INSTRUMENTAL MUSIC TEACHERS' TRAINING, COMFORT, AND SELF-COMPETENCE IN TEACHING CHORAL MUSIC IN PUBLIC SCHOOLS

by

Ji-Eun Kim

A Dissertation Submitted to the Faculty of the

FRED FOX SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

In the Graduate College

THE UNIVERSITY OF ARIZONA

2018

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Dissertation Committee, we certify that we have read the dissertation prepared by *Ji-Eun Kim*, titled *Music Teachers' Training, Comfort, and Self-Competence in Teaching Choral Music in Public Schools* and recommend that it be accepted as fulfilling the dissertation requirement for the Degree of Doctor of Philosophy.

Donald L. Hamann Date: *08/31/2018*

Matthew L. Williams Date: *08/31/2018*

Dawn T. Corso Date: *08/31/2018*

Final approval and acceptance of this dissertation is contingent upon the candidate's submission of the final copies of the dissertation to the Graduate College.

I hereby certify that I have read this dissertation prepared under my direction and recommend that it be accepted as fulfilling the dissertation requirement.

Dissertation Director: *Donald L. Hamann* Date: *08/31/2018*

Dissertation Director: *Matthew L. Williams* Date: *08/31/2018*

STATEMENT BY AUTHOR

This dissertation has been submitted in partial fulfillment of the requirements for an advanced degree at the University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

SIGNED: Ji-Eun Kim

ACKNOWLEDGEMENTS

I would like to extend my sincere gratitude to the many individuals who made this dissertation possible. First, I would like to acknowledge the expertise of my doctoral committee members, Dr. Donald Hamann, Dr. Matthew Williams, and Dr. Dawn Corso, and to thank them for their input, which contributed so much to this dissertation process. My thanks to everyone who took part in this research by completing the survey as well.

My thanks also to the other members of the Fred Fox School of Music faculty; to Dr. John Brobeck for his teaching and assistance during my journey toward this doctorate; and to Dr. Karin Nolan for introducing me to music education research.

Special thanks to Dr. Hamann for his advice, for sharing his wealth of knowledge during the course of this degree, and for offering me an opportunity to undertake this doctoral study. I wish to express my deepest and most heartfelt gratitude to him for his wisdom, guidance, and support; it would not have been possible to complete this dissertation without you.

Finally, I would like to thank my family for their love and steadfast support. I am thankful to my parents and brother for their prayers and to my husband for always believing in me; I appreciate all the sacrifices that my pursuit of this degree entailed. I could not have completed this journey alone.

DEDICATION

To Dr. Donald L. Hamann, for his teaching and mentorship. This is his last student dissertation, marking 39 years of collegiate teaching. I wish him well in his retirement.

TABLE OF CONTENTS

TABLE OF CONTENTS – *Continued*

TABLE OF CONTENTS – *Continued*

TABLE OF CONTENTS – *Continued*

LIST OF TABLES

ABSTRACT

This study was designed to explore differences between instrumental music teachers' self-perceived comfort and competence ratings, using a 7-point Likert scale, on 15 choral teaching skills presented through a researcher-developed survey. Participants, identified through the National Association for Music Education membership list, were contacted via email. Responses ($N = 106$) were analyzed using descriptive and non-parametric statistics.

Significant differences were found among participants' ratings of the 15 choral teaching skills between those who (1) took a choral methods course and those who did not; (2) were teaching choir and those who were not teaching choir; and (3) had taught choir 1-4 years versus those who had taught choir 5 years or more. Additionally, correlations were computed and mean scores of instrumental music teachers' self-perceived comfort and competence ratings of the 15 choral music skills were ranked. It appeared that when participants felt comfortable, they also felt competent and vice versa. Participants felt the most comfortable and competent in their musicianship and aural skills. Choral repertoire and vocal pedagogy knowledge were their least comfortable and competent areas when teaching choral music.

The findings suggest that choral methods courses, taken as undergraduates, did affect differences in both comfort and competence ratings of instrumental music teachers as did choral teaching experience. It is recommended that pre-service instrumental music teachers take choral methods classes and that those courses focus on experiential teaching practices to better prepare instrumental music students for the possibility of teaching

choral music. The instrumental teachers who were teaching choir were more comfortable than those who were not teaching choir and those who had five or more years of experience were more comfortable and competent teaching choir. It appeared that participants who had more years of experience teaching choir were more comfortable and competent in choral teaching situations than those with fewer years of experience. Based on this study's findings, adequate professional development opportunities are recommended to alleviate in-service instrumental music teachers concerns when providing instruction in music areas outside of their area of expertise.

CHAPTER I: INTRODUCTION

Music education students in the United States generally choose to enter their university programs to learn skills in a specific area such as band, choir, orchestra, and/or general music. The philosophy of musical competencies, or developing skills and adding to the knowledge of teaching in specialized areas of music confidently and effectively, has been vital in music teacher education programs (Abeles, Hoffer, & Klotman, 1995). However, the job market often demands that music teachers instruct in more than one musical area (West, 2012). For instance, a music teacher's position can include teaching band and choir or orchestra and choir, which can encompass skills and competencies in all music areas and at all grade levels (West, 2012). Hence, music education students who focus on one teaching area may not feel they possess or have developed adequate skills to teach outside of that chosen area. In addition, school administrators may prefer hiring music teachers who are able to teach both choral and instrumental music because it is more economical and convenient for them to create a master schedule for the entire school.

Research has been conducted on the teaching area preferences of graduating pre-service teachers (Hamann & Ebie, 2009) as well as the composition of and activities included in undergraduate methods courses (Coppola, 2009; Groulx, 2016; Parker & Powell, 2014). Many curricula are now shifting the focus of curricular offerings toward the preparation of training music education majors in multiple areas of music instruction by requiring methods courses in choral, instrumental, and general music (Branscome, 2012; West, 2012). As a result, music teachers entering the profession from such

programs are believed to be more prepared to teach in multiple areas of music at various grade levels.

As the curricular focus of music teacher training programs change, issues related to such change arise. It is important that curricular changes that emphasize multiple preparations in various areas prepare teachers to be comfortable and competent teaching outside of one's familiar area of music. However, if teachers do not feel adequately prepared to teach outside of their emphasis area, this could negatively affect their job by contributing to teacher attrition (Roulston, Legette, & Womack, 2005; Shuler, 1995). For example, nationwide, 14% of new teachers leave the profession within their first year, and over 40% of new teachers leave the classroom by the end of their fourth year (Ingersoll, 2002). To be specific, Foster (2016) reported that nearly a third of all new teachers leave the profession within the first three years, and half of all teachers in urban school systems are no longer in classrooms within the first five years. Conway (2010) added that the teaching profession should support teachers throughout the five-year period of concern, which would provide a better chance of retaining them, realizing that "learning to teach is a career-long endeavor" (p. 270). Considering this troublesome attrition situation, it is crucial to encourage in-service music teachers to stay in the profession as well as hire new music teachers every year to improve teacher retention (Foster, 2016).

One way to enhance teacher retention may be to urge teacher preparation programs to develop curriculum to improve instruction for undergraduate methods courses to train pre-service teachers more effectively (Foster, 2016). Since teaching

music outside a teacher's specialized area is becoming common in the teaching field, taking a methods class outside of their specialized area can be a helpful way to better prepare pre-service music teachers for a teaching career (Ballantyne & Packer, 2010; Best, 1992; Conkling & Henry, 1999; Sarath, 1995). Understanding that early career music teachers' job experiences often include a process of discovery and adjustment (Robert, 1991; Scheib, 2010), undergraduate music education methods courses should assist pre-service teachers' preparation for teaching outside of a major focus area and to build confidence in doing so (Hamann & Ebie, 2009).

Such comfort and competence may be achieved through training presented in areas like pedagogical skills, lesson-planning activities, and classroom management skill training by focusing on practicality in designing music teacher training curricula (Berman, 2018). According to Breidenstein (1999), Chelsey and Jordan (2010), and Kim (2013), improvement of choral methods curricula may also be fostered through more frequent early field experiences in pre-service teacher training programs to aid in the success of early teaching careers and reduce stress levels. Another consideration that has yet to be widely addressed through research is the effect of methods courses taken outside pre-professionals' main foci of study in preparing students to succeed in teaching that subject content in actual job situations.

