiencies existed in the practical aspects of directing a band such as preparation of marching shows, budgeting, equipment maintenance and related administrative duties. Further weaknesses indicated included a need for instruction in the functions and responsibilities of various people within the administrative hierarchy of a public school music program. It was concluded that this portion of the curriculum was an area which was not adequately providing students with the needed skills and knowledge.

The findings indicated that the student teaching format, as it existed from 1967 through 1972, was clearly an area of the music education curriculum that was in need of more careful attention by university faculty in charge of student teachers. The inference of the results was that students were not receiving full benefit of the student teaching experience because of insufficient feedback or opportunities to teach.

Skills which apparently proved to be immediately needed in the practice teaching environment were in the areas of conducting and music education. It should not be concluded

that these areas were necessarily strong in the curriculum, but rather that they were the most relevant to the immediate needs of the graduates.

Criticisms and reforms. --The responses indicated that most students prefer high standards and a grading system which allows individuals to be differentiated from one another. Results also pointed to the conclusion that there was a need for relevance and practicality in the curriculum structure.

Areas of the curriculum which were deemed to be particularly important in preparation for public school music teaching were the student teaching format, conducting and music education courses. Responses which indicated a need for change in the above areas lead to the conclusion that there was either insufficient time given to these courses or content was not relevant to public school music teaching. A further implication was that more emphasis should be given to student teaching, conducting and music education. It was also felt that professional education courses required for music majors and offered by the College of Education should be restructured to be more relative to music education.

Results inferred that the curriculum as well as the music education faculty at NTSU were at least adequate in preparation of students to teach public school music. These

findings, however, should be considered in relation to previous weaknesses pointed out by more in-depth consideration of individual areas of the curriculum and staff.

Graduates' responses from several parts of the questionnaire pointed out that professional education courses offered through the College of Education were definitely weaknesses in the BME curriculum and were not related directly enough to the needs of music teachers. In addition, the secondary music methods courses were deemed to be very important but lacking in relevant content to the needs of the graduates who had teaching experience. Although conducting was indicated as helpful in preparing students as music teachers, it was also one of the strongly criticized courses which inferred a need for expansion and/or revision of content.

Finally, there was a desire on the part of the graduates for a more comprehensive approach to the total curriculum, but not at the expense of skill development.

Correlation Study Between Success as a Teacher and Success as a Student

Forty-one North Texas graduates were involved in the study to determine whether or not a relationship existed between their degree of success as teachers and their degree of success as students while at NTSU. It was inferred from a low positive correlation ($r=.107$) that there was only a slight relationship between the graduates' academic success

and their success as public school music teachers. This aspect needs further study with a larger sample to provide more conclusive results.

The specific problems of this study and the answers based on the results of the research were the following:

(1) To determine the overall effectiveness of the undergraduate music education curriculum at North Texas State University in preparing public school music teachers;

Based on the opinions of respondents to the current survey, the undergraduate music education curriculum between 1967 and 1972 was generally adequate in preparing students to teach music in the public schools. There were areas such as administration and supervision, student teaching and professional education which were deemed weaker than other areas by both the vocal and instrumental graduates.

(2) To determine the effectiveness of the undergraduate music education curriculum in preparing music teachers in the differential areas of instrumental and vocal music;

In comparing vocal and instrumental graduates' responses in certain areas of the questionnaire it was found that in most cases opinions of both groups agreed regarding importance of listed competencies. Exceptions were in the areas of keyboard training, where vocal teachers generally felt that

these skills were more important, and administration and supervision, where instrumental teachers felt that these skills and competencies were more important. The curriculum was equally effective in training vocal and instrumental teachers with the exception of secondary instrumental methods which appeared to be an outstanding weakness.

(3) To determine whether or not a relationship existed between success in the music education program at North Texas State University and success in teaching;

Results of the correlation study indicated that a low positive correlation existed. This correlation was, however, not statistically significant. It should be accepted, therefore, that for the group of respondents involved there was only a slight relationship between their success as public school music teachers and their success as music education students at NTSU.

(4) To provide recommendations for specific changes in the curriculum based on the results of this study;

The recommendations for specific changes in the curriculum are as follows and are not listed in any order of priority:

Recommendations

(1) Secondary instrumental methods courses should be

restructured with more orientation toward marching band techniques, instrumental music program supervision and administration of a public school instrumental music program. Specifically, areas which need emphasis are formulation of personal philosophical foundations for teaching, knowledge of effective evaluative procedures, curriculum design and objectives, an understanding of the application of psychological principles to teaching music, discipline, public relations, finance and fund raising, student recruitment procedures, and procurement and maintenance of equipment.

(2) Professional education courses should be restructured in content to be more specifically related to teaching music. This could possibly involve additional music education courses which could serve a dual purpose of general and music education.

(3) More emphasis should be given to non-Western music and, particularly, general music in methods and materials classes. Graduates also expressed a desire for presentation of materials for secondary general music and related arts.

(4) Some types of professional courses need to be included earlier in the curriculum to expose students to practical aspects of public school music teaching before their upper level course work begins. These courses should deal with

realistic situations and should also explore professional opportunities available to graduates.

(5) Student music organizations such as Music Educators National Conference should be encouraged to work more actively and productively in conjunction with the music education curriculum. This recommendation is based on the high number of participants in the organizations and their subsequent opinions that the organizations were not particularly beneficial in conjunction with their undergraduate training.

(6) Necessary changes in the physical facilities, especially in practice facilities, at North Texas State University should be made to accommodate the needs of a large number of students.

(7) The academic advising program should be expanded to more evenly distribute the duties given to faculty members who serve in that function.

(8) Graduate assistants who function as teachers should be given closer supervision and guidance by full time faculty in order to achieve consistency in teaching.

(9) Classwork in all areas needs to relate to practical situations as much as possible.

(10) Subject areas should be interrelated but not at the expense of losing basic skills which are currently being taught through specialization.

(11) Conducting should be expanded beyond basic techniques to include rehearsal techniques, good programming and other related competencies.

(12) Orchestration courses need to be restructured toward more practical aspects such as arranging for missing instrumentation and editing parts for both band and orchestra.

(13) Student teachers need to be given more immediate feedback with respect to their teaching abilities and skills. More help from the cooperating teacher is also needed. Additional supervision by the university coordinator could possibly help to avoid having instrumental music practice teachers serve merely as applied music instructors during their student teaching experience.

(14) In order to further evaluate the undergraduate music education curriculum at North Texas State University, studies should be done which compare course content to actual needs of public school music teachers of all levels.

The findings of the current study appear to support the following conclusions and/or recommendations made by the NTSU School of Music Review Committee:

1. The Bachelor of Music Education degree needs to be more challenging.

2. Strong assets of the School of Music include the faculty and the reputation of the school.
3. Private practice facilities need to be improved.
4. A realistic appraisal of professional opportunities for graduates needs to be made and the results reflected in the curriculum.
5. Faculty morale may directly influence student morale.
6. Over-crowding may be a factor in student morale, but only in its restriction of performance opportunities for music education majors.

The findings of this research did not appear to support the following conclusions and/or recommendations made by the faculty committee:

1. The quality of the music education faculty was considered to be inadequate.
2. There was insufficient flexibility in the Bachelor of Music Education program.
3. There should be more emphasis on performance and academic music areas such as history and literature in the BME curriculum.
4. The extensive use of part-time teachers could be a factor in student morale.

Further comparison of findings shows that the current study shows some evidence which both supports and refutes the following conclusions:

1. The Bachelor of Music Education program does not satisfactorily prepare its graduates.
2. The BME program does not compare favorably with those of other schools.

Some of the results of the current study paralleled those of similar projects which were done at other institutions. Common problem areas (those which were indicated as being important but weak in the curriculum) included professional education courses, methods courses, arranging and lack of training in rehearsal techniques. North Texas graduates' responses also concurred in placing importance on keyboard skills, rehearsal techniques, knowledge of methods and materials and indicating non-importance of composing skills. North Texas graduates seemed to indicate more prominent problems related to student teaching experiences than did graduates of other schools and the subjects of the current study emphasized a lack of practical preparation in training as band directors.

Further research in evaluation of North Texas State University's music education curriculum is recommended which could possibly overcome some of the weaknesses of the current study. A more thorough investigation of the relationship between graduates' success as North Texas students and their success as public school music teachers would be in order. The evaluative system of undergraduate training could be the subject of an entire study.

It is further recommended that an attempt be made to contact a larger sample of North Texas graduates to solicit their opinions regarding areas covered in the current study in order to substantiate conclusions and findings. This should include graduates of years since 1972. In order to contact a larger number of graduates it may be recommended that the School of Music keep an active file of its graduates and their current addresses and positions.

Last, intensive investigation into the needs of public school music teachers should be done to insure thorough research in each area. In a comprehensive study such as the current project it is difficult to focus on specific areas effectively. It is hoped that this study will provide guidelines for further investigation and that it has illuminated areas of strength and weakness in the undergraduate music education curriculum structure.

APPENDIX A

QUESTIONNAIRE SENT TO GRADUATES

**A SURVEY FORM FOR THE RECIPIENTS OF
THE DEGREE BACHELOR OF MUSIC IN MUSIC EDUCATION AT
NORTH TEXAS STATE UNIVERSITY**

Directions for Use of Survey Form

1. We need your quick, honest reaction to each item. Don't debate with yourself too long.
2. In order to spare your time as much as possible, we have formulated the questions so that a simple check mark will do in most cases. Sometimes that may force your response into a category that does not quite represent the full complexity or qualification of your judgment. Please check the one choice which most closely approximates your choice.
3. We can give you full assurance about the confidential character of your reply. The information you provide will be reported in the form of statistical summaries and the identity of individuals will not be revealed in any way. Please be completely frank in your answers.
4. Please return the survey form at your earliest convenience. It would be most helpful if this survey form could be returned today. An envelope with return postage is enclosed for your convenience in mailing the survey form.

Your assistance in preparing this study is certainly appreciated. It is our hope that the results may help us to understand more fully both the shortcomings and the strong points of undergraduate study in music education at North Texas State University.

A. PRELIMINARY INFORMATION

1.

