

**A Mixed Method Study on Inservice Music Teacher and Music Teacher Educators'
Attitudes about Preservice Teacher Preparation and Professional Development**

By

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A Dissertation submitted to the Graduate Faculty of
Auburn University
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

Auburn, Alabama
August 8th, 2026

Keywords: music education, student teaching, preparedness,
confidence, professional development, teaching

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Abstract

This study is about music educator preparation for student teachers in the pK-12 classroom. Specifically, I compared the level of preparedness teachers felt in their first year and first three years and how their educational experiences prepared them for the profession. I utilized an embedded mixed-method design first collecting quantitative data followed by qualitative data. The quantitative data were collected through a survey distributed to NAFME members (National Association of Music Education) and members of music education groups on social media. This survey asked for general feedback on current music educators and music teacher educators' experiences. The number of total survey participants was 242. Qualitative data were drawn from a subset of research participants who completed the survey and agreed to participate in an interview. Interview participants included current k-12 music educators and university music education faculty. The survey questions focused on teachers' demographics and experiences as a student teacher, new teacher and (if applicable) cooperating teacher or supervising faculty. Interview questions focused on the individual experiences of these music educators and what elements of teaching they feel are important for the success of new teachers. Quantitative results revealed a significant increase in confidence and preparation between the first year and after the first three years in the areas of working with parents/guardians and social skills/professional development. These results were also supported by qualitative results from participant interviews.

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In the preparation of this thesis /dissertation, the following Artificial Intelligence (AI) tools were used: Zoom transcription and Microsoft word editor. Zoom transcription tool was used to ease in the interview transcription process and the Microsoft work editor was used to check for grammar, spelling, and sentence structure. The author acknowledges full responsibility for the intellectual content of this work and has ensured that all AI-assisted sections have been reviewed and revised for accuracy and appropriate academic style. All AI-generated content was reviewed and validated for relevance, appropriateness, and accuracy before incorporation into the final document to maintain scholarly integrity of this research.

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In the preparation of this dissertation, the following digital accessibility tools were used to ensure this document complies with federal requirements: Microsoft Word and Adobe Acrobat Pro. The author acknowledges full responsibility for the intellectual content of this work and has made a good faith effort to comply with digital accessibility requirements in publishing, wherein the nature of the content does not significantly change in order to do so. Furthermore, all content has been reviewed and revised to meet these requirements prior to final publication.

Acknowledgements

I would like to thank Dr. Jane Kuehne for being my academic advisor and committee chair. Thank you for always being flexible and willing to assist throughout my time here at Auburn University. I will always appreciate your support and dedication that you have shown towards me as your student.

I would like to thank Dr. Nancy Barry for being a part of this committee, ensuring that my research is significant, transparent, and valid. Thank you for your assistance during my time here at Auburn University and helping me become a better writer and researcher. I would also like to thank Dr. Sara Ahnell for taking time to be on this committee and providing great ideas that assisted my research process. I would also like to thank Dr. Guy Harrison for being on my committee and providing support throughout my time at Auburn University.

To my husband for his support and understanding as I spent many evenings and weekends on homework and research.

To my parents for their continued love and support. Thank you for always teaching me the value of education and music.

To my grandparents for all their love and encouragement during my time working towards this degree. Thank you for always showing support by attending my recitals, performances, and sending encouraging notes. This dissertation is dedicated to the memory of my grandfather, Vincent E. Rowan (1931-2025), who always believed in the importance of music and supported my academic endeavors.

To my students, who remind me every day of the importance of music education.
What we do as musicians and educators, and the positive impact music has when shared
with others.

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Chapter 1

Introduction

Preparing pre-service teachers for their future classroom is a topic that many cooperating teachers and faculty repeatedly revisit to ensure student success (Berg & Miksza, 2010; Bidner, 2001; Campbell, 2007; Colwell, 2006; Conway, 2002; Conway, 2000; Cooper, 1979; Culp & Salvador, 2021; Duling, 2003; Greher, 2011; Hall, 2013; Haston & Leon-Guerrero, 2008; Hedden, 2014; Henry, 2001; Hope, 2007; Killian, & Liu 2018; Kim, 2022; Kuebel, 2019; Miksza, & Berg, 2013; Ralph, 2004; Schmidt, 2006; Sirek, & Sefton, 2023; Teachout, & McKoy, 2010; VanDeusen, 2021; Weinstein, 1989). When pre-service teachers finish their student teaching and pass the required academic standards, it is understood that they all have the needed knowledge and skills to be successful in their own classroom (Pigge & Marso, 1990; Ralph, 2004; Sirek, & Sefton, 2023). However, numerous young teachers leave their schools or the profession entirely because of burnout, lack of support from administration, and/or classroom management issues (Abril & Gault, 2006; Boardman, 1990; Conway, 2002; Hedden, 2014; Kagan, 1992; Potter, 2021).

Requirements for Successful Teaching

Music educator preparation in collegiate programs have high standards for student knowledge and abilities. Music education majors must show proficiency in their primary and secondary instruments as well as showing competent teaching skills for all instruments and voice. In addition, they must exhibit knowledge from courses in music education and educational foundations, such as child development, educational

psychology, differentiation in the classroom, special needs instruction, skills in lesson and curriculum planning, budgeting, parental involvement, and trip planning.

Teacher Preparation

The primary areas of concern with music educator skills are advocacy, teacher preparation, collaboration, student perceptions and expectations, relevancy, pedagogy, curriculum, mental health, technology, integration, and curriculum (Berg & Miksza, 2010; Campbell, 2007; Colwell, 2006; Conway, 2002; Conway, 2000; Cooper, 1979; Culp & Salvador, 2021; Duling, 2003; Greher, 2011; Hall, 2013; Haston & Leon-Guerrero, 2008; Hedden, 2014; Henry, 2001; Hope, 2007; Killian, & Liu 2018; Kim, 2022; Kuebel, 2019; Miksza, & Berg, 2013; Pigge & Marso, 1990; Ralph, 2004; Salvador & Culp, 2021; Sirek, & Sefton, 2023; Teachout, & McKoy, 2010; VanDeusen, 2021). Teacher preparation involves teaching future educators how to run a classroom through gaining experience and training with cooperating teachers and music education faculty. Courses in general education, classroom management and learning development and psychology help students establish expectations for themselves as future music educators and fulfill requirements for state certification (Berg & Miksza, 2010; Conway, 2002; Culp & Salvador, 2021; Ghaith & Shaaban, 1999; Greher, 2011; Hall, 2013; Haston & Leon-Guerrero, 2008; Hedden, 2014; Hope, 2007; Killian, & Liu 2018; Kim, 2022; Kuebel, 2019; Miksza, & Berg, 2013; Richards, & Killen, 1993; Salvador & Culp, 2021; Sirek, & Sefton, 2023; Teachout, & McKoy, 2010; VanDeusen, 2021;).

Teacher Collaboration

Teacher collaboration focuses on collaborating with other professionals within and outside of your district (Abrahams, 2011; Bauer, 2007; Burton & Greher, 2007; Majerus & Taylor, 2020). As music educators, having a network is essential for their success as teachers as well as the success of their future students. Professional development is an important activity for educators to continue to be involved in to enhance their knowledge and teaching approaches to better benefit their students (Bauer, 2007; Conkling & Henry, 2002; Hookey, 1993). Mentorship is also essential for new teachers. The literature in the next chapter emphasizes that good mentorship is the result of a mentor who gives constructive guidance in preparation for their future classroom (Abrahams, 2011; Burton & Greher, 2007; Draves, 2008; Hookey, 1993; Majerus & Taylor, 2020). Music education faculty also wish to show the realistic side of music education. Regardless of the size of the program or the support from administration and parents, there may be some point in their teaching career where they must advocate for their programs (Abril & Gault, 2006; Boardman, 1990; Davis, 2007; deVries, 2007; Hedgecoth, 2017; Kim & Choy, 2008; Phillips, 1993; Register, Darrow, Swedberg, & Standley, 2007; Wiggins, 2001). As music educators, we must always be ready to show the need for music in the schools and community and the benefits that the students will gain from these experiences. (Abril & Gault, 2006; Austin & Reinhardt, n.d; Boardman, 1990; Davis, 2007; deVries, 2007; Hedgecoth, 2017; Kim & Choy, 2008; Phillips, 1993; Register, Darrow, Swedberg, & Standley, 2007; Wiggins, 2001).

Advocacy

Advocacy can also result in conversations about relevancy in education (Adams, n.d.; Bernsten, 1973; Frey-Clark, 2015; Kratus, 2007; Williams, 2011). Music educators show how music education is relevant for students after high school graduation along with cross-curricular learning (Adams, n.d.; Bernsten, 1973; Frey-Clark, 2015; Kratus, 2007; Williams, 2011). It is also essential to highlight music education to students so that its importance remains clear (Davis, 2009; Wayman, 2004). Students may have varying perceptions and bias about subjects they learn in school. They develop these perceptions based on what subjects they consider important and enjoyable (Davis, 2009; Wayman, 2004).

Pedagogy

Pedagogy is another learned skill that is emphasized in music education (Allsup & Baxter, 2004; Battersby & Snyder, 2011; Bell, Pogonowski & Robinson, 2011; Brophy, 2002; Finney, & Philpott 2010; Folkestad, 2006; Haston & Leon-Guerrero, 2008; Isbell, 2016; Jaffurs, 2004; Johnson, 2011; Salvador, 2010; Shuler, n.d.; Schuller, 2011; Wiggins, 2007; Yourn, 2000). Strong pedagogy in a music educator ensures their students are getting the most out of their music education and will nurture a safe learning environment. Curriculum is a crucial element in teaching. Good curriculum ensures that students can maximize their learning and are meeting music education standards required by the state (Cayari, 2011; Colwell, 2003; Groulx, 2015; May, Willie, Worthen, & Pehrson, 2017; McLain, 2014; McLain. 2014; Propst, 2003; Thibeault, 2014).

Other Areas

Mental health, technology, research, and integration are other areas that may not always be discussed with pre-service teachers but are a part of pK-12 education landscape (Asmus, 2000; Barry, 2008; Cayari, 2011; Conway, 2000; Greher, 2011; McLain, 2014; Potter, 2021; Wiggins, 2001). Technology integration is more prevalent in the 21st century music classroom when choosing curriculum for students. Teacher self-care is another area of importance to prevent burnout and mental health struggles (Barry, 2008; Cayari, 2011; Greher, 2011; McLain, 2014; Potter, 2021; Wiggins, 2001). Research in music education is a form of professional development. We learn from other educators different teaching methods, approaches, and philosophy to better benefit our students in their music education (Asmus, 2000; Conway, 2000).

Need for Study

There is existing literature on general education teacher preparation and music education professional development. However, there are few studies that focus on pre-service music teacher preparation. Can pre-service teachers and new teachers feel overwhelmed when starting their teaching career? How do cooperating teachers help prepare students teachers to be music educators? How do supervising faculty educate and assist music education majors inside and outside of their own required coursework? How confident do most pre-service teachers and new teachers feel when transferring the knowledge learned from their undergraduate coursework and applying in real-life situations? Music education is specialized field. This requires music educators to be

proficient musicians as well as skilled pedagogues. My reason for conducting this study is to explore how student teachers are prepared for their classrooms.

Purpose and Research Questions

The purpose of this research is to gain a better understanding of in-service music teachers and music teacher educators' perceptions of music education preparation for pre-service teachers and new teachers. My research questions are:

1. How competent and prepared do music teachers feel in their first three years of teaching based on their educational experiences (including internship)?
2. How did current teachers/music education faculty view their own student teaching experiences, their cooperative teacher, and their faculty supervisors?
3. Are there differences between music educators' preparedness and competence level ratings in certain areas in first three years of teaching?
4. What areas/skills do cooperative teachers and faculty feel are essential before entering the classroom, and why?

Limitations and Delimitations

The limitation to this study is that not all survey and interview participants were willing to participate in the surveys or agree to have a follow-up interview. Additionally, interview participant selection focuses on individual experiences. These experiences and perspectives can easily vary by state, school, and individuals.

The delimitation to this study is that the methodology focuses on a small portion of the music educator population in the United States. Only music educators and music education faculty who are members of the NAFME chapters or a part of music educator

social media groups received this survey. There was also a time limit on the survey. The survey was open for about a month giving teachers that time limit to complete it. There is a large population of music educators who are not members of this organization. The mixed-method approach to this research also gave me the opportunity to gain multiple perspectives on this topic and gain insight into the participants' experiences in the field as both pre-service teachers and veteran music educators.

Positionality of the Researcher

My interest in this research stemmed from my own experiences as a music educator. I took a non-traditional route to becoming a music educator. My undergraduate degree was in piano performance. I worked as a collaborative pianist for a few years before going back to school for music education. My student teaching semester was my first year as an elementary music teacher. I did not have a cooperating teacher during this time. This presented a lot of struggles for me with classroom management and curriculum. I was fortunate, after my first year of teaching, to have a veteran mentor teacher who I worked with and who mentored me with classroom management.

I have often wondered during my time teaching if the experience would have been better if I had the opportunity of mentorship during my student teaching semester. As a current music education faculty, I am now preparing for future music educators. My interest in this topic of research is in assisting future music educators in their classrooms and helping them feel as prepared as possible for their future positions.

Summary

Assisting pre-service music educators for the classroom is essential for their success (Berg & Miksza, 2010; Bidner, 2001; Campbell, 2007; Colwell, 2006; Conway, 2002; Culp & Salvador, 2021; Duling, 2003; Greher, 2011; Hall, 2013; Haston & Leon-Guerrero, 2008; Hedden, 2014; Hope, 2007; Killian, & Liu 2018; Kim, 2022; Kuebel, 2019; Miksza, & Berg, 2013; Schmidt, 2006; Sirek, & Sefton, 2023; Teachout, & McKoy, 2010; VanDeusen, 2021). With the many elements, skills and knowledge that music educators must have to assist with their success, they also need confidence in order to transfer that knowledge into their future classroom. Some of these elements include: collaboration, advocacy, student expectations, pedagogy, curriculum, mental health, and appropriate use of technology (Berg & Miksza, 2010; Bidner, 2001; Campbell, 2007; Colwell, 2006; Conway, 2002; Conway, 2000; Cooper, 1979; Culp & Salvador, 2021; Duling, 2003; Hope, 2007; Killian, & Liu 2018; Kim, 2022; Kuebel, 2019; Miksza, & Berg, 2013; Paul, Teachout, Sullivan, Kelly, Bauer, & Raiber, 2001; Schmidt, 2006; Sirek, & Sefton, 2023; Teachout, & McKoy, 2010; VanDeusen, 2021).

In this next chapter, I will discuss the literature that I have found related to my research topic. This literature comes from various content areas related to student teaching, professional development and teacher preparation. Literature related to the music education aspect focuses on pedagogy, curriculum, integration, cross-curricular learning opportunities, and advocacy. Chapter three explains my research methods, data collection and parameters in which I have conducted this research. Chapter four will show the data collection results and Chapter five will conclude with a discussion section.

Chapter 2

Review of Literature

There are several areas surrounding the topic of this research. Those include mentorship, advocacy, student perspectives and expectations, relevancy of music education programs, pedagogy, teacher preparation, curriculum, mental health, research, technology, integration, and philosophy. This literature review provides an overview of research in each area.

Mentorship

Mentorship is an important aspect that ensures preservice teacher success (Abrahams, 2011; Burton & Greher, 2007; Draves, 2008; Hookey, 1993; Majerus & Taylor, 2020). Promoting university and school collaboration between faculty and teachers is essential for student teachers. Building positive relationships promotes open communication when placing pre-service teachers in their practicum, observations, or student teaching programs. Having these positive working relationships will assist faculty in preparing perspective music teachers for the classroom (Abrahams, 2011; Burton & Greher, 2007; Draves, 2008; Hookey, 1993; Majerus & Taylor, 2020).

Draves (2008) studied cooperating teachers' perceptions about preparing pre-service teachers during their student teaching semester. These teachers shared the amazing opportunities and relationships that can come from working with a great student. However, there were also grueling moments when the cooperating teacher is given a student teacher with no sense of direction or motivation. These participants also shared that the first couple of cooperating teachers had made it difficult for them to allow the

students to teach their class. As a teacher, it is difficult to stand aside and let someone inexperienced teach your students. For the younger cooperating teachers who participated in this study, the collaboration was easier. For veteran teachers, it was more difficult. Veteran cooperating teachers that worked with student teachers had more concerns about the students being ready for their own classroom (Abrams, 2011; Draves, 2008).

The attitudes of music educators when working with paraprofessionals in the music classroom. Generally, teachers showed appreciation for their paras and consider them tremendous help to their students (Majerus & Taylor, 2020). The paras aid teachers in differentiated learning, classroom management, and student assistance. Any negative feedback that has been reported seems to be on the administrative side. That negative feedback includes a shortage of paras, or the paras do not assist but entertain themselves during music class by being on their phone or having conversation with other paras. This disengagement seems to be the only aspect of para collaboration that music teachers struggle with. Most music educators got along with their paras and considered them to make a positive difference in the music class. However, it does seem to be contingent on personality and compatibility (Majerus & Taylor, 2020).

Professional Development and Social Skills

Professional development is also essential for student success (Bauer, 2007; Conkling & Henry, 2002; Hookey, 1993). Bauer (2007) writes how most research focuses on professional development for new teachers. However, there should also be research on ways for experienced teachers to further their learning for their students and develop more effective teaching tactics (Bauer, 2007; Conkling & Henry, 2002; Hookey, 1993). Research

done by Johnson (2014) also states the importance of social skill development for pre-service teachers. Social skills needed for pre-service teachers to be successful in the classroom are based around three sets of skills. The three skills that are disclosed in this article are emotional expressivity, emotional sensitivity, and social control (Johnson, 2014). Emotional expressivity is the ability to make non-verbal communication with students. Emotional sensitivity is the ability to understand non-verbal communication with students and be in tune to their learning needs. Social control is the skill of guiding the class through leadership and example (Johnson, 2014).

Other important social skills that are necessary for successful teachers are the ability to be professional with their colleagues and administrators and good interactions with parents (Abrahams, 2011; Bauer, 2007; Burton & Greher, 2007; Conkling & Henry, 2002; Draves, 2008; Hookey, 1993; Majerus & Taylor, 2020). Parents are not always professional with their children's teachers. (Johnson, 2014) Music educators must always maintain a professional attitude with parents and professional conduct towards students as well as within the community. Music educators represent their school and profession. Music educators must also build good relationships within the community to have a successful music program (Abrahams, 2011; Bauer, 2007; Burton & Greher, 2007; Conkling & Henry, 2002; Draves, 2008; Hookey, 1993; Majerus & Taylor, 2020).

Advocacy

As a music educator, there may be times when we have to advocate for our programs at the school, district, or community level (Abril & Gault, 2006; Austin & Reinhardt, n.d; Boardman, 1990; Davis, 2007; deVries, 2007; Hedgecoth, 2017; Kim & Choy,

2008; Phillips, 1993; Register, Darrow, Swedberg, & Standley, 2007; Wiggins, 2001). When training pre-service teachers, there should be information shared about how to advocate for your music program in a professional way (Abril & Gault, 2006; Austin & Reinhardt, n.d; Boardman, 1990; Davis, 2007; deVries, 2007; Hedgecoth, 2017; Kim & Choy, 2008; Phillips, 1993; Register, Darrow, Swedberg, & Standley, 2007; Wiggins, 2001). Music education can be advertised as an artistic outlet, an academic support, as well as therapeutic means for behavior or fine motor skills development (Abril & Gault, 2006; Austin & Reinhardt, n.d; Boardman, 1990; Davis, 2007; deVries, 2007; Hedgecoth, 2017; Kim & Choy, 2008; Phillips, 1993; Register, Darrow, Swedberg, & Standley, 2007; Wiggins, 2001).

Boardman (1990) organized music education, and the need for research in four categories: Civilization, Creativity, Communication, and Choice. This begs the question of what the outcome of music education in schools should be and how we can achieve those goals. Some ideas that could influence music education outcome are time, money, curriculum, instruction, and teacher education programs (Abril & Gault, 2006; Austin & Reinhardt, n.d; Boardman, 1990; Davis, 2007; deVries, 2007; Hedgecoth, 2017; Kim & Choy, 2008; Phillips, 1993; Register, Darrow, Swedberg, & Standley, 2007; Wiggins, 2001).

Advocating to Administration

Abril and Gault's (2006) research compared the perceptions of ensemble directors and building principle with music ensemble classes and general elementary music. School administration believe that music ensembles are important in schools, but for different reasons than music teachers. Administrators believe that music ensembles are important

for student comradery, recruiting, and self-discipline. Music educators had more emphasis on music education for the sake of music itself (Abril & Gault, 2006; Boardman, 1990).

According to deVries (2007), Kodaly based music programs have their advantages in the music education classroom. These advantages can benefit students in more ways than just musical skill and ability which can be shown to administrators. Administrations do not typically know a lot about music education and the advantages that can benefit students in other areas of their life and academics. The advantages that deVries (2007) listed are:

Improve singing, music literacy, performance, improves perceptual functioning, intellectual development, motor skills, concept formation, and improved reading skills. These skills are items that administration can understand the need for (Abril & Gault, 2006; Boardman, 1990; deVries, 2007).

Music education shows multiple benefits other than learning music for the sake of music (Abril & Gault, 2006; Austin & Reinhardt, n.d; Boardman, 1990; Davis, 2007; deVries, 2007; Hedgecoth, 2017; Kim & Choy, 2008; Phillips, 1993; Register, Darrow, Swedberg, & Standley, 2007; Wiggins, 2001). Although people that are drawn to music can be primarily related to aesthetic experience, schools and administration are asking for more proof for music education's relevance in education. Phillips (1993) urged that there be more research on music education and the role it has played in creating well-rounded individuals through the school systems.

Advocating to the Students

If students have a positive experience in their music program, even if it is a music appreciation class, then they will be more likely to consider music classes important in

schools (Davis, 2007). Students having positive musical experiences during their time in school will also influence the families and other community members of these students to develop an appreciation for music education. The author also stressed the importance of having a strong curriculum full of engaging activities for students to thrive and having a strong, welcoming atmosphere in the music classroom (Davis, 2007; Kim & Choy, 2008).

Advocating to the Community

When parents are invested in the educational success of their children, standardized test scores seem to take precedence over all other extracurricular activities including music education (Hedgecoth, 2017; Register, Darrow, Swedberg, & Standley, 2007). Hedgecoth (2017) discussed that charter schools seem to be going in the direction that parents and students want because the programs usually give students more opportunities. Although Hedgecoth (2017) discloses that he is a great advocate for public education, he admits some districts have failed their communities because of the lack of educational and extracurricular resources. In short, music education and other arts education programs should be considered just as important as it is in charter schools (Abril & Gault, 2006; Boardman, 1990; Davis, 2007; deVries, 2007; Register, Darrow, Swedberg, & Standley, 2007).

Finding Importance of Music Education in Ourselves

The level of preparedness in the classroom is important for future music educators (Auten & Reinhart, n.d.; Davis, 2007). Austen and Reinhart (n.d.) focused on the new teacher's teaching philosophy. Why is music education important to them? How can music education help students? Advocacy for music education is important for new music

educators to understand how to make music education a necessary part of their students' lives. A major part of this is to work to end the social stigma that music education is reserved only for the talented (Davis, 2007). There is also a struggle that music educators will get burned out or are not holding students to the proper expectations according to their capabilities. Hinds (1996) discussed the issue of elementary students that attend public school music programs but are unable to sing in tune. This can be attributed to either negligence of the teacher or not pushing students to achieve their full potential (Davis, 2007; Hedgecoth, 2017; Hinds, 1996).

According to Wiggins (2001), there are four levels of integration that educators can adapt to in their classrooms. The first level is teaching-tool connection. This is when teachers instruct though utilizing a teaching strategy through another content area (example: singing multiplication facts). The second level is topic connections. Topic connections are when one subject matter is brought into another subject matter to enrich the teaching/learning experience. The third level is content connections. This is when there are multiple content connections in a lesson that is built upon the other. The fourth and fifth levels are conceptual and process connections. These levels are what Wiggins (2001) considered to be the levels that educators and administrators should strive to achieve. This is where students use cross-curricular learning and expand on this knowledge to better understand learning and concepts (Abril & Gault, 2006; Boardman, 1990; Davis, 2007; deVries, 2007; Register, Darrow, Swedberg, & Standley, 2007).

Student Perspectives and Expectations

For pre-service music teachers to have a successful future music classroom, they must have clear expectations from the students and be sure that students have clear expectations of themselves (Davis, 2009; Wayman, 2004). Davis (2009) conducted research on middle school students enrolled in general music class to understand their perspective on music education and whether they consider music meaningful. This research was split into four categories: Vocational, Academic, Belongingness, and Agency. The results show that students love the interactive portion of music. Most students believed that learning to read music was helpful in case they needed to use it later in their lives. Students also showed interest in learning more about music itself and how that interest crosses over to the music they are interested in and listen to on a daily basis (Davis, 2009; Wayman, 2004).

This information gives educators a perspective from middle school students on their opinions and experiences in general music class. The issue was students do not consider music class important like other classes. Students consider music class an experience rather than a requirement. This is believed to be influenced by their peers (Davis, 2009; Wayman, 2004). Another perspective that was shared is that music class was reserved for talented students. Music class was not considered to benefit students that were not musically gifted but should be an opportunity shared by all (Abril & Gault, 2006; Austin & Reinhardt, n.d; Boardman, 1990; Davis, 2007; Davis, 2009; deVries, 2007; Hedgecoth, 2017; Kim & Choy, 2008; Phillips, 1993; Register, Darrow, Swedberg, & Standley, 2017; Wayman, 2004; Wiggins, 2001).

Relevancy of Music Education Programs in P-12 Schools

Relevancy After High School Graduation

Music education is relevant both inside and outside the music classroom (Adams, n.d.; Bernsten, 1973; Frey-Clark, 2015; Kratus, 2007; Williams, 2011). One of the biggest arguments that comes from this topic is that students will not be pursuing music after high school graduation. For instance, students may argue that they will not go to college after they graduate high school and do not have an interest in being a part of musical ensembles as an adult. They will immediately be joining the workforce (Adams, n.d). Adams (n.d) discusses the relevance of music education outside of the classroom. Adams (n.d) taught at a small school that consisted of working-class people. Most people in the community do not see the relevance of music education because their kids are expected to join the workforce immediately after graduation from high school (Adams, n.d.; Bernsten, 1973; Frey-Clark, 2015; Kratus, 2007; Williams, 2011). Music educators can use their classrooms as an open platform for students to discuss music openly with their peers. This can encourage students to “find” new music and be ready to share and discuss their findings with others (Adams, n.d). The goal is for students to learn how to research and share resources. This will help students to become more independent individuals.

Relevancy with Other Content Areas

According to this research, another question that gets frequently asked is how does music education benefit students in other content areas or personal development. Bernsten (1973) delved into the motivations and achievement of music students. His study is meant to show the relationship between student academic achievement and the

frequency that students participate in music related activities for both instrumental and vocal areas. In addition, Frey-Clark (2015) expands into the relationship between student academic achievement and music education and involvement. According to his study, there is sufficient research to conclude that there is indeed a relationship between students participating in music and increasing IQ scores. Although some of those results can also be attributed to school resources, parental involvement, and socio-economic status. These researchers revealed that there has been a significant difference between schools with strong music programs and schools without (Adams, n.d.; Bernstein, 1973; Frey-Clark, 2015; Kratus, 2007; Williams, 2011).

With the declining enrollment in these courses, public school administrators are cutting down on music instruction time. The decreasing numbers were affected most in music programs and not as much in other school programs (Abril & Gault, 2006; Adams, n.d.; Bernstein, 1973; Austin & Reinhardt, n.d; Boardman, 1990; Davis, 2007; deVries, 2007; Frey-Clark, 2015; Hedgecoth, 2017; Kim & Choy, 2008; Kratus, 2007; Phillips, 1993; Register, Darrow, Swedberg, & Standley, 2017; Wiggins, 2001; Williams, 2011). There is a belief that the culture of students and parents are changing. The old ways of teaching students do not appeal to the student culture today. The recommendation was for the music teacher to utilize more technology in the classroom and create ways for students to relate to music in their own personal lives. The goal is to bridge the gap between students' musical experience in their personal lives with music education at school (Adams, n.d.; Bernstein, 1973; Frey-Clark, 2015; Kratus, 2007; Williams, 2011).

Pedagogy

Having strong pedagogical skills is a essential to succeed in the classroom (Allsup & Baxter, 2004; Austin, 1990; Battersby & Snyder, 2011; Bell, Pogonowski & Robinson, 2011; Berliner, 1986; Berliner, 1988; Boswell, 1991; Brand, 1982; Brophy, 2002; Finney, & Philpott 2010; Folkestad, 2006; Haston & Leon-Guerrero, 2008; Isbell, 2016; Jaffurs, 2004; Johnson, 2011; Kratus, 1991; MacKay, Peterson, & Walberg, 1980; Mizener, 1993; Phillips & Aitchison, 1998; Salvador, 2010; Shuler, n.d.; Schuller, 2011; Wiggins, 2007; Wiggins, 1999; Yourn, 2000). In this literature review, I have learned that pedagogy can be a broad term in music education. There are many aspects that consist of pedagogy such as teaching approaches, preparing for performances, competitions, accommodations, and creative education (Allsup & Baxter, 2004; Austin, 1990; Battersby & Snyder, 2011; Bell, Pogonowski & Robinson, 2011; Berliner, 1986; Berliner, 1988; Boswell, 1991; Brand, 1982; Brophy, 2002; Finney, & Philpott 2010; Folkestad, 2006; Haston & Leon-Guerrero, 2008; Isbell, 2016; Jaffurs, 2004; Johnson, 2011; Kratus, 1991; MacKay, Peterson, & Walberg, 1980; Mizener, 1993; Phillips & Aitchison, 1998; Salvador, 2010; Shuler, n.d.; Schuller, 2011; Wiggins, 2007; Wiggins, 1999; Yourn, 2000).

The general concerns that new teachers and mentor teachers face in the classroom are classroom management, sufficient teaching materials, and expectations from their mentor teachers (Yourn, 2000). The mentor teacher concerns themselves with new teachers' ability to manage their classes, taking initiative, and teaching learning concepts that are appropriate for the students age and ability level. The visiting supervisor (education professor) concern themselves with new teachers' ability to adjust to new situations and

quickly solve problems. They also look for maturity in new teachers and the ability to keep a level head during a difficult or uncomfortable circumstances.

Finney and Philpott (2010) differentiated between formal and informal music classroom settings. Formal music learning is to be instructed by the teacher in a lecture setting. Informal music setting are students applying their knowledge from the formal setting in an informal setup through performance and peer collaboration. To continue to be successful as a music pedagogue, there must be a mindset that professional development does not end with a four-year teaching degree. To continue to improve pedagogical tactics for student learning, teachers must be versatile in their approach (Finney & Philpott, 2010). Kodály argued if a person is not educated well, they will be incapable of teaching well (Battersby & Snyder, 2011).

Opportunities that new teachers should take advantage of are: opportunities to incorporate the tools and materials from the lesson plans, opportunities to practice pedagogical tools under the supervision of a mentor, and other opportunities to expand their knowledge through pedagogical tools and approach (Battersby & Snyder, 2011). Pedagogical tools (hand signs, rhythm symbols), materials (games, songs, chants, folk music), and teaching child development principles are based on the research of Pestalozzi. Kodaly pedagogy ensure that teachers are prepared by giving them many opportunities to practice teaching before becoming an official classroom teacher. (Allsup & Baxter, 2004; Austin, 1990; Battersby & Snyder, 2011; Bell, Pogonowski & Robinson, 2011; Berliner, 1986; Berliner, 1988; Boswell, 1991; Brand, 1982; Brophy, 2002; Finney, & Philpott 2010; Folkestad, 2006; Haston & Leon-Guerrero, 2008; Isbell, 2016; Jaffurs, 2004; Jaffurs, 2004;

Johnson, 2011; Kratus, 1991; MacKay, Peterson, & Walberg, 1980; Mizener, 1993; Phillips & Aitchison, 1998; Salvador, 2010; Shuler, n.d.; Schuller, 2011; Wiggins, 2007; Wiggins, 1999; Yourn, 2000).

Berliner (1986) discusses the importance of having great pedagogues to mentor young and upcoming educators. Being an expert pedagogue is not just a craft that comes with practice, but a skill that can navigate student success (Berliner, 1986). The skills required to be a great pedagogue utilize critical thinking skills, methods that continue to evolve, and creating sensible solutions (Berliner, 1986; Battersby & Snyder, 2011). A great pedagogue is not something that can be achieved over the course of a pre-service teacher's undergraduate career, but a skill that continues to be refined over time (Berliner, 1986; Berliner, 1988; Battersby & Snyder, 2011).