One possible music teaching scenario is that an instrumental teacher may be required to provide choral instruction in addition to his/her instrumental duties. According to a recent study, approximately 85% of the in-service teachers teach music outside of their specialized areas (Groulx, 2016). However, no specific research has been

conducted to find out what percentage of these includes in-service instrumental music teachers instructing choral music outside of their special area. Since music teachers entering the profession are often required to teach in multiple areas of music at various grade levels (Shuler, 1995; West 2012), it is worth investigating the current percentage of in-service instrumental music instructors who teach choral music as well as instrumental music and what percentage of the instrumental music teachers took a choral methods class in preparation for teaching music outside of their chosen area. This information would aid in better understanding the current teaching job market situation as well as the chances an in-service instrumental music teacher is likely to teach choral music. This information could contribute to pre-service instrumental music teachers' preparation to avail themselves to pursue methods courses outside of their major area of concentration in their undergraduate teacher-training program (Shuler, 1995).

If in-service instrumental music teachers took a choral methods class in their undergraduate program, it would be important to determine the helpfulness of such study when viewing the effectiveness of those individuals in actual teaching situations involving choral instruction. While various curricular offerings are intended to be beneficial in the preparation of music teachers, little or no research has been conducted to determine the effectiveness of such course offerings once preservice students take K-12 teaching positions. Many universities are considering shifting the focus of curricular offerings toward the preparation of training music education majors in multiple areas of music instruction by requiring methods courses in choral, instrumental, and general music (West, 2012). Although many music educators agree that undergraduate methods

classes are important in training competent music teachers (Conway, 1999; Groulx, 2016; Hamann & Ebie, 2009; Hourigan & Scheib, 2009; Parker & Powell 2014), little empirical research has been completed in music education that assesses the effectiveness of such courses once pre-service teachers take teaching positions in K-12 school settings.

In addition, little is known about the effectiveness of offering undergraduate methods courses in all areas of instruction to all preservice music education students regardless of their primary interest. There have been few, if any, studies that have assessed the effect of specialized methods courses on music teachers' comfort and competence who are teaching outside of their primary interest areas. Specifically, there have been no studies that have assessed instrumental music teachers' self-perceived comfort and confidence teaching choral classes who have or have not had a choral methods class during their undergraduate studies. Therefore, it is prudent to determine in-service instrumental music teachers' level of comfort and competence regarding teaching specific choral skills. For example, does a choral methods class taken in an undergraduate degree program aid in an instrumental music teacher's self-perceived comfort and competence teaching choral music in the classroom? Do teachers feel more comfortable and competent teaching choral music, which is outside their interest area, if they took a methods course as an undergraduate music education major?

Statement of Purpose

The purpose of this study was to determine whether specialized methods courses, specifically choral methods courses taken by instrumental music education majors, were beneficial in the self-perceived comfort and competence levels of instrumental music

education majors who conducted choral music groups in public school settings. The specific research questions under investigation were as follows:

- Research Question One: What are the differences in self-perceived comfort levels between instrumental music teachers who took a choral methods class and those who did not?
- Research Question Two: What are the differences in self-perceived competence levels between instrumental music teachers who took a choral methods class and those who did not?
- Research Question Three: What are the differences in self-perceived comfort levels between instrumental music teachers who are currently teaching choir versus those who are currently not teaching choir?
- Research Question Four: What are the differences in self-perceived competence levels between instrumental music teachers who are currently teaching choir versus those who are currently not teaching choir?
- Research Question Five: What are the differences in self-perceived comfort levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more?
- Research Question Six: What are the differences in self-perceived competence levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more?

The hypotheses guiding these research questions were as follows:

- Research Hypothesis One: H_0: There will be no significant difference ($p \leq .05$) in comfort levels in choral teaching skills between those who took an undergraduate choral methods class and those who did not.
- Research Hypothesis Two: H_0: There will be no significant difference ($p \leq .05$) in competence levels in choral teaching skills between those who took an undergraduate choral methods class and those who did not.
- Research Hypothesis Three: H_0: There will be no significant difference ($p \leq .05$) in comfort levels in choral teaching skills between those who are currently teaching choir and those who are not currently teaching choir.
- Research Hypothesis Four: H_0: There will be no significant difference ($p \leq .05$) in competence levels in choral teaching skills between those who are currently teaching choir and those who are not currently teaching choir.
- Research Hypothesis Five: H_0 There will be no significant difference ($p \leq .05$) in comfort levels in choral teaching skills between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more.
- Research Hypothesis Six: H_0 There will be no significant difference ($p \leq .05$) in competence levels in choral teaching skills between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more.

Research studies have been conducted regarding the importance of taking choral methods outside of specialized areas, however little is known about the effectiveness of

offering undergraduate methods courses in all areas of instruction to all preservice music education students regardless of their primary interest. There have been few, if any, studies that have assessed the effect of specialized methods courses on music teachers' comfort and competence who are teaching outside of their primary interest areas and specifically no studies that assessed instrumental music teachers' self-perceived comfort and confidence teaching choral music classes. Therefore, the focus of this study was to assess instrumental music teachers' self-perceived comfort and confidence teaching choral classes.

This study is distinguished from the majority of other studies by specifically comparing the in-service instrumental music teachers who have or have not had a choral methods class during their undergraduate studies. The researcher believes this study will not only serve as a valuable opportunity for instrumental music teachers to measure their self-perceived comfort and competence when teaching choral music, but it will also provide recommendations for music teacher preparation such as the effectiveness of offering undergraduate methods courses outside of specialized areas. Furthermore, this study can provide suggestions for the undergraduate choral methods curriculum, which may need revision and restructuring according to the response of the in-service instrumental music teachers' measurement of specific choral music teaching skills.

Definition of Terms

1. Choral methods course is an undergraduate music education course that provides knowledge, skills, and evaluation techniques to teach elementary and secondary school choirs.

2. Comfort is defined as the level of teachers' feelings of mental well-being and/or confidence, or ease.
3. Competence is defined as the perception of one's ability to successfully impart information or knowledge.
4. Early Field Experience provides pre-service instructors the earliest possible experience to teach and observe in a classroom setting.
5. In-service music teachers are those who are currently working in the United States and instructing in K-12 music classes.
6. Lab choir is a mock choir that provides conducting and teaching experience to individual students in a choral methods class. Choral methods classroom students become a lab choir and rotate conducting the choir to gain teaching experience via podium time.
7. Micro-teaching simulates authentic teaching situations in the choral methods classroom by teaching peers. It can also involve teaching a short class session in elementary and/or secondary school classrooms to experience instructing in real classrooms.
8. Pre-service music teachers are undergraduate music education students who are in training to teach K-12 music in the U.S. public school system.
9. Student-teaching is a teaching practicum that is generally required as the culminating experience in an undergraduate music education degree program.

Delimitation

The population in this study refers to all music educators listed under the subheadings of Instrumental Music Specialists as listed in the 2018 National Association for Music Education (NAfME) directory. As a result, this may not be an exhaustive list of all instrumental music teachers in the United States. NAfME is divided into six geographical U.S. divisions: Eastern, North Central, Northwestern, Southern, Southwestern, and Western. In this study, the term choral methods course refers to an undergraduate music education course covering various and specific choral music teaching skills. Instrumental music teachers in this study refers to band and string specialists who are currently teaching elementary and secondary school choral music.

Although primarily trained as instrumental music specialists, due to job situations, such teachers might teach choral music in addition to instrumental music to maintain full-time music teacher status. In the past, it seemed more common that instrumental music education majors would take instrumental methods courses only, but this requirement might vary between institutions. Thus, instrumental music teachers may or may not have taken a choral methods class during their undergraduate music education curriculum. In addition, they may be teaching choral music currently without undergraduate choral methods experience. The result of this survey does not distinguish responses referred to as elementary from secondary choral methods, for individual instrumental music teachers have various experiences in teaching different grade levels. Consequently, grade level specifications are not applied since they will not affect the nature of this study.

CHAPTER II: REVIEW OF LITERATURE

Past Music Education Curriculum

The goal of music teacher education in the United States was once focused on training students to be competent teachers by requiring them to take a methods class in their specialized areas (Triplett, 1981). Instructional materials and curricular requirements supported the goal of competency through specialized methods courses (Stegall, Blackburn, & Coop, 1978). As a result, prior music education curricula tended to provide less support for pre-service teachers' preparation to teach in a variety of musical fields; instead, it shaped them to become competent in their specialized areas.

