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# Evaluation of Music Teacher Preparation at Eastern Illinois University: A Follow-Up of Graduates

Helen Jane Krehbiel

*Eastern Illinois University*

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EVALUATION OF MUSIC TEACHER PREPARATION

AT EASTERN ILLINOIS UNIVERSITY:

A FOLLOW-UP OF GRADUATES

(TITLE)

BY

Helen Jane Krehbiel

**THESIS**

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

Master of Science in Education

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

1967

YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING  
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

10/27/67  
DATE

10/31/67  
DATE

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## CHAPTER I

### FORMULATION AND DEFINITION OF THE PROBLEM

Statement of the Problem. The effectiveness and usefulness of the course work offered in the music department of a university should be a continuous source of concern for administrators and faculty members of that department. Where curriculum change or modification would benefit the students, it should be undertaken. Where a high level of effectiveness is being achieved, steps should be taken to maintain this high level of attainment.

The purpose of the study is to investigate the quality of music teacher preparation at Eastern Illinois University through the expressed opinions of the graduates of the School of Music. This investigation is twofold: (1) an assessment of the importance of each of the listed basic skills, understandings and attitudes in individual teaching experience, and (2) a rating of the quality of the preparation received at Eastern Illinois University in each of these categories.

Limits of Study. This study is limited to the opinions obtained from graduates of the School of Music at Eastern Illinois University who earned Bachelor of Science in Music Education Degrees during the years 1956 through 1965.

Need for the Study. The need for evaluation never ends. In order to aid curriculum planning, as many methods of evaluation as possible should be employed. One possible mode of evaluation is information gathered through a study of graduates, eliciting their opinions.

The results of this study cannot be considered definitive evidence of the quality of the music teacher preparation at Eastern Illinois University. The results are indications of the graduates' opinions of the effectiveness of the curriculum.

Method of Procedure. To obtain the opinions of the graduates, a survey was made using the questionnaire technique. Names of the graduates of the School of Music at Eastern Illinois University during the years 1956 through 1965 were obtained from Commencement programs on file in the Records Office of the University.

A questionnaire was sent to each of these graduates. (See Appendix 63-68.) Part one of the questionnaire consisted of general information about the participant, including: (1) date of graduation, (2) work done beyond Bachelor's Degree, (3) whether or not Master's Degree was earned, (4) whether it was earned at E.I.U., (5) number of years of teaching experience, and (6) what type of position held.

Part two of the questionnaire listed specific skills, understandings and attitudes under the following headings: Listening Skills, Vocal Skills, Piano Skills, Instrumental Skills, Conducting Skills, Characteristics of Musical Style, Teaching Materials, Theory Skills, Teaching Skills, Administrative Skills, and Personal, Professional and Community Relations.

Respondents recorded their rating for importance of the competency and for the preparation they received at E.I.U. on IBM sheets. This



information was transferred to IBM cards by personnel in the Clinical Services. The IBM cards were then taken by personnel in the Mathematics Department, and information was tabulated by a computer.

The computer tabulated results by the following methods: (1) by composite tabulation, (2) by respondents' year of graduation, (3) by respondents' number of years teaching experience, and (4) by type of position. The types of positions listed were: (1) Elementary Instrumental Music, (2) Elementary Vocal-General Music, (3) Secondary Instrumental Music, (4) Secondary Vocal-General Music, (5) Elementary and Secondary Instrumental Music, (6) Elementary and Secondary Vocal-General Music, (7) Instrumental and General Music, and (8) Junior College or University Music.

TABLE 1  
NUMBER OF RESPONDENTS IN SPECIFIC MUSIC TEACHING POSITIONS

Type of Position	Number of Teachers
Elementary Instrumental Music	1
Elementary Vocal-General Music	18
Secondary Instrumental Music	7
Secondary Vocal-General Music	9
Elementary and Secondary Instrumental Music	19
Elementary and Secondary Vocal-General Music	9
Instrumental and General Music	16
Junior College or University Music	4
Total	83

Later, the positions were regrouped so as to make the groups larger and more workable. Tabulations were made for the following groups:

(1) Instrumental Music, (2) Vocal-General Music, (3) Instrumental and General Music, (4) Junior College and University Music. (See Table 2.)

TABLE 2  
NUMBER OF RESPONDENTS IN LARGER TEACHING CATEGORIES

Type of Categories	Number of Teachers
Instrumental Music	27
Vocal-General Music	36
Both Instrumental and Vocal-General Music	16
Junior College or University Music	4
Total	83

For tabulations on the number of respondents in each of the graduating classes, see Table 3.

The total number of graduates with a Bachelor of Science with a major in Music Education during the years 1956 through 1965 is one hundred and seventy-six. In this group three addresses were not available. Therefore, a total of one hundred and seventy-three questionnaires was sent out. Five of these were returned because of insufficient address.

Seven responses were received with only the general information answer sheet completed. Eighty-three graduates completed the entire questionnaire. The total response then was 52.05 per cent. The response of entirely completed questionnaires from which the major portion of the analysis was made is 47.98 per cent.

TABLE 3

## NUMBER OF RESPONDENTS IN RESPECTIVE GRADUATING CLASSES

Class	Total in Class	Total Respondents
1956	20	7
1957	15	6
1958	18	6
1959	17	3
1960	19	9
1961	20	12
1962	20	10
1963	11	5
1964	19	13
1965	17	12
Total	176	83

Sixty-one of the ninety respondents have done graduate work, and forty have earned the Master's Degree. Of the forty Master's Degrees earned by the graduates, thirty were earned at Eastern Illinois University.

There were significant differences in responses recorded by the respondents' teaching field. However no significant trends were noted by respondents' date of graduation or by the number of years of teaching experience.

Organization of Remainder of Thesis. Chapter two is a review of related literature. Also included in chapter two is a summary of trends in the School of Music at Eastern Illinois University. Chapter three reveals the findings of this survey. Discussion and tables of the response percentages also appear in chapter three. The summary and conclusion are found in chapter four.

## CHAPTER II

### REVIEW OF RELATED STUDIES

In 1907, Professor Rossetter G. Cole of the University of Wisconsin said,

As far as I am aware, only five colleges or universities of importance in the United States recognize music as worthy of baccalaureate dignity. In each of these institutions the conditions are peculiar, and individual, rather than general in their applicability.<sup>1</sup>

Music education has become recognized as an important part of the college curriculum in nearly all colleges and universities in our country since the beginning of the twentieth century.<sup>2</sup> Many studies have been conducted to determine how successful institutions of higher learning are or have been in preparing the music teacher. Aims and objectives for music education as well as specific curriculum offerings have been evaluated. Some studies concern only one institution whereas other studies are more extensive.

In 1906, Professor Henry Dike Sleeper acknowledged four distinct ideals of music study in the college. His four ideals were the summary of

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<sup>1</sup>Rossetter G. Cole, "Musical Degrees in American Colleges," Papers and Proceedings, Twenty-Ninth Annual Meeting, Music Teacher's National Association (Columbia University, New York City, 1907), p. 31.

<sup>2</sup>Report of the Committee on Graduate Study in Music Education, "Graduate Study in Music Education," Journal of Research in Music Education. Vol. II, No. 2. (Fall, 1954), p. 157.

results of a questionnaire sent to the heads of the music departments of many colleges. The four ideals are:

(1) that which places emphasis upon musical composition, . . . (2) that which emphasizes public performance, . . . (3) that which emphasizes culture, and . . . (4) a combination of all three of the previously mentioned types.<sup>1</sup>

Sleeper advocates the fourth type. He feels that each is important and should find a place in a music curriculum at the college level.

In a study made at Northwestern in 1933, the following improvements in the field of music education were advocated: (1) changes in the curriculum; (2) greater cooperation with the other fields; (3) standardized courses in music methods; (4) better instructional materials for music methods courses; (5) better prepared instructors in music education.<sup>2</sup>

Interest in graduate study in music began in the 1930's. At that time thirty-three institutions were offering Master's degrees; four had developed programs leading to the doctorate.<sup>3</sup> Also the undergraduate program had been extended from the two-year program to a minimum of four years of training.<sup>4</sup>

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<sup>1</sup>Henry Dike Sleeper, "Studies in Musical Education History and Aesthetics," Papers and Proceedings. Twenty-Eighth Annual Meeting. Music Teacher's National Association (Oberlin, Ohio, 1906), p. 43-46.

<sup>2</sup>Hazel B. Nohavec (ed.), "The Education of Music Teachers for the Modern School," Music Educators National Conference. Yearbook. 1937 (Chicago, Illinois, 1937), p. 183.

<sup>3</sup>Report of the Committee on Graduate Study in Music Education, op. cit.

<sup>4</sup>Nohavec (ed.) op. cit., p. 182.

In a report published in 1935 for the Association of American Colleges we find the following statement:

The avowed aims of Music departments in American colleges may be summarized briefly as an effort to increase the consciousness of the American community in respect to Music by encouraging (1) more general appreciation (2) more general knowledge (3) more general ability to practice. Less universally pursued is the cultivation of (4) musical scholarship, and (5) musical composition.<sup>1</sup>

One of the most extensive evaluations of music curricula was done by Edna McEachern. In this study, a rating sheet for evaluating the elements in the education of school music teachers in the United States was compiled and sent to five hundred school music teachers in the field. Also a selected group of thirty-two educators of school music teachers evaluated the elements on the same rating sheet. This was done to determine how much the school music teachers and the jurors agreed on their evaluation of elements. The teachers and jurors were asked to give the following information:

1. To indicate how useful a given element had been in their experience in teaching school music
2. To indicate those elements which were given inadequate treatment in undergraduate preparation
3. To indicate those elements which should be omitted from required undergraduate curriculum in music
4. To suggest new elements which should be included in curriculum for school music teachers
5. To list other educational experiences in and out of school which have been of special value in the teaching of school music.<sup>2</sup>

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<sup>1</sup>Randall Thompson, College Music an Investigation for the Association of American Colleges (New York: The MacMillan Co., 1935), p. 13.

<sup>2</sup>Edna McEachern, A Survey and Evaluation of the Education of School Music Teachers in the United States (New York, Bureau of Publications, Teachers College, Columbia University, 1937), p. 6-7.

It is interesting to note that there was a high coefficient of correlation between the ratings given elements by the school music teachers and the jurors. This high correlation may be interpreted in two ways:

1. The jurors, who are superior educators of school music teachers, are well acquainted with needs in the teaching field; and
2. since the school music teachers are products of the system they were asked to evaluate, it is to be expected that their ratings would show high agreement with those of the jury.<sup>1</sup>

As a result of the data received, McEachern says that three major objectives should be kept in mind while planning a curriculum for the education of school music teachers. The objectives are: "(1) training for musicianship, (2) provision for a liberal education, and (3) professional education for teaching."<sup>2</sup>

In her proposed college curriculum for music teacher preparation, McEachern requires one hundred and twenty-eight semester hours which should cover a period of four years. The content of this curriculum is based principally on the findings and needs revealed in the study. The courses are scheduled so as to "articulate both vertically and horizontally (1) by providing for sequential development within the subject itself, and (2) by suggesting possible integration between related subjects."<sup>3</sup>

The study made by McEachern concerns itself mainly with recommendations for specific course requirements for successful music teacher training. In her conclusion, McEachern says,

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<sup>1</sup>McEachern, op. cit., p. 86.

<sup>2</sup>Ibid., p. 122.

<sup>3</sup>Ibid., p. 139.



Such intangibles as musicianship, aesthetic response to music, teaching ability, and personality traits, which are the very essence of school music education, can be evaluated only subjectively. It follows that it is quite possible to set up a program for the education of school music teachers which is mechanically correct and yet which fails completely to realize ultimate values in school music education.<sup>1</sup>

Thomas S. Richardson, in 1946, investigated the education of school music teachers in the state teachers colleges of Illinois. His problem concerned the content of the school music curriculum. The purpose of his study was threefold:

1. To make a critical analysis of present practices in the education of school music teachers and to evaluate it in two ways:
  - a. by the opinions of the administrators of the music education curricula, and
  - b. by the self-expressed professional needs of school music teachers in service.
2. To analyze critically the present practice of teacher education in the field of music in the five state teachers' colleges of Illinois.
3. To develop a comprehensive, sound music program for the laboratory school.<sup>2</sup>

It was not possible to note comparisons of Eastern Illinois University with the other state teachers colleges in Illinois because Richardson labelled the colleges only as College A, College B, College C, College D and College E.

There are, however, some interesting conclusions which Richardson makes. They are based on the evaluations of the school music teachers.

1. In general, those music elements receiving the highest index rating were of the type that led to practical experience in directing or organizing musical organizations once in the field.

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<sup>1</sup>McEachern, op. cit., p. 143.

<sup>2</sup>Thomas Schoennemann Richardson, "The Education of School Music Teachers in the State Teachers Colleges of Illinois" (unpublished Master's thesis, Illinois State Normal University, 1946), p. 2.

2. Education subjects were rated only 'moderately' and 'slightly useful.' . . . The criticism of education courses appears to be along two lines, (a) that education courses are too theoretical, and (b) that there is too much duplication.
3. Fifty per cent of the teachers felt that they had inadequate student teaching experience.
4. Although it is not permitted school music teachers to decide what elements should be omitted or added to the required undergraduate school music curriculum, it is believed that an expression of opinion on their part ought to influence those who are concerned with curriculum making.<sup>1</sup>

In 1947, the Music Educators National Conference published a recommended outline of the course in music education leading to the Bachelor's Degree:

1. General Cultural (Academic) - Twenty-five per cent of the total. (The total number of semester hours is one hundred and twenty.)
2. Education - Seventeen and one-half per cent of the total.
3. Theoretical Music and Other Technical Courses - Twenty-five per cent of the total.
4. Applied Music - Twenty-five per cent of the total.
5. Free Electives - Seven and one-half per cent of the total.<sup>2</sup>

In 1955, the Music Educators National Conference published recommendations for the preparation of music teachers. This was done once again to help the schools to standardize their requirements. The recommendations were as follows:

1. General Culture - Thirty-three per cent of total. (The total number of semester hours is one hundred and twenty.)

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<sup>1</sup>Richardson, op. cit., p. 50-53.