Berliner (1988) discusses the five stages that teachers go through in their career. These stages are representative of their experience and comfortability in the classroom. The five stages are novice, advanced beginner, competent, proficient, and expert. The novice is the beginning stage of teaching. This stage is where they gain experience in their field and learn how to implement rules, procedures, and learning goals. Advanced beginner is where teachers are more comfortable with procedures and teaching methods, but still lack responsibility in competency (Berliner, 1988). A competent teacher is fully comfortable with their teaching and can make deliberate choices in their instructional delivery and immediate evaluation of their students' understanding of the material (Berliner, 1986; Berliner, 1988; Battersby & Snyder, 2011). In short, competent teachers are more capable of making quick decisions or adjustments. They also view success and

failure in a different way. The fourth stage is the proficient teacher. This stage happens when teachers become so proficient with their classroom management, instruction, evaluation, and adjustments that their teaching choices become more natural rather than deliberate. An example would be that teachers can immediately see whether the lesson is engaging for the students and immediately adjust to a different approach without thinking about how they are going to execute it. The fifth and final stage of teaching is the expert. This stage of teaching happens when everything that is required of teachers comes as naturally as walking (Berliner, 1986; Berliner, 1988). Classroom management, procedures, instructional strategies, self-evaluation, student evaluation all come naturally to an expert teacher and often happens without the teacher thinking about it. These five teachings can be understood as interpreting classroom phenomena, discerning the importance of events, using routines, predicting classroom phenomena and evaluating performance (Berliner, 1988).

According to Shuler (2011, pp. 7-9), there are five guiding principles for music educators. The first principle is that education is important for all students. Music is for everyone regardless of gender, ethnic background, religion, cognitive abilities, physical abilities, etc. As a music educator, we are responsible for creating a safe, inclusive environment for all students (Shuler, 2011, pp. 7-9). The second principle is “Independence-music literacy” (Shuler, 2011, pp. 7-9). As educators we want our students to continue to learn and grow in their musical journey long after they leave our classroom. Our goal is to prepare these students to teach themselves and transfer their music knowledge from the classroom to real world experiences. The third principle is

Independent Music Literacy (Shuler, 2011, pp. 7-9). Before music students graduate, they should have a firm grasp of how to read and write music correctly. This skill will foster their musicianship as they continue to compose, perform, and understand music. The fourth principle is to start students early in music and continue their music education through high school to aid them in a successful transition into music involvement as an adult (Shuler, 2011, pp. 7-9). Lastly, the fifth principle is to offer a variety of music electives to accommodate the varying interests of students (Shuler, 2011, p. 8). Music has a broad spectrum of genres and involvement. Not all students will be interested in the traditional band or choir settings. Some students have an interest in music technology, composition, non-traditional ensemble settings, and ethnic music (Shuler, 2011, p. 9).

Teaching Approaches

The areas in music education considered relevant were teacher conception of music, conception of learning, conception of music learning, and music teacher education curriculum (Wiggins, 2007). Within the teacher education curriculum there is an introductory course, courses on teaching and learning, methods courses, music theory and history courses, performance courses, and philosophy courses. According to Wiggins (2007), the non-educational elements of music education are making authentic connections for both teachers and students. The ways that can aid preservice teachers for the classroom are sample curriculum, completion of all the music education courses as well as the additional required education courses through the education department (Wiggins, 2007).

The variety of formal and informal teaching, as well as formal and informal learning are important skills to balance when teaching (Folkestad, 2006). Examples of these informalities are individuals learning music outside of the classroom (technology, playing by ear, etc.). Formal teaching and learning, in most cases, are tasks placed in a classroom or organized learning environment. In addition to an organized learning environment, learning comes from an instructor. Music literacy is also strongly related to formal teaching. Folkestad (2006) shares that through his research, both formal and informal approaches have their benefits as well as their deficiencies. For future pedagogues, formal and informal music education can benefit students not only in their music learning, but appreciation for music as well.

Boys are more likely to have a negative attitude towards music class than their female counterparts (Boswell, 1991) This study was separated into two categories: exogenous and endogenous. Exogenic variables are what is outside of the immediate influence of the student while endogenous involves what goes on only during the learning process. The results concluded that the female students were more positively affected by different learning approaches than the male students. Although it was not consistent, there were some schools that were positively affected by the different instrument methods in the older elementary grades. (Boswell, 1991; Mizener, 1993; Phillips & Aitchison, 1998).

Education in Classroom Management

Music education majors who begin their student teaching internships with cooperating teachers share a few things about that experience and whether it has influenced their classroom management abilities (Brand, 1982). Student teaching for music

education majors is the opportunity for the students to take all the knowledge they have acquired in the last four years and put it to practical use under the leadership of an experienced mentor. This goal is also for music education majors to experience working in the “real-world” and understand how to handle real-life situations that are a part of being a music educator that is not necessarily taught in textbooks (Brophy, 1982).

Cooperating teachers were not as influential as universities as administration had hoped. There was also discussion that it was too easy to be a cooperating teacher and there were probably several instances where cooperating teachers were not experienced enough to provide positive mentorship. These cooperating teachers also lacked the instructional and classroom management skills that are needed for a successful music classroom. The flaw that is common in music teacher education includes too much time learning about teaching and not enough time practicing (Brophy, 2002). There are too many expectations on the student teaching experience. Student teachers do not have enough professional interaction with the young students. Their academic professors have difficulty assisting because they are too far removed from the classroom and cannot assist with new teaching trends. This lack of interaction can negatively affect pre-service teachers when it comes to managing their classrooms (Brophy, 2002).

Exceptional Populations

There will be times when the teacher must learn how to teach exceptional populations in the pK-12 music classroom (Salvador, 2010). It is very important for teachers to be educated in students with exceptionalities with the understanding of how to

accommodate them while giving them the opportunity to contribute to the music ensemble (Salvador, 2010).

Creative Education

The teacher must first know how to be creative before they can teach students how to be creative to teach their students creativity (Bell, et al, 2011). To accomplish this, teachers must ask students open-ended questions to help stimulate critical thinking. Teachers must also have a good understanding of the culture of the classroom. This requires teachers to view themselves as more of a musical guide rather than a lecturer. Lastly, to help students achieve musical potential, they must ensure that their classroom is a safe, nurturing environment for students (Bell, et al, 2011).

According to Kratus (1991), there are seven levels of improvisation for young musicians.

1. Exploration - Learning the sounds and combination of an instrument
2. Process-oriented improvisation -improvises for fun, but no real musical direction
3. Product -Improvise from a formal rhythmic structure or piece of music
4. Fluid Improvisation -using technical manipulation
5. Structural Improvisation -Awareness of the overall structure of improvisation
6. Stylistic Improvisation -Can improvise appropriately to a given style
7. Personal Improvisation -The ability to build former improvisational styles and create their own improvisational style.

Teachers who control and nurture creativity in their students do the above listed tactics correctly (Bell, et al, 2011; Kratus, 1991; Wiggins, 1999). Enabling students to be creative and knowing when to remove yourself as an educator and letting them figure out

how to create. Another way to unlock students' creative potential is to restrict options. By giving students limited choices when being creative, they can focus on one or two things rather than many small ideas that are not complimentary to each other (Jaffus, 2004; Kratus, 1991; Wiggins, 1999). Teaching students how to focus on the large product as well as being more detailed. Both analytical skills are necessary for creative success. Students can foster these skills into something greatly achievable. Requiring students to have notated copies of their work is also important. Students can easily improvise, but they cannot share or replicate this creativity unless it is put into writing (Jaffus, 2004; Kratus, 1991; Wiggins, 1999).

Parameters in a creative project are very important when teaching students how to be creative (Jaffus, 2004; Kratus, 1991; Wiggins, 1999). Of course, anything is possible when being creative. However, when creating, it is important to have a parameter to a project to create a kind of structure within the project itself. Lastly, as teachers, our job is to nurture positive, constructive feedback while also nurturing independence. When it comes to student creativity, we can only guide students, we cannot show them how to be creative. We can only give them the tools to help them be successful in their creativity (Jaffus, 2004; Kratus, 1991; Wiggins, 1999).

The most important element of music education that is the most difficult to teach is musicality (Jaffus, 2004). The term "musical intelligence" is when an aspiring musician reaches a point in their musical journey when they can infuse their art into their performances creating something musical or "with feeling" (Jaffus, 2004, p. 11). "Musical Intelligence" is a skill that goes beyond correctly singing or playing notes and rhythms.

“Musical Intelligence” is when a musician can connect to the music on an emotional level. Johnson (2011) shares how students can learn from their peers through interactions. Much of music is learned through listening and imitation. Students can develop their listening skills through interaction with their peers. Through ensemble rehearsals, students listen to each other as well as the director. Students learn that music consists of collaborative elements. Through collaboration, students can learn from each other. Whether it is technique, intonation, or musicianship.

Preparing for Performances

Students that are a part of performing ensembles in school are not very likely to continue their instrument after they graduate. There is also concern about student motivation for practice and improvement (Isbell, 2016). The hypothesis is that students learn a very narrow range of music. Mostly western music that only works within an ensemble. The suggestion to motivate students is to find balance between academic ensemble music and popular music that the students can connect with outside of the classroom (Isbell, 2016).

This motivation can be nurtured through students’ desire to share music they love with others. However, students do not always have the knowledge and vocabulary to share their musical interests (Phillips and Aitchison, 1998). The first aspect of teaching analytical, judicial and creative elements of music is the listening phase for students is analyzing the piece. While asking students what this music reminds them of, it is also a great opportunity to introduce new vocabulary to help them better describe their thoughts. The judicial part comes when students are asked questions related to their own judgement. If you wrote this

piece, how would it be different? What would motivate you to write a piece of your own?

What story would you like to share in your own music? Then comes the creative side.

Students can be shown how to be creative by learning how to interpret their favorite pieces (Phillips & Aitchison, 1998). If students play their favorite pieces, how would they perform them the same way or use a different interpretation (Isbell, 2016; Phillips & Aitchison, 1998)?

Competitions

There is often debate about whether competitions are healthy for young students. Austin's (1990) argument is that students that do not regularly place in music competitions may eventually quit music. Students who excel in music competitions are few and far between. Can music competitions affect the learning goals and ethics of student success? As artists, why do we feel that we must compare one performance to another? The suggested solution that Austin (1990) made was to have students perform on a recital and delegate a panel of judges that offer comments or constructive criticism on each performance. That way students are not compared to each other; they are compared with their own abilities and potential.

Teacher Preparation

Prior Experience

Teacher Preparation is the greatest contribution for pre-service teachers (Berg & Miksza, 2010; Bidner, 2001; Brand, 1988; Braun, 1976; Brophy, 1983; Campbell, 2007; Colwell, 2006; Conway, 2002; Conway, 2000; Cooper, 1979; Culp & Salvador, 2021; Duling, 2003; Ghaith & Shaaban, 1999; Greher, 2011; Hall, 2013; Haston & Leon-Guerrero, 2008;

Hedden, 2014; Henry, 2001; Hope, 2007; Kagan, 1992; Killian, & Liu 2018; Kim, 2022; Kuebel, 2019; Miksza, & Berg, 2013; Paul, Teachout, Sullivan, Kelly, Bauer, & Raiber, 2001; Pigge & Marso, 1990; Ralph, 2004; Ralph, 1994; Ralph, 1991; Richards, & Killen, 1993; Salvador & Culp, 2021; Saunders, & Baker, 1991; Schmidt, 2006; Sirek, & Sefton, 2023; Teachout, & McKoy, 2010; Van Bodegraven, 1946; VanDeusen, 2021; Weinstein, 1989).

According to Berg and Miksza's (2010) study on pre-service teacher preparation in accordance with the Fuller and Brown perspective. Fuller and Brown defined teaching into three broad categories: self-survival, teaching situation, and pupil (Berg & Miksza, 2010). Prior teaching experience before student teaching shows significant difference with confidence levels with pre-service teachers. Cambell (2007) addresses ways in which pre-service teachers can be better prepared for their teaching career. There are many learning opportunities for pre-service teachers to be better directors, but not better educators. Teachers must also be learners if they are to be successful (Bauer & Raiber, 2001; Campbell, 2007). To work at and perfect music instruction, the teacher must be a continual learner (Bauer & Raiber, 2001; Campbell, 2007).

There are three primary stages of teacher development: self-survival and personal adequacy (Miksza & Berg, 2013). The action of teaching and working through organization and having an impact on students in their performance and motivation (Miksza & Berg, 2013; Teachout & McKoy, 2010). These three aspects not only determine Preservice teachers' preparedness, but also teacher identity. Through this research, the participants show that the worries of preservice teachers vary throughout their time student teaching. Pre-service teachers have different concerns at each stage of their student teaching time,

and those concerns vary from organization to classroom management and student success. For music educators that are mentoring student teachers, the research shows that the best way to assist preservice teachers through their inexperience is to give them many opportunities to learn and apply their teaching skills in a nurturing environment (Miksza & Berg, 2013; Teachout & McKoy, 2010).

Brand (1988) shares that undergraduate music education majors view their teachers in different stages, the first stage is when students will believe that everything that their teacher is presenting is correct. The second stage is when they have their own perspective of what it the “right” way to teach and trying to force those expectations on their teachers. The third is the students learning to be more objective. Learning from their teachers with understanding instruction is relative to their discipline. This philosophy comes from the Psychologist, Perry, in the maturity of undergraduate students (Brand, 1988). According to Richards and Killen (1993), the reason for teachers to feel so discouraged in their first few years of teaching is unrealistic optimism and confidence upon starting or exiting student teaching. Their research was conducted on new teachers in their first four years of teaching to see the perspectives and confidence of these teachers change and evolve. Their research showed that the participants increased in their classroom skills over the four years in the classroom. These skills include students’ expectations, instruction, organization, management, and getting along with others (Brand, 1988; Richards & Killen, 1993; Schmidt, 2006; Sirek, & Sefton, 2023).

Training

It is important for pre-service teachers to receive adequate training in their undergraduate programs to prepare them for success (Kim, 2022). Student teachers' perspectives changed during their students teaching internship (Pigge & Marso, 1990; Ralph, 2004). Student teachers became less focused on classroom management tactics and procedures by shifting focus to instructional strategies and delivery. Most participants in this study showed that through their time as student teachers, they became more confident in their desire to be teachers rather than being scared away from that career. There was also a decrease in anxiety as student teachers became more comfortable with their situations (Kim, 2022; Pigge & Marso, 1990; Ralph, 2004; Sirek, & Sefton, 2023).

Personality development is important for pre-service and new teachers (Van Bodegraven, 1946). Most music education majors go into the teaching field without a clear understanding of how to present themselves, as professionals, to the students as their instructor. There are also skills that teachers need to train young students. These skills include ear-training, piano proficiency and conducting. Music education courses are essential for students to feel prepared before they enter their future classroom to teach music. Music is very specific to itself. The music classroom has a non-traditional setting, requiring participation and performance as an assessment rather than written tests and term papers (Van Bodegraven, 1946). There is also a question about the effectiveness of music method courses and how beneficial they are for pre-service teachers. Many faculty who teach music method courses have not taught in the PK-12 classroom and are unaware

of how to assist students in applying their knowledge gained from class in their future classrooms. (Propst, 2003).

Teacher Expectations

In education, teachers show through verbal and nonverbal cues what they expect from their students (Braun, 1976). If the teacher shows specific expectations to their students, students will meet whatever expectations that are given to them. This study by Culp and Salvador (2021) is expanded from Salvador's prior study that focused only on undergraduate students. Music educators can work with diverse groups of students. That diversity includes cultural, sexual, ethnic, physical, social, cognitive function, and ethnic group (Culp & Salvador, 2021). Diversity in education is a course that is not always required in the music education curriculum. Especially at the graduate level. This research advocates the importance of diversity training for pre-service teachers. Regardless of their academic pursuits (graduate or undergraduate).

The research shows a possible relationship between teacher, teacher characteristics and teacher efficacy. According to Ghaith and Shaaban (1999) there are two types of teacher efficacy: The expectations of behavior with result in the same behavior outcomes, and the expectation of capability that one can meet desired expectations. These are categorized as "personal teaching efficacy" and "general teaching efficacy". Through this research, there was confirmation on the claim that teacher efficacy is the most important quality that empowers teachers to achieve their personal goals as well as their learning goals for their students. If classroom educators are in an institution that does not provide a music educator, then it is the assumed responsibility of the classroom

teacher to instruct students on singing, music history, and possibly instrument proficiency (Saunders & Baker, 1991).

A consistent student-centered approach is a quality of a teacher that already has more experience. Although student-centered teaching is a skill that is developed, there is good mentorship that can be gained for pre-service teachers during their student teaching internship (Killian & Liu, 2018). They will initially be more centered on teaching, but as they become more comfortable, they will learn how to gain pedagogical skills.

Expectations for Students

Students will enter the classroom with their own expectations depending on their experiences with other teachers or the community (Braun, 1976; Brophy, 1983). This is considered input for the teacher to evaluate where the students stand with themselves then set expectations according to what the teacher truly believes them capable of, which is executed by teacher/student interactions. This will then create another input of the student's self-expectations according to the perspective of the teacher. How do classroom expectations affect new or in-service teachers? How do veteran teachers bring their classroom expectations to reality? Brophy (1983) shared that building positive relationships with the students, giving honest feedback on learning, challenging students, and giving students the opportunity to give feedback.

Not all students respond to education the same (Brophy & Good, 1970). Depending on the area in which the teacher is teaching, there may be negative cultural barriers that present challenges to the teacher. These barriers may be sexual or gender discrimination (Brophy & Good, 1970). Brophy and Good (1970) found in their study that young male

students are more affected by behavior discipline in the classroom than the female students. The study found that there may have been more bias for the female students than the male students resulting in more behavior issues.

Cooper (1979) further discusses the importance of healthy students' expectations and feedback. For teachers, we tend to show bias to students. That bias could be based on gender or small things like personality traits belonging to specific students. This research further emphasizes the importance of healthy expectations of students. Show students that you expect them all to learn and achieve those learning goals. Sometimes these biases can also stem from students' musical learning background and ability (Cooper, 1979). For example, students that start in class performing at a low level are generally not expected, by the teacher, to achieve the same goals as a high achieving student. In summary, the article broke the information down to 6 general points of bias: variations on students' ability, expectations through teacher/student interactions, teacher perceptions of personal control of classroom culture, negative climate and feedback, giving students healthy feedback to overcome their learning obstacles, and effort-outcome beliefs (Cooper, 1979).

Preparation to Teach Other Areas

Pre-service teachers should also be ready to teach more than their primary ensemble for focus. They may be in jobs that require them to expand their instruction to other grades (Kuebel, 2019). Kuebel (2019) did a study on junior high and high school ensemble directors' first experiences teaching elementary music. These educators accepted these positions either because of the only few options in the area that they wanted to live in, or it was considered a short-term job. Upon teaching elementary general

music, most of these music educators did not feel that their undergraduate education prepared them sufficiently for this type of classroom setting. After teaching in the elementary music classroom, these teachers grew to enjoy elementary music over ensemble teaching. Their reasons for staying in their elementary music position was that there were fewer after school commitments, more creativity with music activities, and developing better classroom skills that they would not have learned in their traditional ensembles (Kuebel, 2019).

The question that arises is whether preservice teachers are prepared to teach elementary general music if needed alongside their secondary ensemble focus (Kuebel, 2019; Salvador & Culp, 2021). Most of these pre-service teachers were required to take primary and elementary general music courses in their undergrad as a requirement for graduation and certification. Most of the music ed faculty that participated in research related to this topic have had elementary general music experience in their own k-12 teaching (Kuebel, 2019; Salvador & Culp, 2021). Although pre-service teachers have had some training, there is still reservation on their confidence in teaching primary and elementary music education. Giving students more opportunities to teach and learn about early and late elementary will equip students with the knowledge and skills needed to be successful in their future k-12 music profession (Kuebel, 2019; Salvador & Culp, 2021).

Classroom Management

Classroom management is a skill that requires confidence with new teachers (Hedden, 2014). Many situations with classroom management come from anticipating bad behavior or situations and resolving them before any incident occurs. For new teachers,

they lack the confidence needed to recognize potentially negative situations before they become negative situations. These new teachers may not have the assurance to carry out proper classroom management skills when dealing with disruptive situations. Many of these confidence issues arise with discipline and knowing what discipline procedures are appropriate for each offense (Hedden, 2014). Kagan (1992) listed the top five ways in which novice teachers grow during their student teaching internship: Increased metacognition (learning about changing beliefs in themselves and their students), acquisition of knowledge about pupils (preconceived notions are reconstructed after further acquaintance), shift of attention (from themselves to their student's learning), developing their standard procedures, and improved problem-solving skills.

Novice teachers struggle with classroom management skills in the first year of teaching (Kagan, 1992). This common struggle among the new teachers inhibits them from focusing on the student learning of the content because they are so focused on their behavior. There are also relationships with self-confidence in themselves as teachers in relation to how they viewed themselves as students. Novice teachers soon become aware of how they learned as a student and will subconsciously incorporate those learning needs into their own students (Kagan, 1992). Kagan (1992) disclosed that if a novice teacher lacks self-confidence in their classroom, it will be detrimental to their success as educators and the learning achievements of their students.

Most perspective teachers view teaching as verbally passing on information and student learning is remembering said information (Weinstein, 1989). The majority also believed that good classroom management was related to kids as peers instead of

students. Weinstein (1989) discusses how great teachers are not born; they are made and the importance of giving these new teachers the guidance they need to succeed in their future elementary classroom.

Cooperating Teachers and Faculty

Fieldwork was a major part of the undergraduate requirement. Therefore, it is important for music education faculty to have open communication with cooperating teachers that students will be doing their intern with (Conway, 2002). Many students also responded that their course requirements through the college of education were not considered useful by many of the participants. The feedback Conway (2002) received in their research was that general education courses lacked relevancy in a music education situation. Early observations were another area in which the participants felt lacked relevancy. They believe that this evaluation was premature in their learning.

Instrumental method courses have been another area of criticism (Conway, 2002). As undergraduate students taking these method courses, they wished that the instructors focused more on teaching the students to teach these instruments rather than focus on proficiency skills. Some constructive feedback that was given by the participants was the desire to be required to take more music education courses that were not within their concentration. Examples of this would be being a part of an ensemble that required students to use a secondary instrument, be enrolled in both band and choir, taking a general music course, and extending student teaching. Many of these new teachers felt that a semester of student teaching is not long enough. On the administration side, many

school administrators wish that music educators' concentration would extend more than just band or choir, but everything that goes along with k-12 music (Conway, 2002).

As a cooperating teacher, it is important to give novice teachers the confidence they need to succeed in the classroom (Conway, 2002; Kagan, 1992). Teaching novice educators how to critically evaluate themselves in their teaching without crippling their confidence is important for them. Another detriment to novice teachers is how they view their students. This perception can also relate to their own experiences as a student. Novice teachers can have preconceived ideas of student's behaviors, they can misjudge students according to their own experiences. An area that novice teachers have improved during their student teaching is their problem-solving skills. Novice teachers having the experience of working with students in the classroom learn how to make quick decisions, interventions, and improvisatory instruction. In summary, these novice teachers learn how to adapt over the course of a semester, month, week, day, and even 2 minutes (Conway, 2002; Kagan, 1992).

Contextual supervision is a term that is used by Ralph (1994) in relation to educational leadership. This approach focuses on the needs of the students with the goal that through this leadership there will be professional growth. Contextual supervision must also follow the basic human values which means that through this guidance, there always maintains respect of people. This means giving honest constructive criticism, but delivering it in a kind, respectful way. Learning the individual needs of your students and giving them the guidance and support they need to grow professionally (Ralph, 1994). Ralph (1991) also discusses how contextual leadership is important for faculty when overseeing pre-service teachers prepare for the classroom. Contextual leadership, in this

instance, implies that leadership approaches are required to be flexible and accommodating according to the needs of the student and situation. The four supervisory approaches are directing, coaching, supporting and delegating. These four approaches are what preservice teachers will face when beginning their internship and later will implement as teachers in their own classroom. These four approaches may be needed at different levels depending on the needs of the student teacher and the situation. Some student teachers will need more delegation, and others may need more support (Ralph, 1991).

Culture

“Whiteness” mentality is another aspect that new “white” teachers may be unaware of when entering their classrooms and specific elements that we, as white people, take advantage of (VanDeusen, 2021). The “whiteness” mentality is not a remark to imply that white teachers are racist or treat non-white students differently in the classroom. However, when these preservice teachers go into the communities of their students there is a loss of comfort. Especially if there is a language barrier within that community. “White” culture inherently influences “white privilege” and “ownership” which can desensitize us to the needs of our students and community (VanDeusen, 2021). Students are not taught to be more aware when they teach because there are students in the music classroom that have a name that is difficult to pronounce, and they must be respectful and learn it. If there are students that come into the classroom with a language barrier, the teacher should do their best to assist them. As a new music educator in a foreign area, it is important to be educated on diversity (VanDeusen, 2021).

Meeting Academic Requirements

There were some standards that teachers felt more confident in incorporating into their lessons than other standards (Duling, 2003). The results of this study show that there should be more training in curriculum for pre-service teachers. It is important for teachers to understand what the standards are for musical achievement by grade and how they are to incorporate activities in their lessons to assist in achieving those learning goals (Duling, 2003; Hall, 2013; Haston & Leon-Guerro, 2008; Hope, 2007).

Curriculum

Music educators believe the music standards were achievable and if there were any concerns, it was that music educators felt that their classes were not long enough or frequent enough to maintain the standards that are required (Byo, 1999). That concern varies depending on music educator and school district (Byo, 1999). Additionally, May, Willie, Worthen and Pehrson (2017) discuss that music education requirement has become implemented as concerns rise for the competency for classroom music educators. Music teacher education programs work alongside state certification programs to ensure that pre-service teachers are prepared to teach in the classroom (Byo, 1999; May, et al, 2017).

The National Association of Music Education (NAfME) shares the K-12 music standards for educators both on the national and state level. These standards cover three main areas: Creating, Performing and Responding. Every grade level should accomplish goals set in these three areas according to their level of ability. Creating is the first standard, and it covers areas like composition and improvisation. Performing covers both vocal and instrumental areas. This standard gives students the ability to show their work.

Responding is the ability to comprehend musical concepts and interpret musical ideas. Not only must music educators be competent pedagogues, but competent musicians as well (Shuler, n.d).

Music education teacher programs are considered rigorous for this reason. Students must achieve a level of proficiency on their primary instrument, understand the content enough to teach it to their own future students, and teach many other instruments as well (Shuler, n.d; Thibeault, 2014). There are many advantages to the development of technology and the resources it provides for student learning (Thibeault, 2014).

Mental Health

Mental health is a topic that is making precedence with educators all over the country (Potter, 2021). Potter, (2021) discusses the stress involved for teachers and students when preparing for a program performance. Teachers feel both positive and negative stressors when preparing their students for performances and contests. Some positive stressors can be anticipation of the upcoming performance and parental response. Negative stressors are aspects of performance and preparation that are outside the realm of a teacher's control: student performance, parental behavior, performance venue, administration, etc. These stressors can emotionally drain teachers (Potter, 2021). However regardless of the outcome of the performance, the teachers and students do feel a sense of relief after the fact. Students also show higher indications of stress when preparing to perform than they would with other classroom musical activities (Potter, 2021).

Research

Research is an important tool for music educators (Asmus, 2000; Conway, 2000). Although most of these undergraduate students will not go on to graduate school or pursue a career in research, they can utilize these tools in their classroom and learn what teaching or learning styles benefit their students. Action research is the approach that Conway (2000) discusses. Through action research, a teacher can learn what teaching tactics students respond best to. Formal and informal teaching, as well as formal and informal learning are essential skills to learn through both experience and research (Folkestad, 2006). Examples of these informalities are individuals learning music outside of the classroom (technology, playing by ear, etc.). Music literacy is also strongly related to formal teaching. Folkestad (2006) states that both formal and informal approaches have their benefits as well as their deficiencies. For future pedagogues, formal and informal music education can benefit students not only in their music learning, but appreciation for music as well. Pedagogical practices and development of tactics can all be learned through personal research or research of others (Asmus, 2000; Conway, 2000).

Technology

Technology is an inventive way for amateur musicians to create music (Cayari, 2011; Greher, 2011; McLain, 2014). YouTube is a video platform that has become popular with young aspiring musicians. Digital technology is a major part of young students' personal and recreational lives. The movement of technology in the classroom can have advantages with young music students creating and sharing compositions and performances. Our

responsibility, as music educators, is to continue to make music education meaningful and authentic in the age of digital technology (Cayari, 2011; Greher, 2011; McLain, 2014).

Thibeault (2014) used algorithms in his study about “computational musicology”. This shows what students are searching for and then the algorithms bring up music like their search as a suggested find. Thibeault (2014) concluded with five implications for algorithms in music education. The first is that the music educator may not be the primary music teacher anymore. More students can watch YouTube videos on how to play an instrument. Second is to incorporate music content with music users online, third is to use technology to promote the inclusion of diversity and fourth is to use more with less. Technology gives educators the opportunity to show short clips as examples of learning instead of watching lengthy films or lectures. The last example is the need for noise. Everyone cannot stand silence for a long period of time and technology can assist with those needs (Thibeault, 2014).

Technology is an ever-evolving presence in our everyday lives and is also becoming more prevalent in education (Greher, 2011). Technology is used often for professional development to discover new learning websites or tools to benefit students in their education. Music educators can use similar means of technology to aid students in their music learning through recording devices, listening or rhythm exercises, and musical examples (Greher, 2011; McLain, 2014). McLain (2014) discusses through his review of Shuler’s research, that music education, like other content areas, is drastically changing through the advancements of technology and electronic learning tools. Through this review, students having access to audio technology is a great advantage for music

educators. An example of incredible advancements are DAW programs (Digital Audio Workstations). Students that choose to record themselves as well as alter, autotune, and correct any blemishes on a recording. Although this is an incredible tool, there are concerns about taking away authenticity. Through these advancements, educators can learn to incorporate technology in the classroom.

Integrated Curriculum

Integrated curriculum is an educational method in which other content areas are integrated into lessons to teach cross-curricular learning (Barry, 2008; Berke, n.d; Byo, 1999; Cayari, 2011; Colwell, 2003; Groulx, 2015; May, Willie, Worthen, & Pehrson, 2017; McLain, 2014; McLain. 2014; Propst, 2003; Shuler, n.d; Thibeault, 2014; Whitaker, 1996). Integrated learning also can be utilized as a collage of subjects, projects, using lessons that go beyond the textbook, relationships among content areas, themes for organization, flexibility of scheduling, and flexibility of student groupings. In music, integration can be beneficial for all subject matters (Barry, 2008). As a music educator, we can use these techniques to our advantage when learning new information, collaborating with other teachers and advocating for our music programs. Berke (n.d.) shares that music educators respond to integrated curriculum negatively because they feel that music education is treated as a service subject and not important for the sake of music itself. The reality is that all content areas are important. Successful curriculum integration happens when students can answer a question utilizing multiple subjects rather than focusing on just one (Berke, n.d; Groulx, 2015; Propst, 2003).

According to Wiggins (2001), there are four levels of integration that educators can adapt to in their classrooms. The first level is teaching-tool connection. This is when teachers instruct though utilizing a teaching strategy through another content area (example: singing multiplication facts). The second level is topic connections. Topic connections are when one subject matter is brought into another subject matter to enrich the teaching/learning experience. The third level is content connections. This is when there are multiple content connections in a lesson that is built upon the other. The fourth and fifth levels are conceptual and process connections. These levels are what Wiggins (2001) considered to be the levels that educators and administrators should strive to achieve. This is where students use cross-curricular learning and expand on this knowledge to better understand learning and concepts (Register & Darrow et. al, 2007; Wiggins, 2001; Whitaker, 1996).

Whitaker (1996) also discussed the struggle for validation of a music program in the school that was participating because of the lack of time students study music and the devaluation that the schools support shows. This source can be used to further validate music programs' struggles with integration. As a music educator, we can use these techniques to our advantage when learning new information, collaborating with other teachers and advocating our music programs (Barry, 2008; Kim & Choy. 2008; Wiggins, 2001; Whitaker, 1996).

Philosophy

There is a philosophy behind preservice teacher education and how educators are trained and not born (Babad et. al, 1982; Burn et al; Calderhead & Robson, 1991; Campbell

& Thompson, 2007; Fuller, 1969; Grashel, 1986; Koziol, 1979). This research will not only show teachers how to perceive themselves, but also how to perceive their students (Babad et al, 1982). A teacher's perception of a student will greatly affect student output in progress and achievement. If a teacher has low expectations of their students, they will get low achievement. If teachers have high expectations of their students, they will become high achievers (Babad et al, 1982). Having discussions with pre-service teachers about real classroom issues and how to address them as an educator will greatly benefit them. There was also criticism of teachers that are overseeing pre-service teachers for their lack of nurture and support during their time of internship. There is importance in mentorship from cooperating teachers to supporting pre-service teachers throughout their student teaching (Babad et al, 1982; Burn et al; 2000; Grashel, 1986).