Name _____

Address _____

Present Teaching Position _____

School System _____

Immediate Supervisor _____

Past Teaching Positions _____

Year Bachelor's Degree Conferred

1967	1968	1969	1970	1971	1972
()	()	()	()	()	()

Major Area of Study at North Texas State University

- () **CHORAL**
- () **INSTRUMENTAL**
- () **OTHER (please specify)** _____

2.

Was North Texas State University your first choice among colleges and universities?

- | | |
|------------|-----------|
| () | () |
| YES | NO |

3.

Why did you decide to do your undergraduate work at NTSU? (check more than one if needed)

- () **LOCATION**
- () **COST**
- () **PRESTIGE OF INSTITUTION**
- () **REPUTATION OF MUSIC SCHOOL**
- () **REPUTATION OF FACULTY MEMBERS**
- () **SCHOLARSHIP AND/OR FINANCIAL AID AVAILABLE AT NTSU**
- () **SPECIAL INTEREST AREA AVAILABLE**
- () **OTHER (please specify)** _____

4.

Have you pursued an advanced degree in music?

YES NO

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If "YES", how satisfactory was your preparation at NTSU for advanced work?

- HIGHLY SATISFACTORY
 - SATISFACTORY
 - UNSATISFACTORY
 - VERY UNSATISFACTORY (please elaborate) _____
- _____
- _____

5.

How long did you require to finish the Bachelor's degree at NTSU?

- 4 YEARS
- 4½ YEARS
- 5 YEARS
- 5½ YEARS
- 6 YEARS
- OTHER (please specify) _____

Did you attend summer sessions?

YES NO

6.

Were all your music and professional education courses taken at NTSU?

YES NO

If "NO", please list below those music and professional education courses taken at an institution other than NTSU.

7.

a. Including the current year, how many school years have you taught music in the public schools?

- NONE
- 1 YEAR
- 2 YEARS
- 3 YEARS
- 4 YEARS
- 5 YEARS
- 6 YEARS

b. If your teaching service has not been continuous since your graduation from NTSU, please indicate the reason. (check more than one if needed)

MILITARY SERVICE

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MARRIED

CHANGED TO ANOTHER FIELD

UNABLE TO FIND TEACHING POSITION

FOUND TEACHING TO BE UNDESIRABLE PROFESSION

EXPANDING FAMILY

OTHER (please specify) _____

c. **IMPORTANT** - If you have not taught music in the public schools at all since your graduation from NTSU, please check the box below and return the questionnaire in the enclosed stamped envelope. **DO NOT COMPLETE THE REST OF THE QUESTIONNAIRE.**

I HAVE NO TEACHING EXPERIENCE IN THE PUBLIC SCHOOLS.

d. If you have public school teaching experience, how did you get word of your first teaching position?

NTSU PLACEMENT SERVICE

NTSU FACULTY MEMBER

PROFESSIONAL PLACEMENT SERVICE

OTHER (please specify) _____

1.	How adequate did you find the following physical facilities at NTSU?				
		HIGHLY SATISFACTORY	SATISFACTORY	UNSATISFACTORY	VERY UNSATISFACTORY
	CLASSROOMS	()	()	()	()
	PRIVATE PRACTICE FACILITIES	()	()	()	()
	STORAGE FOR BOOKS AND INSTRUMENTS	()	()	()	()
	LISTENING LAB	()	()	()	()
	MUSIC LIBRARY	()	()	()	()
	MUSIC EDUCATION LIBRARY	()	()	()	()
	STUDENT STUDY	()	()	()	()
	AUDIO-VISUAL FACILITIES	()	()	()	()
REHEARSAL FACILITIES	()	()	()	()	
PERFORMANCE FACILITIES	()	()	()	()	

2.	Did you feel that advising in the School of Music was adequate?	
	()	()
	YES	NO
	If "NO", why? (check more than one if needed)	
	() COULD NOT MAKE APPOINTMENT WITH ADVISOR	
	() ADVISOR NOT FAMILIAR WITH DEGREE REQUIREMENTS	
	() ADVISOR NOT REALLY INTERESTED	
	() REQUIREMENTS OF DEGREE NEVER FULLY EXPLAINED	
	() DID NOT TAKE ADVANTAGE OF COUNSELING	
	() OTHER (please specify) _____	

3. The following question is concerned with graduate assistants in their roles as teachers of undergraduate music courses. Please respond in both columns below where applicable.

a. For which of the following areas did you have a graduate assistant as a teacher? **AND** b. How satisfactorily did you feel that graduate assistants performed the teaching duties in that area?

a.		b.				
		Very SATISFACTORY	SATISFACTORY	UNSATISFACTORY	Very UNSATISFACTORY	Can't SAY
		() MUSIC THEORY	()	()	()	()
		() MUSIC LITERATURE	()	()	()	()
		() APPLIED MUSIC	()	()	()	()
		() MUSIC HISTORY	()	()	()	()
		() INSTRUMENTAL TECHNIQUES	()	()	()	()
		() MUSIC EDUCATION	()	()	()	()
		() PERFORMANCE LAB	()	()	()	()
		() CONDUCTING	()	()	()	()
() OTHER (please specify)	()	()	()	()		

4. From your contact with the music education faculty as a whole please indicate whether you found the following items to be a strength or a weakness.

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	STRENGTH	WEAKNESS	CAN'T SAY
a. PUBLIC SCHOOL TEACHING EXPERIENCE	()	()	()
b. PHILOSOPHICAL BACKGROUND	()	()	()
c. RELATIVITY OF CLASSWORK TO PRACTICAL SITUATIONS	()	()	()
d. INTERRELATIONSHIP OF SUBJECT AREAS	()	()	()
e. INTEREST IN MUSIC EDUCATION MAJORS	()	()	()
f. KNOWLEDGE OF NEW METHODS AND MATERIALS	()	()	()
g. ORGANIZATION AND PRESENTATION OF MATERIAL	()	()	()
h. INVOLVEMENT WITH STATE AND NATIONAL MUSIC EDUCATION ORGANIZATIONS	()	()	()

5. Of which of the following music organizations were you a member?

- () PHI MU ALPHA
- () SIGMA ALPHA IOTA
- () MU PHI ALPHA
- () MENC
- () OTHER (please specify) _____

Which of the above, if any, were most beneficial in conjunction with your undergraduate training at NTSU?

6. In general, do you feel the educational environment at NTSU is conducive to a professional attitude toward teaching music in the public schools?

() ()
 YES NO

	VERY IMPORTANT	SOMEWHAT IMPORTANT	NOT IMPORTANT	WELL PREPARED	MINIMALLY PREPARED	POORLY OR NOT AT ALL	CAN'T SAY	NON- NT
PROFESSIONAL EDUCATION								178
<u>Philosophical-Psychological Competencies</u>								
.1 SKILL IN EVALUATING PUPIL PROGRESS IN LIGHT OF PROGRESS TOWARD OBJECTIVES	()	()	()	()	()	()	()	()
.2 HAVE A PERSONAL PHILOSOPHY OF MUSIC AND MUSIC TEACHING	()	()	()	()	()	()	()	()
.3 BUILD OBJECTIVES DERIVED FROM SOUND EDUCATIONAL PRINCIPLES	()	()	()	()	()	()	()	()
.4 CONSTRUCT A VALID CURRICULUM IN MUSIC EDUCATION	()	()	()	()	()	()	()	()
.5 UNDERSTAND THE PLACE OF MUSIC EDUCATION IN THE TOTAL EDUCATIONAL PROGRAM	()	()	()	()	()	()	()	()
.6 APPLY PSYCHOLOGICAL PRINCIPLES TO MUSIC TEACHING	()	()	()	()	()	()	()	()
<u>Administrative-Supervisory Competencies</u>								
.7 HANDLING OF ADMINISTRATION OF THE MUSIC PROGRAM AS RELATED TO								
a. FINANCE AND FUND RAISING	()	()	()	()	()	()	()	()
b. CURRICULA	()	()	()	()	()	()	()	()
c. PUBLICITY AND PUBLIC RELATIONS	()	()	()	()	()	()	()	()
d. RECORDS	()	()	()	()	()	()	()	()
e. GRADING	()	()	()	()	()	()	()	()
f. LIAISON WITH ADMINISTRATIVE OFFICIALS	()	()	()	()	()	()	()	()
g. DISCIPLINE	()	()	()	()	()	()	()	()
.8 USING AUDIO — VISUAL EQUIPMENT	()	()	()	()	()	()	()	()
.9 RECRUITMENT OF MEMBERSHIP FOR ENSEMBLES	()	()	()	()	()	()	()	()
.10 PROCUREMENT AND MAINTENANCE OF PERFORMANCE ATTIRE	()	()	()	()	()	()	()	()
.11 PROCUREMENT AND MAINTENANCE OF EQUIPMENT	()	()	()	()	()	()	()	()

Please list any competencies you feel were left out of the above list which may be important.