Present Music Education Curriculum

Recently, undergraduate music education curricula have shifted toward requiring methods courses outside of one's primary area, enabling pre-service music teachers to better prepare themselves to be competent in various teaching settings. In a study that was designed to determine whether undergraduate music curricula were too specialized, Groulx (2016) reported some in-service music teachers felt pre-service teachers needed to be better prepared to teach in a variety of musical fields. Teachout (2004) reported that undergraduate music education students took a general music methods course and one or two ensemble-based methods courses depending on the specific university curricula. Many states issue generic music teacher certificates that do not specify an area of expertise but instead cover all types and levels of music, so it is possible that music teachers may be required to teach an ensemble outside of their primary area (Stambaugh,

2016; Teachout, 2004). Given the possibility of having to teach outside of a specialized area, pre-service music teachers need to be prepared to teach in various settings. This approach will better prepare future classroom music teachers for the current job market.

The Current Teaching Job Market

The current music educators' job market does not guarantee the opportunity to find a position that matches one's specialty (Groulx 2016; Hamann & Ebie, 2009; Parker & Powell, 2014; Randall, 2011). Specifically, Groulx (2016) found that 83% of music teachers indicated that they taught outside their specialization at some point during their career, and that 63% of non-choir teachers reported that the second most common assignment outside of their specialization area was teaching choirs. To prevent pre-service music teachers from having limited options for teaching certain subjects and grade levels in spite of their preferences (Randall, 2011), taking an undergraduate music education methods class outside of one's specialized discipline area became common in music teacher training, enabling instructors to teach in multiple music areas (Groulx, 2016; Hamann & Ebie, 2009; Parker & Powell, 2014).

Research has been conducted on the teaching area preferences of graduating pre-service teachers who were aware that teaching music outside of their specialized areas might be a professional field reality (Coppola, 2009; Groulx 2016; Hamann & Ebie, 2009; Hourigan & Scheib, 2009; Parker & Powell, 2014). Robinson (2012) found that even though it was possible that multiple teaching proficiencies could be required for most available public-school positions, many pre-service music teachers planned to teach in positions that focused on a particular area of expertise.

Methods Course Content

Historically, university methods courses have formed an integral part of undergraduate music education (Manfredo, 2008). Hamilton, Murphy, and Thornton (2004) reported that the content of undergraduate music education curriculum has been an increasingly important topic of concern in pre-service teacher training. Thus, music education researchers have examined the importance of undergraduate methods courses (Hamann & Ebie, 2009; Parker & Powell, 2014) and the curricular components that pre-service music teachers are exposed to during undergraduate methods courses (Coppola, 2009; Groulx, 2016; Hourigan & Scheib, 2009; Legette & McCord, 2015).

There can be various components comprising methods' course content (Hamilton, Murphy, & Thornton, 2004; Manfredo, 2008; Parker & Powell, 2014; A. Spurgeon, 2004), and subsequently the content of music education curricula, including methods courses, varies widely across U.S. institutions (Schmidt, 1989). Undergraduate music education methods course curricular offerings have been modified over the past several decades (Groulx, 2016; Hamann & Lawrence, 1994; Hamilton, Murphy, & Thornton, 2004; Schmidt, 1989; A. Spurgeon, 2004). Given the changing nature of both teaching position demands and changing curricular offerings, music methods instructors have made necessary curricular revisions and decisions when designing methods courses addressing aspects such as methodology, course content, learning activities, and student assessments (Frego & Abril, 2003), such that requiring a methods course outside of one's specialized area has become common in curricular designs (Groulx 2016; Hamann & Ebie, 2009; Parker & Powell, 2014; West, 2012). Whether the inclusion of methods

courses outside an individual's specialized area effectively prepares that person to teach with some degree of comfort and competence in an area outside of his/her specialized area is not known.

Importance of Comfort and Competence

It is important to investigate the music instructors' comfort and competency when teaching music outside of their expertise as there appears to be a need for music teachers to teach outside of their chosen areas. However, even given this need, Hamann and Ebie (2009) found that music education students had a strong commitment to a chosen area in music education but little desire to teach outside of that field. Parker and Powell (2014) claimed one possible reason for this lack of desire was that instrumental music education students participating in a laboratory choral methods class were overwhelmed by the choral pedagogical requirements. This was due in part because they were unfamiliar with voice as an instrument and choral music practices in general. Parker and Powell (2014) found that pedagogical requirements, including teaching micro-lessons and leading vocal warm-ups, were extremely challenging for instrumental music education students to grasp. However, after graduating, instrumental music teachers may be required to teach choral music even though they feel little desire to do so. However, if teachers feel uncomfortable teaching in an area outside of their preferred area of expertise, it could potentially influence their desire to stay in the profession.

Teacher Attrition

New teachers often face situations in which they feel challenged, especially during their first few years as classroom practitioners and may question whether teaching

is the right profession for them (Skaalvik, E., & Skaalvik, S., 2011; Struyven & Vanthournout, 2014). Several common characteristics that often occur in the first few years of teaching and can lead to teacher attrition include fear, anxiety, isolation, and loneliness (Kruegar, 2000) and being unprepared for the transition into the role of teacher (Huling-Austin, 1992). In fact, some early career teachers' struggles with critical challenges within the first years may result in ineffective teaching styles and contribute to them leaving the profession (Gardner, 2010). When faced with the realities and difficulties of teaching, and if an adequate support system is not available, these teachers may not continue in the position (Krueger, 2000). Given the complexity of the settings in which music teachers work, which includes teaching music outside of one's expertise, effective pre-service teacher training and requiring methods courses in instrumental, choral, and general music areas can be crucial for music teacher retention.

Choral Methods for Instrumental Music Teachers

Possible benefits of exposing pre-service instrumental music teachers to a choral methods course is that they become more comfortable and competent teaching choral music. Groulx (2016) reported that many in-service band directors expressed the need to take a choral methods class as part of their undergraduate program. According to Parker and Powell (2014), pre-service instrumental music teachers felt that teaching micro-lessons and leading vocal warm-ups were challenging in their choral methods course. However, Parker and Powell (2014) asserted that experiencing a methods course in both choral and instrumental contexts could result in considerable differences in teaching approaches, performing practice, professional organizations, and communities at large.

While music teachers are often hired to teach outside their primary area, little is known about pre- or in-service teachers' abilities to instruct in unfamiliar contexts (Stambaugh, 2016); for instance, how comfortable and competent do instrumental music specialists feel when teaching choral music in classrooms? For some instrumental music teachers, teaching choral music could be an overwhelming experience, and their discomfort could cause demotivation, which may lead them to think of themselves as incompetent in producing teaching outcomes and ineffectual in facilitating expected learning outcomes (McAllister, 1995). This can reflect negatively on their job performance and contribute to low self-esteem (Peterson & Seligman, 1984). Therefore, it would be prudent to assist pre-service instrumental teachers in becoming comfortable and competent to teach choir.

Comfort

Comfort has been described as well-being in mood (Kelman & Parloff, 1957; Parloff, Kelman, & Frank, 1954; Pineau, 1982). Conversely a lack of comfort may initiate anxiety disorders (Fava, Fiammeta, Guidi, & Tomba, 2017) such as public performance anxiety, which can negatively impact delivery skills (Hamann, 1982). Anxiety can also exhibit itself when an individual is training to become a teacher. Therefore, it is vital to reduce teacher performance anxiety to increase one's ability to teach effectively (Hamann, 1982). Decreasing one's anxiety level, especially when performing tasks that are unfamiliar or new, is a daily requirement because it is essential to human growth and development (Hamann & Sobaje, 1983, p. 37). It is helpful to

encourage both pre-service and in-service instrumental music teachers to self-evaluate their anxiety and comfort levels when teaching choir.