The purpose of teacher education is to prepare and enable students to go into their future classrooms with confidence to teach in their content area (Calderhead & Robson, 1991). Initially, students begin their teacher training with varying perspectives based on their own personal experiences. With these differing perspectives, it can be difficult for teachers to understand how to guide their students in education (Calderhead & Robson, 1991). This research emphasized the importance of teacher relationships and involvement. When training future teachers for the classroom, the educator must understand the perspectives and needs of their students to guide them in their professional development (Calderhead & Robson, 1991; Grashel, 1986).

The concerns that preservice music educators seem to have before student teaching are classified as "potential problems" that preservice teachers think about

(Campbell & Thompson, 2007). According to Campbell and Thompson (2007) the three main concerns that preservice teachers think about are themselves, tasks, and impact that they have. Self is a category that addresses the feelings and insecurities of the preservice teacher. Task is what preservice teachers think about relating to learning activities for their students to achieve learning goals. Impact relates to the preservice teacher's thoughts on influencing student motivation, building relationships, and student achievement (Campbell & Thompson, 2007; Grashel, 1986).

Another area of concern is young students in teacher preparation programs that may not appreciate their education courses to the same degree as older students in the teacher preparation program (Fuller, 1969). Most young teachers in the teacher preparation programs tend to preoccupy their concerns with classroom management, content units, and evaluations by their future principle and superintendent. Some aspects of teaching these education students were not as concerned with were student evaluations, teaching methods, and instructional design (Fuller, 1969; Grashel, 1986). However, all great teachers show commitment to their students and their content areas. Regardless of teacher's philosophy on classroom management, expectations, and discipline; a committed teacher is a successful teacher (Koziol, 1979).

Summary

In conclusion, the literature shows that content skill and knowledge do not ensure successful instructional delivery. An individual can study music education, take all the required courses and be a competent musician without guarantee they will succeed as a pk-12 music educator. A meaningful student teaching experience is essential for pre-

service teachers to succeed. However, that is contingent on the students' experience with their cooperating teacher and education faculty. This literature also shares that pre-service teachers may have had great student teaching experiences but are still lacking the skills and confidence to teach in their classrooms. There were many areas of teaching for music educators that were included in this literature. However, there is a gap in the literature that shows how these skills were developed during their time as an undergraduate, as a pre-service teaching intern, and as a professional. This study focuses on what aspects teachers felt prepared for during their time as an undergraduate, student teacher and new teacher. I also have addressed what areas teachers struggled with when beginning their time as a pk-12 music educator. This study also expanded on supervising teachers and faculty with their own experiences and how that shaped their teaching and mentorship to prepare students to be future educators.

Chapter 3

Methods

The purpose of this study was to examine pre-service teacher preparation in the pK-12 music classroom. Specifically, I examined perspectives about the internship process from pre-service teachers, early-career educators, later-career educators, cooperating teachers, and supervising college/university faculty. The epistemology of this research will be through constructivism. Constructivism shows that knowledge is gained through interaction and experiences (Bhattacharya, 2017; Tracy, 2020). This epistemology is compatible with this research because it deals with applied pedagogy and preparation through application and this data was acquired through interactions with current music educators.

I used a mixed methods approach for this study that was separated into two phases. Specifically, I used an embedded design where quantitative data were gathered first through a survey (Appendix B) in phase 1 of the research, and qualitative data were drawn from qualifying survey participants (Appendix C) in phase 2 of this research (Ahmed et al, 2024; Creswell, 2006; Dawadi, 2021; Hafsa, 2018). The embedded mixed methods design allowed me to gain insight from a larger population through a quantitative survey while also gathering more specific data from smaller populations through qualitative interviews (Ahmed et al, 2024; Creswell, 2006; Dawadi, 2021; Hafsa, 2018). Through this mixed method approach, the quantitative data can be expanded through qualitative means which can assist with transparency by compensating one research style with another (Ahmed et al, 2024; Creswell, 2006; Dawadi, 2021; Hafsa, 2018).

The framework for this study was viewed through Pedagogical Content Knowledge, and the paradigm of this research was through a positivist approach (Ahmed et al., 2024). Pedagogical Content Knowledge means that my framework focuses on the content area of this study which is music, and the pedagogical aspect focuses on pre-service teachers learning how to acquire and develop teaching skills in application to music education. Constructivism in this research shows that the data collected on the quantitative side can be used to show relationships as well as understand meanings behind relationships and experiences on the qualitative side (Ahmed et al., 2024; Bhattacharya, 2017).

The null hypothesis for the quantitative portion of this research was that there would be no difference between confidence and ability levels of teachers regardless of how many years they have taught in the classroom or time spent during their semester of student teaching. The alternative directional hypothesis for the quantitative portion is that there is a difference in confidence and ability level with teachers more confident and capable as their years of experience increase.

Bias

My bias as a researcher is based on my own experience as someone who taught five years as an elementary music educator. I now teach in higher education and work with other music education faculty to prepare preservice teachers for the classroom. Part of those duties include being a faculty advisor for student teachers as they work on their Praxis Performance Assessment for Teachers (PPAT) towards their certification process. I will also share that I became a music educator through non-traditional ways. My undergraduate degree was not in education, but my master's degree was. My student

teaching semester was my first semester teaching as a full-time music educator. I did not have a cooperating teacher or primary faculty supervisor to assist me in preparation for my first teaching job.

Participants

Participants in this study were members of The National Association of Music Educators (NAfME), the collegiate branch of NAfME (CNAfME), and members of music education groups on social media. Surveys were sent to the emails of subscribers as well as participants that found the interview link through social media. Interview participants were selected based on specific responses to those surveys. I chose two participants who are current music educators in pK-12 music, and two interview participants who worked at a collegiate level and have been faculty supervisors for student teachers.

Data Collection Instruments

Phase One

After approval from the International Review Board (IRB), I began the first phase of my research by constructing the survey using the program, Qualtrics. The survey consists of closed-end questions when asking the participant about general demographics, and questions pertaining to their teaching experiences are ranked with five different options that cover least confident to most confident (Pew Research Center, 2024). The participant can choose from not confident to most confident with different elements of teaching that music educators face in the classroom. This survey was available for participants to complete about a month after it was published and distributed through social media and NAfME. The data results are saved through the Qualtrics program and were sent to me. I

analyzed the data results through SPSS and used Kruskal-Wallis because the results did not show normal variance. I chose Kruskal-Wallis because there are more than two categories and these categories were compared with each other to find relationship between the experiences of the first one to three years of teaching for new teachers, veteran teachers, music education faculty, and other music teachers that participated in the survey (Gravetter & Wallnau, 2017; Ross & Shannon, 2008; Salkind & Frey, 2020).

At the end of the survey, I asked if the participants were interested in a follow-up interview. Their responses on the survey qualified or disqualified them to be part of a follow-up interview. Specifically, I looked for at least two participants in each of these demographic categories: (a) Current Teacher, (b) Veteran Teacher (10+ years) that has also been a cooperating teacher, and (c) Music Education Faculty that Supervises Student Teachers.

Phase Two

In the second phase of this research, I began with participant selection. When choosing participants for the qualitative portion of the research, I included a section of the survey that allowed the participants to put their contact information and consent for me to reach out to them about participating in the interviews (Josselson, 2013; Tracy, 2020). The interviews constructed through open-ended questions that pertain directly to their experiences when teaching the first three years in the music classroom (Bhattacharya, 2017; Josselson, 2013; Tracy, 2020). These questions asked about their strengths and challenges that they faced as new teachers, and how their student teaching prepared them for the profession. For supervising faculty and cooperating teachers, I also ask them how

their experiences as a new teacher have shaped the way they mentor pre-service teachers. I piloted the interview to make sure that the questions transitioned well and were appropriate (Josselson, 2013; Tracy, 2020). After the participant interviews, I analyzed the qualitative data with *Atlas.ti* to assist with organized coding. There were three stages of the coding process which were also triangulated with the interview participants to ensure reliability (Tracy, 2020).

The purpose of these interviews was to learn what elements and skills of teaching music education that they feel are important to be successful as a pK-12 music teacher. Specifically, I asked them questions about their experience as a teacher, how they developed their skills over time, and what skills they felt were important to learn during their student teaching semester (See Appendix B for questions). I used these questions as the starting point for each interview and asked each participant additional follow up questions based on their answers. Because of the time limit in this research and the delays of survey publication, I was not able bring in 6 participants for this study. Instead, I found 4 participants; two of which are current music educators and two who are currently working as collegiate music faculty and are supervising pre-service teachers.

Data Collection Processes

The data for the first phase were received through Qualtrics. I sent the survey through the Research Survey Assistance program through NAFME, and the survey was distributed to all subscribing members (NAfME sent the invitation through their membership system) as well as social media music education groups. This music educator organization serves pre- and in-service music educators as well as music education

faculty. All survey responses received through Qualtrics were anonymous unless the survey participants left their contact information for me to reach out to them later about setting up an interview (Ahmed et al, 2024; Creswell, 2006; Dawadi, 2021; Hafsa, 2018).

The survey questions were a mix of closed-ended and short-term questions that are specific to participants' experiences as pre-service and new teachers. Demographic data included number of years they have taught pK-12 music education, whether they have been a cooperating teacher for interns, or if they are currently working as a music education faculty in higher education. This survey will ask questions about their experiences during their time as a student teacher, and how prepared they were to run their own classroom. Especially in their first three years.

After receiving voluntary participants from this survey, I began the second phase of data collection in which I reached out to these individuals about setting up a time for a 30-minute Zoom interview. The interview was recorded to create an accurate transcription of the interview. Each transcription was analyzed through *Atlas.ti* to organize coding (Bhattacharya, 2017; Josselson, 2013; Ravitch & Carl, 2016; Tracy, 2020).

Data Analysis

Phase 1

Table 1 shows my data analysis plan. I analyzed data from the first phase through explanatory sequential design in which the qualitative portion of the research is selected (in this case interview participants) based on the results of the quantitative portion of the data (survey responses) (Dawadi, 2021). I used SPSS to analyze the quantitative survey

data using Kruskal-Wallis because data did not show normal variance (Gravetter & Wallnau, 2017; Ross & Shannon, 2008; Salkind & Frey, 2020).

Phase 2

When analyzing the qualitative portion of the data from phase two of this research, I transcribed interviews and analyzed them using *ATLAS.ti* (Ravitch & Carl, 2016). After transcription, I read the data multiple times before beginning coding analysis. To ensure saturation, I used *In Vivo* coding during the first round of coding and then employed focused coding during the second round of analysis (Saldana, 2016). Focused coding is when I looked for themes and patterns in the interview transcriptions that the participants emphasized during their interview. *In vivo* coding means that I used participants' exact words to find meaning. To support validity, I triangulated the data by incorporating member checking for each interview participant to ensure reliability and trustworthiness (Dawadi, 2021; Josselson, 2013). Each participant was able to review their transcripts and coding of their transcripts to ensure my analysis accurately reflected interview participants' intentions (Bhattacharya, 2017; Josselson, 2013; Ravitch & Carl, 2016; Tracy, 2020). Upon finishing the coding process, in *ATLAS.ti*, I compared the data results of the participants to see if there is relationship between participants experiences as student teachers and new teachers and how their confidence evolved through time and experience (Bhattacharya, 2017; Josselson, 2013; Ravitch & Carl, 2016; Tracy, 2020).

As a reminder, the research questions are as follows:

1. How competent and prepared do music teachers feel when teaching in their first three years of teaching based on their educational experiences (including

internship)? Was there a difference between the two in the first year or first three years?

2. How did current teachers/music education faculty view their own student teaching experiences, their cooperative teacher, and their faculty supervisors?
3. Are there differences between music educators' preparedness and competence level ratings in certain areas in first three years of teaching?
4. What areas/skills do cooperative teachers and faculty feel are essential before entering the classroom, and why?

Table 1

Data Analysis Plan

RQs	Survey Questions/Areas	Data Type	Data Analysis	Hypothesis
Description	Gender Identification	Nominal	Frequencies, Percentages	
	Teaching State/Locale	Nominal	Frequencies, Percentages	
	Highest Degree Earned	Nominal	Frequencies, Percentages	
	State/locale where degree was earned	Nominal	Frequencies, Percentages	
	All locales they've taught in	Nominal	Frequencies, Percentages	
	Years of total teaching experience	Nominal	Frequencies, Percentages	
	Years of music teaching experience	Nominal	Frequencies, Percentages	
	Teaching levels (student ages)	Nominal	Frequencies, Percentages	
	Teaching areas	Nominal	Frequencies, Percentages	
	Have you ever been a cooperating teacher?	Nominal	Frequencies, Percentages	
	Have you ever supervised an intern (e.g. faculty member)?	Nominal	Frequencies, Percentages	
RQ1	*Competence Levels, first year of teaching. (RATING)	Scale	Descriptive, including mean, median, mode	$H_0: \mu_1 = \mu_2$ $H_1: \mu_1 \neq \mu_2$
	*Preparedness Levels, first year of teaching. (RATING)	Scale	Descriptive, including mean, median, mode	
	*Competence Levels, first three years of teaching. (RATING)	Scale	Descriptive, including mean, median, mode	$H_0: \mu_1 = \mu_2$ $H_1: \mu_1 \neq \mu_2$
	*Preparedness Levels, first three years of teaching. (RATING)	Scale	Descriptive, including mean, median, mode	

RQs	Survey Questions/Areas	Data Type	Data Analysis	Hypothesis
RQ2	How beneficial were certain areas during your preparation to be a music teacher. (RATING)	Scale	Descriptive, including mean, median, mode	
	Cooperative teacher impact. (RATING)	Scale	Descriptive, including mean, median, mode	
	Faculty supervisor impact. (RATING)	Scale	Descriptive, including mean, median, mode	
	Other student teaching areas that benefited them.	Nominal	Listing	
RQ 1	Other areas where they felt unprepared.	Nominal	Listing	
	How often do you participate in professional development?	Interval	Descriptive, including mean, median, mode	
	Have you pursued continuing education in other ways? (degrees, classes, trainings, etc.)	Nominal	Frequency	
	How helpful was the professional development they did? (RATING)	Scale	Descriptive, including mean, median, mode	
All	Open Comments	Quantitative	Listing	$H_0: \mu_1 = \mu_2$ $H_1: \mu_1 \neq \mu_2$
	Items above marked with an asterisk (*).	Scale	Kruskal-Wallis	
RQ 3	How has teaching gotten more comfortable for you over the past three years?	Qualitative	Coding, Thematic Analysis.	
	If you could go back in time to your college student self, what areas would you focus on, learn more about? What would that/those be?	Qualitative	Coding, Thematic Analysis.	
RQ 4	Before student teachers enter their own classrooms, what areas do you feel are important for	Qualitative	Coding, Thematic Analysis.	
	your student teachers to understand? What skills do they need? Why do they need these?	Qualitative	Coding, Thematic Analysis.	
	Are there areas in the undergraduate curriculum that could or should be revised to better prepare future music educators? If so, what are these?	Qualitative	Coding, Thematic Analysis.	

Summary

In conclusion, this research and data collection were accomplished by both qualitative and quantitative means to better understand the experiences of pk-12 music educators and their level of preparedness as an undergraduate student and later as a professional. The potential benefits of this research would be to better understand undergraduate music programs and what elements could be incorporated into the curriculum to better prepare students for the classroom. I would like to eventually publish this research through the Music Educators Journal or present this research at a National Association of Music Educators conference.

Chapter 4

Results and Findings

I divided these results into two phases (1 and 2). The first phase includes the quantitative results for this study, which were the data collected from the survey. The survey included general demographics about the participants as well as closed and open-ended questions concerning their time as a pk-12 music educator. Phase 2 includes the qualitative findings. Phase 2 of the data results are from the interview participants that completed the survey and consented to be interviewed.

Phase One: Quantitative Results

The survey was published through the NAFME website and was sent to subscribing members twice in a two-week time frame. The first survey was sent to 29,125 people. 11,424 people opened it while 16,732 did not open it. The second time there were 29,105 people that were sent the survey and 11,697 opened it while 16,434 did not. Because there was a delay in getting the survey published through NAFME, the IRB was modified to also publish the survey through social media, so I shared the survey link through various sites on Facebook and Instagram.

After leaving the survey open for four weeks, I began collecting data. There were 242 responses to the survey in which 239 agreed to participate and three did not wish to participate. After reviewing the data and removing cases that were fully incomplete, there were 205 remaining survey participants. Data showed that some of these participants skipped random questions or sets of questions.

Participant Information

The first portion of the survey asked the participants for general information about themselves (gender, years teaching, educational background, etc.). Table 2, listed below, shows that about one third of this participant group was male. In addition, Table 3 shows that most participants had a master's degree. Table 4 shows that they earned their degrees in different states across the U.S., with small majorities in Florida, New York, Ohio, Pennsylvania, and Virginia. In addition, data in Table 5 show that many appeared to have earned their degrees where they currently teach, except for California. It appears some earned their degrees in other states and then moved to teach in California. Interestingly, it appears at some participants have moved to different states within their careers. Table 6 shows larger numbers in states like New York and Pennsylvania for places they have taught in the past.

Table 2

How Do You Identify?

Answer	n	%	Val %	Cum %
Male	67	32.7	32.7	32.7
Female	133	64.9	64.9	97.6
Non-binary/third gender	3	1.5	1.5	99.0
Prefer not to say	2	1.0	1.0	100.0
Total	205	100.0	100.0	

Table 3*Highest Earned Degree*

Answer	n	%	Val %	Cum %
Bachelors	42	20.5	20.7	20.7
Masters	106	51.7	52.2	72.9
Education Specialist	7	3.4	3.4	76.4
Doctorate	47	22.9	23.2	99.5
Other: ABD	1	0.5	0.5	100.0
Subtotal	203	99.0	100.0	
Missing	2	1.0		
Total	205	100.0		

Table 4*Location of Most Recent Degree*

Answer	n	%	Val %	Cum %	Answer	n	%	Val %	Cum %
Alabama	4	2.0	2.1	2.1	Nebraska	3	1.5	1.6	46.1
Alaska	2	1.0	1.0	3.1	Nevada	1	0.5	0.5	46.6
Arizona	5	2.4	2.6	5.7	New Jersey	4	2.0	2.1	48.7
Arkansas	1	0.5	0.5	6.2	New York	17	8.3	8.8	57.5
California	5	2.4	2.6	8.8	North Carolina	4	2.0	2.1	59.6
Colorado	2	1.0	1.0	9.8	North Dakota	5	2.4	2.6	62.2
Connecticut	3	1.5	1.6	11.4	Ohio	16	7.8	8.3	70.5
Florida	20	9.8	10.4	21.8	Oklahoma	2	1.0	1.0	71.5
Georgia	2	1.0	1.0	22.8	Pennsylvania	12	5.9	6.2	77.7
Idaho	1	0.5	0.5	23.3	South Carolina	1	0.5	0.5	78.2
Illinois	3	1.5	1.6	24.9	South Dakota	2	1.0	1.0	79.3
Indiana	3	1.5	1.6	26.4	Texas	8	3.9	4.1	83.4
Iowa	2	1.0	1.0	27.5	Utah	5	2.4	2.6	86.0
Kansas	4	2.0	2.1	29.5	Vermont	1	0.5	0.5	86.5
Kentucky	3	1.5	1.6	31.1	Virginia	12	5.9	6.2	92.7
Louisiana	1	0.5	0.5	31.6	Washington	6	2.9	3.1	95.9
Maryland	5	2.4	2.6	34.2	Wisconsin	6	2.9	3.1	99
Massachusetts	6	2.9	3.1	37.3	Wyoming	1	0.5	0.5	99.5
Michigan	2	1.0	1.0	38.3	DC	1	0.5	0.5	100.0
Minnesota	4	2.0	2.1	40.4	Subtotal	193	94.1	100.0	
Mississippi	5	2.4	2.6	43.0	Missing	12	5.9		
Missouri	3	1.5	1.6	44.6	Total	205	100.0		

Table 5*State/Territory Where You Currently Teach*

Answer	n	%	Val %	Cum %	Answer	n	%	Val %	Cum %
Alabama	5	2.4	2.7	2.7	Nebraska	3	1.5	1.6	47.8
Alaska	2	1.0	1.1	3.8	Nevada	2	1.0	1.1	48.9
Arizona	5	2.4	2.7	6.6	New Jersey	8	3.9	4.4	53.3
Arkansas	1	0.5	0.5	7.1	New York	13	6.3	7.1	60.4
California	10	4.9	5.5	12.6	North Carolina	6	2.9	3.3	63.7
Colorado	4	2.0	2.2	14.8	North Dakota	5	2.4	2.7	66.5
Florida	11	5.4	6.0	20.9	Ohio	13	6.3	7.1	73.6
Georgia	4	2.0	2.2	23.1	Oklahoma	1	0.5	0.5	74.2
Idaho	2	1.0	1.1	24.2	Oregon	2	1.0	1.1	75.3
Illinois	1	0.5	0.5	24.7	Pennsylvania	13	6.3	7.1	82.4
Indiana	4	2.0	2.2	26.9	Rhode Island	1	0.5	0.5	83.0
Iowa	2	1.0	1.1	28.0	South Carolina	8	3.9	4.4	87.4
Kansas	3	1.5	1.6	29.7	Texas	3	1.5	1.6	89.0
Kentucky	3	1.5	1.6	31.3	Utah	2	1.0	1.1	90.1
Louisiana	1	0.5	0.5	31.9	Vermont	2	1.0	1.1	91.2
Maine	1	0.5	0.5	32.4	Virginia	10	4.9	5.5	96.7
Maryland	6	2.9	3.3	35.7	Washington	2	1.0	1.1	97.8
Massachusetts	3	1.5	1.6	37.4	West Virginia	1	0.5	0.5	98.4
Michigan	3	1.5	1.6	39.0	Wisconsin	3	1.5	1.6	100.0
Minnesota	3	1.5	1.6	40.7	Subtotal	182	88.8	100.0	
Mississippi	3	1.5	1.6	42.3	Missing	23	11.2		
Missouri	6	2.9	3.3	45.6	Total	205	100.0		
Montana	1	0.5	0.5	46.2					

Table 6*All States Where Participants Taught*

Answer	n	%	Val %	Cum %	Answer	n	%	Val %	Cum %
Alabama	8	3.9	100	100	Nebraska	7	3.4	100	100
Alaska	3	1.5	100	100	Nevada	3	1.5	100	100
Arizona	9	4.4	100	100	New Hampshire	1	0.5	100	100
Arkansas	4	2.0	100	100	New Jersey	12	5.9	100	100
California	15	7.3	100	100	New Mexico	1	0.5	100	100
Colorado	8	3.9	100	100	New York	26	12.7	100	100
Connecticut	4	2.0	100	100	North Carolina	10	4.9	100	100
Delaware	4	2.0	100	100	North Dakota	6	2.9	100	100
Florida	20	9.8	100	100	Ohio	24	11.7	100	100
Georgia	11	5.4	100	100	Oklahoma	5	2.4	100	100
Idaho	6	2.9	100	100	Oregon	4	2.0	100	100
Illinois	8	3.9	100	100	Pennsylvania	26	12.7	100	100
Indiana	9	4.4	100	100	Rhode Island	1	0.5	100	100
Iowa	12	5.9	100	100	South Carolina	9	4.4	100	100
Kansas	5	2.4	100	100	South Dakota	1	0.5	100	100
Kentucky	4	2.0	100	100	Tennessee	3	1.5	100	100
Louisiana	3	1.5	100	100	Texas	13	6.3	100	100
Maine	2	1.0	100	100	Utah	7	3.4	100	100
Maryland	12	5.9	100	100	Vermont	6	2.9	100	100
Massachusetts	12	5.9	100	100	Virginia	17	8.3	100	100
Michigan	7	3.4	100	100	Washington	12	5.9	100	100
Minnesota	7	3.4	100	100	West Virginia	4	2.0	100	100
Mississippi	5	2.4	100	100	Wisconsin	10	4.9	100	100
Missouri	8	3.9	100	100	Wyoming	3	1.5	100	100
Montana	1	0.5	100	100					

Teaching Years, Levels, and Content

Most participants in this study have taught for four or more years. Table 7 shows that a small number have taught for three or less years, while the highest number of years was between six and ten years of experience. In addition, Table 8 shows that most participants were teaching in middle and/or high school settings, and Table 9 shows that most were

teaching in band or choral settings though they listed several other areas that included things like Arts Integration and Musical Theater. Finally, Table 10 shows that most have not served as a cooperating teacher, and most have not served as an internship supervisor.

Table 7

Years of Teaching Experience

Any Subject					Music				
Answer	n	%	Val %	Cum %	Answer	n	%	Val %	Cum %
1-3 Years	13	6.3	6.3	6.3	1-3 Years	21	10.2	10.2	10.2
4-5 Years	10	4.9	4.9	11.2	4-5 Years	22	10.7	10.7	21
6-10 Years	23	11.2	11.2	22.4	6-10 Years	40	19.5	19.5	40.5
11-15 Years	35	17.1	17.1	39.5	11-15 Years	31	15.1	15.1	55.6
16-20 Years	25	12.2	12.2	51.7	16-20 Years	23	11.2	11.2	66.8
21-25 Years	35	17.1	17.1	68.8	21-25 Years	25	12.2	12.2	79
26-30 Years	34	16.6	16.6	85.4	26-30 Years	29	14.1	14.1	93.2
31-35 Years	18	8.8	8.8	94.1	31-35 Years	10	4.9	4.9	98
36-40 Years	3	1.5	1.5	95.6	36-40 Years	1	0.5	0.5	98.5
41+ Years	9	4.4	4.4	100.0	41+ Years	3	1.5	1.5	100.0
Total	205	100.0	100.0		Total	205	100.0	100.0	

Table 8

Current Teaching Level(s)

Answer	n	%	Val %
Middle School/Junior High	82	40.0	100.0
High School	84	41.0	100.0
Higher Education	49	23.9	100.0
Other (Please list)	5	2.4	100.0
8-12th grade Higher education	1	0.5	0.5
Head Start	1	0.5	0.5
Music Administrator Pre-K to 12	1	0.5	0.5
My formal teaching job is elementary music but I teach marching band at the high school (we march 8th graders) and teach middle/high school private lessons on the side.	1	0.5	0.5
Total	205	100.0	100.0

Note. Participant could choose more than one answer.

Table 9*Current Teaching Area(s)*

Answer	n	%	Val %
Choral (including a cappella, show choir, etc.)	76	37.1	100.0
Band (including jazz band, pep band, etc.)	77	37.6	100.0
Other Instrumental (e.g., world music ensembles, flute choir, etc.)	26	12.7	100.0
Strings Only	36	17.6	100.0
Full Orchestra	8	3.9	100.0
Music Technology	19	9.3	100.0
Theory	27	13.2	100.0
Aural Skills	13	6.3	100.0
Piano Pedagogy	7	3.4	100.0
Private Studio Lessons	32	15.6	100.0
Music Education Courses	42	20.5	100.0
Instrument Skills	37	18.0	100.0
Music History	16	7.8	100.0
Music Appreciation	21	10.2	100.0
Vocal Pedagogy	10	4.9	100.0
Conducting	14	6.8	100.0
Other Areas	27	13.2	100.0
Art History	1	0.5	0.5
Arts Integration for Elementary Education students (a undergraduate methods class)	1	0.5	0.5
Arts Integration for Elementary Education undergraduate students - basically incorporating music, visual art, theatre, etc. into elementary methods coursework	1	0.5	0.5
Cardio Drumming	1	0.5	0.5
College of Education courses	1	0.5	0.5
Composing	1	0.5	0.5
Folk dances	1	0.5	0.5
Guitar	2	1.0	1.0
Higher Ed	1	0.5	0.5
History of American Pop and Rock	1	0.5	0.5
I also teach a few coursed for our college of education that are arts integration courses for elementary education majors.	1	0.5	0.5
I co-sponsor the Theatre Company which while extra curricular, I still consider that teaching.	1	0.5	0.5
Improvisation, Guitar, Composition	1	0.5	0.5
Leadership, Teacher Education	1	0.5	0.5
Music business, psychology	1	0.5	0.5
music cognition	1	0.5	0.5
Music in Film & Video Games	1	0.5	0.5

Answer	n	%	Val %
Musical theater	1	0.5	0.5
Musical Theatre / Vocal Directing	1	0.5	0.5
Popular Music	1	0.5	0.5
Popular music methods	1	0.5	0.5
Reading	1	0.5	0.5
Songwriting, Drum Set	1	0.5	0.5
Wind Literature	1	0.5	0.5
World music (non ensemble)	1	0.5	0.5
Total	205	100	100

Note. Participants could choose more than one answer.

Table 10

Served as Cooperating Teacher and/or Internship Supervisor

Served as CT	n	%	Val %	Cum %
Yes	96	46.8	47.1	47.1
No	108	52.7	52.9	100.0
Subtotal	204	99.5	100.0	
Missing	1	0.5		
Total	205	100.0		
Supervised an Intern				
Yes	51	24.9	25.0	25.0
No	153	74.6	75.0	100.0
Subtotal	204	99.5	100.0	
Missing	1	0.5		
Total	205	100.0		

Competence in the First Year of Teaching

Participants were asked to rate several items based on how competent and prepared they felt in their first year of teaching. Table 11 shows the descriptive statistics for each item and Table 12 and Table 13 show the frequencies for each item. These descriptions include the number of participants, mean, median, and mode; as well as standard deviation, variance, and lowest and highest of each question answered. In

general, participants' ratings fell in the middle between extremely prepared and extremely unprepared, with most saying they were somewhat prepared overall in their first year.

Ratings for each item shows that they felt either slightly competent or competent in (a) instruction/pedagogy, (b) classroom management, (c) choosing/writing music curriculum, (d) social skills/professional interactions, (e) program advocacy, (f) student expectations, (g) performance preparation, (h) clerical duties/paperwork, and (i) working with parents/guardians. Ratings were similar for preparedness ratings.