2. Which of the following, if any, apply to your student teaching experience? (check more than one if needed)

INADEQUATE OPPORTUNITIES TO ACTUALLY TEACH

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NOT ENOUGH HELP FROM COOPERATING TEACHER

INSUFFICIENT FEEDBACK REGARDING EFFECTIVENESS AS A TEACHER

INSUFFICIENT LENGTH OF TIME ALLOTTED FOR STUDENT TEACHING

NOT ENOUGH HELP FROM UNIVERSITY COORDINATOR

OTHER (please specify) _____

3. Which of the following areas did you find most helpful in preparing you for student teaching? (check more than one if needed)

MUSIC EDUCATION COURSES

INSTRUMENTAL TECHNIQUES

CONDUCTING

PROFESSIONAL EDUCATION COURSES

OTHER (please specify) _____

D. CRITICISMS AND REFORMS

1. Please indicate your feelings about the following statements:

	AGREE	DISAGREE	CANT SAY
a. THE TRADITIONAL GRADING SYSTEM SHOULD BE ABOLISHED IN FAVOR OF THE SATISFACTORY - UNSATISFACTORY SYSTEM.	()	()	()
b. PROFESSIONAL EDUCATION COURSES SHOULD BE MINIMIZED IN THE CURRICULUM	()	()	()
c. PRACTICAL EXPERIENCE WITH TEACHING SHOULD BEGIN IN THE FRESHMAN OR SOPHOMORE YEAR	()	()	()
d. PERFORMANCE - BASED COMPETENCY EXAMS SHOULD BE REQUIRED BEFORE PRACTICE TEACHING	()	()	()
e. ALL FACULTY MEMBERS INVOLVED IN TRAINING PUBLIC SCHOOL MUSIC TEACHERS SHOULD HAVE EXTENSIVE PUBLIC SCHOOL EXPERIENCE	()	()	()
f. RECITAL ATTENDANCE IS AN IMPORTANT PART OF UNDERGRADUATE TRAINING	()	()	()
g. TOO MANY STUDENTS GO THROUGH THE BACHELOR'S DEGREE WITHOUT ENOUGH INSTRUCTION FROM FULL TIME FACULTY MEMBERS	()	()	()
h. THE MUSIC EDUCATION CURRICULUM NEEDS TO BE MORE CHALLENGING TO THE STUDENTS	()	()	()
i. STANDARDS FOR MUSIC EDUCATION MAJORS SHOULD BE LOWER THAN THOSE FOR OTHER MAJOR AREAS	()	()	()
j. THE MUSIC EDUCATION DEGREE IS TOO STRUCTURED - NOT ENOUGH ELECTIVE HOURS	()	()	()
k. THE SEQUENCE OF THE MUSIC EDUCATION CURRICULUM SHOULD BE REVISED TO INCLUDE MORE PROFESSIONAL COURSES IN THE FIRST TWO YEARS	()	()	()

2. What changes would you make in the following aspects of undergraduate training in music education at NTSU?

	ACCEPTABLE AS IS	WOULD COMPLETELY RESTRUCTURE	WOULD RELAX	WOULD DEMAND MORE	CAN'T SAY
a. STUDENT TEACHING FORMAT	()	()	()	()	()
b. MUSIC THEORY REQUIREMENTS	()	()	()	()	()
c. MUSIC LITERATURE REQUIREMENTS	()	()	()	()	()
d. MUSIC HISTORY REQUIREMENTS	()	()	()	()	()
e. CONDUCTING	()	()	()	()	()
f. CONCENTRATION PERFORMANCE REQUIREMENTS	()	()	()	()	()
g. SECONDARY INSTRUMENT REQUIREMENTS	()	()	()	()	()
h. PROFESSIONAL EDUCATION COURSE REQUIREMENTS	()	()	()	()	()
i. MUSIC EDUCATION COURSE REQUIREMENTS	()	()	()	()	()
j. PRE-STUDENT TEACHING INSTRUMENTAL BARRIER EXAMS	()	()	()	()	()

3. How well do you feel that the NTSU curriculum prepared you to teach music in the public schools?

- () VERY WELL
- () ADEQUATELY
- () BARELY ADEQUATE
- () POORLY

4. How would you rate the overall quality of the music education faculty?

- () VERY STRONG
- () ADEQUATE
- () SOMEWHAT WEAK
- () VERY WEAK
- () CAN'T SAY

5. Please mention below areas or courses of the music education curriculum at NTSU which were **MOST** helpful in preparing you to function as a public school music teacher.

6. Please mention below areas or courses which were the **LEAST** helpful in preparing you as a public school music teacher.

182

7. Please indicate any outstanding strengths and/or weaknesses of the music education curriculum at NTSU as they have become apparent to you in your experiences as a public school music teacher.

8. Would you favor a more comprehensive approach (interrelating the areas of music history, theory, conducting, performance, etc.) to the undergraduate music curriculum at NTSU?

()

YES

()

NO

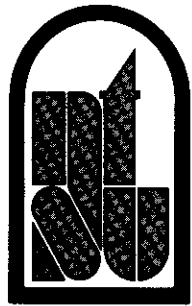
9. **Your participation in this survey is deeply appreciated. We would be delighted to have any additional comments you would care to make about the state of undergraduate music education training at NTSU. Please feel free to use the space below to write a statement covering anything touched upon in this survey form or covering anything omitted that you feel is important.**

THANK YOU FOR YOUR VALUABLE COOPERATION

APPENDIX B

COVER LETTER TO GRADUATES

February 18, 1974



North Texas
State
University

Denton, Texas
76203

School
of
Music

Dear School of Music Graduate:

Mr. Wayne Bennett is currently pursuing a study involving an evaluation of the undergraduate music education curriculum at the North Texas State University School of Music in connection with his dissertation.

This research study is especially important to the music education department in determining the effectiveness of the undergraduate curriculum in preparing students as public school music teachers.

Evaluation is most valid when statistics are derived from teachers who are products of the curriculum being studied. Your response, therefore, to the enclosed questionnaire is critical to the results of the study.

The questionnaire is designed to take very little time and yet solicit your opinions as fully as possible. We would sincerely appreciate your response today if at all possible. A self addressed postage paid envelope is included for your convenience.

Your assistance in preparing this study is certainly appreciated. It is our hope that the results may help us to understand more fully both the shortcomings and the strong points of undergraduate study in music education at North Texas State University.

Sincerely yours,

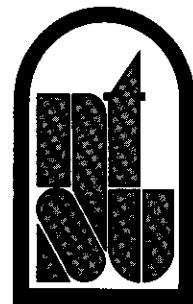
A handwritten signature in cursive script that reads "Edward Rainbow".

Dr. Edward Rainbow
Professor of Music Education

Enc.

APPENDIX C

LETTER OF REMINDER TO GRADUATES



North Texas
State
University

Denton, Texas
76203

School
of
Music

March 20, 1974

Dear School of Music Graduate:

A few weeks ago you were mailed a questionnaire requesting your opinions regarding undergraduate training in music education at North Texas State University. These opinions are to be a part of a study involving a curriculum evaluation.

We have not yet received your completed questionnaire. Enclosed with this letter is another questionnaire and a postage paid return envelope for your convenience should you have misplaced the first one.

Your response is critical to the results of the study. Won't you please take a few moments to fill out and return the questionnaire? It would be most helpful if you could do it today. If you have already returned the first questionnaire, your efforts are sincerely appreciated.

Please allow me to thank you in advance for your most valuable cooperation in preparing this study.

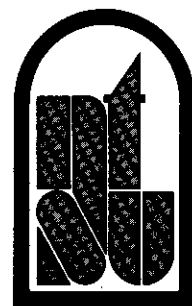
Sincerely yours,

Wayne Bennett

APPENDIX D

LETTER TO SUPERVISORS

May 10, 1974



North Texas
State
University

Denton, Texas
76203

School
of
Music

Mr. Wayne Bennett is currently pursuing a study involving an evaluation of the undergraduate music education curriculum at the North Texas State University School of Music in connection with his dissertation.

A portion of this study involves determining the correlation between North Texas graduates' success as students and their success as public school music teachers. In order to determine the graduates' success as public school music teachers your opinion is needed regarding the following NT graduate(s) under your supervision:

Please indicate on the enclosed card your estimate of the degree of success of the teacher listed above. Any additional comments are most welcome. If there is more than one teacher, a separate card for each is enclosed. It would be most helpful if you could do it today.

We can give you full assurance about the confidential character of your reply. The information you provide will be reported in the form of statistical summaries and the identity of individuals will not be revealed in any way. Please be completely frank in your answer.

Your assistance in preparing this study is certainly appreciated. It is our hope that the results may help us to understand more fully both the shortcomings and the strong points of undergraduate study in music education at North Texas State University.

Sincerely yours,

A handwritten signature in cursive script that reads "Edward Rainbow".

Dr. Edward Rainbow
Professor of Music Education

APPENDIX E

STRATIFIED VOCAL TEACHERS' RESPONSES
TO QUESTIONNAIRE SECTION C

QUESTIONNAIRE SECTION C - VOCAL RESPONSES (1-2)

Competency	very important N % *	some-what important N %	not important N %	well prepared N %	minimally prepared N %	poorly or not at all N %	can't say non-NT N %
<u>Music Theory</u>							
.1 Hear melodic patterns	18 90	2 10	0 0	14 70	0 0	2 10	4 20
.2 Hear harmonic progressions and resolutions	15 75	5 25	0 0	12 60	3 15	1 5	4 20
.3 Comprehend meter-rhythm patterns	19 95	1 5	0 0	13 65	3 15	1 5	3 15
.4 Comprehend form and design	11 55	9 45	0 0	8 40	9 45	1 5	2 10
.5 Hear mistakes in musical performance	13 65	5 25	2 10	9 45	6 30	3 15	2 10
.6 Make value judgments in repertoire, performance, etc.	15 75	4 20	1 5	7 35	9 45	2 10	2 10

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.7 Sing melodies at sight	15 75	4 20	1 5	14 70	3 15	1 5	2 10
.8 Realize keyboard accompaniments for melodies	17 85	2 10	1 5	7 35	8 40	2 10	3 15
.9 Play harmonic progressions on the piano	10 50	10 50	0 0	8 40	9 45	1 5	2 10
.10 Arrange for choral and/or instrumental groups	6 30	9 45	5 25	0 0	8 40	9 45	3 15
.11 Compose for choral and/or instrumental solos or groups	1 5	9 45	10 50	0 0	5 25	12 60	3 15
.12 Ability to compose in all styles	1 5	4 20	15 75	0 0	2 10	13 65	5 25