<sup>2</sup>Hazel Nohavec Morgan (ed.) Music Education Source Book. Music Educators National Conference. Music Education Curriculum Committee. (Chicago, Illinois, 1947), p. 36.

2. Basic Music - Fourteen per cent of total. In this group are included courses in Music Reading, Ear Training, Harmony, Form, Counterpoint, etc.
3. Musical Performance - Thirty-three per cent of total. In this group are included Conducting, Ensembles, and work done in the major performance area.
4. Professional Education - Twenty per cent of total.<sup>1</sup>

In 1965, the National Association of Schools of Music endorsed the following general requirements for graduation with a Bachelor of Music Education Degree:

1. General Education - Thirty to thirty-five per cent of total curriculum. This group includes selection of courses from English composition and literature, Speech, History and Social Studies, Fine Arts, and Natural Sciences and Mathematics.
2. Musicianship - Twenty to twenty-five per cent of total curriculum. This group includes courses such as Harmony and Ear Training (or Music Theory), History and Literature of Music, Form and Analysis, Orchestration and Arranging, Composition and Counterpoint.
3. Musical Performance - Twenty-five to thirty per cent of total curriculum. This group includes private instruction in the principal performing field, class or private instruction in appropriate secondary fields, appropriate large and small ensembles, and Conducting.
4. Professional Education - Fifteen to twenty per cent of total. This group includes courses such as Educational Psychology, Historical and Social Foundations of Education, Curriculum, Music Methods and Materials, and Observation and Student Teaching.
5. Electives - By applying the minimum percentages recommended above, as much as ten per cent of the curriculum may be reserved for electives.<sup>2</sup>

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<sup>1</sup>Hazel Nohavec Morgan (ed.) Music in American Education. Music Education Source Book. Number Two. Music Educators National Conference. (Washington 6, D.C., 1955), p. 148-149.

<sup>2</sup>Carl M. Neumeyer (ed.) National Association of Schools of Music. By-Laws and Regulations. 1965. (Wash. D.C., 1965), p. 26-30.

George Russell Mathis, in 1963, completed a study of the School of Music of Illinois Wesleyan University to determine the opinions of current faculty and the graduates over a thirty year period as to: (1) adequacy of the preparation given to graduates for their future musical vocation and (2) the importance of certain skills and understandings in successful teaching of music.<sup>1</sup>

Mathis found in reviewing the history of curriculum change in music departments of universities that there is a great resistance to change. However, he found that this resistance is no stronger in the colleges and universities controlled by religious sects than in the other private or tax supported institutions.<sup>2</sup>

Some of the conclusions reached by Mathis as a result of his survey of faculty and graduate opinions are:

1. Performance skills should be more closely related to the needs of the public school music teacher.
2. More improvisation and transposition would be useful to the public school music teacher.
3. More adequate learning experiences should be provided in the development of conducting and rehearsal technique for music groups of all types.
4. The curriculum needs to avoid repetition and busy work.
5. A more practical and realistic approach to methods courses structured on a basis of developing leaders and efficient innovators instead of followers in the field of music education.<sup>3</sup>

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<sup>1</sup>George Russell Mathis, "A Study of Music Teacher Preparation at Illinois Wesleyan University, 1930-1959" (unpublished Ed.D dissertation, School of Music, University of Illinois, 1962), p. 5.

<sup>2</sup>Ibid., p. 2.

<sup>3</sup>Ibid., p. 172-173.

Mathis goes on to say that in essence there has been little real change in the curriculum in the music department at Illinois Wesleyan University over the thirty years encompassed by this study. As a result the School of Music has not solved long standing problems.

In 1963, Edward Newton Spry did a study of teacher preparation in the music department at Illinois State Normal University. The problem of his investigation was to examine the existing course of study in the music department of that university and to analyze the course offerings in terms of the professional opinions of music department graduates who were engaged in teaching music.<sup>1</sup>

Spry found that graduates with several years of teaching experience rated the theory courses more useful than did those with less experience. Group instruction in Voice and Piano received high "usefulness" ratings by those respondents who had taken them. The area of applied music was, with the possible exception of strings and harp, considered very useful by the respondents. Music organizations were found to be quite useful and necessary for the music student. Participation in these performing groups is believed to give needed experience in repertoire, interpretation, and performance.

"Usefulness" ratings for the music education courses were quite high with the exception of Methods and Materials of Public Performance, and Current Trends in Instrumental Music. In the area of music history and literature the courses were generally rated useful to some extent.<sup>2</sup>

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<sup>1</sup>Edward Newton Spry, "Teacher Preparation Practices of the Music Department at Illinois State Normal University" (unpublished Master's Thesis, Illinois State Normal University, 1963), p. 1.

<sup>2</sup>Ibid., p. 74-82.

A study done in 1963 by Clair Doney Woodward resulted in these suggested recommendations for improving the music curriculum at the University of Colorado:

1. More conducting experience with live music groups.
2. More practical education for applying knowledge, concept, and skills of history and theory in teaching.
3. Effort to relate musical performance experiences to use in school music teaching.
4. Increased emphasis on methods and materials used in teaching materials used in teaching secondary school music courses in appreciation, theory, history, and general music.<sup>1</sup>

A similar study made by Josiah Darnall in 1963 revealed that the curriculum at Murray State College needed more attention given to competencies in the care and repair of instruments, selecting equipment, producing public performances, and music literature. Also recommended were added guidance in the evaluation and selection of music education materials, the teaching of beginning instrumental classes and functional piano skills.<sup>2</sup>

Richard Colwell has done extensive research in the development of listening skills in the public schools. He sees a large degree of failure

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<sup>1</sup>Clair Doney Woodward, "An Investigation of Music Education at the University of Colorado Including a Follow-up of Graduates" (unpublished Ed.D dissertation, University of Colorado) Dissertation Abstracts, Vol. 23, 1963, p. 4619.

<sup>2</sup>Josiah Darnall, "An Evaluation of the Bachelor of Music Education Curriculum at Murray State College Through an Analysis of the Opinions of Its Teaching Graduates" (unpublished Ed.D dissertation, Indiana University) Dissertation Abstracts, Vol. 25, 1963, p. 3016-3017.

in teachers in the field as well as in the institutions which train teachers to see problems in musical learning and to train students to solve them. In an article written for the Council for Research in Music Education, Colwell says:

Public school music has in the past been characterized by a lack of emphasis upon achievement, upon systematic progress toward set goals, and upon evaluation. . . . Pupils do not progress in achievement from one year to the next, but often remain at the same level of musical learning for several years or even regress in learning and achievement. The paucity of learning in relation to the amount of time spent in music suggest that music should utilize more of the elements of the disciplines, such as method, systematic evaluation, research into teaching materials and learning experiences, and graduated goals for each grade level.<sup>1</sup>

A recent report made by the Music Educators National Conference Committee on Music in General Education lists these major objectives at the collegiate level of education of music teachers. There are three basic categories:

1. General education
2. Specialized work in the field of music (theory, literature, and performance)
3. Professional education (that part of the prospective teacher's college education devoted to a consideration of and direct experience with ways in which children and youth can be most effectively helped to learn and profit from content material in a given field of learning.<sup>2</sup>)

There is here an interesting parallel to the major objectives listed by McEachern. (q.v., page 10)

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<sup>1</sup>Richard Colwell, "The Theory of Expectation Applied to Music Listening," Council for Research in Music Education. Bulletin. No. 5. (Published Cooperatively by College of Education, School of Music, University of Illinois and Office of the Supt. of Public Instruction, Urbana, Illinois. Spring, 1965) p. 21-22.

<sup>2</sup>Karl D. Ernst and Charles L. Gary (eds.), Music in General Education. Music Educators National Conference. Committee on Music in General Education. (Wash. D.C., 1965), p. 175.

One of the most obvious recommendations which is made in all of the curricular studies and evaluations is that work done on the college level by the prospective music teacher should be more practical. By this is meant that course content should have direct application in the jobs these prospective teachers are likely to fill.

The general trend running through the reported findings seems to be from the formation of a rather general education curriculum in music to a more specialized education in one area of music. Some of the more recent studies have repeatedly recommended such improvement as:

1. More practical experience in organizing and conducting performance groups.
2. More concentration on transposition, accompaniment and improvisation on the piano.
3. More practical education for applying musical knowledge and concepts through improved methods courses and practice teaching.
4. More emphasis in selection of teaching materials in all areas.
5. Increased education in the care and repair of instruments.

Music Trends at Eastern Illinois University. The catalogs describing the music education curriculum of Eastern Illinois University published in 1955-56 and 1964-65, the years encompassed by this study, show very little change in course requirements for a B.S. in Music Education. The number of required quarter hours in (1) music, (2) professional education, and (3) electives and general requirements have varied only slightly within these years. However, there have been subtle changes made during these years which allowed the student opportunities for more specialization and differentiation.



Aims and objectives in specific course requirements have been spelled out under the leadership of a curriculum committee, composed of faculty members in the School of Music. In 1965, a systematic examination of course content was begun. Through re-evaluation of content of courses and a reorganization of courses, syllabi for individual courses have been written. A general trend at Eastern Illinois University's School of Music has been toward more rigorous requirements in specific courses.

## CHAPTER III

### FINDINGS

Listening Skills. The importance of the listening skills as a whole was rated rather high by most of the respondents. The training at Eastern Illinois University in listening skills was also rated quite high. However, the training was rated lower on the rating scale than was the importance.

Eighty-nine per cent of the respondents rated an aural awareness of the harmonic, melodic and rhythmic structure of the music taught (1-2) "very important" or "quite important." The preparation at E.I.U. for this objective was rated "very adequate" or "quite adequate" by 66 per cent of the respondents.

Comprehension of form and design in teaching (3-4) was rated "very important" or "quite important" by 82 per cent of the respondents. Sixty per cent rated the preparation at E.I.U. "very adequate" or "quite adequate." Of all the listening skills, more respondents rated preparation for this one inadequate than either of the others.

Seventy-eight per cent of the respondents rated recognition of specific differences in tone quality of the orchestral instruments (5-6) "very important" or "quite important." Sixty-seven per cent of the graduates rated the preparation in this objective "very adequate" or "quite adequate." (See Table 4.)

TABLE 4

## PERCENTAGE OF RESPONDENTS' RATINGS OF LISTENING SKILLS

		Importance in Teaching						Adequacy of Preparation at E.I.U.					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(1-2) Have you an aur- al awareness of the harmonic, melodic and rhythmic structure of the music you teach?	C	71.1	18.1	7.2	1.2	1.2	1.2	30.1	36.1	26.5	6.0	1.2	-- *
	I	77.8	18.5	--	3.7	--	--	25.9	44.4	22.2	3.7	3.7	--
	V	72.2	13.9	11.1	--	2.8	--	36.1	33.3	22.2	8.3	--	--
	I-V	62.5	25.0	12.5	--	--	--	25.0	37.5	31.3	6.3	--	--
	J-U	50.0	25.0	--	--	--	25.0	25.0	--	75.0	--	--	--
(3-4) Can you aurally comprehend the form and design of the music you teach?	C	50.6	31.3	15.7	2.4	--	--	26.5	33.7	25.3	12.1	2.4	--
	I	51.9	37.0	7.4	3.7	--	--	18.5	48.1	18.5	11.1	3.7	--
	V	55.6	25.0	16.7	2.8	--	--	36.1	19.4	30.6	13.9	--	--
	I-V	37.5	37.5	25.0	--	--	--	25.0	43.8	25.0	--	6.3	--
	J-U	50.0	25.0	25.0	--	--	--	25.0	25.0	50.0	--	--	--
(5-6) Can you hear and recognize specific differences in tone quality of the or- chestral instruments?	C	59.0	19.3	13.3	2.4	1.2	4.8	43.4	24.1	21.7	4.8	2.4	3.6
	I	74.1	14.8	3.7	3.7	3.7	--	51.9	18.5	25.9	3.7	--	--
	V	55.6	19.4	19.4	2.8	--	2.8	50.0	25.0	13.9	5.6	5.6	--
	I-V	43.8	18.8	18.8	--	--	18.8	18.8	25.0	37.5	--	--	18.8
	J-U	50.0	50.0	--	--	--	--	25.0	50.0	--	25.0	--	--

\* - When percentage is not exactly 100, it is because decimals were rounded to the nearest tenth.

C = Composite percentage (total of 83)

I = Instrumental Music Teachers (total of 27)

V = Vocal - General Music Teachers (total of 36)

I-V = Teachers of both Instrumental and Vocal - General Music (total of 16)

J-U = Junior College and University Teachers (total of 4)

Vocal Skills. Respondents indicated that singing as a soloist was not as important in teaching as the other vocal skills listed. Those respondents engaged in teaching vocal-general music rated both the importance and the preparation at E.I.U. for vocal skills higher than did those respondents teaching other types of music.

Singing as a soloist (7-8) was rated "very important" or "quite important" by 37 per cent of the total respondents. However, of those respondents teaching vocal-general music, 61 per cent rated the skill of singing as a soloist "very important" or "quite important." Only 25 per cent of those respondents teaching both vocal-general and instrumental music rated this objective "very important" or "quite important." The preparation at E.I.U. for singing as a soloist was given a "very adequate" or "quite adequate" rating by 62 per cent of the total respondents. Sixty-nine per cent of those respondents teaching vocal-general music rated the preparation at E.I.U. for singing as a soloist "very adequate" or "quite adequate."

Singing music at sight (9-10) was rated "very important" or "quite important" by 81 per cent of the total respondents. The ratings of "very adequate" and "quite adequate" were given to this objective by 69 per cent of the total respondents.

Singing a part independently (11-12) was rated "very important" or "quite important" by 83 per cent of the total respondents and 75 per cent of the respondents rated their training "very adequate" or "quite adequate."

Using the singing voice to demonstrate in teaching (13-14) was rated "very important" or "quite important" by 87 per cent of the total respondents. Seventy-one per cent rated their training "very adequate" or "quite adequate."