Table 11

First Year of Teaching Item Descriptive Statistics

Questionnaire Item	N	Miss	M	Mdn	Mo	SD	Var	Min	Max
General Preparedness in First Year	205	0	3.8	4	4	1.2	1.4	1	6
Competence									
Instruction/Pedagogy	205	0	4.4	5	5	1.1	1.1	1	6
Classroom Management	203	2	3.5	4	4	1.2	1.4	1	6
Choosing/writing music curriculum for your classes	205	0	3.8	4	4	1.2	1.4	1	6
Social Skills/Professional Interactions	205	0	4.7	5	5	1.1	1.2	1	6
Program Advocacy	205	0	3.9	4	4	1.1	1.3	1	6
Student Expectations	205	0	4.1	4	4	1.0	1.0	1	6
Performance Preparation	205	0	4.5	5	5	1.0	1.0	2	6
Clerical Duties/Paperwork	205	0	4.2	4	5	1.2	1.6	1	6
Working with Parents/Guardians	205	0	3.8	4	4	1.1	1.3	1	6
Preparedness									
Instruction/Pedagogy	193	12	4.5	5	5	1.0	1.0	1	6
Classroom Management	192	13	3.5	4	4	1.2	1.4	1	6
Choosing/writing music curriculum for your classes	192	13	3.9	4	4	1.2	1.5	1	6
Social Skills/Professional Interactions	192	13	4.4	5	5	1.2	1.3	1	6
Program Advocacy	192	13	3.7	4	4	1.2	1.3	1	6
Student Expectations	192	13	4.0	4	4	1.0	1.0	1	6
Performance Preparation	191	14	4.4	5	5	1.0	1.1	2	6
Clerical Duties/Paperwork	192	13	3.9	4	4	1.3	1.6	1	6
Working with Parents/Guardians	191	14	3.6	4	4	1.2	1.4	1	6

Table 12*Frequencies General Preparedness in First Year*

Rating	n	%	Val %	Cum %
Extremely unprepared	9	4.4	4.4	4.4
Unprepared	17	8.3	8.3	12.7
Somewhat unprepared	44	21.5	21.5	34.1
Somewhat prepared	74	36.1	36.1	70.2
Prepared	51	24.9	24.9	95.1
Extremely prepared	10	4.9	4.9	100.0
Total	205	100.0	100.0	

Table 13*First Year Competence*

Areas and Ratings	n	%	Val %	Cum %
Instruction/Pedagogy				
Extremely incompetent	2	1	1	1
Incompetent	10	4.9	4.9	5.9
Slightly incompetent	24	11.7	11.7	17.6
Slightly competent	56	27.3	27.3	44.9
Competent	89	43.4	43.4	88.3
Extremely competent	24	11.7	11.7	100.0
Total	205	100.0	100.0	
Classroom Management				
Extremely incompetent	10	4.9	4.9	4.9
Incompetent	31	15.1	15.3	20.2
Slightly incompetent	51	24.9	25.1	45.3
Slightly competent	73	35.6	36.0	81.3
Competent	31	15.1	15.3	96.6
Extremely competent	7	3.4	3.4	100.0
Subtotal	203	99.0	100.0	
Missing	2	1.0		
Total	205	100.0		
Choosing/writing music curriculum for your classes				
Extremely incompetent	7	3.4	3.4	3.4
Incompetent	20	9.8	9.8	13.2
Slightly incompetent	49	23.9	23.9	37.1
Slightly competent	62	30.2	30.2	67.3
Competent	56	27.3	27.3	94.6
Extremely competent	11	5.4	5.4	100.0
Total	205	100.0	100.0	
Social Skills/Professional Interactions				
Extremely incompetent	2	1	1	1

Areas and Ratings	n	%	Val %	Cum %
Incompetent	8	3.9	3.9	4.9
Slightly incompetent	14	6.8	6.8	11.7
Slightly competent	43	21.0	21.0	32.7
Competent	89	43.4	43.4	76.1
Extremely competent	49	23.9	23.9	100.0
Total	205	100.0	100.0	
Program Advocacy				
Extremely incompetent	4	2	2	2
Incompetent	20	9.8	9.8	11.7
Slightly incompetent	41	20.0	20.0	31.7
Slightly competent	71	34.6	34.6	66.3
Competent	57	27.8	27.8	94.1
Extremely competent	12	5.9	5.9	100.0
Total	205	100.0	100.0	
Student Expectations				
Extremely incompetent	2	1	1	1
Incompetent	12	5.9	5.9	6.8
Slightly incompetent	37	18.0	18.0	24.9
Slightly competent	75	36.6	36.6	61.5
Competent	68	33.2	33.2	94.6
Extremely competent	11	5.4	5.4	100.0
Total	205	100.0	100.0	
Performance Preparation				
Incompetent	7	3.4	3.4	3.4
Slightly incompetent	26	12.7	12.7	16.1
Slightly competent	61	29.8	29.8	45.9
Competent	86	42.0	42.0	87.8
Extremely competent	25	12.2	12.2	100.0
Total	205	100.0	100.0	
Clerical Duties/Paperwork				
Extremely incompetent	5	2.4	2.4	2.4
Incompetent	19	9.3	9.3	11.7
Slightly incompetent	29	14.1	14.1	25.9
Slightly competent	54	26.3	26.3	52.2
Competent	72	35.1	35.1	87.3
Extremely competent	26	12.7	12.7	100.0
Total	205	100.0	100.0	
Working with Parents/Guardians				
Extremely incompetent	5	2.4	2.4	2.4
Incompetent	25	12.2	12.2	14.6
Slightly incompetent	46	22.4	22.4	37.1
Slightly competent	70	34.1	34.1	71.2
Competent	51	24.9	24.9	96.1
Extremely competent	8	3.9	3.9	100.0
Total	205	100.0	100.0	

Other areas participants wrote included:

- Administrative task management
- Budget Preparation
- Chorus
- Collaborating with music colleagues
- Copiers and other technology
- Elementary General Music
- Fundraising
- Instrument repair
- Marching Band Drill Design
- Specific pedagogies for General music.
- Staff interactions
- Stress Management
- Technology
- Time management
- Working with administrators
- Working with IEPs for students
- Conducting skill
- Expectations of success
- Percussion maintenance and care
- Private lessons
- Recruitment
- Repertoire suitable for elementary level
- Students with disabilities
- Working with all male colleagues

Preparedness in the First Year of Teaching

Most participants also felt they were somewhat prepared or prepared in their first year in these areas: (a) instruction/pedagogy, (b) classroom management, (c) choosing/writing music curriculum, (d) social skills/professional interactions, (e) program advocacy, (f) student expectations, (g) performance preparation, (h) clerical duties/paperwork, and (i) working with parents/guardians (see Table 14).

Table 14*First Year Preparedness*

Areas and Ratings	n	%	Val %	Cum %
Instruction/Pedagogy				
Extremely unprepared	1	0.5	0.5	0.5
Unprepared	10	4.9	5.2	5.7
Slightly unprepared	14	6.8	7.3	13
Slightly prepared	65	31.7	33.7	46.6
Prepared	78	38.0	40.4	87.0
Extremely Prepared	25	12.2	13.0	100.0
Total	193	94.1	100.0	
System	12	5.9		
Classroom Management				
Extremely unprepared	10	4.9	5.2	5.2
Unprepared	33	16.1	17.2	22.4
Slightly unprepared	45	22	23.4	45.8
Slightly prepared	71	34.6	37	82.8
Prepared	27	13.2	14.1	96.9
Extremely Prepared	6	2.9	3.1	100.0
Subtotal	192	93.7	100.0	
Missing	13	6.3		
Total	205	100.0		
Choosing/writing music curriculum for your classes				
Extremely unprepared	8	3.9	4.2	4.2
Unprepared	18	8.8	9.4	13.5
Slightly unprepared	40	19.5	20.8	34.4
Slightly prepared	62	30.2	32.3	66.7
Prepared	49	23.9	25.5	92.2
Extremely Prepared	15	7.3	7.8	100.0
Subtotal	192	93.7	100.0	
Missing	13	6.3		
Total	205	100.0		
Social Skills/Professional Interactions				
Extremely unprepared	2	1	1	1
Unprepared	15	7.3	7.8	8.9
Slightly unprepared	15	7.3	7.8	16.7
Slightly prepared	55	26.8	28.6	45.3
Prepared	74	36.1	38.5	83.9
Extremely Prepared	31	15.1	16.1	100.0
Subtotal	192	93.7	100.0	
Missing	13	6.3		
Total	205	100.0		
Program Advocacy				
Extremely unprepared	6	2.9	3.1	3.1
Unprepared	28	13.7	14.6	17.7

Areas and Ratings	n	%	Val %	Cum %
Slightly unprepared	42	20.5	21.9	39.6
Slightly prepared	69	33.7	35.9	75.5
Prepared	40	19.5	20.8	96.4
Extremely Prepared	7	3.4	3.6	100.0
Subtotal	192	93.7	100.0	
Missing	13	6.3		
Total	205	100.0		
Student Expectations				
Extremely unprepared	4	2	2.1	2.1
Unprepared	10	4.9	5.2	7.3
Slightly unprepared	41	20.0	21.4	28.6
Slightly prepared	76	37.1	39.6	68.2
Prepared	54	26.3	28.1	96.4
Extremely Prepared	7	3.4	3.6	100.0
Subtotal	192	93.7	100.0	
Missing	13	6.3		
Total	205	100.0		
Performance Preparation				
Unprepared	10	4.9	5.2	5.2
Slightly unprepared	24	11.7	12.6	17.8
Slightly prepared	53	25.9	27.7	45.5
Prepared	80	39.0	41.9	87.4
Extremely Prepared	24	11.7	12.6	100.0
Subtotal	191	93.2	100.0	
Missing	14	6.8		
Total	205	100.0		
Clerical Duties/Paperwork				
Extremely unprepared	8	3.9	4.2	4.2
Unprepared	25	12.2	13	17.2
Slightly unprepared	32	15.6	16.7	33.9
Slightly prepared	58	28.3	30.2	64.1
Prepared	55	26.8	28.6	92.7
Extremely Prepared	14	6.8	7.3	100.0
Subtotal	192	93.7	100.0	
Missing	13	6.3		
Total	205	100.0		
Working with Parents/Guardians				
Extremely unprepared	7	3.4	3.7	3.7
Unprepared	34	16.6	17.8	21.5
Slightly unprepared	41	20.0	21.5	42.9
Slightly prepared	69	33.7	36.1	79.1
Prepared	34	16.6	17.8	96.9
Extremely Prepared	6	2.9	3.1	100.0
Subtotal	191	93.2	100.0	
Missing	14	6.8		
Total	205	100.0		

Other areas participants wrote included:

- Administrative task management
- Assessment
- Budget Preparation
- Elementary General Music
- Fundraising
- Instrument repair
- Marching Band Drill Design
- Popular music
- Stress management
- Technology
- Working with IEPs for students
- Writing own pacing guides from established curricula
- Choosing literature
- Expectations of success
- Percussion maintenance and care
- Recruitment
- Students with disabilities

Competence in the First Three Years of Teaching

In general, participants felt more prepared overall in the first three years of teaching. Table 15 shows that the mean for their overall preparedness was higher in their first three years than their rating for the first year (see Table 11). Participants were asked to rate the same items as before but to think about how competent they felt for each item in their first three years of teaching in mind. The descriptives on this table show the number of participants that answered the question, the number of participants that did not answer the question, the mean, median and mode of the answers; the standard deviation, variance as well as the lowest and highest answers. Table 15 shows the descriptive statistics for each item and Table 16 and Table 17 show the frequencies for each item. In general, most participants' ratings indicated they felt competent in every area: (a) instruction/pedagogy,

(b) classroom management, (c) choosing/writing music curriculum, (d) social skills/professional interactions, (e) program advocacy, (f) student expectations, (g) performance preparation, (h) clerical duties/paperwork, and (i) working with parents/guardians. Ratings were similar for preparedness ratings.

Table 15

Descriptives for Items Based on First Three Years of Teaching

Questionnaire Item	N	Miss	M	Mdn	Mo	SD	Var	Min	Max
General Preparedness in First Three Years	168	37	4.3	4.0	5	0.9	0.9	1	6
Competence									
Instruction/Pedagogy	165	40	4.8	5.0	5	0.8	0.7	1	6
Classroom Management	166	39	4.4	4.0	5	0.8	0.7	2	6
Choosing/writing music curriculum for your classes	165	40	4.6	5.0	5	0.9	0.8	2	6
Social Skills/Professional Interactions	166	39	5.0	5.0	5	0.9	0.8	1	6
Program Advocacy	165	40	4.6	5.0	5	1.0	0.9	2	6
Student Expectations	165	40	4.7	5.0	5	0.8	0.7	1	6
Performance Preparation	165	40	5.0	5.0	5	0.7	0.5	3	6
Clerical Duties/Paperwork	166	39	4.9	5.0	5	0.8	0.7	2	6
Working with Parents/Guardians	165	40	4.5	5.0	5	0.9	0.8	2	6
Preparedness									
Instruction/Pedagogy	157	48	4.9	5.0	5	0.8	0.6	2	6
Classroom Management	158	47	4.3	4.0	5	0.9	0.8	2	6
Choosing/writing music curriculum for your classes	157	48	4.6	5.0	5	0.9	0.9	1	6
Social Skills/Professional Interactions	157	48	4.9	5.0	5	0.9	0.8	2	6
Program Advocacy	156	49	4.4	5.0	5	1.0	1.1	1	6
Student Expectations	158	47	4.7	5.0	5	0.9	0.8	2	6
Performance Preparation	158	47	5.0	5.0	5	0.8	0.6	2	6
Clerical Duties/Paperwork	157	48	4.7	5.0	5	1.0	1.0	2	6
Working with Parents/Guardians	158	47	4.3	4.5	5	1.1	1.2	1	6

Table 16*General Preparedness in First Three Years*

Rating	n	%	Val %	Cum %
Extremely unprepared	1	0.5	0.6	0.6
Unprepared	4	2.0	2.4	3.0
Somewhat unprepared	28	13.7	16.7	19.6
Somewhat prepared	53	25.9	31.5	51.2
Prepared	74	36.1	44.0	95.2
Extremely prepared	8	3.9	4.8	100.0
Subtotal	168	82.0	100.0	
Missing	37	18.0		
Total	205	100.0		

Table 17*Competence in the First Three Years*

Area and Rating	n	%	Val %	Cum %
Instruction/Pedagogy				
Extremely incompetent	1	0.5	0.6	0.6
Incompetent	2	1.0	1.2	1.8
Slightly incompetent	2	1.0	1.2	3.0
Slightly competent	44	21.5	26.7	29.7
Competent	88	42.9	53.3	83
Extremely competent	28	13.7	17.0	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		
Classroom Management				
Incompetent	4	2	2.4	2.4
Slightly incompetent	14	6.8	8.4	10.8
Slightly competent	68	33.2	41	51.8
Competent	70	34.1	42.2	94.0
Extremely competent	10	4.9	6.0	100.0
Subtotal	166	81.0	100.0	
Missing	39	19.0		
Total	205	100.0		
Choosing/writing music curriculum for your classes				
Incompetent	6	2.9	3.6	3.6
Slightly incompetent	8	3.9	4.8	8.5
Slightly competent	56	27.3	33.9	42.4
Competent	76	37.1	46.1	88.5

Area and Rating	n	%	Val %	Cum %
Extremely competent	19	9.3	11.5	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		
Social Skills/Professional Interactions				
Extremely incompetent	1	0.5	0.6	0.6
Incompetent	2	1.0	1.2	1.8
Slightly incompetent	6	2.9	3.6	5.4
Slightly competent	25	12.2	15.1	20.5
Competent	82	40.0	49.4	69.9
Extremely competent	50	24.4	30.1	100.0
Subtotal	166	81.0	100.0	
Missing	39	19.0		
Total	205	100.0		
Program Advocacy				
Incompetent	8	3.9	4.8	4.8
Slightly incompetent	11	5.4	6.7	11.5
Slightly competent	46	22.4	27.9	39.4
Competent	80	39	48.5	87.9
Extremely competent	20	9.8	12.1	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		
Student Expectations				
Extremely incompetent	1	0.5	0.6	0.6
Incompetent	3	1.5	1.8	2.4
Slightly incompetent	7	3.4	4.2	6.7
Slightly competent	46	22.4	27.9	34.5
Competent	91	44.4	55.2	89.7
Extremely competent	17	8.3	10.3	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		
Performance Preparation				
Slightly incompetent	3	1.5	1.8	1.8
Slightly competent	33	16.1	20.0	21.8
Competent	91	44.4	55.2	77
Extremely competent	38	18.5	23.0	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		

Area and Rating	n	%	Val %	Cum %
Clerical Duties/Paperwork				
Incompetent	1	0.5	0.6	0.6
Slightly incompetent	10	4.9	6.0	6.6
Slightly competent	33	16.1	19.9	26.5
Competent	85	41.5	51.2	77.7
Extremely competent	37	18.0	22.3	100.0
Subtotal	166	81.0	100.0	
Missing	39	19.0		
Total	205	100.0		
Working with Parents/Guardians				
Incompetent	5	2.4	3.0	3.0
Slightly incompetent	17	8.3	10.3	13.3
Slightly competent	51	24.9	30.9	44.2
Competent	75	36.6	45.5	89.7
Extremely competent	17	8.3	10.3	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		

Other areas participants wrote included:

- Administrative task management
- Finding literature
- Fundraising
- I took Orff and Kodaly training to actually learn elementary pedagogies during my first 5 years
- Instrument repair
- Stress management
- Technology
- Expectations of success
- Percussion maintenance and care
- Recruitment
- Snarkiness of male colleagues
- Students with disabilities

Preparedness in the First Three Years of Teaching

Participants were asked to rate the same items as before but to think about how prepared they felt in their first three years. Table 18 shows that, for the most part, most participants felt prepared in (a) instruction/pedagogy, (b) classroom management, (c) choosing/writing music curriculum, (d) social skills/professional interactions, (e) program advocacy, (f) student expectations, (g) performance preparation, (h) clerical duties, and (i) working with parents/guardians. However, for program advocacy, the second highest rating was slightly prepared.

Table 18

Preparedness in the First Three Years

Area and Rating	n	%	Val %	Cum %
Instruction/Pedagogy				
Unprepared	2	1.0	1.3	1.3
Slightly unprepared	4	2.0	2.5	3.8
Slightly prepared	38	18.5	24.2	28.0
Prepared	83	40.5	52.9	80.9
Extremely Prepared	30	14.6	19.1	100.0
Subtotal	157	76.6	100.0	
Missing	48	23.4		
Total	205	100.0		
Classroom Management				
Unprepared	8	3.9	5.1	5.1
Slightly unprepared	13	6.3	8.2	13.3
Slightly prepared	60	29.3	38.0	51.3
Prepared	71	34.6	44.9	96.2
Extremely Prepared	6	2.9	3.8	100.0
Subtotal	158	77.1	100.0	
Missing	47	22.9		
Total	205	100.0		
Choosing/writing music curriculum for your classes				
Extremely unprepared	1	0.5	0.6	0.6
Unprepared	5	2.4	3.2	3.8
Slightly unprepared	14	6.8	8.9	12.7

Area and Rating	n	%	Val %	Cum %
Slightly prepared	39	19.0	24.8	37.6
Prepared	83	40.5	52.9	90.4
Extremely Prepared	15	7.3	9.6	100.0
Subtotal	157	76.6	100.0	
Missing	48	23.4		
Total	205	100.0		
Social Skills/Professional Interactions				
Unprepared	3	1.5	1.9	1.9
Slightly unprepared	10	4.9	6.4	8.3
Slightly prepared	29	14.1	18.5	26.8
Prepared	78	38.0	49.7	76.4
Extremely Prepared	37	18.0	23.6	100.0
Subtotal	157	76.6	100.0	
Missing	48	23.4		
Total	205	100.0		
Program Advocacy				
Extremely unprepared	1	0.5	0.6	0.6
Unprepared	9	4.4	5.8	6.4
Slightly unprepared	12	5.9	7.7	14.1
Slightly prepared	54	26.3	34.6	48.7
Prepared	60	29.3	38.5	87.2
Extremely Prepared	20	9.8	12.8	100.0
Subtotal	156	76.1	100.0	
Missing	49	23.9		
Total	205	100.0		
Student Expectations				
Unprepared	5	2.4	3.2	3.2
Slightly unprepared	11	5.4	7.0	10.1
Slightly prepared	38	18.5	24.1	34.2
Prepared	85	41.5	53.8	88.0
Extremely Prepared	19	9.3	12.0	100.0
Subtotal	158	77.1	100.0	
Missing	47	22.9		
Total	205	100.0		
Performance Preparation				
Unprepared	1	0.5	0.6	0.6
Slightly unprepared	6	2.9	3.8	4.4
Slightly prepared	28	13.7	17.7	22.2
Prepared	85	41.5	53.8	75.9
Extremely Prepared	38	18.5	24.1	100.0
Subtotal	158	77.1	100.0	

Area and Rating	n	%	Val %	Cum %
Missing	47	22.9		
Total	205	100		
Clerical Duties/Paperwork				
Unprepared	6	2.9	3.8	3.8
Slightly unprepared	14	6.8	8.9	12.7
Slightly prepared	35	17.1	22.3	35.0
Prepared	72	35.1	45.9	80.9
Extremely Prepared	30	14.6	19.1	100.0
Subtotal	157	76.6	100.0	
Missing	48	23.4		
Total	205	100.0		
Working with Parents/Guardians				
Extremely unprepared	4	2	2.5	2.5
Unprepared	7	3.4	4.4	7.0
Slightly unprepared	21	10.2	13.3	20.3
Slightly prepared	47	22.9	29.7	50.0
Prepared	65	31.7	41.1	91.1
Extremely Prepared	14	6.8	8.9	100.0
Subtotal	158	77.1	100.0	
Missing	47	22.9		
Total	205	100.0		

Other areas participants wrote included:

- Administrative task management
- Fundraising
- I wasn't prepared for other teachers purposely being mean to me.
- I'm answering this in anticipation of year 2 since I'm a first-year teacher.
- Instrument repair
- Stress management
- Technology
- Expectations of success
- I wasn't prepared for time management within a school period.
- Percussion care and maintenance
- Recruitment
- Students with disabilities

Beneficial Areas in Preparation

Table 19 shows the frequencies for how beneficial participants felt certain experiences were during their preparation to become a teacher. As with previous items, most participants' ratings fell in the middle range for each item, and most rated each item either moderately beneficial or very beneficial. It is interesting to note that piano skills had the most (though still very small) who rated it as not beneficial at all, and for every item, a small number rated it as not beneficial at all.

Table 19

How Beneficial Were These Areas in Your Preparation?

Areas and Ratings	n	%	Val %	Cum %
student teaching/internship experience				
Not at all	5	2.4	3	3
Slightly	7	3.4	4.2	7.3
Somewhat	11	5.4	6.7	13.9
Moderately	21	10.2	12.7	26.7
Very	54	26.3	32.7	59.4
Completely	67	32.7	40.6	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		
my music core				
Not at all	2	1	1.2	1.2
Slightly	9	4.4	5.5	6.7
Somewhat	20	9.8	12.1	18.8
Moderately	55	26.8	33.3	52.1
Very	50	24.4	30.3	82.4
Completely	29	14.1	17.6	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		
my conducting class(es)				
Not at all	4	2	2.4	2.4
Slightly	9	4.4	5.5	7.9
Somewhat	28	13.7	17.1	25

Areas and Ratings	n	%	Val %	Cum %
Moderately	51	24.9	31.1	56.1
Very	49	23.9	29.9	86.0
Completely	23	11.2	14.0	100.0
Subtotal	164	80.0	100.0	
Missing	41	20.0		
Total	205	100.0		
music education teaching methods				
Not at all	11	5.4	6.7	6.7
Slightly	8	3.9	4.8	11.5
Somewhat	22	10.7	13.3	24.8
Moderately	35	17.1	21.2	46.1
Very	48	23.4	29.1	75.2
Completely	41	20	24.8	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		
private lessons				
Not at all	6	2.9	3.6	3.6
Slightly	18	8.8	10.9	14.5
Somewhat	34	16.6	20.6	35.2
Moderately	40	19.5	24.2	59.4
Very	36	17.6	21.8	81.2
Completely	31	15.1	18.8	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		
performance ensembles				
Not at all	4	2	2.4	2.4
Slightly	8	3.9	4.8	7.3
Somewhat	20	9.8	12.1	19.4
Moderately	39	19	23.6	43
Very	52	25.4	31.5	74.5
Completely	42	20.5	25.5	100.0
Subtotal	165	80.5	100.0	
Missing	40	19.5		
Total	205	100.0		
piano skills classes				
Not at all	17	8.3	10.4	10.4
Slightly	15	7.3	9.1	19.5
Somewhat	19	9.3	11.6	31.1
Moderately	45	22.0	27.4	58.5
Very	36	17.6	22.0	80.5

Areas and Ratings	n	%	Val %	Cum %
Completely	32	15.6	19.5	100.0
Subtotal	164	80.0	100.0	
Missing	41	20.0		
Total	205	100.0		
time in educator classrooms (observing)				
Not at all	8	3.9	4.9	4.9
Slightly	2	1.0	1.2	6.2
Somewhat	19	9.3	11.7	17.9
Moderately	49	23.9	30.2	48.1
Very	51	24.9	31.5	79.6
Completely	33	16.1	20.4	100.0
Subtotal	162	79.0	100.0	
Missing	43	21.0		
Total	205	100.0		

Note. Music core included things like theory, aural skills, history, etc. Music teaching methods included things like elementary/secondary methods, etc.

Other areas participants wrote included:

- Classroom management strategies in a music ensemble classroom with over 100 students per class! COE people have small classes. They don't have a vision of 125 children with noise makers. Also with inadequate space.
- Classroom management/general education courses
- Did not take piano skills classes (tested out)
- Discipline
- Education psychology / classroom management training
- Experience in marching band
- Exploring music libraries
- Extra opportunities to teach/run rehearsals, like collegiate a cappella groups and/or other musical leadership opportunities
- Extra Teaching/Instructing Opportunities
- Field experience
- I learned more in the first year than any class could teach me. 2nd year and 3rd year were WAY better than first.
- Indigenous language and music classes
- Instrumental methods courses
- My mentor teacher
- Other practicum teaching in schools

- Practicums along the way to teach
- Pre-student teaching clinical experiences
- Prior experience teaching/directing
- Professional Development School at my University
- String Project
- Teaching Band Camps
- Teaching for student groups prior to student teaching
- Time teaching in classrooms
- Fundraising for music ensembles. The laws, the rules, etc. to protect yourself as a teacher!
- Other non-music major, education classes
- Program-facilitated applied teaching opportunities
- Teaching Community Choir
- Using copy machine
- Workshops/pd

Cooperating Teachers and Internship Supervisors

Participants were asked to rate several items based on their experiences with their own cooperating teachers and internship supervisors. Table 20a shows that there was overall satisfaction with the participants' cooperating teachers with the mean averaging between 4 and 5 for all categories listed on Table 20a. The mean for supervising faculty averaging between 3 and 4 for most categories. The highest rating is a 6 and the lowest rating is a 1. On Table 20b it shows how the cooperating teacher and faculty supervisor were rated on the following items: They were supportive, they were helpful, they communicated with me well, their expectations were clear of me, they helped me learn classroom management, they helped me learn instructional delivery, they helped me writing/developing my own curriculum, they helped me with lesson plans, and they helped me understand how different student levels learn. The results showed that cooperating teachers were rated higher than supervising faculty in the following categories: they were

supportive, they communicated with me well, their expectations were clear of me, and they helped me with instructional delivery.

Table 20a

Descriptive Statistics for Cooperating Teacher (CT) and Supervisor (IS) in Internship

Questionnaire Item	N	Miss	M	Mdn	Mo	SD	Var	Min	Max
student teaching/internship experience	165	40	4.9	5	6	1.3	1.7	1	6
my music core	165	40	4.4	4	4	1.1	1.3	1	6
my conducting class(es)	164	41	4.2	4	4	1.2	1.4	1	6
music education teaching methods	165	40	4.4	5	5	1.4	2.1	1	6
private lessons	165	40	4.1	4	4	1.4	1.9	1	6
performance ensembles	165	40	4.5	5	5	1.3	1.6	1	6
piano skills classes	164	41	4.0	4	4	1.6	2.4	1	6
time in educator classrooms (observing)	162	43	4.4	5	5	1.3	1.6	1	6

Table 20b

Ratings for Cooperating Teacher (CT) and Supervisor (IS) in Internship

Items and Ratings	CT				IS			
	n	%	Val %	Cum %	n	%	Val %	Cum %
They were supportive.								
Strongly disagree	4	2.0	2.4	2.4	10	4.9	6.1	6.1
Disagree	3	1.5	1.8	4.3	7	3.4	4.3	10.4
Somewhat disagree	7	3.4	4.3	8.5	9	4.4	5.5	16.0
Somewhat agree	13	6.3	7.9	16.5	25	12.2	15.3	31.3
Agree	50	24.4	30.5	47.0	59	28.8	36.2	67.5
Strongly agree	87	42.4	53.0	100.0	53	25.9	32.5	100.0
Subtotal	164	80.0	100.0		163	79.5	100.0	
Missing	41	20.0			42	20.5		
Total	205	100.0			205	100.0		
They were helpful.								
Strongly disagree	4	2.0	2.4	2.4	11	5.4	6.7	6.7
Disagree	4	2.0	2.4	4.9	13	6.3	8.0	14.7
Somewhat disagree	7	3.4	4.3	9.1	18	8.8	11.0	25.8
Somewhat agree	18	8.8	11.0	20.1	32	15.6	19.6	45.4
Agree	48	23.4	29.3	49.4	44	21.5	27.0	72.4
Strongly agree	83	40.5	50.6	100.0	45	22	27.6	100.0
Subtotal	164	80.0	100.0		163	79.5	100.0	
Missing	41	20.0			42	20.5		
Total	205	100.0			205	100		

Items and Ratings	CT				IS			
	n	%	Val %	Cum %	n	%	Val %	Cum %
They communicated with me well.								
Strongly disagree	4	2.0	2.4	2.4	11	5.4	6.7	6.7
Disagree	2	1.0	1.2	3.7	10	4.9	6.1	12.9
Somewhat disagree	7	3.4	4.3	7.9	14	6.8	8.6	21.5
Somewhat agree	21	10.2	12.8	20.7	37	18	22.7	44.2
Agree	49	23.9	29.9	50.6	47	22.9	28.8	73.0
Strongly agree	81	39.5	49.4	100.0	44	21.5	27.0	100.0
Subtotal	164	80.0	100.0		163	79.5	100.0	
Missing	41	20.0			42	20.5		
Total	205	100.0			205	100.0		
Their expectations were clear to me.								
Strongly disagree	3	1.5	1.8	1.8	12	5.9	7.4	7.4
Disagree	4	2.0	2.4	4.3	11	5.4	6.7	14.1
Somewhat disagree	10	4.9	6.1	10.4	8	3.9	4.9	19.0
Somewhat agree	24	11.7	14.6	25.0	37	18.0	22.7	41.7
Agree	55	26.8	33.5	58.5	50	24.4	30.7	72.4
Strongly agree	68	33.2	41.5	100.0	45	22.0	27.6	100.0
Subtotal	164	80.0	100.0		163	79.5	100.0	
Missing	41	20.0			42	20.5		
Total	205	100.0			205	100.0		
They helped me learn classroom management.								
Strongly disagree	7	3.4	4.3	4.3	20	9.8	12.3	12.3
Disagree	5	2.4	3.0	7.3	23	11.2	14.1	26.4
Somewhat disagree	19	9.3	11.6	18.9	39	19.0	23.9	50.3
Somewhat agree	52	25.4	31.7	50.6	42	20.5	25.8	76.1
Agree	35	17.1	21.3	72.0	21	10.2	12.9	89.0
Strongly agree	46	22.4	28.0	100.0	18	8.8	11.0	100.0
Subtotal	164	80.0	100.0		163	79.5	100.0	
Missing	41	20.0			42	20.5		
Total	205	100.0			205	100.0		
They help me with instructional delivery.								
Strongly disagree	6	2.9	3.7	3.7	18	8.8	11.0	11.0
Disagree	5	2.4	3.0	6.7	16	7.8	9.8	20.9
Somewhat disagree	13	6.3	7.9	14.6	23	11.2	14.1	35.0
Somewhat agree	32	15.6	19.5	34.1	48	23.4	29.4	64.4
Agree	53	25.9	32.3	66.5	31	15.1	19.0	83.4
Strongly agree	55	26.8	33.5	100.0	27	13.2	16.6	100.0
Subtotal	164	80.0	100.0		163	79.5	100.0	
Missing	41	20.0			42	20.5		
Total	205	100.0			205	100.0		
They helped me with writing/developing my own curriculum.								
Strongly disagree	25	12.2	15.2	15.2	29	14.1	17.8	17.8

Items and Ratings	CT				IS			
	n	%	Val %	Cum %	n	%	Val %	Cum %
Disagree	23	11.2	14.0	29.3	24	11.7	14.7	32.5
Somewhat disagree	26	12.7	15.9	45.1	33	16.1	20.2	52.8
Somewhat agree	42	20.5	25.6	70.7	39	19.0	23.9	76.7
Agree	28	13.7	17.1	87.8	22	10.7	13.5	90.2
Strongly agree	20	9.8	12.2	100.0	16	7.8	9.8	100.0
Subtotal	164	80.0	100.0		163	79.5	100.0	
Missing	41	20.0			42	20.5		
Total	205	100.0			205	100.0		
They helped me with creating lesson plans.								
Strongly disagree	18	8.8	11.0	11.0	26	12.7	16.0	16.0
Disagree	17	8.3	10.4	21.3	15	7.3	9.2	25.2
Somewhat disagree	19	9.3	11.6	32.9	27	13.2	16.6	41.7
Somewhat agree	43	21.0	26.2	59.1	46	22.4	28.2	69.9
Agree	41	20.0	25.0	84.1	31	15.1	19.0	89.0
Strongly agree	26	12.7	15.9	100.0	18	8.8	11.0	100.0
Subtotal	164	80.0	100.0		163	79.5	100.0	
Missing	41	20.0			42	20.5		
Total	205	100.0			205	100.0		
They helped me understand how different student levels learn.								
Strongly disagree	13	6.3	7.9	7.9	23	11.2	14.1	14.1
Disagree	14	6.8	8.5	16.5	18	8.8	11.0	25.2
Somewhat disagree	23	11.2	14.0	30.5	29	14.1	17.8	42.9
Somewhat agree	46	22.4	28.0	58.5	49	23.9	30.1	73.0
Agree	35	17.1	21.3	79.9	24	11.7	14.7	87.7
Strongly agree	33	16.1	20.1	100.0	20	9.8	12.3	100.0
Subtotal	164	80.0	100.0		163	79.5	100.0	
Missing	41	20.0			42	20.5		
Total	205	100.0			205	100.0		

Participants included several comments about what benefited them during their student teaching experiences. These are listed below.

- Actually teaching.
- At my secondary level, they allowed me to rehearse and conduct the orchestra on the combined piece with the choir, as I conducted the entire piece on the final concert.
- Attending FMEA Annual Conference and going to sessions and watching the conductors work with the choirs really helped my bag of tricks while in college.