Competency	very important N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music History and Literature</u>							
.13 Understanding the role of music in relationship to the general historical development of man	12 60	4 20	4 20	8 40	12 60	0 0	0 0
.14 Understanding the traditions and characteristics of musical styles	10 50	10 50	0 0	10 50	6 30	4 20	0 0
.15 Familiarity with major composers, compositions and musical development of each style period	13 65	7 35	0 0	11 55	7 35	2 10	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.16 Familiarity with non-Western music	3 15	13 65	4 20	5 25	7 35	8 40	0 0
<u>Concentration Per- formance</u>							
.1 Sing or play as a soloist	16 80	3 15	1 5	17 85	3 15	0 0	0 0
.2 Sing or play mu- sic at sight	16 80	4 20	0 0	14 70	5 25	0 0	1 5
.3 Sing or play in large en- sembles	11 55	5 25	4 20	17 85	2 10	1 5	0 0
.4 Sing or play in small en- sembles	10 50	6 30	4 20	14 70	6 30	0 0	0 0
.5 Have a wide know- ledge of re- pertoire	14 70	4 20	2 10	7 35	10 50	3 15	0 0
.6 Memorize to perform	9 45	4 20	7 35	15 75	5 25	0 0	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Piano Proficiency</u>							
.7 Play as a soloist	1 5	11 55	8 40	6 30	12 60	2 10	0 0
.8 Read music at sight	14 70	5 25	1 5	11 55	9 45	0 0	0 0
.9 Play accompaniments for solos	13 65	5 25	2 10	11 55	7 35	2 10	0 0
.10 Memorize to perform	3 15	6 30	11 55	9 45	9 45	2 10	0 0
.11 Play for group singing	18 90	0 0	2 10	9 45	10 50	0 0	1 5
.12 Improvise simple harmonies for melody lines	15 75	4 20	1 5	11 55	9 45	0 0	0 0
.13 Play open score	7 35	6 30	7 35	2 10	6 30	12 60	0 0

Competency	very important N %	some- what important N %	not important N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Elementary Music Education</u>							
.1 Knowledge of methods, materials and literature for general music	15 100	0 0	0 0	8 53	6 40	1 7	0 0
.2 Methods, materials and literature for vocal music	13 87	2 13	0 0	8 53	6 40	1 7	0 0
.3 Methods, materials and literature for instrumental music	2 22	3 33	4 45	1 11	5 56	3 33	0 0
<u>Secondary Music Education</u>							
.4 Knowledge of methods, materials and literature for general music	12 92	0 0	1 8	5 38	5 38	3 24	0 0

Competency	very- impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NF N %
.5 Methods, materials and literature for vocal music	12 86	2 14	0 0	6 43	6 43	2 14	0 0
.6 Methods, materials and literature for instrumental music	1 20	2 40	2 40	1 20	2 40	2 40	0 0
<u>Miscellaneous</u>							
.7 Methods, materials and literature for private lessons	6 46	5 39	2 15	4 31	7 54	2 15	0 0
.8 Materials for courses in re- lated arts or arts and human- ities	4 36	6 55	1 9	1 9	3 27	7 64	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Conducting</u>							
.1 Ability to conduct varied beat patterns	14 70	3 15	3 15	16 80	4 20	0 0	0 0
.2 Diagnosing and correcting mistakes in rehearsal	16 80	2 10	2 10	11 55	7 35	2 10	0 0
.3 Ability to be expressive while conducting	16 80	1 5	3 15	12 60	7 35	1 5	0 0
.4 Knowledge of terms and expression marks	15 75	3 15	2 10	14 70	5 25	1 5	0 0
.5 Transpose scores to concert pitch at sight	4 20	6 30	10 50	3 15	4 20	12 60	1 5
.6 Pre-hear markings of tempi, expression, etc.	11 55	3 15	6 30	7 35	7 35	6 30	0 0
.7 Memorize scores	5 25	10 50	5 25	9 45	7 35	4 20	0 0
.8 Knowledge of good programming	14 70	4 20	2 10	8 40	7 35	5 25	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Philosophical-Psy- chological Com- petencies</u>							
.1 Skill in eval- uating pupil progress in light of pro- gress toward objectives	12 60	8 40	0 0	3 15	14 70	3 15	0 0
.2 Have a personal philosophy of music and music teaching	18 90	2 10	0 0	10 50	7 35	3 15	0 0
.3 Build objectives derived from sound educa- tional prin- ciples	15 75	4 20	1 5	8 40	8 40	4 20	0 0
.4 Construct a valid curriculum in music education	17 85	2 10	1 5	7 35	6 30	7 35	0 0

Competency	very important N %	some-what important N %	not important N %	well prepared N %	minimally prepared N %	poorly or not at all N %	can't say non-NT N %
.5 Understand the place of music education in the total educational program	16 80	4 20	0 0	7 35	10 50	3 15	0 0
.6 Apply psychological principles to music teaching	16 80	4 20	0 0	5 25	9 45	6 30	0 0
<u>Administrative-Supervisory Competencies</u>							
.7a Finance and fund raising	7 35	6 30	7 35	1 5	7 35	7 35	5 25
.7b Curricula	13 65	4 20	3 15	4 20	10 50	2 10	4 20
.7c Publicity and public relations	16 80	2 10	2 10	3 15	8 40	5 25	4 20
.7d Records	11 55	8 40	1 5	2 10	8 40	6 30	4 20
.7e Grading	12 60	7 35	1 5	0 0	13 65	3 15	4 20
.7f Liaison with administrative officials	17 85	2 10	1 5	3 15	7 35	6 30	4 20
.7g Discipline	18 90	2 10	0 0	4 20	5 25	6 30	5 25

Competency	very impor- tant	some- what impor- tant	not impor- tant	well pre- pared	mini- mally pre- pared	poorly or not at all	can't say non-NT
	N %	N %	N %	N %	N %	N %	N %
.8 Using audio- visual equip- ment	12 60	8 40	0 0	5 25	7 35	6 30	2 10
.9 Recruitment of mem- bership for ensembles	13 65	3 15	4 20	3 15	8 40	5 25	4 20
.10 Procurement and maintenance of performance attire	10 50	6 30	4 20	2 10	5 25	9 45	4 20
.11 Procurement and maintenance of equipment	14 70	5 25	1 5	2 10	5 25	9 45	4 20

*Of N=20.

QUESTIONNAIRE SECTION C - VOCAL RESPONSES (3-4)

Competency	very impor- tant N %*	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music Theory</u>							
.1 Hear melodic patterns	18 78	5 22	0 0	20 87	3 13	0 0	0 0
.2 Hear harmonic progressions and resolutions	13 57	9 39	1 4	17 74	5 22	1 4	0 0
.3 Comprehend meter-rhythm patterns	22 96	1 4	0 0	18 78	4 18	1 4	0 0
.4 Comprehend form and design	8 35	14 61	1 4	11 48	8 35	4 17	0 0
.5 Hear mistakes in musical performance	17 74	4 17	2 9	14 61	6 26	2 9	1 4
.6 Make value judgments in repertoire, performance, etc.	15 65	7 31	1 4	10 43	10 43	3 14	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.7 Sing melodies at sight	19 83	4 17	0 0	19 83	3 13	0 0	1 4
.8 Realize keyboard accompaniments for melodies	19 83	3 13	1 4	12 52	7 31	3 13	1 4
.9 Play harmonic progressions on the piano	12 52	5 22	6 26	8 35	12 52	2 9	1 4
.10 Arrange for choral and/or instrumental groups	7 30	9 39	7 30	4 17	7 31	12 52	0 0
.11 Compose for choral and/or instrumental solos or groups	3 13	9 39	11 48	3 13	3 13	16 70	1 4
.12 Ability to compose in all styles	3 13	4 17	16 70	1 4	2 9	19 83	1 4

Competency	very impor- tant N	%	some- what impor- tant N	%	not impor- tant N	%	well pre- pared N	%	mini- mally pre- pared N	%	poorly or not at all N	%	can't say non-NT N	%
<u>Music History and Literature</u>														
.13 Understanding the role of music in relationship to the general historical development of man	9	39	12	52	2	9	8	35	11	48	3	13	1	4
.14 Understanding the traditions and characteristics of musical styles	13	56	8	35	2	9	9	39	12	52	2	9	0	0
.15 Familiarity with major composers, compositions and musical development of each style period	10	44	13	56	0	0	11	48	11	48	1	4	0	0

Competency	very- impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.16 Familiarity with non-Western music	6 26	15 65	2 9	1 4	10 44	12 52	0 0
<u>Concentration Per- formance</u>							
.1 Sing or play as a soloist	8 35	13 56	2 9	20 87	3 13	0 0	0 0
.2 Sing or play mu- sic at sight	21 91	2 9	0 0	18 78	4 18	0 0	1 4
.3 Sing or play in large en- sembles	15 65	4 17	3 13	21 91	2 9	0 0	0 0
.4 Sing or play in small en- sembles	11 48	9 39	3 13	15 65	5 22	2 9	1 4
.5 Have a wide know- ledge of re- pertoire	11 48	8 35	4 17	8 35	13 57	1 4	1 4
.6 Memorize to perform	7 30	11 48	5 22	13 57	8 35	0 0	2 8

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Piano Proficiency</u>							
.7 Play as a soloist	2 9	15 65	6 26	9 39	8 35	5 22	1 4
.8 Read music at sight	19 83	3 13	1 4	15 65	4 18	3 13	1 4
.9 Play accompaniments for solos	17 74	4 17	2 9	12 52	8 35	3 13	0 0
.10 Memorize to perform	3 13	8 35	12 52	5 22	13 57	4 17	1 4
.11 Play for group singing	21 92	1 4	1 4	11 48	9 39	3 13	0 0
.12 Improvise simple harmonies for melody lines	19 83	3 13	1 4	13 57	9 39	1 4	0 0
.13 Play open score	9 39	10 44	4 17	1 4	8 35	14 61	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Elementary Music Education</u>							
.1 Knowledge of methods, materials and literature for general music	20 100	0 0	0 0	12 60	7 35	1 5	0 0
.2 Methods, materials and literature for vocal music	14 78	3 17	1 5	10 55	6 33	1 6	1 6
.3 Methods, materials and literature for instrumental music	1 8	6 46	6 46	0 0	3 23	9 69	1 8
<u>Secondary Music Education</u>							
.4 Knowledge of methods, materials and literature for general music	11 79	2 14	1 7	6 43	6 43	2 14	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NF N %
.5 Methods, materials and literature for vocal music	13 93	0 0	1 7	7 50	7 50	0 0	0 0
.6 Methods, materials and literature for instrumental music	1 11	3 33	5 56	1 11	3 33	4 45	1 11
<u>Miscellaneous</u>							
.7 Methods, materials and literature for private lessons	6 43	7 50	1 7	4 28	5 36	5 36	0 0
.8 Materials for courses in re- lated arts or arts and human- ities	7 54	2 15	4 31	0 0	2 15	11 85	0 0