(See Table 5.)

TABLE 5

## PERCENTAGE OF RESPONDENTS' RATINGS OF VOCAL SKILLS

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very	Quite	Aver.	Little	Very	No	Very	Quite	Moder.	Less	Very	No
		Import.	Import.	Import.	Import.	Unimp.	Ans.	Adeq.	Adeq.	Adeq.	Adeq.	Inadeq.	Ans.
(7-8) Can you sing as a soloist?	C	26.5	10.8	41.0	10.8	8.4	2.4	34.9	27.7	20.5	10.8	3.6	2.4
	I	7.4	7.4	59.3	14.8	11.1	--	25.9	29.6	33.3	7.4	3.7	--
	V	50.0	11.1	27.8	5.6	5.6	--	44.4	25.0	16.7	11.1	2.8	--
	I-V	12.5	12.5	43.8	18.8	--	12.5	37.5	25.0	12.5	6.3	6.3	12.5
	J-U	--	25.0	25.0	--	50.0	--	--	50.0	--	50.0	--	--
(9-10) Can you sing music at sight?	C	60.3	20.5	10.8	6.0	1.2	1.2	47.0	21.7	21.7	7.2	1.2	1.2
	I	40.7	25.9	22.2	7.4	3.7	--	37.0	33.3	25.9	3.7	--	--
	V	80.6	16.7	--	2.8	--	--	52.8	16.7	22.2	5.6	2.8	--
	I-V	56.3	18.8	12.5	6.3	--	6.3	62.5	6.3	12.5	12.5	--	6.3
	J-U	25.0	25.0	25.0	25.0	--	--	--	50.0	25.0	25.0	--	--
(11-12) Can you sing a part independently?	C	63.9	19.3	8.4	3.6	4.8	--	49.4	25.3	18.1	3.6	3.6	--
	I	48.2	18.5	14.8	7.4	11.1	--	44.4	29.6	22.2	--	3.7	--
	V	77.8	16.7	2.8	2.8	--	--	55.6	25.0	13.9	2.8	2.8	--
	I-V	62.5	25.0	12.5	--	--	--	50.0	25.0	12.5	12.5	--	--
	J-U	50.0	25.0	--	--	25.0	--	25.0	--	50.0	--	25.0	--
(13-14) Can you use your singing voice to demonstrate in your teaching?	C	72.3	14.5	7.2	2.4	3.6	--	42.2	28.9	16.9	8.4	2.4	1.2
	I	44.4	33.3	14.8	3.7	3.7	--	22.2	48.2	25.9	3.7	--	--
	V	94.4	2.8	--	--	2.8	--	61.1	11.1	13.9	8.3	2.8	2.8
	I-V	75.0	12.5	6.3	6.3	--	--	43.8	31.3	12.5	12.5	--	--
	J-U	50.0	--	25.0	--	25.0	--	--	50.0	--	25.0	25.0	--

Piano Skills. Generally, those respondents teaching vocal and general music found the piano skills more important than did those teaching only instrumental music. Those respondents teaching vocal and general music also rated the preparation higher than did those teaching other types of music.

Playing piano as a soloist (15-16) was rated "very important" or "quite important" by 37 per cent of the total respondents while 35 per cent of the respondents rated this skill "of little importance" or "very unimportant." Fifty-four per cent of the respondents rated their preparation "very adequate" or "quite adequate." This skill was rated comparatively less important than the other piano skills.

Playing accompaniments such as are found in elementary song series (17-18) was rated "very important" or "quite important" by 70 per cent of the total respondents while the preparation was rated "very adequate" or "quite adequate" by 60 per cent of these graduates. Those respondents teaching in the vocal-general field rated this objective more important than did those respondents in other areas of music teaching.

Improvising accompaniments for a melody (19-20) was rated "very important" or "quite important" by 65 per cent of the total respondents. Fifty-one per cent rated their preparation "moderately adequate" or lower.

Reading piano music at sight (21-22) was rated "very important" or "quite important" by 82 per cent of the total respondents while 65 per cent of the respondents rated their preparation "very adequate" or "quite adequate."

Transposing accompaniments to other often used keys (23-24) was rated "very important" or "quite important" by 55 per cent of the total respondents. Sixty per cent of the graduates rated their preparation "moderately adequate" or lower.

TABLE 6

## PERCENTAGE OF RESPONDENTS' RATINGS OF PIANO SKILLS

		Importance in Teaching						Adequacy of Preparation at EU					
		Very	Quite	Aver.	Little	Very	No	Very	Quite	Moder.	Less	Very	No
		Import.	Import.	Import.	Import.	Unimp.	Ans.	Adeq.	Adeq.	Adeq.	Adeq.	Inadeq.	Ans.
(15-16) Can you play as a soloist?	C	24.1	13.3	26.5	22.9	12.1	1.2	33.7	20.5	24.1	12.1	8.4	1.2
	I	18.5	11.1	29.6	14.8	25.9	--	18.5	11.1	33.3	25.9	11.1	--
	V	33.3	13.9	27.8	22.2	2.8	--	38.9	27.8	22.2	5.6	5.6	--
	I-V	18.8	6.3	18.8	43.8	6.3	6.3	50.0	18.8	12.5	6.3	6.3	6.3
	J-U	--	50.0	25.0	--	25.0	--	25.0	25.0	25.0	--	25.0	--
(17-18) Can you play accompaniments such as are found in elementary song series?	C	57.8	12.1	13.3	10.8	4.8	1.2	44.6	15.7	20.5	12.1	7.2	--
	I	29.6	14.8	29.6	14.8	11.1	--	25.9	14.8	29.6	22.2	7.4	--
	V	75.0	11.1	8.3	2.8	--	2.8	52.8	22.2	16.7	2.8	5.6	--
	I-V	75.0	12.5	--	12.5	--	--	56.3	6.3	12.5	18.8	6.3	--
	J-U	25.0	--	--	50.0	25.0	--	50.0	--	25.0	--	25.0	--
(19-20) Can you improvise accompaniments for a melody?	C	44.6	20.5	15.7	12.1	6.0	1.2	22.9	25.3	24.1	18.1	8.4	1.2
	I	18.5	25.9	14.8	22.2	18.5	--	11.1	29.6	18.5	22.2	18.5	--
	V	61.1	19.4	16.7	2.8	--	--	30.6	22.2	30.6	13.9	2.8	--
	I-V	56.3	12.5	12.5	12.5	--	6.3	25.0	31.3	18.8	12.5	6.3	6.3
	J-U	25.0	25.0	25.0	25.0	--	--	25.0	--	25.0	50.0	--	--
(21-22) Can you read music at sight?	C	61.5	20.5	9.6	3.6	3.6	1.2	34.9	30.1	16.9	12.1	4.8	1.2
	I	51.9	22.2	7.4	7.4	7.4	3.7	25.9	25.9	22.2	14.8	7.4	3.7
	V	72.2	16.7	11.1	--	--	--	38.9	30.6	19.4	5.6	5.6	--
	I-V	56.3	25.0	12.5	--	6.3	--	50.0	31.3	--	18.8	--	--
	J-U	50.0	25.0	--	25.0	--	--	--	50.0	25.0	25.0	--	--

TABLE 6 - Continued

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very	Quite	Aver.	Little	Very	No	Very	Quite	Moder.	Less	Very	No
		Import.	Import.	Import.	Import.	Unimp.	Ans.	Adeq.	Adeq.	Adeq.	Adeq.	Inadeq.	Ans.
(23-24) Can you transpose accompaniments to other often used keys?	C	27.7	27.7	25.3	8.4	8.4	2.4	15.7	22.9	22.9	19.3	18.1	1.2
	I	18.5	29.6	14.8	11.1	25.9	--	3.7	25.9	22.2	14.8	33.3	--
	V	36.1	27.8	27.8	5.6	--	2.8	22.2	11.1	30.6	30.6	5.6	--
	I-V	25.0	31.3	25.0	12.5	--	6.3	18.8	43.8	6.3	--	25.0	6.3
	J-U	25.0	--	75.0	--	--	--	25.0	25.0	25.0	25.0	--	--
(25-26) Can you accompany choruses and instrumental and vocal soloists?	C	42.2	16.9	24.1	8.4	8.4	--	33.7	18.1	10.8	18.1	19.3	--
	I	25.9	22.2	25.9	11.1	14.8	--	11.1	22.2	11.1	22.2	33.3	--
	V	52.8	16.7	19.4	5.6	5.6	--	44.4	19.4	5.6	22.2	8.3	--
	I-V	43.8	12.5	37.5	--	6.3	--	43.8	12.5	25.0	--	6.3	--
	J-U	50.0	--	--	50.0	--	--	50.0	--	--	25.0	25.0	--



Accompanying choruses and instrumental and vocal soloists (25-26) was rated "very important" or "quite important" by 59 per cent of the total respondents. Forty-eight per cent of the respondents rated their preparation only "moderately adequate" or less. (See Table 6.)

Instrumental Skills. Those respondents who are teaching in the field of instrumental music, generally, rated both the importance and the preparation in all the instrumental skills higher than did those respondents in the other fields of music teaching. The only exception to the above statement is item (37-38), playing a social instrument such as guitar, ukulele, etc. This objective received moderately high importance ratings but low preparation ratings.

Playing as a soloist on one major instrument other than piano (27-28) was rated "very important" or "quite important" by 49 per cent of the total respondents and 75 per cent felt that the preparation was "very adequate" or "quite adequate."

Playing in groups such as bands or ensembles (29-30) was rated "very important" or "quite important" by 64 per cent of the total respondents. Seventy-eight per cent of the respondents rated their preparation "very adequate" or "quite adequate."

Demonstrating the fundamentals of performance on most band instruments (31-32) was rated "very important" or "quite important" by 69 per cent of the total respondents. Seventy-one per cent of the respondents rated the preparation "very adequate" or "quite adequate."

Demonstrating the fundamentals of performance on most orchestral instruments (33-34) was rated "very important" or "quite important" by

TABLE 7

## PERCENTAGE OF RESPONDENTS' RATINGS OF INSTRUMENTAL SKILLS

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very	Quite	Aver.	Little	Very	No	Very	Quite	Moder.	Less	Very	No
		Import.	Import.	Import.	Import.	Unimp.	Ans.	Adeq.	Adeq.	Adeq.	Adeq.	Inadeq.	Ans.
(27-28) Can you play as a soloist on at least one major instrument other than piano?	C	34.9	14.5	20.5	15.7	12.1	2.4	45.8	28.9	12.1	3.6	7.2	2.4
	I	59.3	18.5	7.4	11.1	3.7	--	55.6	37.0	3.7	--	3.7	--
	V	11.1	16.7	30.6	16.7	22.2	2.8	38.9	25.0	16.7	8.3	11.1	--
	I-V	43.8	6.3	25.0	12.5	6.3	6.3	43.8	31.3	6.3	--	6.3	12.5
	J-U	50.0	--	--	50.0	--	--	50.0	--	50.0	--	--	--
(29-30) Can you play well enough to play in groups such as band or ensembles?	C	45.8	18.1	10.8	16.9	7.2	1.2	61.5	16.9	10.8	3.6	4.8	2.4
	I	70.4	22.2	--	3.7	3.7	--	74.1	22.2	--	--	3.7	--
	V	19.4	19.4	16.7	30.6	13.9	--	47.2	16.7	22.2	5.6	8.3	--
	I-V	56.3	12.5	18.8	6.3	--	6.3	68.8	12.5	--	6.3	--	12.5
	J-U	75.0	--	--	25.0	--	--	75.0	--	25.0	--	--	--
(31-32) Can you demonstrate the fundamentals of performance on most band instruments?	C	50.6	18.1	12.1	10.8	7.2	1.2	44.6	26.5	18.1	6.0	4.8	--
	I	74.1	22.2	--	--	3.7	--	55.6	29.6	7.4	7.4	--	--
	V	16.7	19.4	25.0	22.2	13.9	2.8	30.6	25.0	27.8	5.6	11.1	--
	I-V	81.3	12.5	6.3	--	--	--	50.0	31.3	12.5	6.3	--	--
	J-U	75.0	--	--	25.0	--	--	75.0	--	25.0	--	--	--
(33-34) Can you demonstrate the fundamentals of performance on most orchestral instruments?	C	18.1	13.3	22.9	25.3	18.1	2.4	15.7	26.5	31.3	12.1	12.1	2.4
	I	22.2	18.5	18.5	18.5	18.5	3.7	11.1	48.2	18.5	7.4	11.1	3.7
	V	13.9	11.1	27.8	27.8	16.7	2.8	19.4	11.1	36.1	13.9	16.7	2.8
	I-V	18.8	12.5	25.0	25.0	18.8	--	18.8	31.3	31.3	18.8	--	--
	J-U	25.0	--	--	50.0	25.0	--	--	--	75.0	--	25.0	--

TABLE 7 - Continued

		Importance in Teaching					Adequacy of Preparation at EIU						
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(35-36) Can you read instrumental music at sight?	C	57.8	9.6	14.5	9.6	8.4	--	50.6	25.3	14.5	3.6	6.0	--
	I	88.9	7.4	--	--	3.7	--	59.3	29.6	3.7	3.7	3.7	--
	V	27.8	11.1	30.6	16.7	13.9	--	38.9	22.2	22.2	5.6	11.1	--
	I-V	75.0	12.5	6.3	--	6.3	--	62.5	13.3	6.3	--	--	--
	J-U	50.0	--	--	50.0	--	--	50.0	--	50.0	--	--	--
(37-38) Can you play at least one social instrument such as guitar, ukulele, etc.?	C	19.3	14.5	26.5	15.7	21.7	2.4	3.6	3.6	3.6	12.1	75.9	1.2
	I	14.8	11.1	18.5	18.5	37.0	--	3.7	7.4	3.7	14.8	70.4	--
	V	25.0	25.0	30.6	11.1	5.6	2.8	5.6	2.8	2.8	8.3	80.6	--
	I-V	12.5	--	31.3	18.8	31.3	6.3	--	--	--	18.8	75.0	6.3
	J-U	25.0	--	25.0	25.0	25.0	--	--	--	25.0	--	75.0	--

31 per cent of the respondents. Forty-two per cent of the respondents rated the preparation at E.I.U. "very adequate" or "quite adequate." Of the group of respondents teaching only instrumental music, 41 per cent rated this objective "very important" or "quite important" and 59 per cent rated the preparation "very adequate" or "quite adequate."