- Attending local Orff workshops
- Attending the state conference, and my cooperating teacher stressing the importance of conferences
- Being given a lot of teaching time by one of my cooperating teachers; crash course in administrative paperwork for the school district; networking connections made through cooperating teacher
- Being left in charge of a single course that my teacher had that semester. I felt like it allowed me to be viewed as the teacher in charge.
- Both based on the personalities of the teachers I worked with and what I ended up teaching (I student taught w/ 3 different teachers in 6-12 band, then my first teaching job was K-5 general music), my student teaching experience wasn't as helpful as it could have been. Looking back now, I wish I would have spent more time with the 2 elementary and junior high general music teachers I observed in the semester before student teaching.
- Collaboration time with my classmates. Sharing ideas and experiences to help improve my own.
- continued private instruction as a studio teacher, beginning in late high school with younger students
- Experiences with 6–12 students in various abilities.
- Extra curricular opportunities
- Field experiences where I got to observe educators were extremely helpful. I also benefited from seeing my cooperating teacher teach even though I only got a few weeks of that.
- Having someone I could ask questions to was extremely helpful.
- I benefited from practicum experiences at all grade levels and a variety of disciplines throughout my years in undergrad, because that helped me see a bit broader array of classrooms, teaching styles, curricula, and operations. It taught me that, while I began college wanting to teach high school band, I would be comfortable and content at any level, teaching a broader variety of music classes. This was a huge revelation that led me to find available work in my home state, where the majority of music teaching jobs are in rural areas, and wherein the educators cannot specialize as much. My first job was K-12 band, choir, general music, and lessons. I needed to see what these levels and courses could look like as I built my program from scratch.
- I did not have a student teaching experience--I earned my Teaching Licensure via an alternate path after earning Masters' Degrees in Composition and Choral Conducting.

- I had 2 cooperating teachers--one for elementary (she was excellent) and one for high school (also excellent, but I was mostly an observer and didn't get to do much.) The elementary teacher gave me more responsibilities and much more teaching time. Previously, as a teenager, I directed the youth choir at my church and that is where my "experience" truly began. Besides teaching and accompanying songs with the youth choir, I also directed and choreographed a youth musical at my church. This experience was critical for my future teaching endeavors since my HS cooperating teacher didn't let me do much.
- I started the school year during in-service with the rest of the faculty. This provided much insight and helped me feel part of the staff.
- I student taught in a well established band program so I learned what students are capable of with clear expectations and guidance as well as a well managed system in place.
- I thought attending music ensemble faculty meeting was very helpful, but also harmful since they were all men.
- I was able to take over my classroom for the final 2 months of the school year because my cooperating teacher went on medical leave. This helped prepare me so much.
- I was accidentally overlapped with another ST in my placement and actually watching her and then being able to discuss with her was the best thing that happened! She was the most helpful and I could relate to her.
- I was allowed to accompany the high school ensemble rather than direct.
- I was allowed to work with the top band starting in the 2nd week of school. This allowed me to figure out my teaching style in a forgiving ensemble (with, on average, the best behaved students). Once I had developed skills, I was able to take over the rest of my mentor teacher's schedule.
- I was also teaching at a high school marching band in Mississippi and an independent percussion group in Tennessee for their winter season. These things helped me with time management and not spending every waking second thinking and rethinking what I was teaching during my internship.
- I was encouraged to seek out other training in various pedagogies i.e. Kodaly, Orff, Phyllis Weikart, Gordon Learning Theory
- I was fortunate to have a great co-op. Not everyone had that experience though.
- I was given an entire class to teach from day 1. I taught them the entire semester, alongside the other responsibilities. This class was composed of beginning students in my primary instrument areas of expertise.

- I was put in charge of the Women's Ensemble and conducted their portion of the holiday concert
- I was still an active vocal, conductor, accompanist performer.
- I was working at fine arts magnet schools for students teaching, so there were many additional rehearsals and opportunities to teach. I also continued teaching in string project.
- I went to all the state conferences.
- I worked in a highland qualified program and while I did not have much actual teaching experience, I did see how a quality program was managed which did help a great deal in developing my own program goals and organization.
- If not for my student teaching mentors, I would not be able to manage a classroom or structure a lesson. Additionally, my mentors helped relate teach aspect of what they did (elementary general, HS orchestra, etc) to every grade level so I was prepared for any combination of skills at any time.
- If weren't for my cooperating teacher, I would not have made it as a K-12 music
- In both of my student teaching placements, my cooperating teacher made sure to leave the room (or go in their office) on occasion to give me the experience of doing it on my own, but knowing I still had backup if I absolutely needed it. I also liked that both of my cooperating teachers let me observe them again near the end of my time with them. It was nice to observe them, then teach, then observe again--especially after knowing the students, routines, etc. better.
- Interactions with students
- It was beneficial to see another side of the process and to be on the other side of the role of director.
- learning about popular music
- Lots of different experiences that were less traditional (such as gospel choir and piano class). Also, conducting at concerts (including off campus).
- My building principal when I was a student teacher was a key player in my development. Encouraging, and critical at the same time. Invested immediately in my potential. I've seen the better principals take an interest in student teachers as well.
- My cooperating teacher and I shared a journal to exchange thoughts and feedback every day. She would write notes about my teacher, I would read them after school, and I would write my responses to her feedback.
- My cooperating teacher had me sit in the clarinet section and play whenever I was not conducting

- My cooperating teacher handed me a full choir on the first day and I was able to take them all the way to the concert. Being fully immersed so quickly was, in retrospect, the absolute best and most generous thing he could have done for me.
- My cooperating teacher was both Orff and Kodaly certified and I learned a tremendous amount of pedagogies from her.
- My cooperating teacher went on paternity leave. I felt like I got a lot better by just doing it on my own. When he was there I was more like a secretary and he didn't really observe or help me much when I did have podium time.
- My cooperating teachers let me do everything and it gave me a real sense of the amount of work involved in teaching.
- My cooperative teacher was exceptionally good, especially in sharing her unique form of aural training (sight singing).
- My first mentor teacher (the secondary placement) hired me as a contractor to teach an extracurricular choir, which I continued during my elementary internship.
- My internship was a full year long, half in elementary and half in middle school. I was expected to be there the entire time the teacher was, except when I had a class during the school day.
- My mentor was basically absent (when I taught, she would go into her office and close the door). I learned a lot by trial and error. This helped me tremendously in my first year teaching, that I already had a semester of teaching under my belt.
- My supervising teacher set up a mock interview with the building principal. This was helpful as I moved into interviewing for my first job.
- none
- Observing other music teachers in my district that I learned would be good to learn from
- Processes - my cooperating teacher had specific procedures in place to hear every student individually and teach/adjust their part as needed. It was eye opening to watch that process.
- Setting up seating charts and organizing instrument storage and inventory was very helpful during student teaching
- Student teaching helped me to better understand the time commitment to being a teacher, since I had to arrive to my school early to run chamber orchestra rehearsals, and I had to attend and work at events like the District Orchestra auditions.
- Suzuki pedagogy
- Teaching at three different levels helped a lot!

- Teaching elementary school with a great cooperating teacher. My goal was to teach high school (which is what I did), but this helped me understand time management, lesson plans, and how these two areas worked together.
- Teaching experiences that I sought out on my own were helpful to me -- working at summer camps, VBS at church, etc
- The more time I spent in other peoples classes, before student teaching the better. I had several educators let me get in front of their groups to try my hand at teaching and it gave me more experience that I tend to go back to now than a lot of my classes.
- The most beneficial part of my student teaching experience was getting to ask my mentor teacher questions about teaching and classroom management each day during prep period.
- The opportunity to experience non-classroom aspects of music education - writing drill or marching band, administrative duties - choosing/ordering/filing music, organizing rehearsals for pit ensembles for musical, etc.
- The pedagogy I knew, I knew solidly.
- While student teaching, my cooperating teachers allowed me to observe other music educators at different levels within the district. This was immensely helpful since both of my placements were band specific and did not give me experience in the general music setting.

Participants were also asked if there were any other areas that could have been included during their internship. These are listed below.

- A supportive music education faculty member. Mine hated me and still does.
- Answering emails, communicating and planning with parents, communicating with coworkers--all of these things were wildly different in the real world than in our little cohort. Additionally I didn't have the executive functioning skills necessary to handle the variety and multitude of tasks in the limited time I had available to me.
- Anything that dealt with interactions with other personnel that were adults, such as staff, administration, parents, community members, etc. also, balancing work and social life, and especially the difficulties I were to experience as a female band director.
- Because things ran so smoothly, I had a lot of "figuring out" to do once I was in my first job as a middle school band director. When I student taught, I wasn't worried about knowing all the fingerings or instrument pedagogy because the students were so well prepared. Once I was on my own, I realized how competent I needed to be in

all areas, for all instruments as well as from the podium. Also, I struggled managing behavior and expectations in full band rehearsal because my student teaching did not need me to truly manage behaviors/

- BUDGETS
- Classroom management was not addressed very much during my student teaching experience.
- Classroom management. Specific tips that work for each age group. I learned all of that from being a camp counselor, not from my music ed degree.
- core classroom management practices that I wonder if veteran teachers forget they had to develop - routines, procedures, first 6 weeks of school plans, etc.
- Crazy parents!! Work life balance
- Definitely continue to prepare students with ear training, keyboard, etc. More time needs to occur in areas of curriculum study, experiences in various pedagogies and how to plan/deliver a lesson, how to address the needs of various learning styles and how to discipline. More time needs to be focused on planning activities to teach standards and not just planning activities to fill time.
- Even more exposure to clerical paperwork and dealing with parents.
- Financial- budgets, boosters, trips, etc. Directing a musical Taking over after a teacher of 30+ years The variety of professional music organizations
- Gender issues, power issues, parent issues, student issues, etc. human interactions need more focus. This is probably why teachers leave the field because you lose your autonomy in having to do everything mandated by a district arts coordinator.
- General classroom management and curriculum design...but that was a LONG time ago.
- Given the regional context of my schooling and career, I lacked advice from the perspective of a K-12 educator, and concrete instruction on how to build a curriculum and program. My two jobs have been rebuilding jobs, and it's incredibly rewarding but incredibly taxing. My practicum were in large, well-resourced suburban schools in the capital city. I knew I wouldn't be stepping into a school that resembled any of the five schools in which I practiced and learned. The things I remember best from college (aside from things that stick to my brain, like theory and ear training) are the practical tidbits of advice for advocacy, for basic classroom management, and for navigating school life (make friends with the custodial staff!). I would have been so lost in my quest to build a curriculum if not for a mentor from my home district who stepped in, asked me questions, loaned me resources, and helped me see a potential sequence of skills or foci based on her district's outline. We don't set teachers up for success if they can't access the types of programs they

are most likely to step into. I'd absolutely love to have a student teacher out in my town of 2400 people, while the populous centers are inundated with students to the point they must incentivize potential cooperating teachers who are fatigued by the process.

- Grading.
- How socioeconomic status translates to the community value of learning, and what that looks like in a classroom. New Albany High School in Columbus is only an hour away from where I teach, and the funding differences are astronomical. Community values are different, too. I know I'm safe in my school, and I trust that someone would help me on the side of the road if something ever happened. My experience at New Albany felt like going through TSA security. It was cold, mildly invasive, and set the tone for the rest of the experience.
- I currently serve a much more diverse student body than the student body at both of the schools I student taught at. With my current student population comes different classroom management needs which I was unprepared to handle.
- I did not feel prepared by my undergraduate institution for teaching elementary general music with the ONE class they had as a part of their BME program. I felt much more prepared to be a secondary choir teacher based on the BME coursework.
- I did not teach enough. Because it was a performance class. I just rehearsed one song with the groups. I was also not involved in "behind the scenes" things, like setting up fundraisers, acquiring rights for the musical and other things of that nature.
- I had student teaching during covid, so everything was over video and not nearly as effective.
- I started teaching during a time of huge technological change, so that's part of it, but I was not prepared for using technology well, and I didn't get a lot of experience working on Field trips, which was a huge part of teaching middle school.
- I think that classroom management really can't be taught well until you are truly in charge of your own group of students. As a student teacher, you are still working with the group of students that were following the policies and expectations of their primary teacher. The extent of classroom management in my undergrad studies was to turn off the lights to quiet students down. Spoiler alert - that doesn't work.
- I was fortunate enough to have many teaching/instructing opportunities outside of my college pre-service education. I taught local high school marching bands, taught private lessons, and worked with concert bands at various high schools. This coupled with my drum corps experiences, accelerated my learning curve in

pedagogy, aural development (error detection), rehearsal fundamentals, and process vs. product, and understanding and balancing student abilities and my expectation, as the two relate (finding that zone of proximal development). Without these experiences, it would have taken much longer to learn these skills as quickly. These areas were slightly lacking throughout my undergraduate music education degree.

- I was licensed through a pathway similar to a post-BA program, after I have earned bachelor's and master's degrees in performance. Preparation in my licensure pathway program was very spotty.
- I was not prepared for the lack of support from the faculty supervisor that semester. She was brought in only for supervision, none of the student teachers knew her and she did not know how we had been prepared.
- I would have appreciated entering at the start of the school year to see how expectations, rules, and procedures are established. I also would have appreciated more guidance in how to interact with parents or guardians.
- I would have benefited from more actual teaching experience during my student teaching experience.
- In NYS, when we complete our degree we are certified to teach all types of music grades K-12. My student teaching placements were specific to band so I did not teach in a general music classroom, choir, or string program. The majority of my first 3 years of teaching were not in band because when you need to pay your rent and student loans, you take the job that is available. I wish I would've had more experience in those spaces. Additionally, my placements were both in a similar socio-economic environment to which I was raised in. My first 3 years of teaching were in urban, impoverished schools with high populations of ELL students. I felt completely unprepared to teach in that environment and it was a steep learning curve. I feel that teacher preparation programs can do a much more thorough and realistic job of preparing teachers for all learning environments. Reading about students learning in a variety of settings isn't enough.
- In our instrumental methods classes, we only focused on one instrument for the semester. I would have liked time on all the introductory instruments (flute, clarinet, alto sax, trumpet, trombone, snare drum, and xylophone) so I could have been more prepared to teach beginning band fundamentals.
- It would have been nice to have had more information about various types of instrument repairs. Additionally, information about education business things that you need to know, such as state pensions, teaching contracts, knowing about union vs right-to-work states and scenarios would have been very helpful.

- Legal requirements for finances, background checks, field trips, traveling, etc.
- Lesson planning, classroom leadership, curriculum design
- Lesson writing and long-term planning at the elementary level. My first cooperative/host teacher was a little confused about some aspects of having an intern, even things that my advisor said he had told her. She was reluctant to share lessons with me or help me choose or write lessons, she only critiqued after I taught a lesson. And we had no curriculum/planning-specific class in my degrees, which would have helped a lot!
- More experience communicating with parents and preparing for parent teacher conferences would have been helpful.
- More talking about their first year of teaching, and how they navigated the transition of band directors, and what worked and what did not.
- More time in practice, more time teaching so as to get used to working with real students and help the flow become more natural; less harsh criticism from faculty supervisor
- More world music cultural examples for the classroom.
- Most of the areas that I did not feel prepared for were areas that could not have been addressed during student teaching.
- Music education programs create musicians who are teachers not teachers who are musicians.
- Music teacher prep programs generally excel at preparing pre-service teachers to REHEARSE an ensemble. They do not always prepare preservice teachers to TEACH an ensemble. We learn "rehearsal planning," not lesson-planning. Learning to approach my ensemble courses as classes and not just rehearsals changed everything about the way I teach for the better.
- My cooperating teacher took the approach of sink and swim. There was very little guidance and I was just given a classroom and allowed to design my lesson plans as I felt fit.
- My first day in a classroom was my first day of student teaching. I wish there had been more classroom visits prior to student teaching.
- My first job was at an elementary school. I did not receive sufficient training on how to teach general music. Especially with younger students.
- My methods course for secondary was hands on and I was ready to teach that once I graduated. My elementary methods course was completely hands off and that didn't help me at all.
- My music ed professors had been out of the classroom for too long and lacked diversified experience. Both of my mentors attempted to combat this, but there's

only so much time with a mentor and so much you could ask of them on top of their regular job.

- My professors were not prepared for the teaching world that I was walking into. I was taught the way they were taught and while that was successful for them, it did not work when I, or my peers, walked into the classroom. While I had been told my classroom management was strong, it was not in the way that I needed it to be and I did a lot of learning on the fly, and immediately went back to get my Master's degree while still teaching.
- My second mentor teacher (the elementary placement) didn't let me teach kindergarten at all. That bit me in the ass about ten years later when I was itinerant and K-1 were the ONLY grades I was teaching
- My senior block teaching took place in the spring. I had zero experience or classwork on how to write marching band drill for my first job. I bought a few books and learned as I went.
- My student internship did not prepare me at all for behavior management. Those students were very well behaved and on task so I didn't see the cooperating teacher respond to negative behaviors.
- My student teaching experience was dreadful, so I apologize that these responses are skewing your results.
- My student teaching experience was in K-6, while I now teach secondary. That made it really difficult for things like performance prep and classroom management during my first year of teaching music.
- NA
- none
- One of my cooperating teachers was great - the other was awful. He was later removed from his position and his license revoked!
- Overt racism and how to deal with it.
- Parent issues
- SEL stuff, how to create trip requests, planning field trips, how to do behavior referrals, all the admin side of things
- Teaching in title 1 schools, is a whole different beast, I love it and thrive with these students however the budget is something that we are not educated to deal with. Having classes on basic instrument repair, and other cost saving measures to help materials last.
- Teaching of special needs students would have been helpful. Classroom management is still a struggle, but kids are different today compared to the 1990's. I think different techniques are required today.

- Tell students to start taking daily vitamin C during the semester before their internship!!!! Kids are GROSS and everyone I knew, including myself got sick during their internship and missed days that needed to be made up. Classroom management was hardly ever addressed because the cooperating teachers always tried to jump in and handle it so that I didn't. I didn't learn valuable skills that I needed for my current elementary job, where I teach at three different schools with wildly different behaviors.
- The amount of accounting and paperwork involved in this job were not mentioned NEARLY enough when working through the college degree. I had no idea how much fundraising and collecting money would be a part of our career.
- The classroom management and psychology classes I took had a very idealistic and unrealistic view of students. We were taught that if we had good transitions and routines the students would behave. That ignores students' personal choice to decide their own behaviors and that teachers cannot "make" a child do anything. They did not adequately address what to do with students who completely ignore teacher instructions and wander around the room doing whatever they please. They did not address what to do when students throw chairs, textbooks, or supplies at other students, or deliberately and intentionally hurt other students physically.
- The finances of running an account at school and what all the vocabulary meant. The district could have done that, honestly but it was bewildering.
- There was a high school boy who had a crush on me and it made me uncomfortable.
- Unprepared to handle student trauma, homelessness, poverty
- We don't have enough preparation of how to go about the beginning of the year.
- Work/life balance is really challenging in music education. I wish I had had more explicit direction on strategies to establish that.
- Working with parents is very intimidating as a new teacher. Being thrust into more of these roles as a student teacher, with the guidance of my cooperating teacher, would have probably helped.
- Writing curriculum would have been very helpful. Dealing with parent interactions would've also been very helpful.

Group Comparisons Based on Years of Teaching and Ratings on First Year and First Three-Year Competence and Preparedness Ratings

Participants were grouped into two groups (1-3 years teaching, 4+ years teaching). Table 21 shows the frequencies for groups when grouped into four groups and then two groups. As mentioned before, there was an overwhelmingly larger number of participants who had 4 or more years of teaching experience in music and other subject areas. So, the results in this section, though interesting, should be viewed with caution.

Table 21

Teaching Experience Comparison Groups

Grouping	Answer	n	%	Val %	Cum %
Years Teaching Music					
	1 Year	7	3.4	3.4	3.4
	2 Years	11	5.4	5.4	8.8
	3 Years	3	1.5	1.5	10.2
	4+ Years	184	89.8	89.8	100.0
	Total	205	100.0	100.0	
Years Teaching Any Subject					
	1 Year	5	2.4	2.4	2.4
	2 Years	7	3.4	3.4	5.9
	3 Years	1	0.5	0.5	6.3
	4+ Years	192	93.7	93.7	100.0
	Total	205	100.0	100.0	
Years Teaching Music					
	1-3 Years	13	6.3	6.3	6.3
	4+ Years	192	93.7	93.7	100.0
	Total	205	100.0	100.0	
Years Teaching Any Subject					
	1-3 Years	21	10.2	10.2	10.2
	4+ Years	184	89.8	89.8	100.0
	Total	205	100.0	100.0	

Two Group (1-3, 4+ Years) Comparisons

Neither nonparametric Kruskal-Wallis nor Median Tests analysis revealed significant differences in their ratings on the items in the first year of teaching. However, a significant difference was found for their ratings on areas in their first three years ($p < .05$). This included Working with Parents/Guardians. Table 22 and Figure 1 show the Kruskal-Wallis test results for this item. In addition, a significant difference was found between participants when they were grouped the same way for years of experience teaching any subject area ($p < .05$). This included Social Skills/Professional Interactions. Table 23 and Figure 2 show the Median Comparison results. While there are differences, these should be viewed with caution due to the imbalanced groups.

Table 22

Music Teaching Years: Kruskal-Wallis Test Summary, Preparedness for Working With

Parents/Guardians in First Three Years

Total N	158
Test Statistic	4.02
Degree Of Freedom	1
Asymptotic Sig. (2-sided test)	0.05

Note. a. The test statistic is adjusted for ties. b. Multiple comparisons are not performed because there are less than three test fields.

Figure 1

Music Teaching Years: Kruskal-Wallis Test Summary, Preparedness for Working With Parents/Guardians in First Three Years

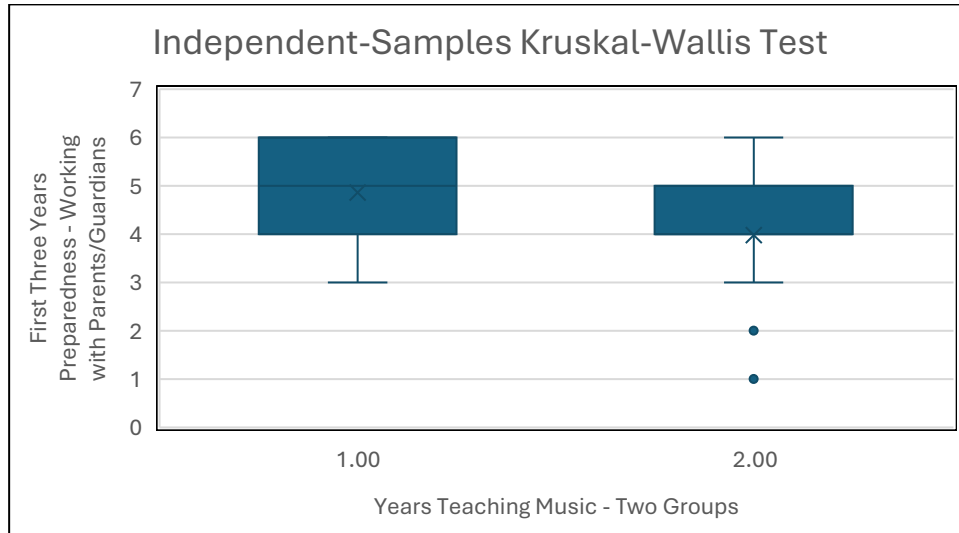


Table 23

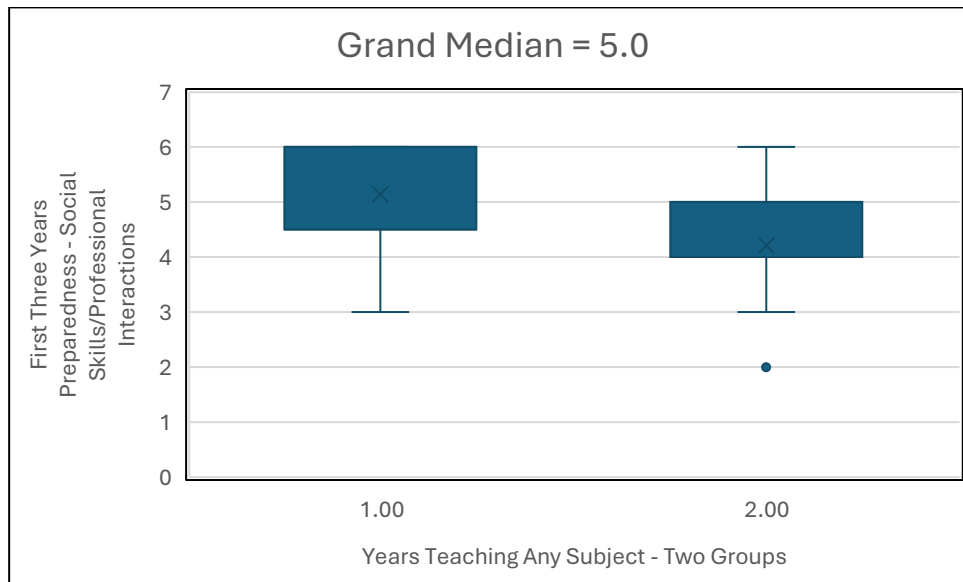
Any Subject Area Teaching: Median Test Summary, Social Skills/Professional Interactions in the First Three Years

Total N		157
Median		5
Test Statistic		6.3
Degree Of Freedom		1
Asymptotic Sig. (2-sided test)		0.01
Yates's Continuity Correction	Chi-Square	4.6
	Degree Of Freedom	1
	Asymptotic Sig. (2-sided test)	0.032

a. Multiple comparisons are not performed because there are less than three test fields.

Figure 2

Any Subject Area Teaching: Median Test Summary, Social Skills/Professional Interactions in the First Three Years



Four Group (1, 2, 3, and 4+ Years) Comparisons

Participants were subsequently grouped into four groups (1 year, 2 years, 3 years, and 4+ years) to see if there might be differences based on these groupings. A significant difference was identified with a Median Comparison test for participant ratings for Social Skills/Professional Interactions preparedness in their first three years. Upon reviewing the specific item, those with 4+ years and those with one year of experience ratings were significantly different. Specifically, those with one year rated this higher. Similarly, when they were grouped into four groups for any subject area years of experience, some significant differences were found. Specifically, Median Comparison tests showed significant differences in ratings for items based on their first three years of teaching for the

following areas: Program Advocacy, Student Expectations, and Social Skills/Professional Interactions. In addition, a Kruskal-Wallis test revealed significant differences in their ratings for Social Skills/Professional Interactions. The specific differences can be seen in Table 24, Table 25, Table 26, Table 27, Table 28, Table 29, Table 30, Table 31, Table 32, and Table 33. As before, these results should be viewed with caution because the groups are imbalanced.

Table 24

First Years Preparedness - Social Skills/Professional Interactions and Years Teaching Music

Independent-Samples Median Test Summary

Total N	157
Median	5
Test Statistic	10.99
Degree Of Freedom	3
Asymptotic Sig.(2-sided test)	0.012

a. At least one cell has an expected value less than one.

b. More than 20% of the cells have expected values less than five.

Table 25

First Years Preparedness - Social Skills/Professional Interactions and Years Teaching Music

Pairwise Comparisons of Years Teaching Music

Sample 1-Sample 2	Test Statistic	Sig.	Adj. Sig.
2 Years-1 Year	4.286	0.038	0.231
4+ Years-1 Year	10.267	0.001	0.008
2 Years-4+ Years	0.203	0.652	1
2 Years-3 Years	0.321	0.571	1
4+ Years-3 Years	0.949	0.33	1
3 Years-1 Year	-	-	-

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .050.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Table 26*First Three Years Competence - Program Advocacy across Years Teaching Any Subject**Independent-Samples Median Test Summary*

Total N	165
Median	5
Test Statistic	10.506
Degree Of Freedom	3
Asymptotic Sig.(2-sided test)	0.015

a. At least one cell has an expected value less than one.

b. More than 20% of the cells have expected values less than five.

Table 27*First Three Years Competence - Program Advocacy across Years Teaching Any Subject Pairwise**Ratings Comparisons*

Sample 1-Sample 2	Test Statistic	Sig.	Adj. Sig.
1 Year-2 Years	0.079	0.778	1
1 Year-4+ Years	0.495	0.482	1
1 Year-3 Years	1.875	0.171	1
2 Years-4+ Years	2.743	0.098	0.586
2 Years-3 Years	1.556	0.212	1
4+ Years-3 Years	7.661	0.006	0.034

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .050.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Table 28*First Three Years Competence - Student Expectations across Years Teaching Any Subject**Independent-Samples Median Test Summary*

Total N	165
Median	5
Test Statistic	9.481
Degree Of Freedom	3
Asymptotic Sig.(2-sided test)	0.024

a. At least one cell has an expected value less than one.

b. More than 20% of the cells have expected values less than five.

Table 29

First Three Years Competence - Student Expectations across Years Teaching Any Subject Pairwise

Ratings Comparisons

Sample 1-Sample 2	Test Statistic	Sig.	Adj. Sig.
1 Year-2 Years	0.741	0.389	1
1 Year-4+ Years	0.43	0.512	1
1 Year-3 Years	5	0.025	0.152
2 Years-4+ Years	0.308	0.579	1
2 Years-3 Years	2.917	0.088	0.526
4+ Years-3 Years	8.744	0.003	0.019

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .050.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Table 30

First Three Years Preparedness - Social Skills/Professional Interactions across Years Teaching Any

Subject Independent-Samples Median Test Summary

Total N	157
Median	5
Test Statistic	13.512
Degree Of Freedom	3
Asymptotic Sig.(2-sided test)	0.004

a. At least one cell has an expected value less than one.

b. More than 20% of the cells have expected values less than five.

Table 31

First Three Years Preparedness - Social Skills/Professional Interactions across Years Teaching Any

Subject Pairwise Comparisons of Ratings

Sample 1-Sample 2	Test Statistic	Sig.	Adj. Sig.
2 Years-1 Year	4.286	0.038	0.231
4+ Years-1 Year	10.356	0.001	0.008
2 Years-4+ Years	0.213	0.645	1
2 Years-3 Years	1.905	0.168	1
4+ Years-3 Years	3.618	0.057	0.343
1 Year-3 Years	.b	.	.

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .050.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

b. Unable to compute because all sample medians in this pair are less than or equal to the hypothesized median.

Table 32

First Three Years Preparedness - Social Skills/Professional Interactions Pairwise Rating

Comparisons of Years Teaching Any Subject Independent-Samples Kruskal-Wallis Test Summary

Total N	157
Test Statistic	8.446
Degree Of Freedom	3
Asymptotic Sig.(2-sided test)	0.038

a. The test statistic is adjusted for ties.

Table 33*First Three Years Preparedness - Social Skills/Professional Interactions Pairwise Rating**Comparisons of Years Teaching Any Subject*

Sample 1-Sample 2	Test Statistic	Std. Err	Std. Test Statistic	Sig.	Adj. Sig. ^a
2 Years-4+ Years	-5.467	16.293	-0.336	0.737	1.000
2 Years-1 Year	66.786	29.058	2.298	0.022	0.129
2 Years-3 Years	-66.786	45.016	-1.484	0.138	0.827
4+ Years-1 Year	61.318	24.56	2.497	0.013	0.075
4+ Years-3 Years	61.318	42.252	1.451	0.147	0.880
1 Year-3 Years	0	48.623	0.000	1.000	1.000

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .050.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Participant Final Questionnaire Comments

Participants could leave final optional comments on the survey. These are listed below.

- “Most student teachers I help do not have adequate musical ability, but they will eventually.”
- “The music classroom is so different than other classes that professional development provided for the benefit of the full teaching faculty isn't always directly applicable.”
- “There was no discussion of how to handle students who were not willing little sponges waiting to soak up my knowledge. No one addressed the kids who did not like music, would not participate, or caused discipline issues. There was NO classroom management skills discussed. My student teacher supervisor was so good at this job, there were no problems, so I saw no problems corrected and then got to the real world and felt totally lost.”
- “I feel like I've experienced some unique things that nothing really could have prepared me for.”
- “I came out of college completely unprepared to teach elementary general music. My first 2 years were in a K-12 school. I took a 1 semester elementary methods class but it basically taught me nothing. I only really figured out what I was doing after taking Kodaly training”
- “I wish the percussion methods class I took would have been 2 semesters. It was a lot of information, and I personally feel that percussion is already a neglected

section by nature. I think it is far more specialized than anyone expects, and there are times even now at year 8 that I feel incompetent with it. I have to ask a lot of questions. I wish I would have had more time, and I wish I would have thought to ask more questions then. I also feel every college should teach a basic instrument repair course so students are prepared to fix instruments at a basic level.”

- “Learning to empathize with and understand my students and their families has made a huge difference. My job isn't about creating beautiful music. It's about teaching other humans how to make beautiful music--which can't happen until those humans have everything they need to thrive and succeed in my classroom. Music ensembles necessitate shared connections with others which are developed relationally--something which I did not intuitively understand or have training in for my undergrad, or even my masters degree.”
- “You don't realize what you'll need until you actually have your own classroom. It was very abstract until I got to experience my own classroom myself my first year teaching.”
- “I learned more in my first 2 years of teaching than my preparation programs taught me in 5 years. My Master's is in performance so had more applicability to private instruction, which I actually have more experience at (about 20 years).”