Competency	very important N %	some- what important N %	not important N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Conducting</u>							
.1 Ability to conduct varied beat patterns	19 82	2 9	2 9	19 82	2 9	1 4	1 5
.2 Diagnosing and correcting mistakes in rehearsal	22 96	1 4	0 0	11 48	11 48	0 0	1 4
.3 Ability to be expressive while conducting	21 92	1 4	1 4	13 57	8 35	1 4	1 4
.4 Knowledge of terms and expression marks	23 100	0 0	0 0	19 83	3 13	0 0	1 4
.5 Transpose scores to concert pitch at sight	4 17	6 26	13 57	1 4	6 26	11 48	5 22
.6 Pre-hear markings of tempi, expression, etc.	14 61	5 22	4 17	8 35	6 26	6 26	3 13
.7 Memorize scores	12 52	6 26	5 22	9 39	8 35	3 13	3 13
.8 Knowledge of good programming	20 87	2 9	1 4	5 22	10 43	6 26	2 9

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Philosophical-Psy- chological Com- petencies</u>							
.1 Skill in eval- uating pupil progress in light of pro- gress toward objectives	17 74	6 26	0 0	5 22	16 70	2 8	0 0
.2 Have a personal philosophy of music and music teaching	18 78	5 22	0 0	14 61	8 35	1 4	0 0
.3 Build objectives derived from sound educa- tional prin- ciples	16 70	7 30	0 0	7 30	16 70	0 0	0 0
.4 Construct a valid curriculum in music education	19 83	4 17	0 0	5 22	16 70	2 8	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Understand the place of music education in the total education- al program	19 83	4 17	0 0	9 39	12 52	2 9	0 0
.6 Apply psychological principles to music teaching	18 78	4 17	1 4	3 13	13 57	7 30	0 0
<u>Administrative-Super- visory Competencies</u>							
.7a Finance and fund raising	13 57	6 26	4 17	2 9	6 26	15 65	0 0
.7b Curricula	13 57	8 34	2 9	3 13	13 57	7 30	0 0
.7c Publicity and public relations	15 65	6 26	2 9	4 17	9 39	10 44	0 0
.7d Records	9 39	13 57	1 4	3 13	7 30	13 57	0 0
.7e Grading	8 35	11 48	4 17	4 17	8 35	11 48	0 0
.7f Liaison with admin- istrative officials	18 78	3 13	2 9	3 13	11 48	8 35	1 4
.7g Discipline	21 91	2 9	0 0	1 4	9 39	13 57	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.8 Using audio- visual equip- ment	15 66	7 30	1 4	3 13	11 48	9 39	0 0
.9 Recruitment of mem- bership for ensembles	14 61	7 30	2 9	2 9	11 48	8 35	2 9
.10 Procurement and maintenance of performance attire	10 44	7 30	6 26	2 9	3 13	15 65	3 13
.11 Procurement and maintenance of equipment	12 52	9 39	2 9	1 4	11 48	11 48	0 0

*Of N=23.

QUESTIONNAIRE SECTION C - VOCAL RESPONSES (5-6)

Competency	very impor- tant N %*	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music Theory</u>							
.1 Hear melodic patterns	12 80	3 20	0 0	11 74	2 13	0 0	2 13
.2 Hear harmonic progressions and resolutions	9 60	4 27	2 13	9 60	3 20	0 0	3 20
.3 Comprehend meter-rhythm patterns	13 87	2 13	0 0	11 74	2 13	0 0	2 13
.4 Comprehend form and design	10 67	4 26	1 7	6 40	5 33	2 13	2 13
.5 Hear mistakes in musical performance	13 87	1 7	1 7	5 33	5 33	2 13	3 20
.6 Make value judgments in repertoire, performance, etc.	13 87	2 13	0 0	6 40	4 27	3 20	2 13

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.7 Sing melodies at sight	14 93	1 7	0 0	11 73	1 7	0 0	3 20
.8 Realize keyboard accompaniments for melodies	10 67	5 33	0 0	6 40	7 47	0 0	2 13
.9 Play harmonic progressions on the piano	6 40	6 40	3 20	9 60	4 27	0 0	2 13
.10 Arrange for choral and/or instrumental groups	8 53	4 27	3 20	3 20	7 47	3 20	2 13
.11 Compose for choral and/or instrumental solos or groups	1 7	8 53	6 40	1 7	6 40	5 33	3 20
.12 Ability to compose in all styles	1 7	7 47	7 47	2 13	4 27	6 40	3 20

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music History and Literature</u>							
.13 Understanding the role of music in relationship to the general historical development of man	3 20	8 53	4 27	5 33	6 40	2 13	2 13
.14 Understanding the traditions and characteristics of musical styles	8 53	6 40	1 7	6 40	8 53	0 0	1 7
.15 Familiarity with major composers, compositions and musical development of each style period	9 60	5 33	1 7	8 53	6 40	0 0	1 7

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.16 Familiarity with non-Western music	5 33	7 47	3 20	3 20	7 47	4 27	1 7
<u>Concentration Per- formance</u>							
.1 Sing or play as a soloist	6 40	7 47	2 13	11 73	1 7	0 0	3 20
.2 Sing or play mu- sic at sight	19 93	1 7	0 0	9 60	4 27	0 0	2 13
.3 Sing or play in large en- sembles	7 47	5 33	3 20	8 53	3 20	0 0	4 27
.4 Sing or play in small en- sembles	7 47	5 33	3 20	7 47	4 27	0 0	4 27
.5 Have a wide know- ledge of re- pertoire	10 67	4 27	1 7	9 60	3 20	1 7	2 13
.6 Memorize to perform	5 33	9 60	1 7	10 67	2 13	0 0	3 20

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Piano Proficiency</u>							
.7 Play as a soloist	5 33	8 53	2 13	7 47	5 33	0 0	3 20
.8 Read music at sight	15 100	0 0	0 0	8 53	4 27	0 0	3 20
.9 Play accompaniments for solos	14 93	1 7	0 0	8 53	4 27	0 0	3 20
.10 Memorize to perform	3 20	6 40	6 40	9 60	2 13	2 13	2 13
.11 Play for group singing	15 100	0 0	0 0	8 53	4 27	0 0	3 20
.12 Improvise simple harmonies for melody lines	9 60	5 33	1 7	5 33	7 47	1 7	2 13
.13 Play open score	7 47	4 27	4 27	2 13	2 13	7 47	4 26

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Elementary Music Education</u>							
.1 Knowledge of methods, materials and literature for general music	12 86	2 14	0 0	9 64	3 21	2 14	0 0
.2 Methods, materials and literature for vocal music	10 71	4 29	0 0	7 50	6 43	1 7	0 0
.3 Methods, materials and literature for instrumental music	1 11	6 67	2 22	2 22	5 56	1 11	1 11
<u>Secondary Music Education</u>							
.4 Knowledge of methods, materials and literature for general music	9 90	1 10	0 0	4 40	3 30	3 30	0 0

Competency	very important N %	some- what important N %	not important N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Methods, materials and literature for vocal music	9 90	1 10	0 0	2 20	6 60	2 20	0 0
.6 Methods, materials and literature for instrumental music	0 0	4 80	1 20	0 0	1 20	2 40	2 40
<u>Miscellaneous</u>							
.7 Methods, materials and literature for private lessons	4 44	5 56	0 0	3 33	5 56	1 11	0 0
.8 Materials for courses in re- lated arts or arts and human- ities	6 55	3 27	2 18	2 18	2 18	7 64	0 0

Competency	very- impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
Conducting							
.1 Ability to conduct varied beat patterns	13 87	2 13	0 0	13 87	1 7	1 7	0 0
.2 Diagnosing and correcting mistakes in rehearsal	14 93	1 7	0 0	5 33	8 53	2 13	0 0
.3 Ability to be expressive while conducting	12 80	3 20	0 0	8 53	5 33	2 13	0 0
.4 Knowledge of terms and expression marks	13 87	2 13	0 0	11 73	2 13	1 7	1 7
.5 Transpose scores to concert pitch at sight	1 7	5 33	9 60	0 0	1 7	11 73	3 20
.6 Pre-hear markings of tempi, expression, etc.	11 73	4 27	0 0	4 27	5 33	4 27	2 13
.7 Memorize scores	3 20	8 53	4 27	5 33	4 27	5 33	1 7
.8 Knowledge of good programming	13 87	2 13	0 0	4 27	6 40	5 33	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Philosophical-Psy- chological Com- petencies</u>							
.1 Skill in eval- uating pupil progress in light of pro- gress toward objectives	12 80	3 20	0 0	4 27	7 47	3 20	1 7
.2 Have a personal philosophy of music and music teaching	12 80	3 20	0 0	7 47	6 40	2 13	0 0
.3 Build objectives derived from sound educa- tional prin- ciples	12 80	3 20	0 0	4 27	9 60	2 13	0 0
.4 Construct a valid curriculum in music education	15 100	0 0	0 0	3 20	10 67	2 13	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Understand the place of music education in the total education- al program	15 100	0 0	0 0	6 40	7 47	2 13	0 0
.6 Apply psychological principles to music teaching	11 73	4 27	0 0	5 33	6 40	4 27	0 0
<u>Administrative-Super- visory Competencies</u>							
.7a Finance and fund raising	4 27	8 53	3 20	1 7	5 33	6 40	3 20
.7b Curricula	12 80	3 20	0 0	4 27	8 53	2 13	1 7
.7c Publicity and public relations	9 60	5 33	1 7	4 27	6 40	4 27	1 7
.7d Records	7 47	7 47	1 7	2 13	4 27	6 40	3 20
.7e Grading	6 40	6 40	3 20	2 13	4 27	7 47	2 13
.7f Liaison with admin- istrative officials	14 93	1 7	0 0	4 27	6 40	4 27	1 7
.7g Discipline	14 93	1 7	0 0	5 33	6 40	3 20	1 7

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.8 Using audio- visual equip- ment	8 53	6 40	1 7	2 13	4 27	7 47	2 14
.9 Recruitment of mem- bership for ensembles	10 67	4 27	1 7	3 20	5 33	6 40	1 7
.10 Procurement and maintenance of performance attire	9 60	5 33	1 7	2 13	6 40	6 40	1 7
.11 Procurement and maintenance of equipment	11 73	3 20	1 7	1 7	9 60	4 27	1 7

*Of N=15.