Reading instrumental music at sight (35-36) was rated "very important" or "quite important" by 67 per cent of the total respondents. Seventy-six per cent of the respondents rated their preparation "very adequate" or "quite adequate."

Playing a social instrument such as guitar or ukulele (37-38) was rated "very important" or "quite important" by 34 per cent of the total respondents. The preparation was rated "less than adequate" or "very inadequate" by 88 per cent of the respondents. This objective was rated higher in importance by those teaching vocal-general music than by those respondents in other fields of music. (See Table 7.)

Conducting Skills. The ratings of importance and preparation were quite high for the conducting skills. The objective in this group which received the least adequate preparation ratings was memorizing scores (47-48).

Seventy-eight per cent of the total respondents rated the skill to direct and rehearse choral groups (39-40) "very important" or "quite important." "Very adequate" or "quite adequate" preparation ratings were given to this objective by 71 per cent of the total respondents. Those respondents teaching vocal-general music rated both the preparation and the importance of this objective higher than did those respondents teaching other types of music.

Directing and rehearsing instrumental groups (41-42) was rated "very important" or "quite important" by 64 per cent of the total respondents. Sixty-nine per cent of the total respondents rated their training "very adequate" or "quite adequate." Those respondents teaching instrumental music rated both the importance and the preparation of this objective higher than did the respondents teaching other types of music.

Directing group singing (43-44) was rated "very important" or "quite important" by 68 per cent of the total respondents. Forty-eight per cent of the respondents rated their preparation at E.I.U. "very adequate" or "quite adequate."

The ability to detect mistakes in rehearsal and performance and to make appropriate analysis and corrections (45-46) was rated "very important" or "quite important" by 88 per cent of the total respondents. The preparation was rated "very adequate" or "quite adequate" by 60 per cent of the respondents.

Fifty-seven per cent of the total respondents rated the ability to memorize scores (47-48) "very important" or "quite important" whereas 68 per cent of the respondents rated their preparation "moderately adequate" or lower.

To know markings of tempo and expression (49-50) was rated "very important" or "quite important" by 94 per cent of the total respondents. The training given the respondents was rated "very adequate" or "quite adequate" by 83 per cent of the total respondents. (See Table 8.)

Characteristics of Musical Style. The ratings for both importance and preparation varied widely among the total respondents in this group. There did not seem to be any group in a type of teaching position that showed

TABLE 8

## PERCENTAGE OF RESPONDENTS' RATINGS OF CONDUCTING SKILLS

		Importance in Teaching						Adequacy of Preparation at EJU					
		Very	Quite	Aver.	Little	Very	No	Very	Quite	Moder.	Less	Very	No
		Import.	Import.	Import.	Import.	Unimp.	Ans.	Adeq.	Adeq.	Adeq.	Adeq.	Inadeq.	Ans.
(39-40) Can you direct and rehearse choral groups?	C	67.5	10.8	10.8	7.2	3.6	--	38.6	32.5	18.1	6.0	4.8	--
	I	55.6	14.8	14.8	3.7	11.1	--	37.0	44.4	18.5	--	--	--
	V	72.2	11.1	11.1	5.6	--	--	44.4	30.6	16.7	5.6	2.8	--
	I-V	81.3	6.3	6.3	6.3	--	--	31.3	18.8	25.0	18.8	6.3	--
	J-U	50.0	--	--	50.0	--	--	25.0	25.0	--	--	50.0	--
(41-42) Can you direct and rehearse instrumental groups?	C	57.8	6.0	16.9	8.4	10.8	--	42.2	26.5	18.1	12.1	--	1.2
	I	96.3	--	--	--	3.7	--	59.3	25.9	7.4	7.4	--	--
	V	13.9	13.9	36.1	16.7	19.4	--	22.2	30.6	27.8	16.7	--	2.8
	I-V	93.8	--	--	--	6.3	--	56.3	18.8	12.5	12.5	--	--
	J-U	50.0	--	25.0	25.0	--	--	50.0	25.0	25.0	--	--	--
(43-44) Can you direct group singing?	C	55.4	12.1	16.9	6.0	8.4	1.2	30.1	18.1	30.1	13.3	7.2	1.2
	I	37.0	11.1	29.6	3.7	18.5	--	18.5	14.8	51.9	11.1	3.7	--
	V	72.2	13.9	11.1	--	2.8	--	47.2	19.4	13.9	8.3	11.1	--
	I-V	50.0	12.5	12.5	12.5	6.3	6.3	12.5	18.8	31.3	31.3	--	6.3
	J-U	50.0	--	--	50.0	--	--	25.0	25.0	25.0	--	25.0	--
(45-46) Can you de- tect mistakes in re- hearsal and perform- ance and make appropriate analysis and corrections?	C	75.9	12.1	6.0	3.6	--	2.4	21.7	38.6	22.9	12.1	2.4	2.4
	I	88.9	3.7	3.7	3.7	--	--	33.3	44.4	11.1	11.1	--	--
	V	69.4	16.7	5.6	5.6	--	2.8	13.9	36.1	36.1	5.6	5.6	2.8
	I-V	75.0	12.5	6.3	--	--	6.3	18.8	37.5	12.5	25.0	--	6.3
	J-U	50.0	25.0	25.0	--	--	--	25.0	25.0	25.0	25.0	--	--

TABLE 8 - Continued

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(47-48) Can you memorize scores?	C	32.5	24.1	26.5	10.8	4.8	1.2	14.5	15.7	36.1	18.1	13.3	2.4
	I	29.6	37.0	25.9	7.4	--	--	18.5	11.1	48.2	18.5	3.7	--
	V	38.9	11.1	27.8	16.7	5.6	--	16.7	16.7	27.8	19.4	16.7	2.8
	I-V	18.8	25.0	31.3	6.3	12.5	6.3	6.3	18.8	31.3	12.5	25.0	6.3
	J-U	50.0	50.0	--	--	--	--	--	25.0	50.0	25.0	--	--
(49-50) Do you know markings of tempo and expression?	C	83.1	10.8	2.4	--	2.4	1.2	60.2	22.9	10.8	2.4	2.4	1.2
	I	81.5	14.8	--	--	3.7	--	51.9	37.0	7.4	--	3.7	--
	V	77.8	13.9	2.8	--	2.8	2.8	55.6	22.2	13.9	--	5.6	2.8
	I-V	100.0	--	--	--	--	--	87.5	6.3	6.3	--	--	--
	J-U	75.0	--	25.0	--	--	--	50.0	--	25.0	25.0	--	--

substantially higher or lower ratings throughout this category. Preparation in this category was rated somewhat less adequate than in other categories. The periods of musical style rated most important in this category were Classical, Impressionistic, Romantic and Contemporary. The periods of musical style given rather low adequacy of preparation ratings were Gregorian and plainsong chant, Medieval music, Renaissance music and Contemporary music.

Understanding characteristics of musical style of the Gregorian and plainsong chant (51-52) was rated "very important" or "quite important" by 46 per cent of the total respondents. Preparation in this understanding was rated "moderately adequate" or less by 57 per cent of the total respondents.

Understanding characteristics of musical style of the Medieval era (53-54) was rated "very important" or "quite important" by 41 per cent of the total respondents. The preparation in this objective was rated "moderately adequate" or less by 64 per cent of the respondents.

Understanding characteristics of musical style of the Renaissance era (55-56) was rated "very important" or "quite important" by 43 per cent of the total respondents. Fifty-five per cent of the respondents rated the preparation "moderately adequate" or less.

Understanding characteristics of musical style of the Baroque era (57-58) was rated "very important" or "quite important" by 52 per cent of the total respondents. Fifty-one per cent of the respondents rated the preparation at E.I.U. "moderately adequate" or less.

Understanding characteristics of musical style of the Classical era (59-60) was rated "very important" or "quite important" by 63 per cent of the total respondents. Forty-two per cent of the respondents rated the preparation "moderately adequate" or less.



TABLE 9

## PERCENTAGE OF RESPONDENTS' RATINGS OF UNDERSTANDING OF MUSICAL STYLE

		Importance in Teaching					Adequacy of Preparation at EIU						
		Very	Quite	Aver.	Little	Very	No	Very	Quite	Moder.	Less	Very	No
		Import.	Import.	Import.	Import.	Unimp.	Ans.	Adeq.	Adeq.	Adeq.	Adeq.	Inadeq.	Ans.
Do you understand characteristics of musical style in music of each of the following style eras:													
(51-52) Gregorian and plainsong chant	C	26.5	19.3	26.5	21.7	6.0	--	16.9	25.3	28.9	20.5	7.2	1.2
	I	22.2	25.9	25.9	22.2	3.7	--	7.4	44.4	29.6	14.8	3.7	--
	V	22.2	16.7	30.6	25.0	5.6	--	19.4	13.9	30.6	27.8	8.3	--
	I-V	37.5	12.5	25.0	12.5	12.5	--	25.0	25.0	18.8	25.0	6.3	--
	J-U	50.0	25.0	--	25.0	--	--	25.0	--	50.0	25.0	--	--
(53-54) Medieval	C	19.3	21.7	30.1	16.9	10.8	1.2	8.4	25.3	34.9	20.5	8.4	2.4
	I	18.5	33.3	29.6	11.1	7.4	--	3.7	40.7	33.3	18.5	3.7	--
	V	19.4	11.1	36.1	19.4	13.9	--	8.3	19.4	36.1	22.2	11.1	2.8
	I-V	18.8	25.0	25.0	12.5	12.5	6.3	12.5	18.8	31.3	18.8	12.5	6.3
	J-U	25.0	25.0	--	50.0	--	--	25.0	--	50.0	25.0	--	--
(55-56) Renaissance	C	25.3	18.1	38.6	12.1	4.8	1.2	10.8	32.5	27.7	22.9	3.6	1.2
	I	29.6	18.5	33.3	18.5	--	--	14.8	29.6	29.6	25.9	--	--
	V	19.4	16.7	44.4	11.1	8.3	--	8.3	36.1	25.0	25.0	5.6	--
	I-V	25.0	18.8	37.5	6.3	6.3	6.3	6.3	37.5	25.0	12.5	6.3	12.5
	J-U	50.0	25.0	25.0	--	--	--	25.0	--	50.0	25.0	--	--
(57-58) Baroque	C	33.7	18.1	36.1	9.6	1.2	1.2	22.9	24.1	26.5	19.3	4.8	2.4
	I	40.7	25.9	18.5	14.8	--	--	22.2	22.2	33.3	18.5	3.7	--
	V	25.0	13.9	50.0	8.3	2.8	--	22.2	27.8	19.4	22.2	5.6	2.8
	I-V	31.3	18.8	37.5	6.3	--	6.3	25.0	25.0	25.0	12.5	6.3	6.3
	J-U	75.0	--	25.0	--	--	--	25.0	--	50.0	25.0	--	--

TABLE 9 - Continued

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(59-60) Classical	C	38.6	24.1	28.9	7.2	--	1.2	31.3	25.3	25.3	14.5	2.4	1.2
	I	48.2	33.3	11.1	7.4	--	--	37.0	25.9	25.9	11.1	--	--
	V	30.6	13.9	47.2	8.3	--	--	27.8	27.8	25.0	16.7	2.8	--
	I-V	31.3	37.5	18.8	6.3	--	6.3	31.3	25.0	18.8	12.5	6.3	6.3
	J-U	75.0	--	25.0	--	--	--	25.0	--	50.0	25.0	--	--
(61-62) Romantic	C	41.0	25.3	22.9	7.2	1.2	2.4	28.9	27.7	24.1	13.3	4.8	1.2
	I	44.4	37.0	11.1	7.4	--	--	33.3	29.6	22.2	11.1	3.7	--
	V	36.1	13.9	36.1	8.3	2.8	2.8	27.8	30.6	19.4	16.7	5.6	--
	I-V	37.5	31.3	18.8	6.3	--	6.3	25.0	25.0	25.0	12.5	6.3	6.3
	J-U	75.0	--	25.0	--	--	--	25.0	--	75.0	--	--	--
(63-64) Impressionistic	C	33.7	25.3	31.3	6.0	2.4	1.2	28.9	24.1	25.3	13.3	7.2	1.2
	I	40.7	29.6	22.2	7.4	--	--	29.6	33.3	25.9	11.1	--	--
	V	27.8	19.4	41.7	5.6	5.6	--	33.3	25.0	16.7	13.9	11.1	--
	I-V	37.5	25.0	25.0	6.3	--	6.3	18.8	12.5	37.5	12.5	12.5	6.3
	J-U	25.0	50.0	25.0	--	--	--	25.0	--	50.0	25.0	--	--
(65-66) Con- temporary	C	34.9	26.5	26.5	7.2	1.2	3.6	18.1	24.1	26.5	20.5	8.4	2.4
	I	44.4	37.0	14.8	3.7	--	--	18.5	22.2	37.0	11.1	11.1	--
	V	30.6	16.7	38.9	8.3	2.8	2.8	25.0	22.2	13.9	30.6	5.6	2.8
	I-V	25.0	31.3	18.8	12.5	--	12.5	--	31.3	31.3	18.8	12.5	6.3
	J-U	50.0	25.0	25.0	--	--	--	25.0	25.0	50.0	--	--	--

Sixty-six per cent of the total respondents rated the understanding of characteristics of musical style of the Romantic era (61-62) as "very important" or "quite important." The rating of "moderately adequate" or less was given this objective by 42 per cent of the respondents.

Understanding characteristics of musical style of the Impressionistic era (63-64) was rated "very important" or "quite important" by 59 per cent of the total respondents. Forty-six per cent of the total respondents rated the preparation in this objective "moderately adequate" or less.