Teaching choir for those who see themselves as primarily instrumental music teachers can result in doing tasks and taking on responsibilities out of one's comfort zone. While such inconsistencies may cause feelings of discomfort, as moving beyond one's comfort zone involves taking a risk (Harreveld, Rutjens, Rotteveel, Nordgren, & Pligt, 2009), focusing on positive aspects of such experiences can help individuals be more creative and competent in unfamiliar areas (Cook, 2007). For example, in a study by Hamann and Ebie (2009), it was reported that although pre-service music teachers appeared uncomfortable teaching outside their area of familiarity, they felt confident that methods courses would alleviate their concerns regarding unfamiliarity by providing necessary skills and adequate knowledge to be effective teachers. Legette and McCord (2015) reported that collaborations among school administrators, music supervisors, and music teacher educators as well as participation in content-specific seminars and supportive activities would allow for a smoother transition and less stressful experience for early career teachers. Hence, if challenges of teaching music outside of one's comfort zone are accompanied by a smooth transition, music teachers are likely to take the opportunity to set new professional goals, work on competency in unfamiliar areas, and recharge their ambition for music (Zuech, 2014).

According to Soares, Stratton, and Wilson (2015), prior experiences significantly correlate with comfort levels, and diverse experiences have a greater impact on comfort than exposure to a specific, limited setting. A wide range of experiences impacts comfort

levels when approaching new contexts and receiving various training; consequently, people with a wide range of experiences who are transitioning from familiar settings to unfamiliar ones will be less stressed and more comfortable than those persons who have had restricted experiences (Soares, Stratton, & Wilson, 2015). To provide for such experiences, Kim (2013) suggested that it was important to provide pre-service instrumental music teachers with choral methods curricular activities and choral teaching experiences (e.g. field experience, micro-teaching, student teaching practicum, etc.) during their undergraduate music education course work thereby enhancing comfort levels and increasing choral teaching competence.

Competence

Competence is related to "subject matter knowledge, teaching comfort levels, and their likelihood for success in the classroom" and is defined as the perception of one's ability to successfully impart information, or knowledge, to others (Wingenbach, White, Degenhart, Pannkuk, & Kujawski, 2007, p. 114). Competence, which belongs to the cognitive domain, allows people to realize a sense of achievement (McAllister, 1995). Competence is related to intellectual achievement and individuals enhance their competence by creating a framework to interpret and react to events (Dweck & Leggett, 1989). Hence, competence not only determines a belief in one's ability, but also a desire to demonstrate effectiveness to achieve valued outcomes in a particular environment (Marshik, Ashton, & Algina, 2017).

Intrinsic motivation impacts one's competency, and it initiates successful outcomes (McCallister, 1995; Ryan, 1982). When individuals are motivated, they become

more competent and successful in their intellectual and professional pursuits (McCallister, 1995). Motivation allows for individual efficacy, skill acquisition, and effective interaction with one's environment (White, 1959). Competence-related motivation functions as a human motivator and enables adult learners to master essential skills (Elliot, 1988).

Emotional and evaluative components of competency include a sense of satisfaction and desire to demonstrate acceptable job performance (McClelland, 1978). Competency can be promoted by social-contextual factors (Gagné & Deci, 2005). For instance, music teachers tend to gain confidence and feel a sense of accomplishment after presenting student concerts or when receiving positive administrative support; these are helpful for well-being and effectiveness in the teaching profession (Kruegar, 2000).

Self-efficacy is an indispensable component in describing competency (Skaalvik, E., & Skaalvik, S., 2007). It involves context-specific assessments of one's competence to perform specific tasks as well as influence one's efforts, persistence, and resilience to succeed in a given task (Wingenbach et al., 2007). Perceived self-efficacy enhances individual competency through "achievement strivings, growth of intrinsic interest, and career pursuits" (Bandura, 1982, p. 122).

Diener and Dweck (1978, 1980) categorized two types of competency: helpless and mastery-oriented. While helpless individuals focused on the adequacy or inadequacy of their abilities, mastery-oriented ones concentrated on mastery through strategy and effort. In addition, helpless individuals seemed to view challenging problems as a threat to their self-esteem, whereas mastery-oriented ones accepted them as opportunities to

learn something new (Diener & Dweck, 1978, 1980). Therefore, if in-service music teachers are asked to teach choir, the first step for developing competency can be accepting the situation as an opportunity to learn even though choral music is a non-primary area.

In addition, there are two kinds of goals to achieving competence: performance and learning (Dweck, 1992; Dweck & Leggett, 1988). These two goals establish an individual's pattern for responding, which are directed by an individual's self-conception. However, according to Dweck and Leggett (1988), performance and learning are differentiated. Performance goals involve "competence judgments [that] generate a vulnerability to the helpless pattern;" as a consequence, individuals are likely to be concerned with favorable judgements of their competence (Dweck & Leggett, 1988, p. 256). In contrast, the pursuit of learning goals promotes "competence enhancement," which focus on the "mastery-oriented pattern;" as a result, allowing for the development and maximization of individual competence (Dweck & Leggett, 1988, p. 256). Consequently, increasing competency involves "learning goals", which are required in settings where in-service music teachers instruct music outside of their primary area that endorse mastery and establish effective patterns for successful teaching. Thus, an instrumental music teacher's goal of being a competent choral music practitioner involves developing and refining specific choral teaching skills that are required as an educator in choral classrooms.

Fifteen Choral Teaching Skills

There are various aspects of content that should be addressed in a university

choral methods class to train instrumental music education students (Kim, 2013). Most early career music teachers suggested a need for more practical, hands-on experiences, including classroom management strategies, and discussed a wide range of pedagogical approaches workable in classroom settings (Legette & McCord, 2015). Teaching effectiveness should be established as a central goal for pre-service music teacher training programs (Barnes, 2000). Adequate training can assist instrumental music education teachers in learning specific choral teaching skills that they can then use when teaching choir. These various pedagogical aspects of methods courses are categorized into 15 specific choral teaching skills that instrumental music teachers should possess to become effective and successful practitioners in choral classrooms.

#1 Ability to Establish Choral Program Goals and Objectives

There can be different approaches in terms of establishing choral music program goals and objectives. According to Freer (2011), choral teachers in the United States generally concentrate on rehearsal of selected repertoire for performance excellence as the goal of the choral music program. Choral music program goals and objectives should reflect a balance of the quality of the musical performance and the quality of the education/pedagogy to support both what choral music teachers teach in the classroom and the activities of choral ensembles within a school (Freer, 2011). It is important to increase awareness of how choral music program goals and objectives affect decisions concerning policy, pedagogy, and musical practice; establishing choral program goals and objectives facilitate effective “instructional techniques, repertoire selection,

assessment techniques, classroom environment, and performance expectations" (Freer, 2011, p. 170).

In a study by Parker (2016), four participants, who were in-service choral music teachers, valued creating a sense of community through teaching choir. Parker (2016) observed that the four teachers created communities by "fostering the highest quality music-making" and supported communities by "engaging in considerable interpersonal relationship building and rebuilding with students throughout their time in choir" (p. 233). The four teachers' choral program goals and objectives were "collective musical growth" and "shared experiences, which facilitated belonging and acceptance" (Parker, 2016, p. 233).

#2 Ability to Give Clear and Decisive Choral Instructional Directives

Pre-service music teacher training needs to be more directly useable to enable effective teaching through the presentation of clear and decisive instructional directives (Legette, 2013). It is important for music teachers to provide clear and decisive instructional directives that are workable in a variety of situations to link content to teaching practice and instructional materials (Legette & McCord, 2015). Undergraduate choral methods classes should help pre-service teachers with guidelines that help develop efficient rehearsal procedures and communication skills in classrooms (Grimland, 2015; Zeuch, 2014).

Parker, Bond, and Powell (2017) stated that pre-service music teachers learn how to choose and deliver lesson objectives and standards from past models of their professors and mentor teachers. Parker et al. (2017) emphasized that "effective teaching

occurs as authentic, contextual interactions between individuals" (p. 303) "embracing teaching as an interaction" (p. 287), and that pre-service music teacher training should be a "bridge between the classroom and the real world of teaching practice" (p. 304). Groulx (2016) believed that introducing a new concept could be developed through peer teaching in methods classes and provide pre-service teachers opportunities to teach the same concepts to their students in schools. Pre-service music teachers reported that concrete pedagogical knowledge and instructional abilities based on management, sequencing, feedback, clarity, pacing, and affect were important during their practicum (Bartolome, 2017). Bartolome (2017) also reported that pre-service teachers learned, through their field experiences, that delivery techniques were important, especially the skills of rehearsal techniques such as listening and diagnosing from the podium.