APPENDIX F

**STRATIFIED INSTRUMENTAL TEACHERS' RESPONSES
TO QUESTIONNAIRE SECTION C**

QUESTIONNAIRE SECTION C - INSTRUMENTAL RESPONSES (1-2)

Competency	very impor- tant N %*	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music Theory</u>							
.1 Hear melodic patterns	14 93	1 7	0 0	5 33	9 60	0 0	1 7
.2 Hear harmonic progressions and resolutions	10 67	5 33	0 0	5 33	7 47	2 13	1 7
.3 Comprehend meter-rhythm patterns	13 87	2 13	0 0	10 67	4 27	0 0	1 7
.4 Comprehend form and design	4 27	9 60	2 13	3 20	9 60	2 13	1 7
.5 Hear mistakes in musical performance	11 73	3 20	1 7	8 53	4 27	2 13	1 7
.6 Make value judgments in repertoire, performance, etc.	11 73	3 20	1 7	5 33	7 47	1 7	2 13

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.7 Sing melodies at sight	10 67	4 27	1 7	7 47	6 40	1 7	1 7
.8 Realize keyboard accompaniments for melodies	4 27	10 67	1 7	1 7	10 67	3 20	1 7
.9 Play harmonic progressions on the piano	2 13	9 60	4 27	2 13	10 67	2 13	1 7
.10 Arrange for choral and/or instrumental groups	4 27	9 60	2 13	2 13	5 33	7 47	1 7
.11 Compose for choral and/or instrumental solos or groups	1 7	5 33	9 60	0 0	6 40	8 53	1 7
.12 Ability to compose in all styles	0 0	3 20	12 80	0 0	5 33	8 53	2 13

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music History and Literature</u>							
.13 Understanding the role of music in relationship to the general historical development of man	4 27	9 60	2 13	4 27	8 53	2 13	1 7
.14 Understanding the traditions and characteristics of musical styles	7 47	8 53	0 0	4 27	10 67	0 0	1 7
.15 Familiarity with major composers, compositions and musical development of each style period	5 33	9 60	1 7	6 40	8 53	0 0	1 7

Competency	very- impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.16 Familiarity with non-Western music	2 13	12 80	1 7	0 0	7 47	7 47	1 7
<u>Concentration Per- formance</u>							
.1 Sing or play as a soloist	4 27	10 67	1 7	8 53	6 40	0 0	1 7
.2 Sing or play mu- sic at sight	13 87	1 7	1 7	8 53	5 33	1 7	1 7
.3 Sing or play in large en- sembles	8 53	5 33	2 13	9 60	4 27	0 0	2 13
.4 Sing or play in small en- sembles	5 33	9 60	1 7	6 40	8 53	0 0	1 7
.5 Have a wide know- ledge of re- pertoire	9 60	3 20	3 20	4 27	9 60	1 7	1 7
.6 Memorize to perform	2 13	5 33	8 53	3 20	9 60	2 13	1 7

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Piano Proficiency</u>							
.7 Play as a soloist	0 0	4 27	11 73	0 0	8 53	5 33	2 13
.8 Read music at sight	3 20	9 60	3 20	1 7	8 53	3 20	3 20
.9 Play accompaniments for solos	4 27	8 53	3 20	1 7	7 47	5 33	2 13
.10 Memorize to perform	0 0	4 27	11 73	2 13	7 47	4 27	2 13
.11 Play for group singing	2 13	8 53	5 33	1 7	7 47	6 40	1 7
.12 Improvise simple harmonies for melody lines	3 20	8 53	4 27	0 0	10 67	4 67	1 7
.13 Play open score	1 7	8 53	6 40	0 0	1 7	13 87	1 7

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Elementary Music Education</u>							
.1 Knowledge of methods, materials and literature for general music	3 75	0 0	1 25	0 0	1 25	3 75	0 0
.2 Methods, materials and literature for vocal music	1 25	3 75	0 0	0 0	1 25	3 75	0 0
.3 Methods, materials and literature for instrumental music	7 88	1 12	0 0	5 63	2 25	1 12	0 0
<u>Secondary Music Education</u>							
.4 Knowledge of methods, materials and literature for general music	5 63	2 25	1 12	1 12	5 63	2 25	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Methods, materials and literature for vocal music	2 50	0 0	2 50	0 0	1 25	2 50	1 25
.6 Methods, materials and literature for instrumental music	12 92	1 8	0 0	6 46	7 54	0 0	0 0
<u>Miscellaneous</u>							
.7 Methods, materials and literature for private lessons	10 83	2 17	0 0	6 50	6 50	0 0	0 0
.8 Materials for courses in re- lated arts or arts and human- ities	1 10	5 50	4 40	0 0	3 30	6 60	1 10

Competency	very important N %	some-what important N %	not important N %	well prepared N %	minimally prepared N %	poorly or not at all N %	can't say non-NT N %
Conducting							
.1 Ability to conduct varied beat patterns	13 87	2 13	0 0	7 47	7 47	0 0	1 7
.2 Diagnosing and correcting mistakes in rehearsal	14 93	1 7	0 0	4 27	5 33	5 33	1 7
.3 Ability to be expressive while conducting	11 73	3 20	1 7	2 13	11 73	1 7	1 7
.4 Knowledge of terms and expression marks	13 87	2 13	0 0	8 53	6 40	0 0	1 7
.5 Transpose scores to concert pitch at sight	9 60	4 27	2 13	3 20	6 40	5 33	1 7
.6 Pre-hear markings of tempi, expression, etc.	13 87	1 7	1 7	1 7	8 53	5 33	1 7
.7 Memorize scores	0 0	8 53	7 47	0 0	5 33	8 53	2 13
.8 Knowledge of good programming	12 80	2 13	1 7	4 27	3 20	7 47	1 7

Competency	very important N %	some- what important N %	not important N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Philosophical -Psy- chological Com- petencies</u>							
.1 Skill in evaluating pupil progress in light of progress toward objectives	12 80	3 20	0 0	3 20	10 67	1 7	1 7
.2 Have a personal philosophy of music and music teaching	13 87	2 13	0 0	5 33	6 40	3 20	1 7
.3 Build objectives derived from sound educational principles	13 87	1 7	1 7	4 27	9 60	1 7	1 7
.4 Construct a valid curriculum in music education	11 73	2 13	2 13	0 0	10 67	3 20	2 13

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Understand the place of music education in the total education- al program	12 80	2 13	1 7	2 13	9 60	3 20	1 7
.6 Apply psychological principles to music teaching	11 73	3 20	1 7	3 20	5 33	4 27	3 20
<u>Administrative-Super- visory Competencies</u>							
.7a Finance and fund raising	11 73	2 13	2 13	0 0	6 40	8 53	1 7
.7b Curricula	9 60	4 27	2 13	2 13	9 60	3 20	1 7
.7c Publicity and public relations	12 80	2 13	1 7	3 20	6 40	4 27	2 13
.7d Records	5 33	8 53	2 13	1 7	8 53	5 33	1 7
.7e Grading	8 53	6 40	1 7	2 13	8 53	4 27	1 7
.7f Liaison with admin- istrative officials	12 80	2 13	1 7	3 20	5 33	6 40	1 7
.7g Discipline	12 80	2 13	1 7	3 20	8 53	3 20	1 7

Competency	very impor- tant N %	Some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.8 Using audio- visual equip- ment	5 33	8 53	2 13	1 7	7 47	6 40	1 7
.9 Recruitment of mem- bership for ensembles	11 73	3 20	1 7	2 13	8 53	4 27	1 7
.10 Procurement and maintenance of performance attire	5 33	8 53	2 13	0 0	8 53	6 40	1 7
.11 Procurement and maintenance of equipment	13 87	1 7	1 7	3 20	6 40	5 33	1 7

*Of N=15.

QUESTIONNAIRE SECTION C - INSTRUMENTAL RESPONSES (3-4)

Competency	very impor- tant N %*	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music Theory</u>							
.1 Hear melodic patterns	12 80	3 20	0 0	11 73	2 13	1 7	1 7
.2 Hear harmonic progressions and resolutions	9 60	6 40	0 0	11 73	2 13	2 13	0 0
.3 Comprehend meter-rhythm patterns	15 100	0 0	0 0	10 67	3 20	2 13	0 0
.4 Comprehend form and design	7 47	7 47	1 7	7 47	7 47	1 7	0 0
.5 Hear mistakes in musical performance	13 87	2 13	0 0	8 53	2 13	5 33	0 0
.6 Make value judgments in repertoire, performance, etc.	15 100	0 0	0 0	8 53	3 20	4 27	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.7 Sing melodies at sight	12 80	3 20	0 0	11 73	4 27	0 0	0 0
.8 Realize keyboard accompaniments for melodies	6 40	6 40	3 20	6 40	6 40	3 20	0 0
.9 Play harmonic progressions on the piano	5 33	5 33	5 33	6 40	7 47	2 13	0 0
.10 Arrange for choral and/or instrumental groups	9 60	6 40	0 0	3 20	5 53	7 47	0 0
.11 Compose for choral and/or instrumental solos or groups	2 13	9 60	4 27	2 13	5 53	8 53	0 0
.12 Ability to compose in all styles	2 13	3 20	10 67	1 7	4 27	9 60	1 7

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music History and Literature</u>							
.13 Understanding the role of music in relationship to the general historical development of man	7 47	8 53	0 0	6 40	6 40	3 20	0 0
.14 Understanding the traditions and characteristics of musical styles	11 73	4 27	0 0	8 53	3 20	3 20	1 7
.15 Familiarity with major composers, compositions and musical development of each style period	8 53	7 47	0 0	8 53	5 33	1 7	1 7