Understanding characteristics of musical style of the Contemporary period (65-66) was rated "very important" or "quite important" by 61 per cent of the total respondents. Fifty-five per cent rated the preparation "moderately adequate" or less. (See Table 9.)

Teaching Materials. In this group of responses, ratings varied widely in both importance and preparation. Those respondents teaching instrumental rated the following materials important: (1) band instruments, (2) marching band, (3) new developments in the field of music education. Those respondents teaching vocal-general music rated teaching materials for the following most important: (1) voice, (2) song series, (3) supplementary songs, (4) recordings, and (5) new developments in the field of music education.

Those teaching materials receiving the lowest adequacy ratings by all respondents were: (1) films and film strips, and (2) programmed learning materials.

Familiarity with appropriate teaching materials for piano (67-68) was rated "very important" or "quite important" by 39 per cent of the total

respondents. Familiarity with appropriate teaching materials for orchestral instruments (71-72) was rated "very important" or "quite important" by 23 per cent of the total respondents. The preparation was rated "very adequate" or "quite adequate" by 18 per cent of the respondents.

Familiarity with appropriate teaching materials for band instruments (73-74) was rated "very important" or "quite important" by 51 per cent of the total respondents. Forty-nine per cent of the respondents rated the training at E.I.U. "very adequate" or "quite adequate."

Familiarity with appropriate teaching materials for mixed chorus (75-76) was rated "very important" or "quite important" by 58 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 46 per cent of the respondents.

Familiarity with appropriate teaching materials for boys chorus (77-78) was rated "very important" or "quite important" by 46 per cent of the respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 29 per cent of the respondents.

Familiarity with appropriate teaching materials for girls chorus (79-80) was rated "very important" or "quite important" by 57 per cent of the total respondents while the preparation at E.I.U. was rated "very adequate" or "quite adequate" by 36 per cent of the respondents.

Familiarity with appropriate teaching materials for marching band (81-82) was rated "very important" or "quite important" by 40 per cent of the total respondents while 30 per cent rated their preparation at E.I.U. "very adequate" or "quite adequate."

Familiarity with song series suitable for use in the general music class (83-84) was rated "very important" or "quite important" by 66 per cent

of the total respondents while 46 per cent rated their preparation at E.I.U. "very adequate" or "quite adequate."

Familiarity with supplementary songs suitable for use in the general music class (85-86) was rated "very important" or "quite important" by 58 per cent of the total respondents. The training at E.I.U. was rated "very adequate" or "quite adequate" by 30 per cent of the respondents.

Familiarity with library reading materials suitable for use in general music class (87-88) was rated "very important" or "quite important" by 48 per cent of the total respondents while only 18 per cent of the respondents rated their preparation at E.I.U. "very adequate" or "quite adequate."

Familiarity with films and film strips suitable for use in the general music class (89-90) was rated "very important" or "quite important" by 52 per cent of the total respondents while only 16 per cent of the respondents rated the preparation at E.I.U. "very adequate" or "quite adequate."

Familiarity with recordings suitable for use in the general music class (91-92) was rated "very important" or "quite important" by 73 per cent of the total respondents while 40 per cent of the respondents rated their preparation at E.I.U. "very adequate" or "quite adequate."

The importance of using and/or developing programmed learning materials (93-94) was rated "very important" or "quite important" by 39 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 12 per cent of the respondents.

An adequate personal professional library (95-96) was rated "very important" or "quite important" by 61 per cent of the total respondents.

TABLE 10

## PERCENTAGE OF RESPONDENTS' RATINGS OF TEACHING MATERIALS

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
Do you have adequate familiarity with appropriate teaching materials for:													
(67-68) Piano	C	24.1	14.5	21.7	20.5	15.7	3.6	24.1	10.8	18.1	25.3	18.1	3.6
	I	7.4	14.8	29.6	18.5	25.9	3.7	11.1	11.1	11.1	29.6	33.3	3.7
	V	36.1	13.9	16.7	19.4	11.1	2.8	38.9	8.3	16.7	25.0	11.1	--
	I-V	12.5	18.8	18.8	31.3	12.5	6.3	25.0	12.5	31.3	18.8	6.3	6.3
	J-U	75.0	--	25.0	--	--	--	--	25.0	25.0	25.0	25.0	--
(69-70) Voice	C	28.9	27.7	19.3	14.5	9.6	--	20.5	18.1	32.5	18.1	10.8	--
	I	7.4	25.9	22.2	22.2	22.2	--	11.1	11.1	48.2	22.2	7.4	--
	V	44.4	36.1	8.3	8.3	2.8	--	27.8	25.0	19.4	13.9	13.9	--
	I-V	31.3	18.8	43.8	6.3	--	--	25.0	18.8	37.5	12.5	6.3	--
	J-U	25.0	--	--	50.0	25.0	--	--	--	25.0	50.0	25.0	--
(71-72) Orchestral Instruments	C	13.3	9.6	25.3	27.7	24.1	--	8.4	9.6	32.5	26.5	21.7	1.2
	I	22.2	11.1	37.0	18.5	11.1	--	14.8	11.1	40.7	22.2	11.1	--
	V	2.8	5.6	25.0	33.3	33.3	--	8.3	2.8	25.0	27.8	33.3	2.8
	I-V	18.8	18.8	12.5	25.0	25.0	--	--	25.0	37.5	18.8	18.8	--
	J-U	25.0	--	--	50.0	25.0	--	--	--	25.0	75.0	--	--
(73-74) Band Instruments	C	47.0	7.2	16.9	10.8	18.1	--	28.9	20.5	24.1	20.5	4.8	1.2
	I	88.9	3.7	3.7	--	3.7	--	37.0	33.3	14.8	14.8	--	--
	V	11.1	--	30.6	22.2	36.1	--	16.7	11.1	30.6	27.8	11.1	2.8
	I-V	56.3	31.3	6.3	--	6.3	--	43.8	25.0	18.8	12.5	--	--
	J-U	50.0	--	25.0	25.0	--	--	25.0	--	50.0	25.0	--	--

TABLE 10 - Continued

		Importance in Teaching					Adequacy of Preparation at EIU						
		Very Import.	Quite Import.	Very Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(75-76) Mixed Chorus	C	42.2	15.7	13.3	15.7	13.3	--	21.7	24.1	30.1	16.9	7.2	--
	I	14.8	18.5	22.2	18.5	25.9	--	18.5	25.9	37.0	18.5	--	--
	V	61.1	13.9	8.3	11.1	5.6	--	27.8	22.2	27.8	13.9	8.3	--
	I-V	43.8	18.8	12.5	18.8	6.3	--	18.8	25.0	25.0	25.0	6.3	--
	J-U	50.0	--	--	25.0	25.0	--	--	25.0	25.0	--	50.0	--
(77-78) Boys' Chorus	C	21.7	24.1	21.7	12.1	19.3	1.2	12.1	16.8	27.7	26.5	14.5	2.4
	I	3.7	25.9	22.2	22.2	25.9	--	7.4	25.9	33.3	22.2	11.1	--
	V	36.1	25.0	22.2	5.6	11.1	--	19.4	8.3	27.8	22.2	19.4	2.8
	I-V	25.0	25.0	6.3	12.5	25.0	6.3	6.3	25.0	18.8	37.5	6.3	6.3
	J-U	--	--	75.0	--	25.0	--	--	--	25.0	50.0	25.0	--
(79-80) Girls' Chorus	C	30.1	26.5	16.9	13.3	13.3	--	18.1	18.1	26.5	20.5	16.9	--
	I	3.7	29.6	22.2	22.2	22.2	--	7.4	14.8	33.3	29.6	14.8	--
	V	47.2	25.0	11.1	8.3	8.3	--	27.8	25.0	19.4	11.1	16.7	--
	I-V	43.8	25.0	18.8	6.3	6.3	--	18.8	12.5	31.3	18.8	18.8	--
	J-U	--	25.0	25.0	25.0	25.0	--	--	--	25.0	50.0	25.0	--
(81-82) Marching Band	C	34.9	4.8	13.3	15.7	28.9	2.4	16.9	13.3	34.9	18.1	15.7	1.2
	I	74.1	--	14.8	11.1	--	--	25.9	18.5	40.7	14.8	--	--
	V	11.1	2.8	11.1	27.8	44.4	2.8	13.9	8.3	30.6	16.7	30.6	--
	I-V	25.0	18.8	12.5	--	37.5	6.3	12.5	18.8	37.5	25.0	--	6.3
	J-U	25.0	--	25.0	--	50.0	--	--	--	25.0	25.0	50.0	--
Do you know materials suitable for use in general music class?													
(83-84) Song series	C	53.0	13.3	14.5	10.8	8.4	--	21.7	24.1	33.7	9.6	9.6	1.2
	I	14.8	22.2	29.6	18.5	14.8	--	18.5	18.5	44.4	7.4	11.1	--
	V	80.6	5.6	5.6	--	5.6	2.8	27.8	22.2	25.0	16.7	8.3	--
	I-V	62.5	12.5	12.5	12.5	--	--	18.8	31.3	31.3	--	12.5	6.3
	J-U	25.0	25.0	--	25.0	25.0	--	--	50.0	50.0	--	--	--

TABLE 10 - Continued

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(85-86) Supplement- ary songs	C	39.8	18.1	15.7	13.3	13.3	--	12.1	18.1	32.5	19.3	18.1	--
	I	3.7	25.9	25.9	22.2	22.2	--	7.4	14.8	37.0	18.5	22.2	--
	V	69.4	11.1	11.1	2.8	5.6	--	16.7	19.4	27.8	16.7	19.4	--
	I-V	43.8	25.0	12.5	12.5	6.3	--	12.5	25.0	37.5	12.5	12.5	--
	J-U	--	--	--	50.0	50.0	--	--	--	25.0	75.0	--	--
(87-88) Library reading materials	C	24.1	24.1	30.1	10.8	9.6	1.2	8.4	9.6	37.4	25.3	16.9	2.4
	I	18.5	11.1	44.4	11.1	14.8	--	7.4	3.7	51.9	22.2	14.8	--
	V	33.3	22.2	30.6	8.3	5.6	--	11.1	11.1	25.0	27.8	25.0	--
	I-V	12.5	50.0	6.3	12.5	12.5	6.3	--	18.8	37.5	25.0	6.3	12.5
	J-U	25.0	25.0	25.0	25.0	--	--	25.0	--	50.0	25.0	--	--
(89-90) Films and film strips	C	28.9	22.9	27.7	15.7	3.6	1.2	7.2	8.4	26.5	28.9	26.5	2.4
	I	18.5	11.1	33.3	25.9	11.1	--	7.4	3.7	18.5	37.0	29.6	3.7
	V	38.9	25.0	27.8	5.6	--	2.8	5.6	11.1	30.6	22.2	27.8	2.8
	I-V	25.0	37.5	18.8	18.8	--	--	12.5	12.5	25.0	25.0	25.0	--
	J-U	25.0	25.0	25.0	25.0	--	--	--	--	50.0	50.0	--	--
(91-92) Recordings	C	53.0	20.5	22.9	1.2	1.2	1.2	19.3	20.5	32.6	16.9	7.2	3.6
	I	33.3	29.6	29.6	3.7	3.7	--	14.8	14.8	37.0	25.9	7.4	--
	V	75.0	8.3	13.9	--	--	2.8	22.2	22.2	30.6	13.9	5.6	5.6
	I-V	37.5	37.5	25.0	--	--	--	25.0	25.0	31.3	--	12.5	6.3
	J-U	50.0	--	50.0	--	--	--	--	25.0	25.0	50.0	--	--



TABLE 10 - Continued

		Importance in Teaching						Adequacy of Preparation at FIU					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(93-94) Are you using and/or developing programmed learning materials?	C	26.5	12.1	16.9	18.1	20.5	6.0	4.8	7.2	20.5	26.5	36.1	4.8
	I	22.2	7.4	18.5	22.2	25.9	3.7	3.7	18.5	11.1	29.6	33.3	3.7
	V	38.9	8.3	16.7	16.7	13.9	5.6	8.3	2.8	33.3	16.7	36.1	2.8
	I-V	6.3	18.8	18.8	18.8	25.0	12.5	--	--	12.5	37.5	37.5	12.5
	J-U	25.0	50.0	--	--	25.0	--	--	--	--	50.0	50.0	--
(95-96) Is your personal profession- al library adequate?	C	30.1	31.3	28.9	8.4	--	1.2	10.8	20.5	41.0	14.5	10.8	2.4
	I	22.2	40.7	33.3	3.7	--	--	14.8	14.8	51.9	14.8	3.7	--
	V	33.3	30.6	30.6	5.6	--	--	5.6	22.2	55.6	13.9	13.9	2.8
	I-V	37.5	18.8	25.0	12.5	--	6.3	18.8	31.3	25.0	12.5	6.3	6.3
	J-U	25.0	25.0	--	50.0	--	--	--	--	25.0	25.0	50.0	--
(97-98) Are you aware of new developments in the field of music education?	C	50.6	36.1	10.8	1.2	--	1.2	12.1	27.7	33.7	18.1	4.8	3.6
	I	51.9	29.6	14.8	3.7	--	--	11.1	29.6	44.4	11.1	3.7	--
	V	52.8	38.9	8.3	--	--	--	13.9	30.6	27.8	16.7	5.6	5.6
	I-V	43.8	37.5	12.5	--	--	6.3	12.5	18.8	25.0	31.3	6.3	6.3
	J-U	50.0	50.0	--	--	--	--	--	25.0	50.0	25.0	--	--
(99-100) Do you have a working know- ledge of both apti- tude and achievement tests and measure- ments in music?	C	24.1	24.1	32.5	10.8	6.0	2.4	9.6	15.7	33.7	19.3	20.5	1.2
	I	25.9	37.0	25.9	7.4	3.7	--	7.4	18.5	40.7	25.9	7.4	--
	V	25.0	19.4	33.3	13.9	8.3	--	8.3	16.7	30.6	19.4	25.0	--
	I-V	6.3	18.8	50.0	12.5	6.3	6.3	12.5	12.5	31.3	12.5	25.0	6.3
	J-U	75.0	--	--	25.0	--	--	25.0	--	25.0	--	50.0	--

The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 31 per cent of the respondents.