Phase One Results Summary

Phase One results show some interesting data from the survey. Most of the participants that were teachers were between their sixth and fifteenth year of teaching and most of these teachers teach junior high and high school ensembles. The overall mean for the participants level of preparedness in the first year was rated at 4 with 6 being the highest and 1 being the lowest. There was no significant difference between the participants' first year's confidence level and first year of preparedness. The null hypothesis for this portion of this research was that there would be no difference between confidence and ability levels of teachers regardless of how many years they have taught in the classroom or time spent during their semester of student teaching. The alternative hypothesis for the quantitative portion is that there is a difference in confidence and ability

level with teachers of varying years of experience. The difference showed increased level of preparedness after the first three years.

In the first three years, the overall mean was higher in preparedness in comparison with the first year of preparedness with an overall rating of 5 with 6 being the highest. This data showed that the null hypothesis was rejected. The areas that the participants considered beneficial in their teacher preparation (with a ranking of a 5 or a 6) are Student teaching/internship, music core classes, conducting classes, music education methods, performance ensembles, and spending additional time observing music educator classrooms. The overall satisfaction that the survey participants had with their cooperating teachers was rated with 4s and 5s with the lowest rating being 1 and the highest rating a 6. Supervising faculty were rated with overall satisfaction of 3s and 4s with 1 being the lowest rating and 6 being the highest. This data shows that the overall satisfaction level of the cooperating teacher during their student teaching internship was more than the satisfaction of their supervising faculty.

The two-group testing that was conducted showed that there was no difference between the first group (taught 1-3 years) and the second group (taught 4+ years) in first year preparedness and confidence. However, the two-group testing on the first 3 years of preparedness and confidence did show a significant difference in the areas that include working with parents/guardians and social skills/ professional interactions. A four-group comparison was then conducted. The four groups were 1st year teachers, 2nd year teachers, 3rd year teachers, and teachers that have taught for 4 or more years. The data results showed significant difference, through a median test, in the category of social

skills/professional interactions with the 1st year teacher group and the 4+ years teacher group and the 3rd year teachers and 4+ years teachers. This data must be approached with caution because the sample sizes are not evenly distributed between these groups.

Through median testing, there were also significant differences found in the first three years of teaching. These differences are found in the following categories: Program advocacy, student expectations, and social skills/professional interactions. The results showed that teachers that there was a statistical difference in program advocacy with teachers in their third year of teaching and teachers that have taught four or more years. With student expectations, there were statistical differences between teachers in their first year of teaching and their third year of teaching as well as third year teaching and four or more years teaching. Social skills/professional interactions showed significance between first year teachers and teachers that have four or more years of teaching. The Kruskal-Wallis test was performed to further expand on the category of social skills/professional interactions and there were statistical differences between the responses of teachers between their first year of teaching and their second year of teaching. There were also similar results between teachers in their first year of teaching and teaching four or more years. This data must be approached with caution because the sample sizes are not evenly distributed between these groups.

Phase Two: Qualitative Findings

Phase Two of this research began when I received information on participants that were interested in participating in an interview. Of the 167 participants that responded to my question about being interested in participating in an interview, 99 agreed to

participate. I then sorted out the participants based on whether they have taught pk-12 music, if they are current music educators or music education faculty, or if they hosted student teachers during their time in the classroom. I reached out to six music educators and four responded about setting up time for an interview. These six participants were chosen based on their teaching experience. I wanted to have two participants that were active pk-12 music educators, two music educators that have served as cooperating teachers, and two music education faculty. These four participants included two music education faculty and two music educators who have not hosted student teachers in their classrooms.

The interview questions for the supervising faculty were slightly different from the cooperating teachers and other music educators. These questions focused on not only their own educational experiences, but how they want to prepare student teachers for the classroom. The main themes emerging from Phase 2 of this research were student teaching, student teacher preparation, and experience working in the first three years. Within the first three years of teaching, subthemes mentioned by the participants were professional relationships and social skills, classroom management, and working with parents and guardians. Qualitative findings mirrored survey responses. However, these participants provided deeper insight by sharing their own experiences and struggles. The strengths that these teachers had in their first three years were knowledge of the content and organizational skills.

Current Pk-12 Music Educator Participants

Bella. My first interview participant “Bella” just finished her 8th year of teaching junior high and high school band and choir. She is from, educated, and taught in the state of North Dakota.

Bruce. “Bruce” was another current music educator and taught elementary music for 13 years. He worked in several states including Washington and Alabama.

Supervising Faculty Participants

Patrick. “Patrick” taught k-12 music for 6 years in various schools in the upper Midwest. He also gained experience working for several different universities (both state and private) and currently serves as an Athletic Band Director at a private University in the Midwest. In many of his college jobs, he supervised and mentored student teachers.

Miles. ‘Miles” taught junior high and high school bands in Oklahoma and Texas for 30 years before working in higher education as an assistant band director, music education instructor and supervising faculty to music education students. During his time in public schools, he also served as a cooperating teacher for student teachers. This faculty also has experience working in performance and has played professionally for various regional symphonies, chamber ensembles, and solo performances.

Student Teaching Experiences

All the interview participants took the standard route in their undergraduate music education journey which included taking the music education method coursework and finishing their degree with a semester of student teaching. Three of the four participants shared that they felt that their student teaching experiences were helpful towards their

teaching career. My interview participant, Miles shared that his experience was not because he was placed with a teacher that was in his third year of teaching and was starting his first year at a new school.

My student teaching was kind of unique, because I was put with a second- or third-year teacher, who was in his first year at this school and was not a really good experience. It was a rough time through for this teacher, with the transition from the director before, and we didn't see eye-to-eye on many things, so I spent a lot of time working in the library. (Miles)

Patrick shared that he had a beneficial student teaching experience, but it did not prepare him for his first job because he student taught at a high school in Wisconsin with a high socioeconomic background with students of involved and educated parents. He went from that kind of student teaching environment to a small K-12 school in North Dakota. In North Dakota, they license music educators in both instrumental and vocal to accommodate the needs of small school districts while Wisconsin certified instrumental and vocal separately.

My Wisconsin license only covered Instrumental, but it doesn't matter. In North Dakota, you just... they give you a music license. From a logistical standpoint, I get it, but, like, definitely on a new teacher, I was like, well, that doesn't make sense. So, but I did it, and, like, it was fine, but... yeah. Taught all the different things, really. (Patrick)

Despite the challenges that presented themselves to Patrick in adjusting to his first job, he did feel confident in content knowledge and instructional delivery.

It prepared me in the sense of, like I knew how to run a band, I knew how to do things band-related, and, like, logistically, but, like the lowest level 9th grade band was playing better than both of the top bands at those two schools. I had to really, like, hone my skills on beginning band... That situation (student teaching), while it was really ideal and really fun in the sense of just, like, what I got to experience, it was not practical in the sense of where I was gonna get my first job. (Patrick)

When asked about their thoughts on how helpful they thought their supervising faculty were during their time as student teachers. The responses were positive. Miles felt that he learned how to run a band program from his supervising faculty. Bella believed that her supervising faculty wanted her to succeed but could not really help her because he did not keep up with k-12 music education teaching trends.

I think... My... my supervising faculty, I think, did the best that he knew how, but I think he had been out of the classroom so long that a lot of his experiences and suggestions just weren't really valid anymore. So, I do think they should have to spend a little bit of time in a current classroom, just so they can see how things are trending. Because kids just aren't really the same that they were, you know, 20 years ago, or anything like that. But I think he genuinely wanted to see me succeed. (Bella)

On the faculty side of student teaching, Patrick shared that some of the biggest responsibilities of being the supervising faculty is placing student teachers with the cooperating teacher that they will be most compatible with.

You hopefully have had a good relationship and a good knowledge of the student, the cooperating teacher. I'm not a huge fan of just, like, oh, well, this cooperating teacher is able to host students. That doesn't mean they necessarily should. You know, and so it's finding what are the strengths and, I mean, and even sometimes the weaknesses of the cooperating teacher, and how will they balance with... the needs... Of the student teacher you know? So, I think that those are all things I try to put into consideration. Like, it's almost... it's almost like speed dating, right? It's like, you've got to quickly, like match somebody with somebody that, like, they're gonna be able to handle and deal with for a little bit of time. Because they're going to be right next to them, you know, day in and day out. And so it's... it's almost like, yeah, finding the perfect match of just, like, how can each other... each balance each other out, you know? There are some teachers that, like, you know, veteran teachers, that just the way they talk might not gel with... certain, student teachers, you know, they're... because some... some of these vets are just... they're... they're a little more gruff. They're a little more, honest. You know, say their mind, you know, we all know those kind of teachers and sometimes students can't handle that. Sometimes students need to learn to handle that, so that's a great thing to do, but sometimes the... there needs to be more of a nurturing... So that's the balance, right? That's what you're... you're looking at all these factors, and I really do think it's... it's... It's trying to play matchmaker and find the best fit that's gonna allow the student-teacher to

feel supported. To feel like they can make mistakes. And to prepare them, then, for their own thing. So it's not just somebody You know, holding their hand the whole time. (Patrick)

Both Miles and Patrick had one student teacher that was instrumentally focused. Bella and Bruce both had multiple student teachers because they were educated in states that required them to understand how to teach all age groups/grade levels as well as gaining experience on both the instrumental and vocal side. Overall, these participants felt that their student teaching experiences assisted them in some way for professional teaching. Although, they stated that there were things about student teaching that never could have prepared them for running their own classroom.

Bella stated that she went into student teaching thinking that she was going to learn everything she would need but stated in the interview, “but not as much as I thought I was going to.” Bruce also stated about cooperating teachers hosting student teachers in general was “the hardest part, I'm sure, for anybody is giving up and just letting them go, because there might be a crash and burn moment, and if you gotta step in, you do, but yeah, I think you have to be willing to give up control and let someone new experiment with your... with your students, and try, and try it out, and see how it goes.”

According to the results of the interview, the interview participants felt that their student teaching experiences gave them good opportunities to learn how to teach kids. However, they had disadvantages if the cooperating teacher was not the right fit, they student taught in a district that was completely different from district of their first job, and not having enough experience with specific age groups. Supervising faculty are also doing a

disservice to their students if they do not stay up to date with teaching trends in the K-12 classroom. Miles visits high school regularly

It keeps, keeps me from being one of the people in the ivory tower. I can still be, yeah, I can still see the grunt work that goes on, and that's I think that's actually one of my things. I think that administrators get far further away from the classroom the more they, they idealize things, and they don't they don't really remember what it was like, so it's nice to be in there and see those kids struggling. You know, the teachers having issues, no air conditioning, or flooded band room, or, you know. Kids that, that sometimes want to cause problems. (Miles)

First Three Years of Teaching

The question I asked my participants was to describe their first few years of teaching and elaborate on the strengths and weaknesses that presented themselves during this time. All participants shared that they had difficulties adjusting for various reasons. The main reasons that came up were their Social Skills/Professional interactions in the workplace, Classroom management skills, and working with parents/ guardians.

I... I felt unprepared for a few things. I was not prepared for, like, how much, like, filing and bookkeeping and record keeping goes into being a teacher. I wasn't prepared for fundraising". Bookkeeping and fundraising were areas that were not addressed or discussed during her student teaching. Her student teaching experiences focused on working with the kids instead of all the clerical duties that came with running a program. (Bella)

Bella also shared, “No matter how, prepared you think you are, there just isn't... They just can't possibly prepare you for everything...I felt okay, but there were many times where I was, I just felt like I was treading water, like, just trying to stay above and not drown.”. During her first three years, she admitted that her confidence and comfort increased.

I think the first 3 years are some of the hardest, because you're trying to build or rebuild a program, or you're trying to, like, establish yourself as a teacher compared to the person that you took over for...I think the first 3 years are the hardest. It just gets better year after year, and then eventually the program is yours, and the kids are yours, and you've built it up to be what you want it to be... the first one, you're just surviving, and then after that, it's just, like, okay, well, how do I want to handle this situation, and how do I want to handle this? And what do I do here? (Bella)

When I discussed confidence in Bruce's first year and first three years of teaching. He shared how his first job was not at a traditional elementary school but a school on a military base so there were disadvantages that he had such as collaboration with other music educators, administration issues, assessments, inconsistency with enrollment, classroom management, and building curriculum.

So that was... that was hard, just learning that aspect of things, and doing the scope and sequence, and just, yeah, having that collaboration, I missed out. But that was also on my choice, too, because that was the first job offer, I got, and that was just the situation that I ended up having. If I would have got a regular, traditional public school district, I probably would have had a

different... maybe more collaboration and more interaction with other teachers. But I think it helped me, I learned, I grew from it, and there are things, there are mistakes and things I still do now that I wish, you know, that I want to change, but looking back, I'm like, I've learned a lot in 14 years. So, definitely, but of course, we all deal with that. We all had to start, you know, we've all had some basic evaluation sections, and I had those when I first started teaching, and, you know, and then it's gotten better. (Bruce)

Bruce also talked about the evaluation process of being a teacher in comparison with the evaluation process the university places on a student teacher for them to graduate.

The process of getting evaluated, and... and maybe what... what are some things to look... the look-fors, and what your administrators want... want to see to make you be successful, because your student teaching evals weren't exactly the same. So that... I mean, if I was teaching in elementary methods, that would be something I'd want... I'd want to do, is... is go over with the kids, okay, you know, eventually you're going to be evaluated by an administrator. And these are some things that are going to really be important, so when you go off into your student teaching. (Bruce)

Year 3 total, I was much more confident, I was feeling pretty confident, but I think it was because my first 2 years were a lot of mistakes. A lot of, well, 'let's do that again', 'or let's try again', or like, oh, 'can't do that ever again'. You know, it was a lot of, like, learning from my mistakes in year one and year

two... So, each of those first, you know, two years, really, I mean, there were moments where, literally, like, there's just so much going on, because, you know, the biggest part of our job sometimes with band teachers is error detection. And it's, like, it's honing the ear muscles and skills, and, like... Being able to find those mistakes. So, yeah, I would say by year 3, I started to really get more confident. But the first 2 years were definitely, like. It was just mistake after mistake, and just learning. Like, that was all I could do. (Patrick)

The areas in which these teachers seemed to have confidence in their first three years were knowledge of the content and organization. All these teachers knew how to plan lessons, have learning goals and get their students ready for concerts. These areas were addressed during most of the participants' time as student teachers. They learned how to get up in front of a class and teach it. They were also taught how to be prepared and ready for each day. Some feedback that the participants brought up was that student teaching does not span the entirety of the k-12 semester and they believed they missed out on learning how to set procedures in the classroom, which is usually in the first two weeks of school, having more time to get to know the students, and initial planning that happens at the beginning of the year.

Social Skills/Professional Interactions

Learning professionalism in the workplace was another area that showed statistical difference in Phase 1 of the research. According to Bruce, learning your place in workplace society was an area that he was not prepared for and had to learn.

Classroom and the hierarchy of, like, working in a building. I don't know how you could fit that into a class. It's hard, but just even just communication skills, like how, you know, even though it sounds really, really mundane, or, you know, sounds really basic, but, like, how to craft a nice email, how to express yourself correctly if when you're in a meeting, and yes, you're a new teacher, but how... how to kind of build your confidence and... and have a discussion with an administrator, and not... and kind of... and not feel intimidated, and... just some of those things like that, because I think, unfortunately, in some buildings, I think maybe some teachers can get taken advantage of for that fact, because they are new, and they're amateurs, and they don't necessarily know how to speak up for themselves, or they're intimidated, and they don't know how... they're not comfortable speaking up for themselves, because they know they're new teachers, and they don't... they fear retaliation, or not getting a renewed contract or something, and... And I know, like, our union reps, our building reps, I do that, so, you know, we try to help new teachers and support them that way, but yeah, I think building the confidence and just kind of understanding how your place in the building politics, and helping, building your, you know, because I think all teachers feel that way. We're very different with our colleagues and adults as we are with the kids. When we have to speak in front of each other, it's a little more... it's weirdly intimidating, as opposed to the kids. (Bruce)

Learning to advocate for yourself and building positive relationships with your fellow teachers and administration will make a difference in how you are treated in the profession. Bella also credits her professional relationships with her continued success as a music educator.

Make connections with people in surrounding districts, and within your district, if it isn't just you, which sometimes happens. Make connections with fellow music teachers, ask questions, don't be afraid to reach out to somebody, because you're going to learn something. Invite others into your classroom. Retired music teachers, professors, anybody who you can pull something from and take a little nugget and be like, okay, this is going to make me a better teacher...I would also say be on good terms with your custodians and your secretaries. Like, they are the people who are going to help your world turn. Be on good terms with them, and your coaches. I fight for my program, and I advocate for my program, but I don't undermine anybody else's in the process. (Bella)

Working with Parents/guardians

Working with parents/guardians was another area that brought some statistical differences in Phase 1 of this research. In Phase 2 all participants shared that they had to learn how to interact with parents/guardians and even with time and experience, there were moments when it was not easy. Miles shared his experiences in the first few years and how interactions with parents were a learning experience for him. Especially coming in to

running a band program where the former band director was well liked and the parent community already had expectations.

Dealing with different individuals' personalities and parents. My first teaching job, I took over. Again, it was anytime that a band director takes over, I think it's a it's kind of a bumpy transition, especially if the director there before was really well liked. And, I think as a mixture of youth, inexperience and, not really having dealt with parents that, some of the interactions I had with parents were not necessarily the best. And I'm not necessarily blaming the parent totally, but I would handle parents a lot differently now than I did back then, when I thought I knew everything and had no experience actually dealing with kids or parents. (Miles)

Patrick also shared that talking to parents about their kids is always difficult. Some parents are in denial of students' bad behavior, some parents want their kids to have more spotlight in the class or ensemble, and other parents may not see the importance of the program and pull their kids out for other things or cause them to miss performances for other events. This experience comes with working with various personalities and ambitions and finding a place that keeps most people happy and benefits the program.

Classroom Management

Classroom management was an area that all participants struggled with in their first few years of teaching. Patrick shared that he was not ready for all those "wild card" situations.

So, classroom management. I would say classroom management was, of course, obviously the other thing.” The last thing that Patrick brought up with this question was “mental overload”. “I don't think I thought it was gonna be easy. But I definitely thought, well, I've made it through college. Like, I've done this. Like, right? Like, I should be able to... I did this and worked a job. Like this should be... it's one thing. So, there was a lot of mental, just, overload and exhaustion that I just... that was tough to deal with, and I don't think I was very prepared for. (Patrick)

Bruce also shared how classroom management and curriculum went together on the elementary teaching side. If you did not have clear achievable learning goals and expectations, you will have a difficult time keeping kids focused.

Unprepared, of course, was just the life of having your own classroom. That was... that was the hardest, because... same thing, classroom management, that was never... that was never in... in our elementary methods, like, we talked... we kind of talked about curriculum, and of course we played recorders and did all that, but... but yeah, classroom management is always the biggest thing and you just... and you never know, like, what curriculum or what's gonna be available to you wherever you end up, so that's... I mean, that's always challenging. (Bruce)

All participants shared that their classroom management improved over the first three years and it got better with experience, professional development, and continued mentorship. Each of the participants had mentors that included retired music educators,

faculty from nearby universities, administrators, as well as other colleagues. “You really have to work at it to get better.” Bella stated in relation to improving as a teacher in the classroom.

Teaching Philosophy

During the interviews with current K-12 music education participants, I asked them if their teaching philosophy has changed since they started teaching. Both participants agreed. They both had specific expectations after student teaching and then they had to learn, through experience, how to develop their own niche in teaching.

I definitely think it has, because I think... I think you... when you come right out of school, I think whether you're a gen ed teacher or a music teacher, you just... you have this... you have this vision and this idea, because you've been in all your courses, and that's all academia, that's not the real world. And of course, you've got to do this philosophy and write it and come up with these... very... sometimes very lofty ideas, and then it's like, no, I get into the classroom, and I get to the school, and I'm like, no, no, that's... that... I had to do that just to pass a class. That... that's, you know, real life, it's not working that way... I'm not going to worry so much about... they've got to meet these goals, you know, it's like, I'm not a classroom teacher, you know, I don't have to worry about a standardized test, I have my standards, I talk about them with my colleagues, but I have always come to approach now, after I've seen and I've worked with all the kids that I have over the years. I... I just... I see music... I just want it to be an appreciation. I... I want... I don't care if they're

gonna be concert pianists, or masters of their craft, that's not... I'm not worried about that. If they have that talent, and it comes, that's great. I always talk to the parents, and I say, hey, your kid, you should really try to find them lessons, because they're really exceeding. If they're really interested in this. I just want it to be an appreciation. I want the kids to be exposed to as much music as possible... So... over the years, I really learned... that's what I really learned, is like, I... I'm not gonna stress about this. I can't... I'm gonna plan and go through my... go through my online curriculum and pick out what I want to do, but I'm not gonna stress about mastery, because it's once a week. I just want to make sure we have a good class, and if we get... if we touch on something and they can do a little bit of it, hey, that's great... I'm just... I'm just about little baby steps. I don't... I'm not worried about the long term anymore. I'm not worried about that state test that we have to take. Like, I'm... that's what I love. I'm, you know, I just...little... exposure to things. Let's just have fun and dance and sing, and that's... that's all it needs to be. (Bruce)

Bella shared that her teaching philosophy had changed drastically since student teaching. She shared that she has become more direct with her teaching over the years. Her students appreciate honesty and constructive criticism, so she cultivates a culture within her ensembles for her and the students to be honest with each other and have clear standards and goals throughout the year. She also shared that students and student culture is not the same as it was when she was in school. She believes that technology has been influential in certain behaviors with students. “They expect to be instantly good at

something, and that's not how it goes with music.” Bella must create a learning environment in her classroom where students not only learn music but also learn the importance of the process.

Student teacher preparation

During the interviews with the supervising faculty participants, I asked them about student teacher preparation. Miles shared that the rookie mistake that many student teachers make is teaching that material instead of repeatedly running through the music hoping for a different result.

That it's more than just standing on the podium, that, you have to be organized, you have to have a plan, you have to have a contingency plan, planning, planning, planning, have everything ready to go, try not to shoot from the hip. Experienced teachers can kind of do that, because they have more tools in their toolbox. New teachers don't, student teachers usually don't have many tools in their toolbox as far as dealing with discipline, or a lesson went way short, shorter than you thought, or it just went off the rails, and how do you deal with ‘I didn't realize they didn't know this, and I'm trying to teach this,’ which is a concept. You have to have the first concept. That's kind of one of the big things, is just to kind of be ready, and be on top of things and to be on top of things and to be surgically, precise in what you say to them so not to cause more confusion. (Miles)

Patrick shared his ideas of what he wants his student teachers to understand during their student teaching internship.

There's a lot, like, right? Like, there's a lot of things I want them I want them thinking about, I want them caring about. You're gonna leave college with this musical experience that you are not gonna replicate in your... for... in your job... your first job, in your second job. Maybe not even your third job. You know, I... I remember talking with a lot of my Concordia students of just, like. The band you take over, or the band you work with at wherever you are at after you leave here, will never play Maslanka. And, like, you need to understand that. And I think... It's... Finding joy in music that is age-appropriate. I think us as musicians, we struggle with that, because in the end, we are picking music that's age-appropriate. I mean, all the stuff put in front of us at college is age-appropriate for us. Stuff in our lessons is age-appropriate and ability-appropriate. And I think that's something that students need to understand and learn how to find some joy in, of just, like, you know what? Sometimes we just gotta pull out, you know, an Ed Huckabee piece, you know, you know, pull out, you know, some kind of a Robert W. Smith piece that's, like, grade 1. We gotta, like... we gotta love it. You know, and... that's something I think a lot of student teachers can really learn in the student teaching. Do that, you know, and show that they like that music, because, like, if they're showing it, the students are going to buy into it, but, like, it's all those kind of things. So I think it's getting away from this, like, ideal musical environment that you've just experienced in college. Take the good things of just, like, how did we

build community? How did we, you know... how did we do things? Those are all great things. But it's gonna... the 'what' is gonna be different. (Patrick)

When I asked them how they decided on student teaching placement. Miles said that the cooperating teachers and districts had to meet a criterion. The school district chosen must be within a certain mileage from the student teachers' residence. The cooperating teacher had to have 7-10 years of teaching experience in music, run a successful ensemble program, and had a temperament that would be compatible with the student teacher. There also needs to be open communication and transparency between the student teacher, cooperating teacher, and faculty supervisor during this internship process to ensure that the student teacher benefits from this internship.

Sometimes. I think sometimes, and I think it really... that's where the teaching supervisor and the cooperating teacher having a relationship comes into play... You know, he's somebody I've personally gotten to know, have a good relationship with, can talk out things with one-on-one to making the best situation for a student-teacher there, you know? But I can do that because I have a, you know, have a relationship, I've formed a relationship with them. I have cultivated that. And I feel like, teaching supervisors that don't do those things, are really putting their student teachers at disadvantages. (Patrick)

When I asked the faculty participants if they were satisfied, overall, with their students' progress during their time student teaching. Patrick shared that part of helping

his students find success is to discover their niche in teaching and sometimes it is with different age groups.

It's guiding them to where you've seen them be more successful. I had a student teacher that... just struggled with classroom management, struggled to really, like, do the job of a high school band teacher but when I saw him with 5th graders. With 6th graders. His personality came out. And it was a lot more, like, engaging and, like, You could see the success... Because he was with an age group that, not necessarily that he could relate to, but just that his personality gelled with... And looking now, he's teaching very successfully beginning band and he is still in it. And it seems to be going really well! Like, THAT! is way more important... I see the struggles and see sometimes the... what looks like failure, you know, and not... students not doing well, but sometimes it's just... they just need to be in the right... Age group and level.

(Patrick)

Miles shared that he emphasizes that his student teachers learn to make plans and back-up plans for their lessons.

The overall things I see that they're, I'm not gonna say doing wrong, but their weakness is digging in and actually teaching, as opposed to just talking about things and saying, okay, let's play this. All right, good, let's play it again. Okay, good, let's play it again. So, one of the things I really push with them is to have more critical thinking of the students, to dig in, and not just gloss over, but let's do some teaching, let's put some depth to what they're actually

talking about, rather than just it's easy to go, alright, let's play it, that sounds good, let's move on rather than be able to break it down and really fix things... It's a real good teacher to dig in, and not just for music, but for anything, to dig in and have what you say have some depth to it, as opposed to just overall generalities. (Miles)

Final Advice from Interview Participants

During the last portion of this research, I asked all my participants to share, in their own words, advice for new music educators beginning their new teaching careers. These responses focused on being ready to learn from everyone who is willing to help, remember to prioritize meaningful experiences for the kids and not get caught up in the content, send student teachers out to districts that are more realistic to what their first teaching job will look like, and remember that kids are ignorant and need guidance. Do not set unrealistic expectations for students.

This sounds terrible, so I'll qualify it afterwards, but always tell them, remember, kids are dumb. And I don't mean that they're stupid, but they're dumb. They don't know things. And they don't know what they don't know. And never assume that they know things, and realize that because kids are dumb, and again. Uninformed, let's put it that way. I like the word dumb, that you need to understand that you have to get down to their level and don't assume that they just know how to make a sound on a trumpet, or how long a whole note is held. But make sure that you can break it down, and assume they don't know anything, and then find where they are. Then you can go from

there. But a lot of student teachers just get up and they start trying to get kids to do things, and kids just don't know, and they don't know what they don't know. I was a good example, coming to college, there was, some music theory things that I was All-state trombone player, and there were music theory things I didn't know until I got into college. And I didn't know I didn't know them until I found out about them, so always assume that take it down to the most basic level and then find where they are, and then you can build from there. That's the big thing. Don't think that you know everything, because you really don't. Because you learn something every, every day in the classroom. Especially that first year of teaching, you'll learn more than you did all through college, just because you have to. It's a trial by fire. And steal. If you see something from somebody you like, steal it. But that's another tool, put in your toolbox, if you like it. (Miles)

Education has changed since I started 30 years ago, 33 years ago, kids are different, learning is different, the expectations are different, but at the same time things are all the same, and I think we try to force some difference, what we think is different. Some of the new methods of teaching I think are a little far out. Some of the some of the having a child of my own going through school, I think that, you know, sometimes just bring it back to basics and meet them where they are. I think we sometimes we get a little ethereal in education, and it, it needs to be more pragmatic. (Miles)

The best advice I was ever given... Before I started teaching, was... I had a... I had a teacher, a college professor that was very honest and was just like, your first year is gonna be...Hell on Earth. you are going to go through this nice upward trajectory of just, like, oh, August, September, October, so cool! But then you're gonna... it's gonna fall. And you're gonna go into this big dip that's like this December, January, February grind. It always comes back up. chug through that, take care of yourself through that, and the other side is always really great. You know, March, April, May are wonderful months in the public schools. But finding out and being told ahead of time, like, each year, you're gonna go through this same cycle. Every... without a... without fail. You're going to go through this. But what you're gonna notice is that the highs are gonna get higher, and the lows are gonna start to even upwards a little bit. The lows... don't dip as much anymore. (Patrick)

You know, I think the only last thing I would want to say is teaching right now is just really tough, and I think we have to do a better job at the collegiate level of how do we figure out how to give students that real experience of what it's like in a classroom. And maybe not a perfect classroom. Maybe not with perfect educators. I mean, sometimes I think our students need to see maybe a teacher in their third year. Maybe a teacher in their second year. You know, like, just observing, kind of, what does it look like? At all the different spots, because if I'm just putting my student teachers out there, and even when they're in their observation stages, and all they're seeing is 10, 15, 20-

year veterans. It's not realistic, and it's gonna... it's gonna make the transition that's going to being a first-year teacher so much harder. We have to do that. We can't just send students, like, let's take North Dakota, for example, we can't just send them to Cheyenne West. We can't just send them to North High School. We can't just send them... we gotta send them out to Castleton. We need to send them out, you know. into even a place like Wapiton, or Hankinson (small school districts). Like, we need to send them out to... more places... That'll look more like what... where they're gonna be teaching. You send a student to Rugby, and all they've ever taught in is the Fargo School District. All they've ever seen is the Fargo Public School District. They're gonna destroy... programs. See what the variety of programs look like. The majority programs, right? I think we can do a better job there. I hope we do... But not everybody's cut out to be an educator, and we have to tell them that and it's tough. And it's not easy. But the negative effect on them and the students that they'll interact with is of greater importance to society. Then profits or numbers for a university. We're our own worst enemy. you know, thinking that quantity is more important than quality. (Patrick)

Don't stress about it, just have your... make your plans, of course, be prepared. You have to be prepared. I mean, we have those days when we're not, and that's okay, but just make sure you always have some backups... There are so many interactives you can have, before the school year starts. As a new teacher, look, you know, take the time to look through the

curriculum, just get yourself as prepared as possible, but just as much as you can, relax yourself, keep yourself relaxed, because it will be okay. You're gonna have the rough days, and you're gonna hit those... those stares at you. You can read the room. Little... that's a nice thing. Little kids, they are... they are a lot more... I mean, the older kids, they give you attitude. Little kids give you attitude, but especially kindergarten, first grade, those younger grades, too. You know, and the older kids do, you will... you can read them. You can read them, you can know if what you're doing is too much or too little... So it's just vary, vary your lessons, that's the other thing. A lot of variety. Just don't... it can't be sit and get. Music class should not be sit and get. Get up and move, even if it's just brain breaks. But yeah, these little kids, yeah, they're not... you can't... you're not gonna have a good 45-minute lesson if they just sit and you try to talk to them. tap into what they're good... what they're good at doing, and then just try to vary your lessons so that you can see all different styles, and all different styles, and you can see how the kids show you they understand something. So, just try to find different ways to get those kids out of their shells, and make... and even though it's a short time, make... make connections. That's a big, big, big, big thing. Don't... don't be so stuck in your classroom and your lessons that you forget. These little humans, they are humans. They want to, they want to bond with you. They want to, you know, you gotta be tough, and you gotta be strict, but real, you know, walk the halls when you see them. Really get to know them and interact with them.

You know, because that'll be the bigger... that's the bigger present at the end, is maybe they didn't learn a whole lot, but maybe they'll remember you, and they remember what kind of person you were to them. (Bruce)

Make connections with people in surrounding districts, and within your district, if it isn't just you, which sometimes happens. Make connections with fellow music teachers, ask questions, don't be afraid to reach out to somebody, because you're going to learn something. Invite others into your classroom. Retired music teachers, professors, anybody who you can pull something from and take a little nugget and be like, okay, this is going to make me a better teacher...I would also say be on good terms with your custodians and your secretaries. Like, they are the people who are going to help your world turn. Be on good terms with them, and your coaches. I fight for my program, and I advocate for my program, but I don't undermine anybody else's in the process. (Bella)

Phase Two Summary

These four participants spoke about the strengths and weaknesses of their time as student teachers and pk-12 music educators. 3 of the 4 participants shared that they had great student teaching experience and that they were confident in their content area when knowing what to teach. However, the areas of teaching that they all seemed to struggle with during their first three years were elements that have nothing to do with their ability to teach. Many of their struggles came with classroom management, working with parents and guardians, and understanding workplace politics. As student teachers, it was not their

job to interact with parents, guardians, other teachers, and sometimes administrators because they were not running their own programs.