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.16 Familiarity with non-Western music	2 13	7 47	6 40	0 0	3 20	9 60	3 20
<u>Concentration Per- formance</u>							
.1 Sing or play as a soloist	5 33	9 60	1 7	12 80	2 13	0 0	1 7
.2 Sing or play mu- sic at sight	13 87	1 7	1 7	12 80	1 7	1 7	1 7
.3 Sing or play in large en- sembles	12 80	1 7	2 13	13 87	1 7	0 0	1 7
.4 Sing or play in small en- sembles	11 73	2 13	2 13	9 60	5 33	0 0	1 7
.5 Have a wide know- ledge of re- pertoire	10 67	4 27	1 7	8 53	6 40	0 0	1 7
.6 Memorize to perform	3 20	7 47	5 33	8 53	5 33	0 0	2 13

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Piano Proficiency</u>							
.7 Play as a soloist	3 20	4 27	8 53	4 27	5 33	3 20	2 13
.8 Read music at sight	8 53	4 27	3 20	5 33	6 40	3 20	1 7
.9 Play accompaniments for solos	7 47	3 20	5 33	3 20	5 33	5 33	2 13
.10 Memorize to perform	3 20	3 20	9 60	3 20	7 47	4 27	1 7
.11 Play for group singing	4 27	7 47	4 27	2 13	5 33	5 33	3 20
.12 Improvise simple harmonies for melody lines	7 47	6 40	2 13	6 40	5 33	3 20	1 7
.13 Play open score	7 47	4 27	4 27	1 7	5 33	8 53	1 7

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Elementary Music Education</u>							
.1 Knowledge of methods, materials and literature for general music	9 82	1 9	1 9	3 27	3 27	4 36	1 9
.2 Methods, materials and literature for vocal music	3 50	2 33	1 17	1 17	2 33	1 17	2 33
.3 Methods, materials and literature for instrumental music	11 85	1 8	1 8	7 54	2 15	3 23	1 8
<u>Secondary Music Education</u>							
.4 Knowledge of methods, materials and literature for general music	8 89	0 0	1 11	3 33	3 33	1 11	2 22

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Methods, materials and literature for vocal music	2 33	2 33	2 33	1 17	3 50	0 0	2 33
.6 Methods, materials and literature for instrumental music	12 86	1 7	1 7	5 36	7 50	1 7	1 7
<u>Miscellaneous</u>							
.7 Methods, materials and literature for private lessons	11 73	3 20	1 7	6 40	7 47	1 7	1 7
.8 Materials for courses in re- lated arts or arts and human- ities	3 27	5 46	3 27	0 0	4 36	5 46	2 18

Competency	very important N %	some-what important N %	not important N %	well prepared N %	minimally prepared N %	poorly or not at all N %	can't say non-NT N %
<u>Conducting</u>							
.1 Ability to conduct varied beat patterns	12 80	2 13	1 7	6 40	7 47	1 7	1 7
.2 Diagnosing and correcting mistakes in rehearsal	14 93	0 0	1 7	4 27	4 27	6 40	1 7
.3 Ability to be expressive while conducting	14 93	0 0	1 7	4 27	7 47	3 20	1 7
.4 Knowledge of terms and expression marks	14 93	0 0	1 7	7 47	5 33	2 13	1 7
.5 Transpose scores to concert pitch at sight	9 60	4 27	2 13	4 27	5 33	5 33	1 7
.6 Pre-hear markings of tempi, expression, etc.	12 80	2 13	1 7	3 20	6 40	5 33	1 7
.7 Memorize scores	4 27	6 40	5 33	1 7	5 33	8 53	1 7
.8 Knowledge of good programming	12 80	2 13	1 7	4 27	4 27	6 40	1 7

Competency	very important N %	some- what important N %	not important N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Philosophical-Psychological Competencies</u>							
.1 Skill in evaluating pupil progress in light of progress toward objectives	13 87	2 13	0 0	3 20	8 53	4 27	0 0
.2 Have a personal philosophy of music and music teaching	11 73	4 27	0 0	3 20	8 53	4 27	0 0
.3 Build objectives derived from sound educational principles	10 67	5 33	0 0	4 27	7 47	4 27	0 0
.4 Construct a valid curriculum in music education	11 73	4 27	0 0	3 20	7 47	5 33	0 0

Competency	very important N %	some- what important N %	not important N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Understand the place of music education in the total educational program	12 80	3 20	0 0	5 33	5 33	5 33	0 0
.6 Apply psychological principles to music teaching	11 73	4 27	0 0	4 27	8 53	3 20	0 0
<u>Administrative-Supervisory Competencies</u>							
.7a Finance and fund raising	13 87	2 13	0 0	1 7	3 20	10 67	1 7
.7b Curricula	13 87	2 13	0 0	3 20	5 33	6 40	1 7
.7c Publicity and public relations	13 87	2 13	0 0	2 13	4 27	8 53	1 7
.7d Records	7 47	8 53	0 0	2 13	5 33	7 47	1 7
.7e Grading	8 53	7 47	0 0	1 7	6 40	7 47	1 7
.7f Liaison with administrative officials	12 80	3 20	0 0	3 20	4 27	7 47	1 7
.7g Discipline	14 93	1 7	0 0	2 13	5 33	7 47	1 7

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.8 Using audio- visual equip- ment	5 33	9 60	1 7	1 13	8 53	4 27	2 13
.9 Recruitment of mem- bership for ensembles	13 87	1 7	1 7	5 33	3 20	6 40	1 7
.10 Procurement and maintenance of performance attire	12 80	2 13	1 7	4 27	3 20	6 40	2 13
.11 Procurement and maintenance of equipment	14 93	1 7	0 0	6 40	2 13	6 40	1 7

*Of N=15.

QUESTIONNAIRE SECTION C - INSTRUMENTAL RESPONSES (5-6)

Competency	very impor- tant N %*	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music Theory</u>							
.1 Hear melodic patterns	11 100	0 0	0 0	9 82	2 18	0 0	0 0
.2 Hear harmonic progressions and resolutions	7 64	4 36	0 0	7 64	4 36	0 0	0 0
.3 Comprehend meter-rhythm patterns	11 100	0 0	0 0	11 100	0 0	0 0	0 0
.4 Comprehend form and design	6 55	4 36	1 9	7 64	4 36	0 0	0 0
.5 Hear mistakes in musical performance	11 100	0 0	0 0	7 64	4 36	0 0	0 0
.6 Make value judgments in repertoire, performance, etc.	11 100	0 0	0 0	5 46	4 36	2 18	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.7 Sing melodies at sight	5 46	6 55	0 0	8 73	3 27	0 0	0 0
.8 Realize keyboard accompaniments for melodies	2 18	4 36	5 46	4 36	5 46	2 18	0 0
.9 Play harmonic pro- gressions on the piano	0 0	6 55	5 46	5 46	3 27	3 27	0 0
.10 Arrange for choral and/or instru- mental groups	2 18	8 73	1 9	1 9	7 64	3 27	0 0
.11 Compose for choral and/or instru- mental solos or groups	0 0	4 36	7 64	1 9	3 27	7 64	0 0
.12 Ability to compose in all styles	0 0	2 18	9 82	0 0	4 36	7 64	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Music History and Literature</u>							
.13 Understanding the role of music in relationship to the general historical development of man	7 64	3 27	1 9	6 55	3 27	2 18	0 0
.14 Understanding the traditions and characteristics of musical styles	10 91	1 9	0 0	8 73	2 18	1 9	0 0
.15 Familiarity with major composers, compositions and musical development of each style period	8 73	3 27	0 0	8 73	3 27	0 0	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.16 Familiarity with non-Western music	3 27	6 55	2 18	3 27	4 36	4 36	0 0
<u>Concentration Per- formance</u>							
.1 Sing or play as a soloist	3 27	6 55	2 18	9 82	2 18	0 0	0 0
.2 Sing or play mu- sic at sight	9 82	2 18	0 0	10 91	1 9	0 0	0 0
.3 Sing or play in large en- sembles	6 55	5 46	0 0	10 91	1 9	0 0	0 0
.4 Sing or play in small en- sembles	5 46	6 55	0 0	7 64	2 18	2 18	0 0
.5 Have a wide know- ledge of re- pertoire	10 91	0 0	1 9	7 64	3 27	1 9	0 0
.6 Memorize to perform	3 27	4 36	4 36	9 82	2 18	0 0	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Piano Proficiency</u>							
.7 Play as a soloist	0 0	1 9	10 91	0 0	6 55	4 36	1 9
.8 Read music at sight	3 27	4 36	4 36	0 0	5 46	5 46	1 9
.9 Play accompaniments for solos	2 18	5 46	4 36	1 9	3 27	6 55	1 9
.10 Memorize to perform	2 18	2 18	7 64	4 36	4 36	2 18	1 9
.11 Play for group singing	0 0	5 46	6 55	0 0	4 36	6 55	1 9
.12 Improvise simple harmonies for melody lines	2 18	5 46	4 36	2 18	7 64	1 9	1 9
.13 Play open score	2 18	6 55	3 27	0 0	3 27	7 64	1 9