#3 Choral Class Administrative Skills

Choral class administrative skills are important fundamentals that music teachers should possess for teaching choir, which are a necessary trait to administer a school music program (Groux, 2016). Groulx (2016) indicated that effective administrative skills included knowledge of copyright laws, how to organize resources and manage equipment, "establishing and enforcing policies, managing booster organizations," as well as financial concerns such as budgeting and fund-raising and managing funds (2016, p. 19). Bartolome (2017) stated that administrative skills also included non-teaching responsibilities that are required for the day-to-day operations of a choral music program such as planning for trips, responding to parents' emails, and dealing with administrators.

Groulx (2016) recommended that administrative topics for choral programs be

addressed in choral methods classes. Through their student teaching, pre-service music teachers learned that logistical administrative duties and paperwork associated with the profession were important to becoming an effective classroom practitioner (Bartolome, 2017). Legette and McCord (2015) stated that pre-service music teacher training should give more attention to day-to-day responsibilities involved in teaching such as budgeting, legal issues, controlling the flow of paperwork, and effective communication with parents.

#4 Choral Conducting Skills

Although undergraduate music education majors generally take an introductory conducting course, covering specific choral conducting gestures in a choral methods class can be helpful for instrumental music education students (Kim, 2013). Conducting gestures are important for effective ensemble communication (Ford, 2001; Hart; 2016; Nagoski, 2010). Silvey and Koerner (2016) found that eighth-grade and high school students preferred their ensemble teachers to conduct expressively rather than inexpressively. Bodner (2017) stated that having a vocabulary of gestures aids enhanced musical intentions, and Byo and Austin (1994) reported that developing effective conducting gestures for non-verbal communication should be a focus in the undergraduate conducting curriculum.

Grimland (2005) indicated that conducting gestures can serve as a model for teaching because conducting patterns shape music. Seddon (2010) suggested instructors use nine aspects of conducting as a tool to evaluate students' ensemble conducting technical skills: posture, baton grip, preparatory gesture, ending gesture, pattern, left hand, cues, facial expression, and gestural expression. Because conducting plays a prominent

role in teaching ensembles, Groulx (2016) found that undergraduate music education students in methods curriculum courses rated conducting lessons as highly important. Conducting is an important curricular component in teacher training and because choral conducting can offer specific techniques needed in choral teaching settings (Ford, 2001; Kim, 2013; Nagoski, 2010), it is important that instrumental teachers who teach choral classes be afforded the opportunity to learn choral conducting skills.

#5 Keyboard Skills

Pre-service teachers are also encouraged to enhance piano skill development (Nápoles, Babb, Bowers, Hankle, & Zrust, 2017). In choral classrooms, the instructor is often found at the piano playing parts for his/her singers in rehearsal, especially where a full-time accompanist was not available or affordable. Playing vocal parts together on the piano is an area of competency required for teaching choral groups in grade levels 6-12 (Triplett, 1981).

Piano accompanying skills can be helpful in developing students' pitch and aiding them in articulating a correct aural referent (Nápoles et al., 2017). The advancement of pitch and aural recognition is an extremely important component of improving students' performance skills, as is the development of utilizing effective choral gestures, all of which aid student choral performance proficiencies. Groulx (2016) reported, "Both choral and elementary teachers indicated a need for piano accompaniment skills" (p. 19).

#6 Musicianship Skills

Undergraduate music education programs include opportunities to advance comprehensive musicianship skills (Brophy, 2002) that pre-service music teachers can apply when they become in-service choral music teachers (Buonviri, 2015). Comprehensive musicianship through performance helps music educators work towards technical proficiency and increases an understanding of performance practices, which has a positive impact on school ensembles and can be helpful for not only novice teachers, but expert teachers as well (Sindberg, 2016). A choral music teacher's commitment to time, effort, and energy when seeking and facilitating opportunities for musicianship training are important investments in teaching choral music to young students and promoting long-term musical results (Buonviri, 2015; Floyd, 2014).

Bowers stated that it was important to assist pre-service music teachers' understanding of musicianship in the college classroom (as cited in Robinson, 2010). Bowers emphasized that musicianship reflected "the ability to make decisions or judgments that require foundational knowledge and higher-order thinking skills, or critical thought" (as cited in Robinson, 2010, p. 60). For example, to support pre-service music teachers' musicianship knowledge and skills, Bowers described musicianship as a "transfer of knowledge" from one setting to another based on the rules of steady beat, slur, punctuation, and melodic contour (as cited in Robinson, 2010, p. 60).

#7 Sight-singing Skills

Sight-singing is an important skill-based practice in which music education students need to be competent (Floyd & Haning, 2014). According to Floyd and Haning,

sight-singing, which is inseparable from music literacy, is a foundational skill necessary for vocal music students to progress to higher levels in their choral education. When singers become adept at sight-singing, it saves time in the rehearsal process, which allows the choir to focus on learning the expressive elements of the music (Melago, 2015).

It is important to teach sight-singing to choir members to achieve a level of sight-singing comfort (Melago, 2015). Floyd and Haning (2014) stated that the level of student proficiency in sight-singing skills improved only if preservice teacher education and sight-singing instructional materials aligned with priorities and skills that prepared young students to be independent singers. After investigating the nationwide sight-singing systems frequently used in high school choral classrooms, McClung (2001) encouraged music educators in diverse fields of music to participate in sight-singing pedagogy courses and workshops to further develop their skills in this area.

#8 Aural Skills

Music teachers' aural skills are very important in teaching choral music; their ability to identify errors such as pitch, intonation, diction, and dynamics in ensemble performance is critical to teach effectively in ensemble-based classroom settings (Buonviri, 2015). Groulx (2016) stated that "ensemble directors use aural skills during rehearsals" (p. 20). Aural skills are also important in the development of preservice choral music teachers' practical teaching skills, especially to prepare them to teach outside of their primary area. Pre-service teachers often have difficulty in detecting errors when conducting rehearsals especially in areas outside their primary performance areas (Stambaugh, 2016).

Thornton, Murphy, and Hamilton (2004) suggested that pre-service music teachers should be responsible for developing their aural skills because this will affect their effectiveness in teaching students in the real world. Buonviri (2015) recommended that music education methods instructors encourage pre-service teachers to improve their aural skill abilities and help them apply these skills to conducting and teaching activities. Furthermore, Nápoles et al. (2017) encouraged music teachers to include error detection activities, such as isolating errors and correcting them, within a choral rehearsal context. Buonviri (2015) emphasized aural skills training in pre-service teacher training courses because of its importance in future teaching situations.

#9 Diction Knowledge

Appropriate diction instruction is essential when teaching choral music (Fisher, 1991; Sieck, 2013). Diction instruction includes vowel shaping and pronunciation of text. According to Triplett (1981), correctly pronouncing words in English, Latin, Italian, German, and French is a required skill to teach grade 6-12 choirs. In addition to text pronunciation, the basic skills of phonation are important in teaching diction (Freer, 2011). Diction is an important component to be covered in teaching choral music.

#10 Vocal Pedagogy Knowledge

D. Spurgeon (2004) suggested that vocal pedagogy become a stronger part of undergraduate choral curriculum for two reasons. The first is that vocal pedagogy aids the choral conductors' understanding of how the human voice works in order to develop age-appropriate methodologies. The second is that vocal pedagogy provides appropriate knowledge to prevent young singers from developing unhealthy singing habits.

Furthermore, D. Spurgeon recommended including choral tone development, voice building, and knowledge of the anatomy and physiology of phonation in a choral methods instructional plan. Groulx (2016) added that choral directors desired further study and professional development in voice pedagogy.

#11 Choral Repertoire and Literature Knowledge

Pre-service teachers, in addition to being given the tools to work effectively with choirs of various ages and levels, must also develop skills to enable them to select appropriate age- and skill-related choral repertoire. Reames (2001) reported that effective choral music educators possessed an advanced knowledge of choral literature and an ability to select appropriate literature for their ensembles. A. Spurgeon (2004) suggested that a repertoire of age- and grade-appropriate children's folk songs can be used to teach musical concepts to elementary choirs. Reames (2001) stressed the need to include choral repertoire materials for teaching all aspects of choral music at K-12 levels in undergraduate music education methods courses.

#12 Lesson Plan and Score Study Knowledge

A pre-service teacher's lesson plan approach tends to be influenced by his/her mentor teachers (Teachout, 2004). According to Teachout, score study is one of the highest valued performance-oriented methods class curricular activities that engages pre-service teachers to apply instructional lesson plan strategies. Familiarity with the repertoire through score study may strengthen error identification ability (Byo & Sheldon, 2000). Byo and Sheldon recommended that singing during score study is an effective lesson preparation strategy for band educators. Stambaugh (2016) suggested that music

teacher training should highlight the relationship between rhythm and text in choral score study and that band education majors should provide undivided focus on pitch accuracy in their score study along with their focus on rhythmic aspects of choral works.