All participants shared how they were overwhelmed in some way during their first few years of teaching. Learning classroom management skills, personal interactions and social skills, and working with parents/guardians can cause quite a bit of overstimulation and stress. In their own ways, they learned how to overcome these deficiencies over the first few years and pace themselves, physically and mentally, so they did not burn out.

Chapter 5

Discussion

The results of this research show that most student teachers had a good relationship with their cooperating teachers and supervising faculty. Most teachers also shared that they experienced struggles in their first three years of teaching with the first year of teaching being the most difficult. The areas that most new teachers struggled with in their first three years were classroom management, working with parents/guardians, and social skills/professional interactions.

First Three Years

The purpose of my research was to learn about how prepared and confident new teachers felt in the classroom. I also wished to understand how their education, mentorship and internship prepared them for teaching. RQ1: How competent and prepared do music teachers feel in their first three years of teaching based on their educational experiences (including internship)? The data pertaining to this research question showed that most new teachers encounter struggles within the first few years. The first year of teaching most participants felt least prepared and confident. According to the participant responses and data analysis, most teachers grew more confident and prepared over the years with the assistance of professional development and mentorship. This is also supported by the literature stating the importance of mentors to assist with everyday classroom interactions (Abrahams, 2011; Burton & Greher, 2007; Draves, 2008; Hookey, 1993; Majerus & Taylor, 2020).

Professional development was also supported through literature because it will assist new teachers with classroom management, instructional delivery, and differentiated teaching (Bauer, 2007; Conkling & Henry, 2002; Hookey, 1993). I believe that confidence is gained through experience and building relationships with colleagues, community, and students. I also believe that preparedness comes with practice and that takes time, study, and work to refine.

University Supervisors

University supervisors play a role in teachers' preparation. University supervisors teach the undergraduate students the content in their methods classes and other coursework. Supervising faculty also will place the student with the cooperating teacher and district that they feel would benefit their students during their internship. RQ2: How do current teachers/music education faculty view their own student teaching experiences, their cooperative teacher, and their faculty supervisors? The responses to this research question show that most of the participants had good experience and mentorships with their supervising faculty and cooperating teachers.

These results show that most new teachers felt that they were supported and had good mentors while student teaching. I believe that this data also shows that great mentorship during a teacher's time as an undergraduate student and intern will not guarantee that they will be successful as a new teacher. This is further supported by the literature that shares how difficulties that new teachers face in the classroom are environmental and not because they are unequipped (Berg & Miksza, 2010; Campbell, 2007; Colwell, 2006; Cooper, 1979; Culp & Salvador, 2021; Greher, 2011; Hall, 2013;

Haston & Leon-Guerrero, 2008; Hedden, 2014; Killian, & Liu 2018; Kim, 2022; Kuebel, 2019; Miksza, & Berg, 2013; Ralph, 2004;; Salvador & Culp, 2021; Sirek, & Sefton, 2023; Teachout, & McKoy, 2010; Van; VanDeusen, 2021).

Difference in Preparedness and Competence

According to the data results from the third research question asking if there were differences between music educators' preparedness and competence level ratings in certain areas during their first three years of teaching, there were differences. The areas that showed statistical differences were social/professional skills and working with parents/guardians. This statistical difference showed that participants were more confident in these areas as the years progressed. Especially from their first year going into their first three years. Results from both the survey, interviews and literature support these data results (Brand, 1988; Richards & Killen, 1993; Schmidt, 2006; Sirek, & Sefton, 2023).

According to the interview participants, they did not have a lot of experience during their time as a student teacher, to build these skills. Parents usually will not approach a student teacher when they have concerns or complaints. Student teachers may also not have the opportunity to interact with other teachers and administration at a professional level during their time student teaching. I believe that music educators work with many different personalities, both inside and outside of the classroom and it is important that they learn how to be diplomatic when dealing with these interactions. Especially if there must be difficult conversations about students (Richards & Killen, 1993).

Skills Needed for Success

The last research question asked what areas/skills cooperative teachers and faculty feel are essential before entering their own classroom. The response showed that many new teachers try to teach music and concepts that are too advanced for their students. They must be willing to get down to the student's level, figure out their knowledge/skill level, and build them up from there (Folkestad, 2006). New teachers must understand that their students may never play or sing complicated solos or ensemble pieces and that they need to learn to love music that is age/skill appropriate for their students (Yourn, 2000).

They also advised that new teachers seek mentorship and collaborate with other teachers (Abrahams, 2011; Burton & Greher, 2007; Draves, 2008; Hookey, 1993; Majerus & Taylor, 2020). I believe that new teachers must understand that they will not know everything upon graduation and will encounter situations that they will not be prepared for. Teaching in k-12 education is a skill that must be refined through years of experience and mentoring. Completing an education degree will give the music educator the tools needed to teach the content, but not the skills to lead a classroom (Brand, 1982). Overall, every interview participant came across elements in the classroom that they were not prepared for and had to gain more experience through their first three years before they felt comfortable. This data is supported by the survey responses as well as the literature (Brophy, 2002)

Recommendations for future study

Recommendations for future study would be to have a higher participant population for more reliable quantitative results. Especially having more survey participants that are

within the first 5 years of teaching music in the pk-12 classroom. This would assist further reliability with better representation of the music educator population. Another recommendation would be to have more interviews with current music educators that are in different stages of their teaching career. Examples would be new teachers, teachers' mid-careers, and veteran teachers. I also believe that there would be beneficial to spending more time studying cooperating teachers. I did not have the opportunity to interview them for this research, and I believe that additional study of teachers that have hosted interns would be beneficial.

Implications

I believe, as an employee in higher education, it is our responsibility as music education faculty to prepare student teachers for the classroom by being honest with them. Teaching is not always easy. Especially in the first few years. This is further supported by Hedden's (2014) research on classroom management. My interview participant, Patrick, shared that not everyone is cut out for education or teaching in specific grade levels. Some music education majors are better suited to working with younger students or are better suited for high school. For our new teachers to be successful, we must help them find their niche in teaching and nurture through those strengths. I also believe that we have a responsibility to advise students away from education if they are not suited for it at all.

Lastly, it is important for all of us, as music educators, to remember why we do what we do (Davis, 2007). Most students that participate in music classes in the k-12 setting will not usually grow up to be professional musicians, but they can learn to appreciate music.

These pk-12 music students will be future parents and community members who will vote on community music programs. These students will remember their music classes and weigh the importance based on those experiences (Davis, 2009; Wayman, 2004). Lastly, Personal interactions are important inside and outside of the classroom and making a difference in the lives of our students. Successful music education is more than just teaching students the notes and the rhythms, but to also be teaching them meaningful experiences (Adams, n.d.; Bernstein, 1973; Frey-Clark, 2015; Kratus, 2007; Williams, 2011). Students may not remember how to read music or identify notable compositions, but they will remember how you treated them and made them feel.

Conclusions

The original purpose of this study was to understand music education preparation and how this affects new teachers' level of confidence and preparedness in the first year and first three years of teaching in various areas of classroom music education. The research shows that content skill and knowledge do not ensure successful teaching. A new teacher could go through their music education program and student teaching successfully and still encounter struggles in their first few years. Part of successful music teaching is for the student teacher, supervising faculty, and cooperating teachers to have open communication throughout with clear expectations. According to data results from the interview participants, it is essential that student teachers are allotted as much time working with young students as possible to ensure that their instruction, classroom management, and pedagogy are sound. Additional time for preservice teachers to work with young students also will assist in their confidence in the first three years.

A teacher may have good student teaching experience, great mentors and sound education. However, this does not guarantee that these new teachers will succeed. Most factors that contribute to burn out of new teachers are not directly related to their preparation, but the environment of the district, classroom, and community. Working with parents/guardians and Social/Professional Interactions were the areas that presented statistical difference through the data collection and results in this quantitative research.

The interview participants supported that data in their interview by sharing their struggles as a first-year teacher dealing with parents and students. They also shared how important professional skills are in teaching. If teachers cannot interact professionally with colleagues, students, parents, administrators and staff then they will have a difficult time running their music programs. Additionally, honesty was another area that came up during these interviews. According to the participants, being an affective teacher requires them to be respectfully honest with their students (Conway, 2002). Students are more receptive to teachers that are not afraid to dig in and teach the material. Kids are ignorant and do not know what they do not know. If teachers are aware of this and learn where students are and meet them where they are and build students skills and knowledge from there, then it will aid in student success and reduce frustration.

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Appendix A: IRB Approval

EXEMPT DETERMINATION

February 3, 2026

Jane Kuehne 3348446852 kuehnjm@auburn.edu

Dear Jane Kuehne:

On 2/3/2026, the IRB reviewed the following submission:

Protocol Information	Submission Details
Type of Review:	Initial Study
Title:	Music Education in Modern Society: A Mixed Method Study on Preservice Teacher Preparation and Professional Development
Investigator:	Jane Kuehne
IRB ID:	STUDY00001064
Funding:	None
Grant Title:	N/A
Grant ID:	None
IND, IDE or HDE:	None
Documents Reviewed:	• Information Letter, Category: Consent Form; • Interview Protocol Questions, Category: Other; • Music Education in Modern Society, Category: IRB Protocol; • Recruitment Email, Category: Recruitment Materials; • Survey, Category: Survey/Questionnaire;

The IRB determined that this protocol meets the criteria for exemption from IRB review. This determination is valid through 1/29/2029. The IRB has implemented a three-year determination period for Exempt submissions to better manage the active research portfolio.

In conducting this protocol you are required to follow the requirements listed in HRP-103

- INVESTIGATOR MANUAL.

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these activities impact the exempt determination, please submit a modification in the Endeavor system.

Sincerely,

IRB Administration

540 Devall Drive

Auburn, AL 36849

Page 1 of 2 Version Date: July 31, 2023

irbadmin@auburn.edu

(334) 844-5966

Appendix B: Online Survey

INFORMATION LETTER

Title of Research Study: Music Education in Modern Society: A Mixed Method Study on Preservice Teacher Preparation and Professional Development in the Profession

Investigator: Mrs. Farren Rowen

Principal Investigator: Dr. Jane M. Kuehne

You are invited to participate in a research study to examine current music teachers' views on their own preparation to be music educators. This research is led by Mrs. Farren Rowen, a Ph.D. student at Auburn University, supervised by Dr. Jane Kuehne (who is serving as the Principal Investigator) in the Department of Curriculum and Teaching, College of Education, Auburn University. You are invited to participate in this study because you currently teach or have previously taught music.

What will be involved if you participate? Your participation is completely voluntary. If you decide to participate, you will be asked to complete an online survey about your experiences as a music educator. The initial survey should take approximately 8-10 minutes to complete. At the end of the survey, you will have the option to indicate you are willing to participate in a follow-up interview. If you sign up and are interviewed, that interview will last approximately 30-60 minutes and will occur and be audio and video recorded through the investigator's official Auburn University Zoom account. After your data has been analyzed, you will be given to review your data as prepared by the researcher for review and commentary. You will also be given the opportunity to review the final report, though all data in the final report will be anonymized, including the use of randomized pseudonyms.

Are there any risks or discomforts? The risks associated with participating in this study are breach of confidentiality. To minimize these risks, all data will be stored in a folder in the investigator's password-protected Auburn University Box account, and only the investigator and supervisor will have access to the data. In addition, any/all data you provide will be anonymized. If you inadvertently provide identifiable information in the survey, we will remove all identifiable information. Audio/video recordings of interviews will be transcribed as anonymous. Your name will be replaced with a pseudonym. Any additional identifiable information will be replaced with text like "a university in the northeast." Once Zoom audio/video recordings have been fully transcribed as anonymous, original audio/video files will be permanently deleted.

Are there any benefits to yourself or others? If you participate in this study, you can expect to report and reflect about your experiences as a music educator. Benefits to others may include adding to the discourse surrounding music teacher preparation and professional development. Are there any costs? There is no cost to participate in this study.

If you change your mind about participating, you can withdraw at any time. In online surveys, you can close your browser before completion. Once online survey data is submitted, it is anonymous and cannot be removed. For interviews, inform the researchers that you no longer want your data to be included, and it will not be included. For audio/video recordings, if you can be identified visually or aurally, we will remove your data from the study. Any data obtained in connection with this study will remain confidential and anonymous.

We will protect your privacy and the data you provide in online surveys and audio/video recordings will be kept confidential and transcribed as anonymous. Information collected through your participation may be published in a professional journal, submitted for academic review as part of a graduate program, presented in research poster sessions, and/or presented at professional meetings.

If you have any questions about this study, please contact Mrs. Farren Rowen at fdr0002@auburn.edu or Dr. Jane Kuehne at kuehnjm@auburn.edu, or 334-844-4434.

If you have questions about your rights as a research participant, you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone (334) 844-5966 or e-mail at IRBadmin@auburn.edu or IRBchair@auburn.edu.

HAVING READ THE INFORMATION ABOVE, YOU MUST DECIDE IF YOU WANT TO PARTICIPATE IN THIS RESEARCH PROJECT. IF YOU DECIDE TO PARTICIPATE, THE DATA YOU PROVIDE WILL SERVE AS YOUR AGREEMENT TO DO SO. IN INDIVIDUAL INTERVIEWS, REPLY TO THE EMAIL INVITATION YOU WILL RECEIVE AFTER COMPLETING THE SURVEY TO SCHEDULE AN INTERVIEW. YOU MAY PRINT THIS PAGE FOR YOUR RECORDS.

Do you want to participate?

- ☐ Yes, I want to participate.
- ☐ No, I do not wish to participate.

Skip To: End of Survey If Do you want to participate? = No, I do not wish to participate.

PAGE BREAK

How do you identify?

- ☐ Male
- ☐ Female
- ☐ Non-binary / third gender
- ☐ I identify as: _____
- ☐ Prefer not to say

What state/territory do you currently teach in? (Dropdown box showing all states and territories)

PAGE BREAK

Display this question: If What state/territory do you currently teach in? = US Territory or Federal District

Which U.S. Territory or Federal District? (type the answer)

PAGE BREAK

What is the highest degree you have earned?

- ☐ High School Diploma or GED
- ☐ Associate's Degree
- ☐ Bachelors
- ☐ Masters
- ☐ Education Specialist
- ☐ Doctorate
- ☐ Other (Please list) _____

What were your degree area(s)?

(e.g. music performance, music education, composition, etc.)

Associate's: _____

Undergraduate: _____

Master's (if applicable): _____

Ed.S. (if applicable): _____

Doctorate (if applicable): _____

Where did you earn your most recent degree? (Dropdown box showing all states and territories)

PAGE BREAK

Display this question: If Where did you earn your most recent degree? = US Territory or Federal District

Which U.S. Territory or Federal District?

PAGE BREAK

Please select all states that you have taught in.

☐ Alabama	☐ Illinois	☐ Montana	☐ Rhode Island
☐ Alaska	☐ Indiana	☐ Nebraska	☐ South Carolina
☐ Arizona	☐ Iowa	☐ Nevada	☐ South Dakota
☐ Arkansas	☐ Kansas	☐ New Hampshire	☐ Tennessee
☐ California	☐ Kentucky	☐ New Jersey	☐ Texas
☐ Colorado	☐ Louisiana	☐ New Mexico	☐ Utah
☐ Connecticut	☐ Maine	☐ New York	☐ Vermont
☐ Delaware	☐ Maryland	☐ North Carolina	☐ Virginia
☐ Florida	☐ Massachusetts	☐ North Dakota	☐ Washington
☐ Georgia	☐ Michigan	☐ Ohio	☐ West Virginia
☐ Hawaii	☐ Minnesota	☐ Oklahoma	☐ Wisconsin
☐ Idaho	☐ Mississippi	☐ Oregon	☐ Wyoming
	☐ Missouri	☐ Pennsylvania	☐ US Territory or Federal District

PAGE BREAK

Display this question: If Please select all states that you have taught in. = US Territory or Federal District

Which U.S. Territory or Federal District?

PAGE BREAK

How many years of experience do you have as an educator (in any area, at any level)? Type the number. If this is your first year teaching, type 1. If this is your second year, type 2, and so on.

How many years have you been a PK-12 music educator? Type the number. If this is your first year teaching, type 1. If this is your second year, type 2, and so on.

Please select your current teaching level(s). Select all that apply.

- ☐ Elementary
- ☐ Middle School/Junior High
- ☐ High School
- ☐ Higher Education
- ☐ Other (Please list) _____

Please select the area(s) you currently teach.

- ☐ General Music
- ☐ Choral (including a cappella, show choir, etc.)
- ☐ Band (including jazz band, pep band, etc.)
- ☐ Other Instrumental (e.g., world music ensembles, flute choir, etc.)
- ☐ Strings Only
- ☐ Full Orchestra

- ☐ Music Technology
- ☐ Theory
- ☐ Aural Skills
- ☐ Piano Pedagogy
- ☐ Private Studio Lessons
- ☐ Music Education Courses
- ☐ Instrument Skills
- ☐ Music History
- ☐ Music Appreciation
- ☐ Vocal Pedagogy
- ☐ Conducting
- ☐ Other Areas

PAGE BREAK

Display this question: If Please select the area(s) you currently teach. = Other Areas

Which other area(s)?

PAGE BREAK

Have you ever been a cooperating teacher with a music education intern/student teacher in your classroom?

- ☐ Yes
- ☐ No

Have you ever supervised a music education intern/student teacher, where you working for a college/university as a faculty member, adjunct faculty, or similar?

- ☐ Yes
- ☐ No

PAGE BREAK

In general, how prepared do/did you feel as a first-year teacher?

- ☐ Extremely unprepared
- ☐ Unprepared
- ☐ Somewhat unprepared
- ☐ Somewhat prepared
- ☐ Prepared
- ☐ Extremely prepared

During your first year of teaching, how competent do/did you feel you were you in each these areas?

Areas	Extremely incompetent	Incompetent	Slightly incompetent	Slightly competent	Competent	Extremely competent
Instruction/Pedagogy	☐	☐	☐	☐	☐	☐
Classroom Management	☐	☐	☐	☐	☐	☐
Choosing/writing music curriculum for your classes	☐	☐	☐	☐	☐	☐

Areas	Extremely incompetent	Incompetent	Slightly incompetent	Slightly competent	Competent	Extremely competent
Social Skills/Professional Interactions	☐	☐	☐	☐	☐	☐
Program Advocacy	☐	☐	☐	☐	☐	☐
Student Expectations	☐	☐	☐	☐	☐	☐
Performance Preparation	☐	☐	☐	☐	☐	☐
Clerical Duties/Paperwork	☐	☐	☐	☐	☐	☐
Working with Parents/Guardians	☐	☐	☐	☐	☐	☐
Other (Please List)	☐	☐	☐	☐	☐	☐
Other 2 (Please list)	☐	☐	☐	☐	☐	☐

During your first year of teaching, how prepared do/did you feel you were you in each these areas?

Areas	Extremely unprepared	Unprepared	Slightly unprepared	Slightly prepared	Prepared	Extremely Prepared
Instruction/Pedagogy	☐	☐	☐	☐	☐	☐
Classroom Management	☐	☐	☐	☐	☐	☐
Choosing/writing music curriculum for your classes	☐	☐	☐	☐	☐	☐
Social Skills/Professional Interactions	☐	☐	☐	☐	☐	☐
Program Advocacy	☐	☐	☐	☐	☐	☐
Student Expectations	☐	☐	☐	☐	☐	☐
Performance Preparation	☐	☐	☐	☐	☐	☐
Clerical Duties/Paperwork	☐	☐	☐	☐	☐	☐
Working with Parents/Guardians	☐	☐	☐	☐	☐	☐
Other (Please List)	☐	☐	☐	☐	☐	☐
Other 2 (Please list)	☐	☐	☐	☐	☐	☐

PAGE BREAK

In general, how prepared do/did you feel during your first three years as a teacher?

- ☐ Extremely unprepared
- ☐ Unprepared
- ☐ Somewhat unprepared
- ☐ Somewhat prepared
- ☐ Prepared
- ☐ Extremely prepared

During your first three years of teaching, how competent do/did you feel you were you in each these areas?

Areas	Extremely incompetent	Incompetent	Slightly incompetent	Slightly competent	Competent	Extremely competent
Instruction/Pedagogy	☐	☐	☐	☐	☐	☐
Classroom Management	☐	☐	☐	☐	☐	☐
Choosing/writing music curriculum for your classes	☐	☐	☐	☐	☐	☐
Social Skills/Professional Interactions	☐	☐	☐	☐	☐	☐
Program Advocacy	☐	☐	☐	☐	☐	☐
Student Expectations	☐	☐	☐	☐	☐	☐
Performance Preparation	☐	☐	☐	☐	☐	☐
Clerical Duties/Paperwork	☐	☐	☐	☐	☐	☐
Working with Parents/Guardians	☐	☐	☐	☐	☐	☐
Other (Please List)	☐	☐	☐	☐	☐	☐
Other 2 (Please list)	☐	☐	☐	☐	☐	☐

During your first three years of teaching, how prepared do you feel you were you in each these areas?

Areas	Extremely unprepared	Unprepared	Slightly unprepared	Slightly prepared	Prepared	Extremely Prepared
Instruction/Pedagogy	☐	☐	☐	☐	☐	☐
Classroom Management	☐	☐	☐	☐	☐	☐
Choosing/writing music curriculum for your classes	☐	☐	☐	☐	☐	☐
Social Skills/Professional Interactions	☐	☐	☐	☐	☐	☐
Program Advocacy	☐	☐	☐	☐	☐	☐
Student Expectations	☐	☐	☐	☐	☐	☐

Areas	Extremely unprepared	Unprepared	Slightly unprepared	Slightly prepared	Prepared	Extremely Prepared
Performance Preparation	☐	☐	☐	☐	☐	☐
Clerical Duties/Paperwork	☐	☐	☐	☐	☐	☐
Working with Parents/Guardians	☐	☐	☐	☐	☐	☐
Other (Please List)	☐	☐	☐	☐	☐	☐
Other 2 (Please list)	☐	☐	☐	☐	☐	☐

PAGE BREAK

How beneficial were each of these in your preparation to be a music educator?

Areas	Not at all	Slightly	Somewhat	Moderately	Very	Completely
student teaching/internship experience	☐	☐	☐	☐	☐	☐
my music core (e.g., theory, aural skills, history)	☐	☐	☐	☐	☐	☐
my conducting class(es)	☐	☐	☐	☐	☐	☐
music education teaching methods (e.g., elementary/secondary methods, etc.)	☐	☐	☐	☐	☐	☐
private lessons	☐	☐	☐	☐	☐	☐
performance ensembles	☐	☐	☐	☐	☐	☐
piano skills classes	☐	☐	☐	☐	☐	☐
time in educator classrooms (observing)	☐	☐	☐	☐	☐	☐
Other (Please list)	☐	☐	☐	☐	☐	☐
Other (Please list)	☐	☐	☐	☐	☐	☐

Rate the following items with your internship/student teaching cooperative teacher in mind.

Items	Strongly disagree	Disagree	Somewhat disagree	Somewhat agree	Agree	Strongly agree
They were supportive.	☐	☐	☐	☐	☐	☐
They were helpful.	☐	☐	☐	☐	☐	☐
They communicated with me well.	☐	☐	☐	☐	☐	☐
Their expectations were clear to me.	☐	☐	☐	☐	☐	☐
They helped me learn classroom management.	☐	☐	☐	☐	☐	☐
They help me with instructional delivery.	☐	☐	☐	☐	☐	☐
They helped me with writing/developing my own curriculum.	☐	☐	☐	☐	☐	☐
They helped me with creating lesson plans.	☐	☐	☐	☐	☐	☐

Items	Strongly disagree	Disagree	Somewhat disagree	Somewhat agree	Agree	Strongly agree
They helped me understand how different student levels learn.	o	o	o	o	o	o

Rate the following items with your internship/student teaching faculty supervisor in mind (or other supervisor if not a faculty member).

Items	Strongly disagree	Disagree	Somewhat disagree	Somewhat agree	Agree	Strongly agree
They were supportive.	o	o	o	o	o	o
They were helpful.	o	o	o	o	o	o
They communicated with me well.	o	o	o	o	o	o
Their expectations were clear to me.	o	o	o	o	o	o
They helped me learn classroom management.	o	o	o	o	o	o
They help me with instructional delivery.	o	o	o	o	o	o
They helped me with writing/developing my own curriculum.	o	o	o	o	o	o
They helped me with creating lesson plans.	o	o	o	o	o	o
They helped me understand how different student levels learn.	o	o	o	o	o	o

Please list any other area(s) and/or experience(s) you feel you benefited as a music educator that happened during your student teaching experience.

Please list any other area(s) and/or experience(s) where you did not feel prepared for that could have been addressed during your student teaching experience.

PAGE BREAK

How often do you currently participate in professional development in a typical teaching year?

- ☐ 0 times a year
- ☐ 1 time per year
- ☐ 2-3 times per year
- ☐ 4+ times per year

Have you pursued continuing education as a form of professional development (e.g., taken a class, enrolled in and/or earned a graduate degree, taken music-specific training like Orff, Kodály, Dalcroze, World Music Drumming, etc.)

- ☐ Yes
- ☐ No

What kind of professional development areas have you participated in? Select all that apply.

- ☐ Instructional Delivery
- ☐ Classroom Management
- ☐ Classroom activity Workshops
- ☐ Personal research and reading
- ☐ Other (Please list) _____

How much do you believe professional development participation has assisted you in your classroom?

- ☐ Not at all
- ☐ Slightly
- ☐ Somewhat
- ☐ Moderately
- ☐ Very Much
- ☐ Completely

Please feel free to type any additional comments you have about your early teaching and preparation experiences. (optional)

PAGE BREAK

Would you be interested in participating in an interview to discuss your journey as a music educator?

- ☐ Yes
- ☐ No

Skip To: End of Survey If Would you be interested in participating in an interview to discuss your journey as a music educa... = No

If you would like to participate an additional interview, please list your name and email address below. Thank you for your willingness to participate.

Your Name: _____

Your Email Address _____

Alternate Email (if needed) _____

Appendix C: Interview Protocol Questions

For Practicing Educators (Year 1, Years 1-3, Years 4+ etc.)

1. Describe your first year as an educator
2. Describe what challenges you faced (in first year or first three years depending on the participant)
3. Describe what areas you felt prepared for (in first year or first three years depending on the participant)
4. How has teaching gotten more comfortable for you over the past three years? (or 1 year for first year teachers)
5. If you could go back in time and you're your college-student self areas to focus on, to learn more, what would that/those be?

For Cooperative Teachers and College/University Supervisors

1. Before new music educators enter their own classrooms, what areas do you feel are important for your student teachers to understand, and what skills do they need? Why do they need these?
2. Do you think that your own experiences as a K-12 music educator influence how you prioritize specific skills and knowledge to your student teachers?
3. What are some ways you stay "up to date" on current teaching trends and pedagogical practices to better assist your student teachers? Does this involve professional development and/or continuing education?
4. Do you think there are areas in the undergraduate curriculum that could or should be revised to better prepare future music educators? If so, what are those?

Appendix D: Interview Responses

Supervising Faculty Participants

Miles. The 2nd faculty supervising participant that I interviewed, whose name we shall call Miles for sake of anonymity, taught junior high and high school bands in Oklahoma and Texas for 30 years before working in higher education as an assistant band director, music education instructor and supervising faculty to music education students. During his time in public schools, he also served as a cooperating teacher for student teachers. This faculty also has experience working in performance and has played professionally for various regional symphonies, chamber ensembles, and solo performances. When after interviewing this Miles, I coded the transcription using Atlas.ti and there were several codes and themes that were present through this analysis process. I used several *in vivo* codes that include: “expectation of the product”, “it’s more than just standing on the podium”, and “digging in and actually teaching”. Other codes that reoccurring during this interview include learning from others, professional relationships, confidence, organized, and prepared.

When I asked Miles to describe his student teaching experience, he responded that it was not a good learning experience for him because of the situation of his cooperating teacher. “My student teaching was kind of unique, because I was put with a second- or third-year teacher, who was in his first year at this school and was not a really good experience. It was a rough time through for this teacher, with the transition from the director before, and we didn't see eye-to-eye on many things, so I spent a lot of time working in the library.” When I asked him about what experiences he may have benefitted

from in his own preparation he responded, “It benefited me as a cooperating teacher, for sure, because I knew exactly what I didn't want student, student teachers to the experience for them to have. As far as my education, I did get to see, I mean, he the director was not completely inept. I mean, he had some good qualities that I got to observe, but I did get to see a lot of what I didn't want to do as a teacher that year. It was a rough transition for him.”

When I asked Miles about how confident he felt in the first 3 years of teaching he shared that he was more confident than he should have been. “I felt a lot more confident than I think I really was. Prepared, for sure. It, the first year was definitely a learning experience. I think part of it, because I didn't get to spend enough time in front of the class when I was student teaching. I was in the library, but I do think that I had good background in the classes I had before, which kind of helped. Especially Organization. Organization. Our director was very organized in college. He pressed that on, on you a lot, that band directing's not just conducting, it's also all the other stuff. And that, that helped. That made it a little bit easier. I was pretty, pretty organized.”

When I asked him what he felt least prepared for he replied, “Dealing with different individuals' personalities and parents. My first teaching job, I took over. Again, it was anytime that a band director takes over, I think it's a it's kind of a bumpy transition, especially if the director there before was really well liked. And, I think as a mixture of youth, inexperience and, not really having dealt with parents that, some of the interactions I had with parents were not necessarily the best. And I'm not necessarily blaming the parent totally, but I would handle parents a lot differently now than I did back then, when I thought I knew everything and had no experience actually dealing with kids or parents.”

This is Miles' second year teaching in higher education, I asked him what differences he noticed between teaching public school and teaching higher education he responded with, "The expectation of the product that you expect from the students to put out when they're, you tell them to go do something, you expect them to do it on their own, whereas in public education, you have to do a little more hand-holding, a little more explanation. They're a little less self-driven. Overall, not all of them, but, but a you have to explain, break down things a lot more rudimentary with the the public school kids."

On average, Miles supervises 2 student teachers a semester and I asked him what he feels is important for these pre-service teachers to know before entering their own classroom. He stated that, "That it's more than just standing on the podium, that, you have to be organized, you have to have a plan, you have to have a contingency plan, planning, planning, have everything ready to go, try not to shoot from the hip. Experienced teachers can kind of do that, because they have more tools in their toolbox. New teachers don't, student teachers usually don't have many tools in their toolbox as far as dealing with discipline, or a lesson went way short, shorter than you thought, or it just went off the rails, and how do you deal with 'I didn't realize they didn't know this, and I'm trying to teach this,' which is a concept. You have to have the first concept. That's kind of one of the big things, is just to kind of be ready, and be on top of things and to be surgically, be surgically precise in what you say to them so, not to cause more confusion."

When I asked Miles about what consideration he takes when assigning student teachers to their cooperating teachers, he shared that the situation at his university does not allow him to make the ultimate placement for student teachers. That placement is

done through the education department. However, he did say that he tries to make recommendations to the students and placement director based on the cooperating teachers' qualifications and temperament to make sure that there is compatibility. I also learned that there must be housing considerations made as well. Student teachers must be placed in close proximity to their housing situation.

I asked Miles if, overall, he was satisfied with the progress of his student teachers, he said that overall he was. "The overall things I see that they're, I'm not gonna say doing wrong, but their weakness is digging in and actually teaching, as opposed to just talking about things and saying, okay, let's play this. All right, good, let's play it again. Okay, good, let's play it again. So, one of the things I really push with them is to have more critical thinking of the students, to dig in, and not just gloss over, but let's do some teaching, let's put some depth to what they're they're actually talking about, rather than just it's easy to go, alright, let's play it, that sounds good, let's move on rather than be able to break it down and really fix things... It's a real good teacher to dig in, and not just for music, but for anything, to dig in and have what you say have some depth to it, as opposed to just overall generalities."

I followed the question, asking if he felt that there were clear guidelines between the student teachers and the cooperating teachers. He stated that overall he felt that there were. The supervising faculty have a meeting with the cooperating teachers prior to the student teaching to make sure that the cooperating teachers know what the expectations are from the university. I then asked if he felt that there was transparency between himself, as the faculty supervisor, the cooperating teacher, and the student teacher. He said that

overall there was but it also depends on the cooperating teacher. “It kind of depends. I mean, we've had one student teacher, or excuse me, one cooperating teacher that, didn't let the student do as much as we'd like. There's nothing you can do about that. Some that are more like, alright, you take them, here you go, guys. They're all yours.”