An awareness of new developments in the field of music education (99-100) was rated "very important" or "quite important" by 87 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 40 per cent of the respondents.

A working knowledge of both aptitude and achievement tests and measurements in music (99-100) was rated "very important" or "quite important" by 48 per cent of the total respondents. The percentage of respondents who rated the training at E.I.U. "very adequate" or "quite adequate" was 25 per cent. (See Table 10.)

Theory Skills. Those respondents teaching instrumental music rated the importance of the theory skills slightly higher than did those respondents in other areas of music teaching. The preparation ratings did not show any appreciable differences in the various teaching positions. Theory skills were rated quite high in importance by all the respondents. The preparation was rated generally "moderately adequate" or better.

Intellectual comprehension of harmonic, melodic and rhythmic structure of the music in teaching (101-102) was rated "very important" or "quite important" by 89 per cent of the total respondents. Fifty-seven per cent of the respondents rated their training at E.I.U. "very adequate" or "quite adequate."

Understanding compositional techniques, e.g., counterpoint, orchestration, etc. for music in teaching (103-104) was rated "very important" or "quite important" by 70 per cent of the total respondents. Forty-eight per cent of the respondents rated their preparation at E.I.U. "very adequate" or "quite adequate."

TABLE 11

## PERCENTAGE OF RESPONDENTS' RATINGS OF THEORY SKILLS

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(101-102) Do you have an intellectual compre- hension of harmonic, melodic and rhythmic structure of the music in your teaching area?	C	68.7	20.5	7.2	1.2	1.2	1.2	30.1	26.5	31.3	7.2	3.6	1.2
	I	77.8	14.8	3.7	3.7	--	--	33.3	29.6	29.6	3.7	3.7	--
	V	63.9	22.2	8.3	--	2.8	2.8	33.3	22.2	33.3	--	5.6	5.6
	I-V J-U	62.5 75.0	25.0 25.0	12.5 --	-- --	-- --	-- --	25.0 --	31.3 25.0	31.3 25.0	6.3 50.0	-- --	6.3 --
(103-104) Do you under- stand compositional techniques, e.g., counterpoint, orches- tration, etc. for your teaching field?	C	37.4	32.5	20.5	8.4	--	1.2	15.7	32.5	27.7	19.3	1.2	3.6
	I	48.2	40.7	7.4	3.7	--	--	22.2	40.7	25.9	11.1	--	--
	V	30.6	27.8	27.8	13.9	--	--	13.9	30.6	25.0	27.8	--	2.8
	I-V J-U	31.3 50.0	31.3 25.0	25.0 25.0	6.3 --	-- --	6.3 --	12.5 --	31.3 --	31.3 50.0	6.3 50.0	-- --	6.3 --
(105-106) Are you able to analyze form in the music you use in teaching?	C	60.2	24.1	9.6	2.4	3.6	--	32.5	31.3	26.5	8.4	1.2	--
	I	55.6	29.6	11.1	--	3.7	--	33.3	29.6	37.0	--	--	--
	V	63.9	16.7	11.1	2.8	5.6	--	33.3	27.8	27.8	5.6	5.6	--
	I-V J-U	68.8 25.0	18.8 75.0	6.3 --	6.3 --	-- --	-- --	37.5 --	43.8 25.0	12.5 --	6.3 75.0	-- --	-- --

The ability to analyze form in the music taught (105-106) was rated "very important" or "quite important" by 84 per cent of the total respondents. The training at E.I.U. was rated "very adequate" or "quite adequate" by 64 per cent of the respondents. (See Table 11.)

Teaching Skills. The teaching skills were rated quite high in importance. The preparation ratings were comparatively not as high as the importance.

Maintaining a positive learning climate in elementary general music class (107-108) was rated "very important" or "quite important" by 64 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 46 per cent of the respondents.

Maintaining a positive learning climate in secondary general music class (109-110) was rated "very important" or "quite important" by 54 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 83 per cent of the respondents.

Maintaining a positive learning climate in private lessons in applied music (111-112) was rated "very important" or "quite important" by 83 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 71 per cent of the respondents.

Maintaining a positive learning climate in classes in applied music (113-114) was rated "very important" or "quite important" by 69 per cent of the total respondents. Fifty-nine per cent of the respondents rated the preparation at E.I.U. "very adequate" or "quite adequate."

Maintaining a positive learning climate in performing organizations (115-116) was rated "very important" or "quite important" by 88 per cent

of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 63 per cent of the respondents.

Having objectives for specific teaching tasks (117-118) was rated "very important" or "quite important" by 94 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 70 per cent of the respondents.

Skill in classroom management (119-120) was rated "very important" or "quite important" by 98 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 45 per cent of the respondents.

Understanding the musical interests and needs of boys and girls at different grade levels (121-122) was rated "very important" or "quite important" by 89 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 46 per cent of the respondents.

Knowing specific compositions to be used in teaching specific concepts (123-124) was rated "very important" or "quite important" by 78 per cent of the total respondents. Thirty-one per cent of the respondents rated the preparation at E.I.U. "very adequate" or "quite adequate."

Developing and maintaining a sound philosophy of music education (125-126) was rated "very important" or "quite important" by 87 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 55 per cent of the respondents.

Knowing how to evaluate students' musical growth (127-128) was rated "very important" or "quite important" by 90 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 35 per cent of the respondents.

TABLE 12

## PERCENTAGE OF RESPONDENTS' RATINGS OF TEACHING SKILLS

		Importance in Teaching						Adequacy of Preparation at EiU					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
Can you maintain a positive learning climate in:													
(107-108) Elementary general music class?	C	47.0	16.9	9.6	9.6	15.7	1.2	28.9	16.9	36.1	12.1	4.8	1.2
	I	18.5	18.5	22.2	18.5	22.2	--	14.8	18.5	51.9	11.1	3.7	--
	V	66.7	11.1	2.8	2.8	13.9	2.8	41.7	19.4	19.4	13.9	2.8	2.8
	I-V	62.5	25.0	--	6.3	6.3	--	31.3	12.5	31.3	12.5	12.5	--
	J-U	--	25.0	25.0	25.0	25.0	--	--	--	100.0	--	--	--
(109-110) Secondary general music class?	C	38.6	15.7	14.5	8.4	18.1	4.8	65.1	18.1	2.4	4.8	7.2	2.4
	I	29.6	7.4	33.3	7.4	22.2	--	22.2	22.2	37.0	14.8	3.7	--
	V	44.4	22.2	5.6	8.3	13.9	5.6	16.7	22.2	25.0	22.2	5.6	8.3
	I-V	43.8	18.3	--	6.3	18.8	12.5	18.8	31.3	6.3	18.8	18.8	6.3
	J-U	25.0	--	25.0	25.0	25.0	--	25.0	--	75.0	--	--	--
(111-112) Private lessons in applied music?	C	65.1	18.1	2.4	4.8	7.2	2.4	42.2	28.9	18.1	6.0	1.2	3.6
	I	77.8	18.5	--	3.7	--	--	40.7	48.2	11.1	--	--	--
	V	55.6	16.7	5.6	5.6	13.9	2.8	44.4	16.7	25.0	5.6	5.6	2.8
	I-V	62.5	25.0	--	--	6.3	6.3	37.5	31.3	6.3	18.8	--	6.3
	J-U	75.0	--	--	25.0	--	--	50.0	--	50.0	--	--	--
(113-114) Classes in applied music?	C	55.4	13.3	12.1	6.0	12.1	1.2	28.9	30.1	18.1	10.8	7.2	4.8
	I	66.7	14.8	11.1	3.7	3.7	--	37.0	44.4	14.8	3.7	--	--
	V	38.9	11.1	19.4	8.3	13.9	8.3	27.8	13.9	25.0	16.7	8.3	8.3
	I-V	62.5	18.8	--	6.3	12.5	--	18.8	43.8	6.3	6.3	18.8	6.3
	J-U	100.0	--	--	--	--	--	25.0	25.0	25.0	25.0	--	--

TABLE 12 - Continued

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(115-116) Performing organizations?	C	72.3	15.7	4.8	2.4	3.6	1.2	33.7	28.9	26.5	4.8	2.4	3.6
	I	77.8	14.8	3.7	--	3.7	--	40.7	37.0	18.5	3.7	--	--
	V	61.1	16.7	8.3	5.6	5.6	2.8	30.6	27.8	25.0	2.8	5.6	8.3
	I-V	81.3	18.8	--	--	--	--	31.3	18.8	37.5	12.5	--	--
	J-U	100.0	--	--	--	--	--	25.0	25.0	50.0	--	--	--
(117-118) Do you have objectives for your specific teaching tasks?	C	77.1	16.9	2.4	1.2	2.4	--	34.9	34.9	21.7	6.0	1.2	1.2
	I	70.4	22.2	--	3.7	3.7	--	33.3	40.7	18.5	7.4	--	--
	V	86.1	8.3	2.8	--	2.8	--	41.7	25.0	22.2	5.6	2.8	2.8
	I-V	62.5	31.3	6.3	--	--	--	18.8	50.0	25.0	6.3	--	--
	J-U	100.0	--	--	--	--	--	50.0	25.0	25.0	--	--	--
(119-120) Are you skilled in classroom management?	C	73.5	14.5	7.2	2.4	--	2.4	14.5	30.1	30.1	18.1	4.8	2.4
	I	63.0	18.5	11.1	7.4	--	--	22.2	37.0	29.6	11.1	--	--
	V	86.1	8.3	2.8	--	--	2.8	11.1	30.6	27.8	22.2	5.6	2.8
	I-V	56.3	25.0	12.5	--	--	6.3	6.3	18.8	37.5	18.8	12.5	6.3
	J-U	100.0	--	--	--	--	--	25.0	25.0	25.0	25.0	--	--
(121-122) Do you understand the musical interests and needs of boys and girls at different grade levels?	C	65.1	24.1	7.2	1.2	1.2	1.2	18.1	27.7	33.7	12.1	7.2	1.2
	I	51.9	33.3	11.1	3.7	--	--	22.2	33.3	37.0	3.7	3.7	--
	V	75.0	19.4	--	--	2.8	2.8	13.9	30.6	25.0	19.4	8.3	2.8
	I-V	68.8	25.0	6.3	--	--	--	18.8	18.8	37.5	12.5	12.5	--
	J-U	50.0	--	50.0	--	--	--	25.0	--	75.0	--	--	--

TABLE 12 - Continued

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(123-124) Do you know specific compositions to be used in teach- ing specific concepts?	C	59.0	19.3	15.7	2.4	1.2	2.4	13.3	18.1	34.9	24.1	8.4	1.2
	I	55.6	25.9	11.1	3.7	3.7	--	11.1	29.6	33.3	22.2	3.7	--
	V	58.3	16.7	22.2	--	--	2.8	11.1	13.9	36.1	33.3	5.6	--
	I-V	56.3	18.8	12.5	6.3	--	6.3	18.8	12.5	37.5	6.3	18.8	--
	J-U	100.0	--	--	--	--	--	25.0	--	25.0	25.0	25.0	--
(125-126) Have you succeeded in develop- ing and maintaining a sound philosophy of music education?	C	59.0	27.7	8.4	2.4	--	2.4	21.7	33.7	25.3	13.3	3.6	2.4
	I	55.6	33.3	7.4	3.7	--	--	18.5	48.2	25.9	3.7	3.7	--
	V	63.9	22.2	8.3	2.8	--	2.8	27.8	27.8	22.2	19.4	--	2.8
	I-V	43.8	37.5	12.5	--	--	6.3	12.5	25.0	31.3	12.5	12.5	6.3
	J-U	100.0	--	--	--	--	--	25.0	25.0	25.0	25.0	--	--
(127-128) Do you know how to evaluate your students' musical growth?	C	67.5	22.9	6.0	2.4	--	1.2	13.3	21.7	42.2	16.9	4.8	1.2
	I	63.0	33.3	--	3.7	--	--	11.1	29.6	51.9	7.4	--	--
	V	72.2	16.7	11.1	--	--	--	13.9	16.7	36.1	27.8	5.6	--
	I-V	56.3	25.0	6.3	6.3	--	6.3	6.3	25.0	43.8	6.3	12.5	6.3
	J-U	100.0	--	--	--	--	--	50.0	--	25.0	25.0	--	--
(129-130) Do you know how to evaluate and improve your teaching?	C	78.3	15.7	3.6	1.2	1.2	--	13.3	28.9	24.1	22.9	8.4	2.4
	I	74.1	18.5	3.7	3.7	--	--	11.1	37.0	29.6	18.5	3.7	--
	V	77.8	16.7	2.8	--	2.8	--	11.1	27.8	25.0	22.2	11.1	2.8
	I-V	81.3	12.5	6.3	--	--	--	12.5	25.0	18.8	31.3	6.3	6.3
	J-U	100.0	--	--	--	--	--	50.0	--	25.0	25.0	--	--



Knowing how to evaluate and improve teaching (129-130) was rated "very important" or "quite important" by 94 per cent of the total respondents. Forty-two per cent of the respondents rated the preparation at E.I.U. "very adequate" or "quite adequate." (See Table 12.)

Administrative Skills. The administrative skills as a group were rated moderately high in importance. The preparation at E.I.U. was rated rather inadequate by many of the respondents.

Supervising the classroom teachers who teach their own music (131-132) was rated "very important" or "quite important" by 45 per cent of the respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 25 per cent of the respondents.

Handling problems such as reporting to parents, finance, publicity, recording, etc. (133-134) was rated "very important" or "quite important" by 75 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 30 per cent of the respondents.

Acquaintance with and the ability to operate the latest teaching devices such as video tape, programmed learning devices, etc. (135-136) was rated "very important" or "quite important" by 51 per cent of the respondents while only 13 per cent rated the preparation at E.I.U. "very adequate" or "quite adequate." This response was anticipated due to the fact that video tape and programmed tools were not generally used until 1966-67. Even so, respondents rated the importance quite high.