Score study is an important component of a knowledge-based curricular approach. Bodnar (2017) suggested that score study develops clear musical intentions and may be most beneficial for novice conductors. In a 2006 study, Lane reported that participants with less training in score study tended to be inconsistent and inefficient in rehearsal techniques, whereas participants with more training in score study tended to be linear and focused. Participants with more training in score study also demonstrated frequent descriptions of issues using specific musical terms and reflected on expressive elements of the music in rehearsal situations. In a related study, Silvey (2011) found that score study time and activities allowed participants to develop clearer music goals, which contributed to a better performance of the repertoire being examined, than participants who did not participate in such activities. In a report in which score study practice among undergraduate instrumental music education majors was observed, it was reported that the quality of participants' score markings revealed notable differences between stronger/weaker conductors and between model/no-model conditions (Silvey, Montemayor, & Baumgartner, 2017), suggesting that preservice teachers should focus on score study and use effective score marking systems in order to be perceived as competent choral ensemble conductors.

Students gained confidence in writing lesson plans after experiencing the task as a day-to-day routine in their teaching practicum. It seemed that although students' initial

lesson plans indicated a general awareness of preparation, with time, the plans became more detailed and explicit, showing a better understanding of the realities of planning (Bartolome, 2017). Effective lesson plans can be guided by score study, which is fundamental for effective daily rehearsals and to determine which methodological approaches should be used to facilitate the best learning outcomes (Zeuch, 2014). Thus, pre-service instrumental music teachers need opportunities to increase their ability to plan effective choral music lessons, and their score study should support successful implementation of those lesson plans (Bartolome, 2017).

#13 Choral Classroom Management Knowledge

Classroom management is an area of foremost concern not only for pre-service teachers, but also early career music teachers (Legette & McCord, 2015). Since the greatest challenge many early career teachers face is classroom management (Goodwin, 2002), pre-service music training programs should provide more instruction in classroom management (Legette & McCord, 2015). Groulx (2016) reported that in-service teachers think classroom management and behavioral modification are useful for effective teaching. According to one study, teacher efficacy was related to their comfort with classroom management skills (Snyder & Fisk, 2006). Bartolome (2017) stated that not all student teachers felt comfortable with classroom management techniques, so it is important to train pre-service instrumental music teachers to be well-equipped to handle choral classroom management tasks.

#14 Choral Music Student Assessment Knowledge

Assessment is an important component in teaching classroom choral music because it provides for student learning progress and outcomes assessment while guiding performance preparation. Carefully thought-out choral music student assessment strengthens and improves choral performance; it is also a valuable tool to maintain organized and well-planned rehearsals, which leads to better choral performance and achievement of learning outcomes (Furby, 2013). Effective assessment can increase the artistry and educational value of a rehearsal, and it can also "have a wonderful effect on the morale of an ensemble" such that each student can feel a sense of achievement and takes learning ownership (Keenan-Takagi, 2000, p. 2).

There are various ways to assess student learning in choral classrooms. Individualized assessment in a choral setting can use a class website that encourages students to monitor their progress and work towards their learning goals (Furby, 2013). Other examples of choral music student assessment include video/audio tape recordings, individual/group singing tests, written exams, independent projects, student portfolios, the use of rubrics and/or rating scales, concert performances, and class participation and attendance (Kotora, 2005). It is necessary to consider various ways to assess students to understand their learning progress and evaluate their learning outcomes.

#15 Vocal Modeling

Pre-service music teachers should be trained to develop and apply vocal modeling skills in choral classrooms. Ebie (2004) found that modeling is more effective than verbal instruction in teaching students to sing melodies expressively. Music teachers

often engage in vocal modeling to demonstrate certain desirable performance techniques or undesirable behaviors; vocal modeling is an effective way of purposefully demonstrating examples and facilitating students' responses to desired musical outcomes (Ebie, 2004). Effective vocal modeling and purposeful examples of musical performances can help students improve their vocal techniques (Grimland, 2005). Imitations of incorrect student performances help students evaluate themselves and make proper performance judgments (Grimland, 2005). Since instrumental music teachers must be able to demonstrate proper techniques and desirable sounds on their major instruments, they also need to be prepared to use vocal modeling skills for teaching effectiveness in choral classrooms.

Summary of the Fifteen Choral Teaching Skills

Training instrumental music education majors to acquire pedagogical knowledge that gives specific and necessary information about teaching choir can help instrumental music teachers be successful in choral classrooms. A choral methods class should provide opportunities for instrumental music education majors to refine specific choral music teaching skills for use in future choral classrooms. Sight-singing, aural, keyboard, and choral conducting skills are important delivery techniques that instrumental music teachers need to develop to effectively teach choirs. To provide a pedagogically sound knowledge foundation to teach K-12 choirs, a choral methods course should provide quality information about vocal pedagogy, choral repertoire, and score study for lesson planning. Opportunities for conducting lab choirs, teaching peers in class, and having early field experiences are necessary and should be available to students to allow them to

exercise the practical and pedagogical concepts they learn in their methods classes. Given adequate time and resources, a choral methods course can strengthen choral skills in a laboratory component, enhance the benefits of applying choral concepts, strengthen teaching skills, and increase competence and comfort when teaching choral music students.

Summary of Related Literature Review

Music teachers entering the profession should be able to teach in multiple areas of music at various grade levels. In the past, music teacher education curricula focused primarily on preparing teachers for their special area of interest (band, choir, strings, or general music); however, that focus has changed in recent years. Many shifts in curricular offerings are being implemented or have been implemented toward the preparation of training music education majors in multiple areas of music instruction by requiring methods courses in choral, instrumental, and general music. However, little is known about the effectiveness of offering undergraduate methods courses in all areas of instruction to all preservice music education students regardless of their primary interest. While such curricular offerings may appear to be of benefit in the preparation of music teachers, little or no research has been conducted to determine the effectiveness of such course offerings once pre-service students take K-12 teaching positions, nor are there any studies assessing the effects of specialized methods courses on the comfort and competence levels of instructors teaching outside their primary interest areas. Specifically, there are no studies assessing instrumental music teachers' self-perceived comfort and confidence levels when teaching choral classes comparing instructors who have/have not

had a choral methods class during their undergraduate studies, who are currently teaching choir or not, and who have one to four versus more than five years or more of classroom teaching experience.

CHAPTER III: METHODOLOGY

The purpose of this study was to determine whether specialized methods courses, specifically choral methods courses taken by instrumental music education majors, were beneficial in the self-perceived comfort and competence levels of instrumental music education majors who conducted choral music groups in public school settings. The specific research questions under investigation were as follows:

- Research Question One: What are the differences in self-perceived comfort levels between instrumental music teachers who took a choral methods class and those who did not?
- Research Question Two: What are the differences in self-perceived competence levels between instrumental music teachers who took a choral methods class and those who did not?
- Research Question Three: What are the differences in self-perceived comfort levels between instrumental music teachers who are currently teaching choir versus those who are currently not teaching choir?
- Research Question Four: What are the differences in self-perceived competence levels between instrumental music teachers who are currently teaching choir versus those who are currently not teaching choir?
- Research Question Five: What are the differences in self-perceived comfort levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more?

- Research Question Six: What are the differences in self-perceived competence levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more?

The hypotheses guiding these research questions were as follows:

- Research Hypothesis One: H_0: There will be no significant difference ($p \leq .05$) in self-perceived comfort levels between those who took a choral methods class and those who did not.
- Research Hypothesis Two: H_0: There will be no significant difference ($p \leq .05$) in self-perceived competence levels between those who took a choral methods class and those who did not.
- Research Hypothesis Three: H_0: There will be no significant difference ($p \leq .05$) in self-perceived comfort levels between those who are currently teaching choir and those who are not currently teaching choir.
- Research Hypothesis Four: H_0: There will be no significant difference ($p \leq .05$) in self-perceived competence levels between those who are currently teaching choir and those who are not currently teaching choir.
- Research Hypothesis Five: H_0 There will be no significant difference ($p \leq .05$) in self-perceived comfort levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more.
- Research Hypothesis Six: H_0 There will be no significant difference ($p \leq .05$) in self-perceived competence levels between instrumental music

teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more.