In Miles' own professional development, he travels to high schools frequently in the state of Oklahoma and Texas to work with their band programs. He also attends regional music educator conferences like OKMEA and TMEA. “Oh, yeah, it keeps, keeps me from being one of the people in the ivory tower. I can still be, yeah, I can still see the grunt work that goes on, and that's I think that's actually one of my things. I think that administrators get far further away from the classroom the more they, they idealize things, and they don't they don't really remember what it was like, so it's nice to be in there and see those kids struggling. You know, the teachers having issues, no air conditioning, or flooded band room, or, you know. Kids that, that sometimes want to cause problems.”

My last question for Miles in this interview is what advice he would give to new music educators. He replied, “This sounds terrible, so I'll qualify it afterwards, but always tell them, remember, kids are dumb. And I don't mean that they're stupid, but they're dumb. They don't know things. And they don't know what they don't know. And never assume that they know things, and realize that because kids are dumb, and again. Uninformed, let's put it that way. I like the word dumb, that you need to understand that you have to get down to their level and don't assume that they just know how to make a sound on a trumpet, or how long a whole note is held. But make sure that you can break it down, and assume they don't know anything, and then find where they are. Then you can go from

there. But a lot of student teachers just get up and they start trying to get kids to do things, and kids just don't know, and they don't know what they don't know. I was a good example, coming to college, there was, some music theory things that I was All-state trombone player, and there were music theory things I didn't know until I got into college. And I didn't know I didn't know them until I found out about them, so always assume that take it down to the most basic level and then find where they are, and then you can build from there. That's the big thing. Don't think that you know everything, because you really don't. Because you learn something every, every day in the classroom. Especially that first year of teaching, you'll learn more than you did all through college, just because you have to it's a, it's a trial by fire. And steal. If you see something from somebody you like, steal it. But that's another tool, put in your toolbox, if you like it."

As we were wrapping up the interview, I asked Miles if he had anything additional he wanted to share before the we concluded. "Yeah, education has changed since I started 30 years ago, 33 years ago, kids are different, learning is different, the expectations are different, but at the same time things are all the same, and I think we try to force some difference, what we think is different. Some of the new methods of teaching I think are a little far out. Some of the some of the having a child of my own going through school, I think that, you know, sometimes just bring it back to basics and meet them where they are. I think we sometimes we get a little ethereal in education, and it, it needs to be more pragmatic."

Patrick. The interview questions for the supervising faculty were slightly different from the cooperating teachers and other music educators. These questions focused on not

only their own educational experiences, but how they want to prepare student teachers for the classroom. My first participant who, for the sake of anonymity of this research, name is Patrick. Patrick taught k-12 music for 6 years in various schools in the upper Midwest. He also gained experience working for several different universities (both state and private) and currently serves as an Athletic Band Director at a private University in the Midwest. In many of his college jobs, he supervised and mentored student teachers.

The interview with Patrick was very enlightening. Although his content area is specifically band, Patrick has had experience teaching junior high and high school choir as well as elementary general music and jazz bands. After transcribing the interview, I analyzed the transcription in Atlas.ti. There were several themes that were present during the coding process. Some of which were developing confidence, expectations, mental health, relationship, supportive, and intention. There were a few *in vivo* codes that were relevant to this research. Some of those codes include “Being able to find those mistakes”, “classroom management”, “highs and lows”, “see clearly”, and “honesty”.

I began the interview by asking Patrick about his educational background and student teaching experience. He went to a good undergraduate music program in college and student taught at a large suburban high school in Wisconsin that had a high socioeconomic population. After graduation, he taught at two small districts in North Dakota where he taught everything because the certification system was different from North Dakota compared to Wisconsin. In Wisconsin your certification is separated by instrumental and vocal. In North Dakota music educators are certified as both instrumental and vocal regardless of their experience. “My Wisconsin license only covered

Instrumental, but it doesn't matter. In North Dakota, you just... they give you a music license. From a logistical standpoint, I get it, but, like, definitely on a new teacher, I was like, well, that doesn't make sense. So, but I did it, and, like, it was fine, but... yeah. Taught all the different things, really.”

When I asked Patrick how student teaching prepared him for the classroom he responded with “It prepared me in the sense of, like I knew how to run a band, I knew how to do things band-related, and, like, logistically, but, like the lowest level 9th grade band was playing better than both of the top bands at those two schools. I had to really, like, hone my skills on beginning band... That situation (student teaching), while it was really ideal and really fun in the sense of just, like, what I got to experience, it was not practical in the sense of where I was gonna get my first job.” Through this portion of the interview, Patrick explained that his student teaching was exclusively at a high school and the students had advantage within their socioeconomic status to have private music lessons and were children of faculty and physicians. When he started his first job at these small schools where students were not as advantaged and he was expected to teach all different age groups and areas of music, he felt that at a disadvantage.

I then asked Patrick about the first three years of his teaching. He replied “Year 3 of total, I was much more confident, I was feeling pretty confident, but I think it was because my first 2 years were a lot of mistakes. A lot of, well, ‘let's do that again’, ‘or let's try again’, or like, oh, ‘can't do that ever again’. You know, it was a lot of, like, learning from my mistakes in year one and year two... So, each of those first, you know, two years, really, I mean, there were moments where, literally, like, there's just so much going on, because, you know, the

biggest part of our job sometimes with band teachers is error detection. And it's, like, it's honing the ear muscles and skills, and, like... Being able to find those mistakes. So, yeah, I would say by year 3, I started to really get more confident. But the first 2 years were definitely, like. It was just mistake after mistake, and just learning. Like, that was all I could do.”

When asked about what he felt the most unprepared for in teaching, he replied that he was not prepared to deal with parents and on the teaching side, it was a lot of “wild card situations” that undergraduate programs and teaching mentors could not have prepared him for. “So, classroom management. I would say classroom management was, of course, obviously the other thing.” The last thing that Patrick brought up with this question was “mental overload”. “I don't think I thought it was gonna be easy. But I definitely thought, well, I've made it through college. Like, I've done this. Like, right? Like, I should be able to... I did this and worked a job. Like this should be... it's one thing. So, there was a lot of mental, just, overload and exhaustion that I just... that was tough to deal with, and I don't think I was very prepared for.”

The next question that I asked him was if he noticed a difference between teaching higher education and k-12. He believed that there was a difference because most students that participate in collegiate bands or music programs want to be there. There are many students in k-12 that are in music ensembles because of other factors. “It's their parents. It's... their friends are in it, everybody's required to be in this. It's, I didn't want to do choir, and this was the only other option. You know?” When talking about teaching higher education, Patrick relied with “the behavior stuff's all still there, right? You know? But it's

easier to remind them, like, why we're here, why we're doing it, with that group of... those kinds of students.”

The following question that I presented him with is what he wants his student teachers that he is supervising to understand before they become student teachers and professionals. “There's a lot, like, right? Like, there's a lot of things I want them I want them thinking about, I want them caring about. You're gonna leave college with this musical experience that you are not gonna replicate in your... for... in your job... your first job, in your second job. Maybe not even your third job. You know, I... I remember talking with a lot of my Concordia students of just, like. The band you take over, or the band you work with at wherever you are at after you leave here, will never play Maslanka. And, like, you need to understand that. And I think... It's... Finding joy in music that is age-appropriate. I think us as musicians, we struggle with that, because in the end, we are picking music that's age-appropriate. I mean, all the stuff put in front of us at college is age-appropriate for us. Stuff in our lessons is age-appropriate and ability-appropriate. And I think that's something that students need to understand and learn how to find some joy in, of just, like, you know what? Sometimes we just gotta pull out, you know, an Ed Huckabee piece, you know, you know, pull out, you know, some kind of a Robert W. Smith piece that's, like, grade 1. We gotta, like... we gotta love it. You know, and... that's something I think a lot of student teachers can really learn in the student teaching. Do that, you know, and show that they like that music, because, like, if they're showing it, the students are going to buy into it, but, like, it's all those kind of things. So I think it's getting away from this, like, ideal musical environment that you've just experienced in college. Take the good things of just, like, how

did we build community? How did we, you know... how did we do things? Those are all great things. But it's gonna... the 'what' is gonna be different.

When asked about what considerations he takes when assigning student teachers to their cooperating teachers and districts he replied, "You hopefully have had a good relationship and a good knowledge of the student, the cooperating teacher. I'm not a huge fan of just, like, oh, well, this cooperating teacher is able to host students. That doesn't mean they necessarily should. You know, and so it's finding what are the strengths and, I mean, and even sometimes the weaknesses of the cooperating teacher, and how will they balance with... the needs... Of the student teacher you know? So, I think that those are all things I try to put into consideration." He went on to describe how some student teachers need more nurturing during their internship while others need more directness. He described it as "Like, it's almost... it's almost like speed dating, right? It's like, you've got to quickly, like match somebody with somebody that, like, they're gonna be able to handle and deal with for a little bit of time. Because they're going to be right next to them, you know, day in and day out. And so it's... it's almost like, yeah, finding the perfect match of just, like, how can each other... each balance each other out, you know? There are some teachers that, like, you know, veteran teachers, that just the way they talk might not gel with... certain, student teachers, you know, they're... because some... some of these vets are just... they're... they're a little more gruff. They're a little more, honest. You know, say their mind, you know, we all know those kind of teachers and sometimes students can't handle that. Sometimes students need to learn to handle that, so that's a great thing to do, but sometimes the... there needs to be more of a nurturing... So that's the balance, right?"

That's what you're... you're looking at all these factors, and I really do think it's... it's... It's trying to play matchmaker and find the best fit that's gonna allow the student-teacher to feel supported. To feel like they can make mistakes. And to prepare them, then, for their own thing. So it's not just somebody You know, holding their hand the whole time.”

We went on to discuss growth in student teachers over the course of their internship.

Patrick stated that overall, he was pleased with the growth and progress his students made. He did mention that there were times when he discovered that some of his student teachers were not cut out to teach high school and he encouraged them to pursue junior high teaching jobs instead. “it's guiding them to where you've seen them be more successful. I had a student teacher that... just struggled with classroom management, struggled to really, like, do the job of a high school band teacher but when I saw him with 5th graders. With 6th graders. His personality came out. And it was a lot more, like, engaging and, like, You could see the success... Because he was with an age group that, not necessarily that he could relate to, but just that his personality gelled with... And looking now, he's teaching very successfully beginning band and he is still in it. And it seems to be going really well! Like, THAT! is way more important... I see the struggles and see sometimes the... what looks like failure, you know, and not... students not doing well, but sometimes it's just... they just need to be in the right... Age group and level.”

When it came to clear guidelines from the cooperating teacher to the student teacher, he stated that most cases, he thought that expectations were clear and he would encourage his students to communicate and ask questions frequently so they would always know what was expected of them during their time in the cooperating teacher's classroom. He

stated that sometimes it is difficult with some cooperating teachers because they do not set clear guidelines or communicate clearly with the student teachers. They may also have been teaching so long that they have forgotten the hesitancy and struggles new teachers are challenged with. This is why he reemphasized the importance of the student teachers communicating and asking questions. Because the cooperating teaching may not be aware of everything that the student teacher needs. "That should just be commonplace in any job, right? You know, so... Trying to make sure that the students understand that, and then know about how to figure it out in appropriate ways."

On the supervising faculty side, I asked him if there was a lot of transparency between himself and the cooperating teachers. "Sometimes. I think sometimes, and I think it really... that's where the teaching supervisor and the cooperating teacher having a relationship comes into play... You know, he's somebody I've personally gotten to know, have a good relationship with, can talk out things with one-on-one to making the best situation for a student-teacher there, you know? But I can do that because I have a, you know, have a relationship, I've formed a relationship with them. I have cultivated that. And I feel like, teaching supervisors that don't do those things, are really putting their student teachers at disadvantages.

Patrick stays up to date with current music education trends by going to schools and observing their classes to see how they teach. He also attends and presents at various music educator conferences with the upper Midwest region. "I'm gonna be at my booth, but I'm also gonna go to sessions, and meet educators, and do those things. I mean, that's

kind of the way you... Kind of stay involved with what's going on in the K-12, because you still gotta... still gotta know.”

My last question for him was what advice he would give to new teachers. He responded, “The best advice I was ever given... Before I started teaching, was... I had a... I had a teacher, a college professor that was very honest and was just like, your first year is gonna be... Hell on Earth. you are going to go through this nice upward trajectory of just, like, oh, August, September, October, so cool! But then you're gonna... it's gonna fall. And you're gonna go into this big dip that's like this December, January, February grind. It always comes back up. chug through that, take care of yourself through that, and the other side is always really great. You know, March, April, May are wonderful months in the public schools. But finding out and being told ahead of time, like, each year, you're gonna go through this same cycle. Every... without a... without fail. You're going to go through this. But what you're gonna notice is that the highs are gonna get higher, and the lows are gonna start to even upwards a little bit. The lows... don't dip as much anymore.”

“By my fifth year teaching, I remember January kind of being on a dip, but man, was it nothing like my first year I didn't feel like I was underwater. I was just like, oh yeah, stuff's, like, piling up, oh yeah, this is getting difficult, oh yeah, we got this, this, this. But I got this. Like, I got this. You know, like... Don't... That same teacher then said, you know, after saying, like, your first year is going to be like this, your third year is where you're really gonna see clearly. You're gonna see the difference you're making. You're gonna see your ability level and, like, how you're doing. You're gonna start to find more joy in the thing... in what you're doing. So, like, all of these things are gonna become more clear to you by year 3, And that

give it time. It is really hard to teach. Don't just quit. When it gets hard, because it does come back around. It always does. And so, like, I always try to tell my student teachers that, of just, like, yeah, your first year's gonna be tough, like, be prepared. Get your support systems ready. Make sure you found you have your friends there. Figure out ways to keep yourself mentally good and physically good. Take care of yourself! Keep going, make it to year two. Choose two things to be better. You know? And other things are just gonna work... are gonna get better, no matter what. But it's this process of, you're not gonna get better at it if you don't do it. So, it's kind of trying to push that always on to the students. Cause there's gotta be... they have to know the reality... So, yeah, it's that honesty, right? So that's what I tell my students.”

As we were wrapping up his interview, I asked him if he had anything more to share before we ended and he said yes and stated, “You know, I think the only last thing I would want to say is teaching right now is just really tough, and I think we have to do a better job at the collegiate level of how do we figure out how to give students that real experience of what it's like in a classroom. And maybe not a perfect classroom. Maybe not with perfect educators. I mean, sometimes I think our students need to see maybe a teacher in their third year. Maybe a teacher in their second year. You know, like, just observing, kind of, what does it look like? At all the different spots, because if I'm just putting my student teachers out there, and even when they're in their observation stages, and all they're seeing is 10, 15, 20-year veterans. It's not realistic, and it's gonna... it's gonna make the transition that's going to being a first-year teacher so much harder. We have to do that. We can't just send students, like, let's take North Dakota, for example, we can't just send them to Cheyenne

West. We can't just send them to North High School. We can't just send them... we gotta send them out to Castleton. We need to send them out, you know. into even a place like Wapiton, or Hankinson (small school districts). Like, we need to send them out to... more places... That'll look more like what... where they're gonna be teaching. You send a student to rugby, and all they've ever taught in is the Fargo School District. All they've ever seen is the Fargo Public School District. They're gonna destroy... programs. See what the variety of programs look like. The majority programs, right? I think we can do a better job there. I hope we do... But not everybody's cut out to be an educator, and we have to tell them that and it's tough. And it's not easy. But the negative effect on them and the students that they'll interact with is of greater importance to society. Then profits or numbers for a university. We're our own worst enemy. you know, thinking that quantity is more important than quality."

Current Music Educators

Bruce. The 2nd teacher that I interviewed, whose name for the sake of this research is Bruce, taught elementary music for 13 years and worked in several states including Washington and Alabama. When coding the interview transcription, *in vivo* codes that I found were "little goals", "politics", "learning new things", "niche", and "connected with kids". From the focused coding portion of the analysis, codes and themes that were reoccurring were feedback, administrative support, assessments, curriculum, plan, parents, confidence, appreciation, and comfort.

When asking Bruce about his student teaching experience, he responded that it was a positive experience. In his home state, they have student teachers spend 6 weeks in

secondary education and 6 weeks in elementary school to fulfill certification requirements.

“I ended up getting my... I ended up getting my high school director, so I worked with her, I worked with her groups, I had, I think, women's ensemble, I think I had about four, I think I had four, four ensembles that I kind of... that I worked with her, and then she also had, she had an AP music theory class...Secondary is not my thing, so, and especially just being 20, 22 years old, the... the seniors, the junior, you know, we weren't that far apart in age, so I'm sure that's always part of it.”

“It's always awkward when you're first starting teaching, and, you know, I knew, like, most of the kids that were still there, I knew most of them. So, at least in that sense, I got good reviews from them... Though, the girls and the guys, they were really nice to me, and they... but they were also, you know, they gave me good feedback and said what to do better. I had the... one of the deans of the high school, she came and observed me, so I got... she did a teacher evaluation for me, which was great. I got a lot of feedback from her. That was... that was fun. I was there in the fall, so I didn't conduct any concerts, because they just get ready for the winter ensemble, so I didn't get to conduct any shows or do anything like that. But I enjoyed it. I played piano since third grade, so that helped. I had to play piano and accompany and teach parts. My director had me, especially with, like, concert choir and chamber choir, she had me take the guys and work with them... But yeah, secondary was fun. I enjoyed it. It was not... after I was over, it was not... I didn't think I wanted to continue with it. But then when I got to elementary school, I really... I really enjoyed that. That was my niche, I really liked it.”

“As crazy as the day can be with elementary school, I liked it a lot better. That's... as a piano player, and as a teacher, I've always seen myself, and I've always felt like a beginner's teacher. I like building the foundation and working with the... working on the building blocks. That's just always how I've seen myself, and as I got through my student teaching, I was like, I was like, yeah, some of this advanced stuff, because AP theory and Solfege, I mean, it was... it was okay, like, I had to take those classes, and I passed, it was fine, but I just never felt like I excelled at all of that, and I mean, I just... I wasn't, like, a real, real guru at a lot of that stuff, like some of my classmates, so... so I liked... I liked teaching elementary because so much of that stuff, I didn't have to worry about with them. It was just good basics, learning, getting down to the basics with them. I really had a lot of fun with K-5.”

Bruce continued to discuss his thankfulness for having a supportive student teaching experience and mentors. He also mentioned that the school administration also helped him out and would have him experience teacher evaluations. I then asked him what qualities he believes a cooperating teacher should have towards their student teachers. “You've got to be willing to be open, and... and I think music teachers think a lot of us, we're all divas. We all... we all have our way of doing things. We... we don't like to share, I think, a lot. We... because even when I get with my other music teachers' colleagues, you can tell everybody has their way of doing things, and especially the veteran teachers, they don't want to change and try new technology. So, so yeah, that... that... giving away that aspect of it, I think, will be... that would be the hardest part, I'm sure, for anybody is giving up and just letting them go, because there might be a crash and burn moment, and if you gotta

step in, you do, but yeah, I think you have to be willing to give up control and let someone new experiment with your... with your students, and try, and try it out, and see how it goes.” I then asked Bruce about the qualities a supervising faculty member should have towards student teachers. “Same thing, they've got to be willing to collaborate and be open, and I think it's important that they, of course, I'm sure they do, I mean, mine, we did.

We met beforehand, we got to know each other ahead of time. They shared the rubrics with me, let them know what they want to see, what they... what they hope will learn, what they hope will do. And then, of course, if there was anything they... just like with a regular teacher evaluation, if there was anything they didn't see, or they wanted to get more information, they asked for it. And I think the cooperating teacher would... should definitely have a good open communication with the cooperating teacher, so that they can have an open communication, and if the teacher is seeing problems, they can talk to the... to the supervising teacher and say, hey, you know, these... I'm seeing these things, or, you know, the student's not getting better, we've met, or, oh yeah, they really excel at this, they're doing a really great job. So, I think the biggest thing is just always, it's always communication and collaboration. You've got to be open and willing to talk, otherwise nobody's going to get better. And I want the experience, too, and I hope I get it, because I want to learn new things, because a co-operating... my student teacher might have some new technology or new techniques that I haven't seen yet, or they might just have a different approach to doing something, and I'm like, oh, wow. My students really like that. I'm gonna remember that when you're gone, and I'm gonna try this. So, it's just a two-way street of learning and communicating.”

We then discussed confidence in his first year and first three years of teaching. He shared how his first job was not at a traditional elementary school but a school on a military base so there were disadvantages that he had such as collaboration with other music educators, administration issues, assessments, inconsistency with enrollment, classroom management, and building curriculum. “So that was... that was hard, just learning that aspect of things, and doing the scope and sequence, and just, yeah, having that collaboration, I missed out. But that was also on my choice, too, because that was the first job offer, I got, and that was just the situation that I ended up having. If I would have got a regular, traditional public school district, I probably would have had a different... maybe more collaboration and more interaction with other teachers. But I think it helped me, I learned, I grew from it, and there are things, there are mistakes and things I still do now that I wish, you know, that I want to change, but looking back, I'm like, I've learned a lot in 14 years. So, definitely, but of course, we all deal with that. We all had to start, you know, we've all had some basic evaluation sections, and I had those when I first started teaching, and, you know, and then it's gotten better.”

When I asked Bruce to expand on what elements he felt unprepared for in teaching, he discussed classroom management and curriculum. “Unprepared, of course, was just the life of having your own classroom. That was... that was the hardest, because... same thing, classroom management, that was never... that was never in... in our elementary methods, like, we talked... we kind of talked about curriculum, and of course we played recorders and did all that, but... but yeah, classroom management is always the biggest thing and you just... and you never know, like, what curriculum or what's gonna be available

to you wherever you end up, so that's... I mean, that's always challenging, but that's just... I mean, that's just gonna happen. You can't prepare for where you're going to teach and what that district's going to offer you. But... but yeah, the classroom management and just kind of understanding, like, a scope and a sequence, and trying to figure out the bigger picture, like, lesson planning, like, rather than just lesson by lesson and how to fill in that annoying template that your university makes you fill out for your evaluating, like, thank God now. It's like, oh my gosh, my principal's like, we don't have to submit lesson plans, nobody cares. It's just like, like, when I think back to college, it's like, that is... I mean, I get that... understand that it's for organization, and, you know, they gotta understand that you know what a lesson plan is and what the goals are. I, like, I get that, but it's like, that is so... Like, don't worry about it so much. Like, if you get a learning target, and you get a... understand your scope and sequence, get your learning target, this is what I want my kids to do, this is our goal this week or this month.”

Bruce also talked about the evaluation process of being a teacher in comparison with the evaluation process the university places on a student teacher for them to graduate. “the process of getting evaluated, and... and maybe what... what are some things to look... the look-fors, and what your administrators want... want to see to make you be successful, because your student teaching evals weren't exactly the same. So that... I mean, if I was teaching in elementary methods, that would be something I'd want... I'd want to do, is... is go over with the kids, okay, you know, eventually you're going to be evaluated by an administrator. And these are some things that are going to really be important, so when you go off into your student teaching.”

Another element of teaching that he did not feel prepared for was workplaces politics. “Classroom and the hierarchy of, like, working in a building. I don’t know how you could fit that into a class. It’s hard, but just even just communication skills, like how, you know, even though it sounds really, really mundane, or, you know, sounds really basic, but, like, how to craft a nice email, how to express yourself correctly if when you’re in a meeting, and yes, you’re a new teacher, but how... how to kind of build your confidence and... and have a discussion with an administrator, and not... and kind of... and not feel intimidated, and... just some of those things like that, because I think, unfortunately, in some buildings, I think maybe some teachers can get taken advantage of for that fact, because they are new, and they’re amateurs, and they don’t necessarily know how to speak up for themselves, or they’re intimidated, and they don’t know how... they’re not comfortable speaking up for themselves, because they know they’re new teachers, and they don’t... they fear retaliation, or not getting a renewed contract or something, and... And I know, like, our union reps, our building reps, I do that, so, you know, we try to help new teachers and support them that way, but yeah, I think building the confidence and just kind of understanding how your place in the building politics, and helping, building your, you know, because I think all teachers feel that way. We’re very different with our colleagues and adults as we are with the kids. When we have to speak in front of each other, it’s a little more... it’s weirdly intimidating, as opposed to the kids.”

Upon further conversation, Bruce did say that his teaching approach and philosophy have changed over the years. “I definitely think it has, because I think... I think you... when you come right out of school, I think whether you’re a gen ed teacher or a music teacher,

you just... you have this... you have this vision and this idea, because you've been in all your courses, and that's all academia, that's not the real world. And of course, you've got to do this philosophy and write it and come up with these... very... sometimes very lofty ideas, and then it's like, no, I get into the classroom, and I get to the school, and I'm like, no, no, that's... that... I had to do that just to pass a class. That... that's, you know, real life, it's not working that way. I'm in an... I'm in a Title I school now, I'm in a...my city, this city, this district of most very Title I, very high immigrant population out here, and I'm... and I've... come to see... that, you know what, I'm, you know, I'm not going to worry so much about... they've got to meet these goals, you know, it's like, I'm not a classroom teacher, you know, I don't have to worry about a standardized test, I have my standards, I talk about them with my colleagues, but I have always come to approach now, after I've seen and I've worked with all the kids that I have over the years. I... I just... I see music... I just want it to be an appreciation. I... I want... I don't care if they're gonna be concert pianists, or masters of their craft, that's not... I'm not worried about that. If they have that talent, and it comes, that's great. I always talk to the parents, and I say, hey, your kid, you should really try to find them lessons, because they're really exceeding. If they're really interested in this. I just want it to be an appreciation. I want the kids to be exposed to as much music as possible... So... over the years, I really learned... that's what I really learned, is like, I... I'm not gonna stress about this. I can't... I'm gonna plan and go through my... go through my online curriculum and pick out what I want to do, but I'm not gonna stress about mastery, because it's once a week. I just want to make sure we have a good class, and if we get... if we touch on something and they can do a little bit of it, hey, that's great... I'm just... I'm just

about little baby steps. I don't... I'm not worried about the long term anymore. I'm not worried about that state test that we have to take. Like, I'm... that's what I love. I'm, you know, I just...little... exposure to things. Let's just have fun and dance and sing, and that's... that's all it needs to be.”

As we were wrapping up the interview, I asked if there was any additional advice that he would give to new music educators that are just getting started. “don't stress about it, just have your... make your plans, of course, be prepared. You have to be prepared. I mean, we have those days when we're not, and that's okay, but just make sure you always have some backups... There are so many interactives you can have, before the school year starts. As a new teacher, look, you know, take the time to look through the curriculum, just get yourself as prepared as possible, but just as much as you can, relax yourself, keep yourself relaxed, because it will be okay. You're gonna have the rough days, and you're gonna hit those... those stares at you. You can read the room. Little... that's a nice thing. Little kids, they are... they are a lot more... I mean, the older kids, they give you attitude. Little kids give you attitude, but especially kindergarten, first grade, those younger grades, too. You know, and the older kids do, you will... you can read them. You can read them, you can know if what you're doing is too much or too little... So it's just vary, vary your lessons, that's the other thing. A lot of variety. Just don't... it can't be sit and get. Music class should not be sit and get. Get up and move, even if it's just brain breaks. But yeah, these little kids, yeah, they're not... you can't... you're not gonna have a good 45-minute lesson if they just sit and you try to talk to them. tap into what they're good... what they're good at doing, and then just try to vary your lessons so that you can see all different styles, and all different

styles, and you can see how the kids show you they understand something. So, just try to find different ways to get those kids out of their shells, and make... and even though it's a short time, make... make connections. That's a big, big, big, big thing. Don't... don't be so stuck in your classroom and your lessons that you forget. These little humans, they are humans. They want to, they want to bond with you. They want to, you know, you gotta be tough, and you gotta be strict, but real, you know, walk the halls when you see them. Really get to know them and interact with them. You know, because that'll be the bigger... that's the bigger present at the end, is maybe they didn't learn a whole lot, but maybe they'll remember you, and they remember what kind of person you were to them.”

Bella. My first interview participant whose name, for the purpose of this research, is Bella, just finished her 8th year of teaching junior high and high school band and choir. She is from, educated, and taught in the state of North Dakota. What I learned from this participant is that most school districts in the state are exceedingly small and require their music educators to be certified in pk-12 vocal and instrumental music to accommodate their small enrollment and student/school needs.

The interview took place over Zoom and was recorded for transcription purposes. After the interview, I transcribed the recording and read through the script while listening to the recording again before placing it in the *Atlas.ti* program for data analysis. The results of this interview showed various themes and topics that came up through the conversation from both *in vivo* and focused coding. Professional relationships, culture and collaboration

were the topics that were brought to the forefront of the interview process and remained through most of the questions about her professional life.

The participants' experience as a student teacher was mostly positive. She shared that she had two cooperating teachers, one for junior high and high school band, and another for elementary. Her critique of her cooperating teacher for band was that he did not give her enough time to work with the high school students, only the junior high. She also felt that the band director did not have the greatest classroom management. She learned most of her classroom management tactics from the elementary music cooperating teacher. "I went and did my A3, my elementary portion, and I feel like I got more classroom management stuff from her, just because she was a little bit more, direct I guess... She was more in control". The participant said that she felt she learned a lot from her cooperating teachers "But not as much as I thought I was going to." She felt that she would have benefited better if she started right away at the beginning of the semester and/or had the opportunity to observe their classes prior to the student teaching. When asked about what qualities that she believed that a student teacher should have, her response was "I think a cooperating teacher should be willing to, like, help guide their student teacher, and, but also be willing to let them learn, and be willing to step out of the room and just let them have the class. Obviously, like, check in, don't just be like, hey, peace out, see ya, have fun. But I think providing them those experiences more often right from the get-go would be better."

I then asked the participant about her opinions on supervising faculty and how they can assist student teachers. Her reply was, "I think... My... my supervising faculty, I think,

did the best that he knew how, but I think he had been out of the classroom so long that a lot of his experiences and suggestions just weren't really valid anymore. So, I do think they should have to spend a little bit of time in a current classroom, just so they can see how things are trending. Because kids just aren't really the same that they were, you know, 20 years ago, or anything like that. But I think he genuinely wanted to see me succeed.”

When asked about her confidence in her first year of teaching, she told me that it was not an easy experience. “No matter how, prepared you think you are, there just isn't... They just can't possibly prepare you for everything...I felt okay, but there were many times where I was, I just felt like I was treading water, like, just trying to stay above and not drown.”. During her first three years, she admitted that her confidence and comfort increased. “I think the first 3 years are some of the hardest, because you're trying to build or rebuild a program, or you're trying to, like, establish yourself as a teacher compared to the person that you took over for...I think the first 3 years are the hardest. It just gets better year after year, and then eventually the program is yours, and the kids are yours, and you've built it up to be what you want it to be... the first one, you're just surviving, and then after that, it's just, like, okay, well, how do I want to handle this situation, and how do I want to handle this? And what do I do here?”

The participant shared with me that she credits professional relationships to her continued success as an educator. She said that she will reach out to her former music faculty or colleagues. She also reaches out to faculty in the region to work with certain sections of her ensembles. When I asked her what she felt unprepared for, she replied with “I... I felt unprepared for a few things. I was not prepared for, like, how much, like, filing and

bookkeeping and record keeping goes into being a teacher. I wasn't prepared for fundraising". She stated that these elements of teaching were not a part of her curriculum. Bella also stated that, as a band director, she wished that there were more opportunities or classes that taught her instrument repair. She also said that teaching band, percussion is something that she wished more time was spent on in her undergraduate education. "My percussion methods class was 1 day a week, and it was a 3-hour block, and it was only a semester and I think percussion is so specialized that I think it needs to be a year-long course...all of it is so unique, and I felt like a semester is just cramming all of it into such a short amount of time. Like, there just isn't enough time to cover all of it."

Bella shared how her teaching approach and philosophy have changed over the years. She shared that she has become more direct with her teaching over the years. Her students appreciate honesty and constructive criticism, so she cultivates a culture within her ensembles for her and the students to be honest with each other and have clear standards and goals throughout the year. "You really have to work at it to get better." She also shared that students and student culture is not the same as it was when she was in school. She believes that technology has been influential in certain behaviors with students. "They expect to be instantly good at something, and that's not how it goes with music." Bella must create a learning environment in her classroom where students not only learn the music, but learn the importance of the process.

As we were finishing the interview, I asked Bella what advice she would give new music educators. She brought up the topics that I continued to find in the coding process: Collaboration and professional relationships. "Make connections with people in

surrounding districts, and within your district, if it isn't just you, which sometimes happens. Make connections with fellow music teachers, ask questions, don't be afraid to reach out to somebody, because you're going to learn something. Invite others into your classroom. Retired music teachers, professors, anybody who you can pull something from and take a little nugget and be like, okay, this is going to make me a better teacher...I would also say be on good terms with your custodians and your secretaries. Like, they are the people who are going to help your world turn. Be on good terms with them, and your coaches.” Bella also discussed advocating for your program while not getting competitive with other programs within the school. “I fight for my program, and I advocate for my program, but I don't undermine anybody else's in the process.”