Competency	very important N %	some- what important N %	not important N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Elementary Music Education</u>							
.1 Knowledge of methods, materials and literature for general music	2 100	0 0	0 0	0 0	1 50	1 50	0 0
.2 Methods, materials and literature for vocal music	1 50	0 0	1 50	0 0	0 0	2 100	0 0
.3 Methods, materials and literature for instrumental music	4 80	1 20	0 0	2 40	2 40	1 20	0 0
<u>Secondary Music Education</u>							
.4 Knowledge of methods, materials and literature for general music	3 50	1 17	2 33	3 50	0 0	3 50	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.5 Methods, materials and literature for vocal music	2 40	0 0	3 60	0 0	1 20	4 80	0 0
.6 Methods, materials and literature for instrumental music	9 90	1 10	0 0	6 60	3 30	1 10	0 0
<u>Miscellaneous</u>							
.7 Methods, materials and literature for private lessons	9 82	2 18	0 0	7 64	4 36	0 0	0 0
.8 Materials for courses in re- lated arts or arts and human- ities	1 20	3 60	1 20	1 20	1 20	3 60	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Conducting</u>							
.1 Ability to conduct varied beat patterns	10 91	1 9	0 0	10 91	1 9	0 0	0 0
.2 Diagnosing and correcting mistakes in rehearsal	11 100	0 0	0 0	2 18	7 64	2 18	0 0
.3 Ability to be expressive while conducting	10 91	1 9	0 0	8 73	2 18	1 9	0 0
.4 Knowledge of terms and expression marks	11 100	0 0	0 0	8 73	2 18	1 9	0 0
.5 Transpose scores to concert pitch at sight	5 46	5 46	1 9	4 36	3 27	4 36	0 0
.6 Pre-hear markings of tempi, expression, etc.	9 82	2 18	0 0	4 36	6 55	1 9	0 0
.7 Memorize scores	0 0	8 73	3 27	1 9	2 18	7 64	1 9
.8 Knowledge of good programming	8 73	3 27	0 0	4 36	3 27	4 36	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
<u>Philosophical-Psy- chological Com- petencies</u>							
.1 Skill in eval- uating pupil progress in light of pro- gress toward objectives	9 82	2 18	0 0	3 27	5 46	3 27	0 0
.2 Have a personal philosophy of music and music teaching	10 91	1 9	0 0	4 36	4 36	3 27	0 0
.3 Build objectives derived from sound educa- tional prin- ciples	9 82	2 18	0 0	4 36	5 46	2 18	0 0
.4 Construct a valid curriculum in music education	8 73	3 27	0 0	4 36	1 9	6 55	0 0

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NI N %
.5 Understand the place of music education in the total educational program	8 73	3 27	0 0	4 36	3 27	4 36	0 0
.6 Apply psychological principles to music teaching	7 64	4 36	0 0	2 18	5 46	4 36	0 0
<u>Administrative-Supervisory Competencies</u>							
.7a Finance and fund raising	5 46	4 36	2 18	1 9	2 18	6 55	2 18
.7b Curricula	7 64	2 18	2 18	3 27	3 27	3 27	2 18
.7c Publicity and public relations	6 55	3 27	2 18	1 9	4 36	4 36	2 18
.7d Records	5 46	4 36	2 18	1 9	3 27	5 46	2 18
.7e Grading	4 36	4 36	3 27	2 18	2 18	5 46	2 18
.7f Liaison with administrative officials	8 73	1 9	2 18	1 9	1 9	7 64	2 18
.7g Discipline	8 73	1 9	2 18	1 9	2 18	6 55	2 18

Competency	very impor- tant N %	some- what impor- tant N %	not impor- tant N %	well pre- pared N %	mini- mally pre- pared N %	poorly or not at all N %	can't say non-NT N %
.8 Using audio- visual equip- ment	2 18	6 55	3 27	1 9	2 18	6 55	2 18
.9 Recruitment of mem- bership for ensembles	8 73	1 9	2 18	0 0	4 36	5 46	2 18
.10 Procurement and maintenance of performance attire	6 55	3 27	2 18	0 0	4 36	5 46	2 18
.11 Procurement and maintenance of equipment	8 73	1 9	2 18	1 9	2 18	6 55	2 18

*Of N=11.

APPENDIX G

GENERAL COMMENTS

"My student teaching experience (although I was externally quite successful and had wonderful cooperating teachers) confirmed the fact that music education, as I had been taught it, presented no challenge, no vitality, and no hope of future interest improvements."

". . . the music education program is geared too much toward the knowledgeable musician rather than to one who is going to teach children that may know nothing about music."

". . . the music education students should have more student teaching experience and more direct contact with children. Possibly there could be a course of student teaching or observation added during the junior year."

". . . would like to see more practical courses for band directors - repair, band arranging, school finances."

". . . more full time teaching positions should be filled where graduate assistants are participating."

". . . the jealousy and barriers placed between departments of the music school puts the students in a position to have to choose which department they work with or be black-balled by one or the other."

". . . conducting classes were supposed to cover rehearsal techniques. None were mentioned."

"All new band literature should have been read by the concert band. Sure, we did a lot of reading - but most of it was old literature."

"The instrumental conducting course as it now exists is a total waste of time. There is nothing said at all about rehearsal techniques."

"More time needs to be spent acquainting students with the everyday mechanics of teaching music - either in a class setting or to a band. I feel there needs to be some sort of pre-student teaching exposure to the field. The observation set-up as it now exists is good, but far too short. The students get to do no teaching themselves and are usually there for only one period."

". . . would like to see better and more intensive counseling in the first year to help determine if the student wants to and is capable of being a teacher."

". . . the whole school is performance oriented. On my instrument one couldn't get into the orchestra unless he was an applied major."

"More specific instrumental and/or choral education-techniques classes should be available and required for music education majors. Too much time was wasted taking childhood development and adolescent development courses. These courses are too general for musicians and are comprised mainly of 'busy-work'."

"Faculty emphasis seemed to be in the direction of soloist preparation, college teaching of applied music or history or theory. Often the impression was given that public school music teaching was second rate to those areas."

"My student teaching experience amounted to practically nothing. I did not feel as if I were well prepared to teach in the public schools, as my student teaching experience on the secondary level was limited to teaching privately and ensemble work only."

". . . have had no use for any of the required professional education courses, or the usual course requirements of English, science, language, etc."

"Somewhere, somehow one needs to know (if he is to be a teacher) about pre-collegiate repertoire."

"At very few other schools could I have been exposed to so many excellent players from all over the country, or performed in such quality ensembles as I was fortunate enough to do at NTSU."

"More specific help for the future instrumental directors in forming a tonal concept for an ensemble under their direction. NTSU provides a good background in most areas needed to build a superior ensemble, but it leaves too many loose ends for the new teacher to tie up by himself."

". . . there is not enough unity in the teaching profession and some move should be made to make all colleges more the same in curriculum and content of courses. I think even a more rigid system should be evolved in the preparation of the future teachers of America."

". . . a course in classroom administration is really needed."

"I learned absolutely nothing in the area of band instrument repair, marching show preparation, budget planning or general things that band directors are depended on to know. I feel that NTSU is an excellent school for the professional performer, or student that wants to go into college teaching, or a stage band major. It is a terrible school for band directors and I would not recommend it to anyone who is going to be a band director."

". . . the school is so big that the teacher never gets close enough to the students to be effective. There needs to be more practical teaching going on besides the great programs that they have."

"In general I feel I was very well prepared to teach through my training at NTSU. There are, of course, some areas that can be improved, but compared to teachers who came from other universities, NT far outranks them. I really admire the effort to continually improve the program."

"Some courses could be combined and comprehensively cover one area, i.e. music history and literature. Some education courses could be eliminated and these extra hours could very profitably be put into student observation or more methods courses."

"Students ought to be able to observe and assist in the classroom as early in their schooling as possible - during the freshman or especially the sophomore year."

"I spent the first year teaching pretty much trial and error not being able to apply anything from my music education courses. The second year I was much more confident due to experience."

"I often wished for more skills in transposing and arranging. They are invaluable teaching tools. The NTSU orientation is strictly performance; A teacher must know more. Music methods courses were taught from a very biased viewpoint - we were not given enough alternative methods to use. The methods we were taught more often than not did not work. Students must learn to be flexible and creative - something you soon find out in teaching."

"A laboratory school arrangement on campus for observation as well as demonstration by professors and opportunities to practice for students would be a real asset to the music education program."

"Getting into 'real-life' teaching situations without supervisors, etc. is the only way to really test what you've learned. The sooner a student can interact in a real classroom, the more important his courses become because he can see how he'll be using the things he's studying. When you wait four years to get in front of a class and then decide it is not for you, you've wasted everything. Prospective teachers need to find out early what it's really all about."

"I had no practical way of bringing many things into the classroom which I wanted to teach. My methods courses were extremely practical in equipping me for teaching a song, but little else. My methods of teaching a music history lesson, a theory lesson or a flutophone lesson were highly unorthodox and not terribly successful. I feel methods courses should be broader in scope with lots of practical experience in teaching all the different aspects a music class should include."

"The music education program at NTSU is a relatively strong field of study - but must be improved if, as in my experience, all important learning takes place during the first year of teaching rather than in school."

"The curriculum needs some restructuring to include the latest advances in methods and techniques in education, i.e. individualization, the open concept, etc. Relevancy is also important. Feedback from the student, the ex-student, and the teacher is necessary for an on-growing program."

"NTSU needs to take a more personal approach to the education of prospective teachers of music."

"During my years in teaching I worked with fine student teachers from either NTSU or SMU. The SMU students came into my classroom knowing far more about how to teach music, full of new ideas, most creative, and familiar with the latest developments in music education. These students had a brilliant music educator who knew how to teach her students to teach. The NTSU students had to learn most of the 'practical' side of teaching on their own. They did not have the background in methods courses. Better teaching at NTSU and more observation could quickly remedy this."

"Professional education and music education courses need to be improved - not just the change in number of hours required. I would not mind 12 hours of good education courses, but I resented the lack of quality in the hours required."

"Music education students need much more time in an actual classroom - even if they are only observing. And they need this experience early in their college career so that they may realize the advisability or inadvisability of their chosen field."

". . . we need a sense of idealism, but also a working knowledge of how to handle situations, especially discipline, that occur in a regular teaching situation."

APPENDIX H

RAW DATA USED IN CORRELATION STUDY

GPA *	TSF**	GPA	TSF
3.27	3.50	2.53	2.50
1.98	2.00	3.05	2.50
2.71	2.50	2.76	2.50
2.66	2.50	3.31	3.50
3.24	3.50	2.93	3.50
3.23	2.50	2.97	3.50
3.72	2.50	3.58	3.50
2.51	2.50	2.45	2.50
3.32	3.50	3.15	2.00
1.93	3.50	2.40	2.50
3.07	2.00	3.45	2.50
3.52	2.50	3.33	2.50
3.31	3.50	3.44	.50
3.35	2.50	2.63	3.50
3.08	2.50	2.36	2.50
3.46	3.50	3.99	2.50
2.77	2.50	3.54	2.50
2.79	1.50	3.44	3.50
3.22	2.50	3.61	3.50
2.82	2.50	3.19	2.50
2.49	2.50		

*Grade Point Average.

**Teaching Success Factor

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