Participants

Participants (N = 106) were recruited from the population of instrumental music teachers to serve as the subjects for this 10-minute survey that included six questions. The instrumental music teachers were reached through the NAfME (National Association for Music Education) membership list, which represents six geographical divisions: Eastern, Northern, Central, Northwest, Southern, and Western. Participation in the survey was voluntary and participant anonymity was protected. Participants were free to withdraw from the study at any time. Initial emails were sent out to 5,013 teachers via NAfME, but only 66 surveys were completed in the first emailing. Eight days later, NAfME sent out a follow-up email to the initial 5,013 teachers, and 59 additional surveys were completed during the second/final emailing. As a result, the researcher collected 125 responses with an overall survey response rate of 2.6%. It was not known how many instrumental teachers taught choir, as the initial emailing was sent to all instrumentalists in the NAfME email file. The fact that not all contacted NAfME instrumental teachers taught choir does confound the response return rate. A total of 125 completed surveys were recorded, of which 19 were disqualified because the respondents identified primarily as non-instrumental music teachers, leaving 106 completed surveys from which data were analyzed via descriptive and non-parametric statistics.

To investigate the participants' teaching and educational backgrounds, questions two through four pertained to participants' choral methods curricular and choral teaching

experiences. Among the total instrumental music participants (N = 106), 73 (68.9%) took a choral methods class, while 33 (31.1%) did not take a choral methods class. Among the 33 participants who did not take the choral methods class, twelve of the participants were teaching choir (36.4%) and 21 (63.6%) were not. In the same group of 33, 16 (48.5%) had taught choir in the past, but 17 (51.5%) had not taught choir at all. Of the 73 (68.9%) instrumental teachers who took a choral methods class during their undergraduate music education curriculum, 39 (53.4%) were teaching choir, but 34 (46.6%) were not teaching choir. Finally, 48 (65.8%) of the participants had taught choir during their teaching career, whereas 25 (34.2%) had never taught choir.

Thus, of the 106 instrumental music teachers who participated in this survey, 55 (51.9%) were not teaching choir, while 51 (48.1%) were teaching choir. Among the total participants, 64 (60.4%) had taught choir in their teaching career, whereas 42 (39.6%) had never taught choir. Finally, of the 64 instrumental music teachers who had taught choir, 33 (51.6%) had taught it less than five years, and 31 (48.4%) had taught choir for five or more years.

Survey Instrument Construction

In order to construct appropriate survey questions, literature that identified choral skills criteria was reviewed (Coppola, 2009; Groulx, 2016; Hamman & Ebie, 2009; Kim, 2013; Parker & Powell, 2014; Silvey & Major, 2014; D. Spurgeon, 2004), as were studies that examined the importance of undergraduate music education methods courses that focused on effective choral music pedagogical, practical, and problem-solving skills (Conway, 1999; Freer, 2017; Groulx, 2016; Hamann & Ebie, 2009; Hourigan & Scheib,

2009; Kim, 2013; Parker & Powell, 2014). The questions were taken verbatim from these studies as well as recommendations for further investigation. Survey questions were then organized into three general categories. The three categories were: (1) participants' teaching information, (2) the differences in self-perceived comfort levels, and (3) the differences in self-perceived competence levels.

Participants responded to the choral teaching skills by rating their levels of self-perceived comfort and competence on a seven-point Likert-type scale (e.g. 1: Strongly Uncomfortable/Incompetent, 7: Strongly Comfortable/Competent). Once the survey items had been established, a pilot study was administered to third- and fourth-year music education students ($N = 13$) enrolled in a band methods course at a large, public university in the southwestern United States. Changes were made to the final instrument from the findings of the pilot study such that 12 choral music teaching skill survey items were initially decided for inclusion in the final survey. Then, a second pilot test containing the 12 survey items was administered to 10 choral music teachers who were also full-time students in a graduate choral conducting program at the same university. These participants had between 2 to 15 years of choral teaching experience. Following suggestions from the second pilot test, two additional survey items were added. Finally, one additional item was added from faculty guidance, resulting in a total of 15 choral music teaching skills to measure self-perceived comfort and competence levels (see Appendix).

Data Collection

Because of NAfME's support for online surveys and accessibility to target subjects, the organization provided indirect access to the association's membership list using their e-mail transmission platform. An initial email survey invitation was distributed through NAfME to ensure participant anonymity to the entire population rather than samples from the population. A follow-up email was sent to the same group eight days after the initial survey was sent. Data were collected via email invitations containing a hyperlink to an online survey and *Qualtrics* was used to administer the online survey and collect data responses. Survey responses were downloaded in a spreadsheet format and data were analyzed employing SPSS version 24, a statistical software program. Incentives were not offered.

Analysis

Analyses of the survey data were computed using descriptive and non-parametric statistics. Pearson product-moment correlation coefficients were computed on each of the 15 choral teaching skill items between comfort and competence. Responses to participants' teaching information were analyzed using descriptive statistics comprised of measures of central tendency, frequency distributions, and standard deviations. For responses to the six research questions, the researcher decided to use a Mann-Whitney test to compare differences between the two sets of groups under the same independent variables due to the data not satisfying assumptions of normality. Since the assumptions of normality were not satisfied, parametric tests were not used to analyze data. The following independent and dependent variables were employed.

Research Question One – Choral Methods Class

- Independent Variable:

  Those who have taken a choral methods course (n = 73) with those who have not (n = 33) regardless of whether they are teaching choral classes now or not.

- Dependent Variable:

  Responses pertaining to self-perceived comfort levels involving choral teaching as represented by 15 survey items

Research Question Two – Choral Methods Class

- Independent Variable:

  Those who have taken a choral methods course (n = 73) with those who have not (n = 33) regardless of whether they are teaching choral classes now or not.

- Dependent Variable:

  Responses pertaining to self-perceived competence levels involving choral teaching as represented by 15 survey items

Research Question Three – Current Choir Teaching Status

- Independent Variable:

  Those who currently teach choir (n = 51) with those who do not currently teach choir (n = 55) regardless of whether they have had a choral methods course.

- Dependent Variable:

  Responses pertaining to self-perceived comfort levels involving choral teaching as represented by 15 survey items

Research Question Four – Current Choir Teaching Status

- Independent Variable:

Those who currently teach choir (n = 51) with those who do not currently teach choir (n = 55) regardless of whether they have had a choral methods course.

- Dependent Variable:

  Responses pertaining to self-perceived competence levels involving choral teaching as represented by 15 survey items

Research Question Five – Years of Teaching

- Independent Variable:

  Those who have taught choir 1-4 years (n = 33) versus those who have taught choir 5 years or more (n = 31) regardless of whether they have had a choral methods course.

- Dependent Variable:

  Responses pertaining to self-perceived comfort levels involving choral teaching as represented by 15 survey items

Research Question Six – Years of Teaching

- Independent Variable:

  Those who have taught choir 1-4 years (n = 33) versus those who have taught choir 5 years or more (n = 31) regardless of whether they have had a choral methods course.

- Dependent Variable:

  Responses pertaining to self-perceived competence levels involving choral teaching as represented by 15 survey items

Under the parameters set and discussed in this chapter, responses to six research questions posted at the beginning of this document are addressed in the following chapter. Results of the data analyses employed the statistical assessments stated previously.

CHAPTER IV: RESULTS

The purpose of this study was to determine whether specialized methods courses, specifically choral methods courses taken by instrumental music education majors, were beneficial in the self-perceived comfort and competence levels of instrumental music education majors who taught choral music groups in public school settings. A survey comprised of six questions related to choral methods, choral teaching experience, and comfort and competence in 15 choral teaching skills was compiled by the researcher and distributed via email through the NAfME directory. Responses were collected from 125 participants, but the researcher eliminated 19 respondents who identified primarily as non-instrumental music teachers. This left 106 participant responders who identified themselves as primarily instrumental music teachers; their responses were analyzed employing both descriptive and non-parametric statistics.

In this chapter, a discussion of the results in relation to each of the following six research questions and six hypotheses associated with these research questions will be presented:

1.What are the differences in self-perceived comfort levels between instrumental music teachers who took a choral methods class and those who did not?