Organization of the school music library (music, scores, records, etc.) (137-138) was rated "very important" or "quite important" by 81 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 35 per cent of the respondents. (See Table 13.)

TABLE 13

## PERCENTAGE OF RESPONDENTS' RATINGS OF ADMINISTRATIVE SKILLS

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very Import.	Quite Import.	Aver. Import.	Little Import.	Very Unimp.	No Ans.	Very Adeq.	Quite Adeq.	Moder. Adeq.	Less Adeq.	Very Inadeq.	No Ans.
(131-132) Can you supervise the classroom teachers who teach their own music?	C	25.3	19.3	14.5	13.3	24.1	3.6	7.2	18.1	38.6	16.9	15.7	3.6
	I	22.2	22.2	18.5	14.8	22.2	--	11.1	18.5	44.4	18.5	7.4	--
	V	19.4	19.4	16.7	13.9	27.8	2.8	2.8	22.2	33.3	19.4	19.4	2.8
	I-V	31.3	18.8	6.3	12.5	18.8	12.5	--	12.5	37.5	12.5	25.0	12.5
	J-U	75.0	--	--	--	25.0	--	50.0	--	50.0	--	--	--
(133-134) Can you handle problems such as reporting to parents, finance, publicity, recording, etc.?	C	56.6	18.1	15.7	4.8	2.4	2.4	13.3	16.9	27.7	21.7	18.1	2.4
	I	74.1	14.8	7.4	3.7	--	--	14.8	29.6	33.3	18.5	3.7	--
	V	38.9	22.2	25.0	5.6	5.6	2.8	13.9	8.3	25.0	22.2	27.8	2.8
	I-V	62.5	18.8	12.5	--	--	6.3	6.3	18.8	18.8	25.0	25.0	6.3
	J-U	75.0	--	--	25.0	--	--	25.0	--	50.0	25.0	--	--
(135-136) Are you acquainted with and can you operate the latest teaching devices such as video tape, programmed learning devices, etc.?	C	25.3	25.3	26.5	7.2	13.3	2.4	3.6	9.6	15.7	22.9	44.6	3.6
	I	22.2	29.6	25.9	7.4	14.8	--	3.7	14.8	14.8	22.2	44.4	--
	V	27.8	25.0	30.6	--	13.9	2.8	2.8	5.6	19.4	25.0	41.7	5.6
	I-V	25.0	12.5	25.0	18.8	12.5	6.3	--	12.5	12.5	18.8	50.0	6.3
	J-U	25.0	50.0	--	25.0	--	--	25.0	--	--	25.0	50.0	--
(137-138) Can you organize your school music library (music, scores, records, etc.)?	C	61.5	19.3	13.3	4.8	1.2	--	22.9	12.1	30.1	22.9	12.1	--
	I	59.3	18.5	14.8	3.7	3.7	--	22.2	14.8	40.7	22.2	--	--
	V	58.3	19.4	16.7	5.6	--	--	25.0	8.3	27.8	22.2	16.7	--
	I-V	68.8	18.8	6.3	6.3	--	--	25.0	6.3	18.8	25.0	25.0	--
	J-U	75.0	25.0	--	--	--	--	--	50.0	25.0	25.0	--	--

Personal, Professional and Community Relations. All the objectives in this category received high importance ratings and moderately high preparation ratings.

Developing and maintaining effective relationships with colleagues (139-140) was rated "very important" or "quite important" by 92 per cent of the total respondents. Fifty-five per cent of the respondents rated the preparation at E.I.U. "very adequate" or "quite adequate." The four respondents teaching on the junior college or university level were unanimous in the "very important" rating for this objective. They did not, however, agree to such an extent on the preparation.

Providing effective musical leadership in the community (141-142) was rated "very important" or "quite important" by 75 per cent of the total respondents. The preparation at E.I.U. was rated "very adequate" or "quite adequate" by 40 per cent of the respondents. Again the respondents teaching junior college or university music agreed unanimously that this objective is "very important."

Ninety-five per cent of the respondents rated understanding the importance of and the place of music in the school curriculum "very important" or "quite important." Seventy-six per cent of the respondents rated the training at E.I.U. "very adequate" or "quite adequate." Once again those respondents teaching at the junior college or university level unanimously agreed the objective was "very important."

Assuming the responsibility for justifying music to the administrator in order to improve the music program (145-146) was rated "very important" or "quite important" by 77 per cent of the total respondents. Sixty-two per cent of the respondents rated the preparation at E.I.U. "very adequate" or "quite adequate." (See Table 14.)

TABLE 14

## PERCENTAGE OF RESPONDENTS' RATINGS OF PERSONAL, PROFESSIONAL AND COMMUNITY RELATIONS

		Importance in Teaching						Adequacy of Preparation at EIU					
		Very	Quite	Aver.	Little	Very	No	Very	Quite	Moder.	Less	Very	No
		Import.	Import.	Import.	Import.	Unimp.	Ans.	Adeq.	Adeq.	Adeq.	Adeq.	Inadeq.	Ans.
(139-140) Can you develop and maintain effective relationships with your colleagues?	C	74.7	16.9	2.1	--	3.6	2.4	28.9	26.5	25.3	10.8	3.6	4.8
	I	74.1	22.2	--	--	3.7	--	29.6	29.6	33.3	7.4	--	--
	V	75.0	13.9	2.8	--	5.6	2.8	25.0	25.0	22.2	11.1	8.3	8.3
	I-V	68.8	18.8	6.3	--	--	6.3	31.3	25.0	25.0	12.5	--	6.3
	J-U	100.0	--	--	--	--	--	50.0	25.0	--	25.0	--	--
(141-142) Can you provide effective musical leadership in the community ?	C	51.8	22.9	18.1	2.4	2.4	2.4	22.9	16.9	34.9	14.5	4.8	6.0
	I	51.9	25.9	14.8	3.7	3.7	--	22.2	29.6	33.3	7.4	7.1	--
	V	50.0	19.4	22.2	2.8	2.8	2.8	25.0	11.1	30.6	22.2	5.6	5.6
	I-V	43.8	31.3	18.8	--	--	6.3	18.8	6.3	43.8	12.5	--	18.8
	J-U	100.0	--	--	--	--	--	25.0	25.0	50.0	--	--	--
(143-144) Do you yourself feel and understand the importance of and the place of music in the school curriculum?	C	86.8	8.4	2.4	--	2.4	--	43.4	32.5	13.3	7.2	2.1	1.2
	I	81.5	11.1	3.7	--	3.7	--	40.7	40.7	11.1	3.7	3.7	--
	V	86.1	8.3	2.8	--	2.8	--	47.2	27.8	13.9	5.6	2.8	2.8
	I-V	93.8	6.3	--	--	--	--	37.5	37.5	18.8	6.3	--	--
	J-U	100.0	--	--	--	--	--	50.0	--	--	50.0	--	--
(145-146) Do you assume the responsibility for justifying music to your administrator in order to improve your music program?	C	60.2	16.9	7.2	4.8	3.6	7.2	41.0	20.5	20.5	10.8	--	7.2
	I	70.4	14.8	--	--	11.1	3.7	44.4	22.2	18.5	11.1	--	3.7
	V	58.3	13.9	13.9	2.8	--	11.1	36.1	22.2	25.0	5.6	--	11.1
	I-V	50.0	25.0	6.3	12.5	--	6.3	43.8	18.8	12.5	18.8	--	6.3
	J-U	50.0	25.0	--	25.0	--	--	50.0	--	25.0	25.0	--	--

## CHAPTER IV

### SUMMARY AND CONCLUSIONS

The purpose of this study was to investigate the quality of music teacher preparation at Eastern Illinois University as obtained through the opinion of the graduates of the School of Music at Eastern Illinois University. This investigation was twofold: (1) an assessment of the importance of each of the listed basic skills, understandings and attitudes in individual teaching experience, and (2) a rating of the quality of the preparation received at Eastern Illinois University in each of these categories. By using this mode of evaluation, indications of the graduates' opinions of the effectiveness of the music education at Eastern Illinois University were obtained.

Generally, respondents to the questionnaire rated Eastern Illinois University's preparation in Music Education rather high. The following conclusions were made on the basis of results from this questionnaire.

1. Listening Skills. The listening skills were generally rated high in importance. The training at Eastern in listening skills was also rated quite high.

2. Vocal Skills. Those respondents engaged in teaching vocal-general music rated both the importance and the preparation at Eastern higher than

did those teaching other types of music. Performance skill in the vocal field was rated less important than were the remainder of the skills in the category.

3. Piano Skills. Those respondents engaged in teaching vocal-general music rated the piano skills higher in importance as well as preparation than did those respondents teaching other types of music. The functional piano skills which graduates indicated need more training emphasis at E.I.U. are: (a) transposition, (b) improvisation, and (c) accompaniment for choruses, ensembles and soloists. The skill of playing as a soloist was rated less important than were the more functional piano skills.

4. Instrumental Skills. Those respondents teaching in the field of instrumental music, generally rated both the importance and the preparation in instrumental skills higher than did those respondents in other fields of music teaching. The skill of playing a social instrument such as guitar or ukulele was felt to be quite important, but the preparation at E.I.U. was rated inadequate.

5. Conducting Skills. The conducting skills were rated quite high in importance as well as preparation. The skill rated most important in this group was knowing markings of tempo and expression. This skill was also given the highest preparation rating in the category. The skill in this category which received the least adequate preparation rating was memorizing scores.

6. Characteristics of Musical Style. The characteristics of musical style in early music (Gregorian and plainsong chant, Medieval music, Renaissance music) were given low adequacy of preparation ratings. Also given low adequacy of preparation ratings was contemporary music. The periods of musical style

rated most important in the category were Classical, Impressionistic, Romantic and Contemporary.

7. Teaching Materials. In this category, ratings for both importance and preparation varied widely. Preparation was rated slightly less adequate than preparation in most of the other categories.

Those respondents teaching instrumental music rated the following materials most important: (1) band instruments, (2) marching band, (3) new developments in the field of music education. Those respondents teaching vocal-general music rated teaching materials for the following most important: (1) voice, (2) song series, (3) supplementary songs, (4) recordings, and (5) new developments in the field of music education. Those teaching materials receiving the lowest adequacy ratings by all respondents were: (1) films and film strips, and (2) programmed learning materials.

8. Theory Skills. Theory skills were rated quite high in importance by most of the respondents. The adequacy of preparation in the theory skills was generally rated average or better by most of the respondents.

9. Teaching Skills. Those teachers who teach both instrumental and vocal-general music responded with less adequate preparation ratings in classroom management skill than did either those in instrumental music or those in vocal-general music. Nearly one-third of the total respondents replied that their training for the evaluation and improvement of their teaching was less than adequate or very inadequate.

10. Administrative Skills. Ratings of importance of the administrative skills were generally quite high, especially high among the junior college and university teachers. Thirty-three per cent or more of the total respondents

rated the preparation at E.I.U. less than adequate or very inadequate in all of the administrative skills.

11. Personal, Professional and Community Relations. The graduates indicated that these skills are quite important. Also their replies indicated that E.I.U. had trained them quite well.

Need for Further Research. In view of the fact that the curriculum of the School of Music at Eastern Illinois University is undergoing constant revision, a study similar to this one in five to ten years from now would be valuable in ascertaining the graduates' opinions and making comparisons to the present study.



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APPENDIX

## EASTERN ILLINOIS UNIVERSITY

CHARLESTON, ILLINOIS 61920

SCHOOL OF MUSIC

Robert Y. Hare, Director  
Fred Bouknight, Assistant Director

Telephone: 581-2917  
Area Code: 217

Dear Graduate:

Evaluation is a never ending process. It is also a very important part of any educational program. Therefore, an evaluation of the music teacher preparation at Eastern Illinois University has been undertaken. In order to make this study significant, I am seeking the professional opinion of those who have been trained in the School of Music at Eastern. This study is being done in partial fulfillment of my degree requirements for a M.S. in Music Education. It has also been endorsed by my advisor and graduate committee.

Would you please complete the enclosed questionnaire as soon as possible? Your opinions are very important to this study. Your prompt answer will be very much appreciated.

Thank you in advance for your prompt reply.

Sincerely yours,

---

Dr. J. Robert Pence, Head  
Music Education Department

## Questionnaire

Please fill in the information asked for below. It will be helpful in gaining results from the survey. Thank you.

1. Date of your graduation from E.I.U. \_\_\_\_\_  
year
2. Have you done any work beyond the Bachelor's Degree? Yes No
3. Have you earned a Master's Degree? Yes No
4. Was this degree earned at E.I.U.? Yes No
5. How many years of teaching experience do you have? \_\_\_\_\_
6. Place an X before the type of position which most clearly describes your present position.
  - ( ) Elementary (kindergarten through sixth grade) Instrumental Music
  - ( ) Elementary (kindergarten through sixth grade) Vocal - General Music
  - ( ) Secondary (grades 7 through 12) Instrumental Music
  - ( ) Secondary (grades 7 through 12) Vocal - General Music
  - ( ) Elementary and Secondary Instrumental Music
  - ( ) Elementary and Secondary Vocal - General Music
  - ( ) Instrumental and General Music
  - ( ) Junior College or University Music
7. You are now ready to proceed to the main part of the questionnaire. Do not fill in the information asked for at the top of the IBM sheet. Begin your responses at the number one. When you have completed the questionnaire, you may keep the questionnaire proper. Please return the IBM answer sheet and this sheet of general information in the enclosed stamped self-addressed envelope. Thank you.
8. If you have not had any music teaching experience, do not complete the remainder of the questionnaire. Please return this sheet in the enclosed self-addressed envelope. Thank you.

Please give careful thought to each of the teaching competencies as stated. Give your answers in the light of your teaching experiences. First, consider the importance of the competency or objective in your teaching position and mark your answer on a scale of 1 to 5:

- 1 - Very important
- 2 - Quite important
- 3 - Of average importance
- 4 - Of little importance
- 5 - Very unimportant

Next, consider the adequacy of preparation at Eastern Illinois University in each competency or objective. Again use the scale of 1 to 5:

- 1 - Very adequate
- 2 - Quite adequate
- 3 - Moderately adequate
- 4 - Less than adequate
- 5 - Very inadequate

Follow the numbers on the questionnaire and place your responses on the IBM answer sheet in the corresponding blank. Mark only one answer in each numbered group. Record your answers with a black lead pencil. Be sure that any erasures are complete.

<u>Teaching Competencies</u>	<u>Importance of Competency</u> <u>in Your Teaching</u>	<u>Adequacy of Train-</u> <u>ing at E.I.U.</u>
------------------------------	--	---

### Listening Skills

- |   |                       |                       |
|---|-----------------------|-----------------------|
| Have you an aural awareness of the harmonic, melodic and rhythmic structure of the music you teach? | (1) 1 - 2 - 3 - 4 - 5 | (2) 1 - 2 - 3 - 4 - 5 |
| Can you aurally comprehend the form and design of the music you teach?                              | (3) 1 - 2 - 3 - 4 - 5 | (4) 1 - 2 - 3 - 4 - 5 |
| Can you hear and recognize specific differences in tone quality of the orchestral instruments?      | (5) 1 - 2 - 3 - 4 - 5 | (6) 1 - 2 - 3 - 4 - 5 |

### Vocal Skills

- |   |                        |                        |
|---|------------------------|------------------------|
| Can you sing as a soloist?                                      | (7) 1 - 2 - 3 - 4 - 5  | (8) 1 - 2 - 3 - 4 - 5  |
| Can you sing music at sight?                                    | (9) 1 - 2 - 3 - 4 - 5  | (10) 1 - 2 - 3 - 4 - 5 |
| Can you sing a part independently?                              | (11) 1 - 2 - 3 - 4 - 5 | (12) 1 - 2 - 3 - 4 - 5 |
| Can you use your singing voice to demonstrate in your teaching? | (13) 1 - 2 - 3 - 4 - 5 | (14) 1 - 2 - 3 - 4 - 5 |

### Piano Skills

- |  |                        |                        |
|--|------------------------|------------------------|
| Can you play as a soloist?   | (15) 1 - 2 - 3 - 4 - 5 | (16) 1 - 2 - 3 - 4 - 5 |
| Can you play accompaniments such as are found in elementary song series? | (17) 1 - 2 - 3 - 4 - 5 | (18) 1 - 2 - 3 - 4 - 5 |

<u>Teaching Competencies</u>	<u>Importance in Your Teaching</u>	<u>Adequacy of Train- ing at E.I.U.</u>
Can you improvise accompaniments for a melody?	(19) 1 - 2 - 3 - 4 - 5	(20) 1 - 2 - 3 - 4 - 5
Can you read music at sight?	(21) 1 - 2 - 3 - 4 - 5	(22) 1 - 2 - 3 - 4 - 5
Can you transpose accompaniments to other often used keys?	(23) 1 - 2 - 3 - 4 - 5	(24) 1 - 2 - 3 - 4 - 5
Can you accompany choruses and instrumental and vocal soloists?	(25) 1 - 2 - 3 - 4 - 5	(26) 1 - 2 - 3 - 4 - 5
<u>Instrumental Skills</u>		
Can you play as a soloist on at least one major instrument other than piano?	(27) 1 - 2 - 3 - 4 - 5	(28) 1 - 2 - 3 - 4 - 5
Can you play well enough to play in groups such as band or ensemble?	(29) 1 - 2 - 3 - 4 - 5	(30) 1 - 2 - 3 - 4 - 5
Can you demonstrate the fundamentals of performance on most band instruments?	(31) 1 - 2 - 3 - 4 - 5	(32) 1 - 2 - 3 - 4 - 5
Can you demonstrate the fundamentals of performance on most orchestral instruments?	(33) 1 - 2 - 3 - 4 - 5	(34) 1 - 2 - 3 - 4 - 5
Can you read instrumental music at sight?	(35) 1 - 2 - 3 - 4 - 5	(36) 1 - 2 - 3 - 4 - 5
Can you play at least one social instrument such as guitar, ukulele, etc.?	(37) 1 - 2 - 3 - 4 - 5	(38) 1 - 2 - 3 - 4 - 5
<u>Conducting Skills</u>		
Can you direct and rehearse choral groups?	(39) 1 - 2 - 3 - 4 - 5	(40) 1 - 2 - 3 - 4 - 5
Can you direct and rehearse instrumental groups?	(41) 1 - 2 - 3 - 4 - 5	(42) 1 - 2 - 3 - 4 - 5
Can you direct group singing?	(43) 1 - 2 - 3 - 4 - 5	(44) 1 - 2 - 3 - 4 - 5
Can you detect mistakes in rehearsal and performance and make appropriate analysis and corrections?	(45) 1 - 2 - 3 - 4 - 5	(46) 1 - 2 - 3 - 4 - 5
Can you memorize scores?	(47) 1 - 2 - 3 - 4 - 5	(48) 1 - 2 - 3 - 4 - 5
Do you know markings of tempo and expression?	(49) 1 - 2 - 3 - 4 - 5	(50) 1 - 2 - 3 - 4 - 5

Teaching CompetenciesImportance  
in Your TeachingAdequacy of Train-  
ing at E.I.U.

Do you understand characteristics of musical style in music of each of the following style eras:

Gregorian and plainsong chant	(51) 1 - 2 - 3 - 4 - 5	(52) 1 - 2 - 3 - 4 - 5
Medieval	(53) 1 - 2 - 3 - 4 - 5	(54) 1 - 2 - 3 - 4 - 5
Renaissance	(55) 1 - 2 - 3 - 4 - 5	(56) 1 - 2 - 3 - 4 - 5
Baroque	(57) 1 - 2 - 3 - 4 - 5	(58) 1 - 2 - 3 - 4 - 5
Classical	(59) 1 - 2 - 3 - 4 - 5	(60) 1 - 2 - 3 - 4 - 5
Romantic	(61) 1 - 2 - 3 - 4 - 5	(62) 1 - 2 - 3 - 4 - 5
Impressionistic	(63) 1 - 2 - 3 - 4 - 5	(64) 1 - 2 - 3 - 4 - 5
Contemporary	(65) 1 - 2 - 3 - 4 - 5	(66) 1 - 2 - 3 - 4 - 5

Teaching Materials

a. Do you have adequate familiarity with appropriate teaching materials for:

Piano	(67) 1 - 2 - 3 - 4 - 5	(68) 1 - 2 - 3 - 4 - 5
Voice	(69) 1 - 2 - 3 - 4 - 5	(70) 1 - 2 - 3 - 4 - 5
Orchestral Instruments	(71) 1 - 2 - 3 - 4 - 5	(72) 1 - 2 - 3 - 4 - 5
Band Instruments	(73) 1 - 2 - 3 - 4 - 5	(74) 1 - 2 - 3 - 4 - 5
Mixed Chorus	(75) 1 - 2 - 3 - 4 - 5	(76) 1 - 2 - 3 - 4 - 5
Boys' Chorus	(77) 1 - 2 - 3 - 4 - 5	(78) 1 - 2 - 3 - 4 - 5
Girls' Chorus	(79) 1 - 2 - 3 - 4 - 5	(80) 1 - 2 - 3 - 4 - 5
Marching Band	(81) 1 - 2 - 3 - 4 - 5	(82) 1 - 2 - 3 - 4 - 5

b. Do you know materials suitable for use in general music class?

Song series	(83) 1 - 2 - 3 - 4 - 5	(84) 1 - 2 - 3 - 4 - 5
Supplementary songs	(85) 1 - 2 - 3 - 4 - 5	(86) 1 - 2 - 3 - 4 - 5
Library reading materials	(87) 1 - 2 - 3 - 4 - 5	(88) 1 - 2 - 3 - 4 - 5
Films and film strips	(89) 1 - 2 - 3 - 4 - 5	(90) 1 - 2 - 3 - 4 - 5
Recordings	(91) 1 - 2 - 3 - 4 - 5	(92) 1 - 2 - 3 - 4 - 5



<u>Teaching Competencies</u>	<u>Importance in Your Teaching</u>	<u>Adequacy of Train- ing at E.I.U.</u>
Are you using and/or developing programmed learning materials?	(93) 1 - 2 - 3 - 4 - 5	(94) 1 - 2 - 3 - 4 - 5
Is your personal professional library adequate?	(95) 1 - 2 - 3 - 4 - 5	(96) 1 - 2 - 3 - 4 - 5
Are you aware of new developments in the field of music education?	(97) 1 - 2 - 3 - 4 - 5	(98) 1 - 2 - 3 - 4 - 5
Do you have a working knowledge of both aptitude and achievement tests and measurements in music?	(99) 1 - 2 - 3 - 4 - 5	(100) 1 - 2 - 3 - 4 - 5

### Theory Skills

Do you have an intellectual comprehension of harmonic, melodic and rhythmic structure of the music in your teaching area?	(101) 1 - 2 - 3 - 4 - 5	(102) 1 - 2 - 3 - 4 - 5
Do you understand compositional techniques, e.g., counterpoint, orchestration, etc. for your teaching field?	(103) 1 - 2 - 3 - 4 - 5	(104) 1 - 2 - 3 - 4 - 5
Are you able to analyze form in the music you use in teaching?	(105) 1 - 2 - 3 - 4 - 5	(106) 1 - 2 - 3 - 4 - 5

### Teaching Skills

Can you maintain a positive learning climate in:		
Elementary general music class?	(107) 1 - 2 - 3 - 4 - 5	(108) 1 - 2 - 3 - 4 - 5
Secondary general music class?	(109) 1 - 2 - 3 - 4 - 5	(110) 1 - 2 - 3 - 4 - 5
Private lessons in applied music?	(111) 1 - 2 - 3 - 4 - 5	(112) 1 - 2 - 3 - 4 - 5
Classes in applied music?	(113) 1 - 2 - 3 - 4 - 5	(114) 1 - 2 - 3 - 4 - 5
Performing organizations?	(115) 1 - 2 - 3 - 4 - 5	(116) 1 - 2 - 3 - 4 - 5
Do you have objectives for your specific teaching tasks?	(117) 1 - 2 - 3 - 4 - 5	(118) 1 - 2 - 3 - 4 - 5
Are you skilled in classroom management?	(119) 1 - 2 - 3 - 4 - 5	(120) 1 - 2 - 3 - 4 - 5
Do you understand the musical interests and needs of boys and girls at different grade levels?	(121) 1 - 2 - 3 - 4 - 5	(122) 1 - 2 - 3 - 4 - 5

<u>Teaching Competencies</u>	<u>Importance in Your Teaching</u>	<u>Adequacy of Train- ing at E.I.U.</u>
Do you know specific compositions to be used in teaching specific concepts?	(123) 1 - 2 - 3 - 4 - 5	(124) 1 - 2 - 3 - 4 - 5
Have you succeeded in developing and maintaining a sound philosophy of music education?	(125) 1 - 2 - 3 - 4 - 5	(126) 1 - 2 - 3 - 4 - 5
Do you know how to evaluate your students' musical growth?	(127) 1 - 2 - 3 - 4 - 5	(128) 1 - 2 - 3 - 4 - 5
Do you know how to evaluate and improve your teaching?	(129) 1 - 2 - 3 - 4 - 5	(130) 1 - 2 - 3 - 4 - 5

#### Administrative Skills.

Can you supervise the classroom teachers who teach their own music?	(131) 1 - 2 - 3 - 4 - 5	(132) 1 - 2 - 3 - 4 - 5
Can you handle problems such as reporting to parents, finance, publicity, recording, etc.?	(133) 1 - 2 - 3 - 4 - 5	(134) 1 - 2 - 3 - 4 - 5
Are you acquainted with and can you operate the latest teaching devices such as video tape, programmed learning devices, etc.?	(135) 1 - 2 - 3 - 4 - 5	(136) 1 - 2 - 3 - 4 - 5
Can you organize your school music library (music, scores, records, etc.)?	(137) 1 - 2 - 3 - 4 - 5	(138) 1 - 2 - 3 - 4 - 5

#### Personal, Professional and Community Relations

Can you develop and maintain effective relationships with your colleagues?	(139) 1 - 2 - 3 - 4 - 5	(140) 1 - 2 - 3 - 4 - 5
Can you provide effective musical leadership in the community?	(141) 1 - 2 - 3 - 4 - 5	(142) 1 - 2 - 3 - 4 - 5
Do you yourself feel and understand the importance of and the place of music in the school curriculum?	(143) 1 - 2 - 3 - 4 - 5	(144) 1 - 2 - 3 - 4 - 5
Do you assume the responsibility for justifying music to your administrator in order to improve your music program?	(145) 1 - 2 - 3 - 4 - 5	(146) 1 - 2 - 3 - 4 - 5

## REPLIES RECEIVED FROM RESPONDENTS

This form forces me to rate E.I.U. very unfairly, on certain questions.  
Example: The references to programmed learning devices - at the time of my training at E.I.U., these devices were not in common usage.

I feel the administration should know the importance of the music curriculum in the school. Why should I have to justify something I am being paid to do? If the administration is not any more knowledgeable in the full curriculum of running a school system, I do not wish to work for that administration.

I feel that there is something missing in this questionnaire. I do not feel that the category should be entitled "Importance of Competency" for as I have answered these very excellent questions I find myself saying, 'Should we worry about the importance or should we be competent in all areas as a music teacher, - rather than general music.'

In my opinion, this is our mistake at Eastern. We are trained to be competent in a general sense. The School of Music is too general. We need more specialization. As an example of this - a piano major comes to Eastern - plays piano for four years then - does she teach piano privately or does she teach elementary vocal with one year of vocal class and two quarters of elementary music education. Another good example is an instrumental major (like myself) graduating with no practical experience let alone training in instrumental repair yet having to spend 13 weeks in elementary (vocal) practice teaching. I hope I have made myself understood for this has bothered me extremely.