2. What are the differences in self-perceived competence levels between instrumental music teachers who took a choral methods class and those who did not?

3. What are the differences in self-perceived comfort levels between instrumental music teachers who are currently teaching choir versus those who are currently not teaching choir?

4. What are the differences in self-perceived competence levels between instrumental music teachers who are currently teaching choir versus those who are currently not teaching choir?

5. What are the differences in self-perceived comfort levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more?

6. What are the differences in self-perceived competence levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more?

Research Question One: What are the differences in self-perceived comfort levels between instrumental music teachers who took a choral methods class and those who did not?

There were significant differences ($p \leq .05$) in four of the 15 choral teaching skills comfort levels between the instrumental music teachers who took a choral methods class during their pre-service music training (n = 73 or 68.9%) and those who had not taken a choral methods class during their pre-service music training (n = 33 or 31.1%). Skills that differed significantly were vocal modeling (U = 856.00, p = 0.016, r = 0.23, M = 4.38, SD = 1.85 for those who took a methods course and M = 3.47, SD = 1.91 for those who did not take a methods course), vocal pedagogy (U = 875.50, p = 0.022, r = 0.22, M =

3.19, *SD* = 1.62 for those who took a methods course and *M* = 2.85, *SD* = 1.70 for those who did not take a methods course), choral repertoire knowledge (*U* = 911.00, *p* = 0.041, *r* = 0.20, *M* = 3.19, *SD* = 1.62 for those who took a methods course and *M* = 2.61, *SD* = 1.70 for those who did not take a methods course), and ability to establish choral program goals and objectives (*U* = 918.00, *p* = 0.047, *r* = 0.19, *M* = 4.79, *SD* = 1.60 for those who took a methods course and *M* = 4.00, *SD* = 1.94 for those who did not take a methods course). It was noted that instrumental music teachers who took a choral methods course felt more comfortable than instrumental music teachers who did not take a choral methods course when vocal modeling for students, when working with vocal pedagogy, in their knowledge of selecting choral repertoire, and in establishing choral program goals and objectives.

The following null hypothesis was rejected:

- H_0: There will be no significant difference ($p \leq .05$) in self-perceived comfort levels between those who took a choral methods class and those who did not (vocal modeling, vocal pedagogy, choral repertoire knowledge, and ability to establish choral program goals and objectives).

Research Question Two: What are the differences in self-perceived competence levels between instrumental music teachers who took a choral methods class and those who did not?

Significant differences ($p \leq .05$) were found among five of the 15 choral teaching skills competence levels between the instrumental music teachers who took a choral methods class when they were undergraduate music education students (*n* = 73 or 68.9%) and those who did not (*n* = 33 or 31.1%). Results were as follows: choral repertoire knowledge (*U* = 854.50, *p* = 0.015, *r* = 0.24, *M* = 3.27, *SD* = 1.56 for those who took a

methods course and $M = 2.58$, $SD = 1.66$ for those who did not take a methods course), vocal pedagogy ($U = 855.50$, $p = 0.016$, $r = 0.24$, $M = 3.71$, $SD = 1.69$ for those who took a methods course and $M = 2.88$, $SD = 1.673$ for those who did not take a methods course), ability to give clear and decisive choral instructional directives ($U = 862.50$, $p = 0.018$, $r = 0.23$, $M = 5.01$, $SD = 1.56$ for those who took a methods course and $M = 4.09$, $SD = 1.91$ for those who did not take a methods course), vocal modeling ($U = 886.50$, $p = 0.028$, $r = 0.21$, $M = 4.25$, $SD = 1.82$ for those who took a methods course and $M = 3.36$, $SD = 1.91$ for those who did not take a methods course), and ability to establish choral program goals and objectives ($U = 904.50$, $p = 0.038$, $r = 0.20$, $M = 5.00$, $SD = 1.61$ for those who took a methods course and $M = 4.18$, $SD = 1.85$ for those who did not take a methods course). It would appear that instrumental music teachers who took a choral methods course felt more competent than instrumental music teachers who did not take a choral methods course in their knowledge of selecting choral repertoire, when working with vocal pedagogy, in giving clear and decisive choral instructional directives, when vocal modeling, and in establishing choral program goals and objectives.

The following null hypothesis was rejected:

- There will be no significant difference ($p \leq .05$) in self-perceived competence levels between those who took an undergraduate choral methods class and those who did not (choral repertoire knowledge, vocal pedagogy knowledge, ability to give clear and decisive choral instructional directives, vocal modeling skills, and ability to establish choral program goals and objectives).

Research Question Three: What are the differences in self-perceived comfort levels between instrumental music teachers who are currently teaching choir versus those who are currently not teaching choir?

Significant differences ($p \leq .05$) were shown in three of the 15 teaching skills between the participants who were currently teaching choir ($n = 51$ or 48.1%) versus the instructors who were not currently teaching choir ($n = 55$ or 51.9%). The three areas in which significant differences were found were ability to give clear and decisive choral instructional directives, ($U = 1018.00$, $p = 0.013$, $r = 0.24$, $M = 4.84$, $SD = 1.53$ for those who were teaching choir and $M = 3.98$, $SD = 1.78$ for those who were not teaching choir), choral repertoire knowledge ($U = 1037.00$, $p = 0.018$, $r = 0.23$, $M = 3.37$, $SD = 1.65$ for those teaching choir and $M = 2.67$, $SD = 1.61$ for those who were not teaching choir), and ability to establish choral program goals and objectives ($U = 1077.00$, $p = 0.037$, $r = 0.20$, $M = 4.92$, $SD = 1.60$ for those teaching choir and $M = 4.20$, $SD = 1.82$ for those who were not teaching choir). It was observed that instrumental music teachers who were currently teaching choir felt more comfortable than instrumental music teachers who were not teaching choir when giving clear and decisive choral instructional directives, in their knowledge of selecting choral repertoire, and in establishing choral program goals and objectives.

The following null hypothesis was rejected:

- There will be no significant difference ($p \leq .05$) in self-perceived comfort levels between those who are currently teaching choir and those who are not currently teaching choir (ability to give clear and decisive choral instructional directives, choral repertoire and literature knowledge, and ability to establish choral program goals and objectives).

Research Question Four: What are the differences in self-perceived competence levels between instrumental music teachers who are currently teaching choir versus those who are currently not teaching choir?

In response to research question four, no significant differences ($p \leq .05$) were shown in any of the 15 teaching skills between the participants who were teaching choir ($n = 51$ or 48.1%) versus who were not teaching choir ($n = 55$ or 51.9%). In other words, instrumental music teachers who were teaching choir did not feel more competent in any of the 15 choral teaching components than instrumental music teachers who were not teaching choir.

The following null hypotheses failed to be rejected:

- There will be no significant difference ($p \leq .05$) in self-perceived competence levels between those who are currently teaching choir and those who are not currently teaching choir.

Research Question Five: What are the differences in self-perceived comfort levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more?

In response to research question five, responses by the 64 instrumental music teachers who had taught choir in their teaching career, of which 33 (51.6%) had taught choir less than 5 years and 31 (48.4%) had taught choir 5 years and more, significant differences ($p \leq .05$) between the two groups were evident in 11 of the 15 choral teaching skills. Statistical results for each of the 11 variables are reported in Table 1.

Table 1

Comfort Levels between Choral Teaching Experience 1-4 Years and 5 Years or More

Parameter	*U* value	*p* value	*r*	Mean	SD	Mean	SD
				1-4 Years		5 Years or More	
Choral repertoire and literature knowledge	187.50	< .001	0.55	2.50	1.14	4.42	1.67
Ability to give clear and decisive choral instructional directives	243.00	< .001	0.46	4.13	1.56	5.58	1.36
Vocal pedagogy knowledge	254.00	< .001	0.44	2.94	1.32	4.48	1.75
Choral music student assessment knowledge	255.00	< .001	0.44	3.59	1.39	5.06	1.41
Ability to establish choral program goals and objectives	263.00	0.001	0.43	4.16	1.74	5.65	1.14
Choral classroom management knowledge	274.00	0.001	0.41	4.59	1.68	5.94	1.26
Choral class administrative skills	310.50	0.005	0.35	4.72	2.00	6.03	1.22
Lesson plan and score study knowledge	358.50	0.035	0.26	4.75	1.80	5.65	1.45
Sight-singing skills	360.00	0.037	0.26	4.91	1.71	5.81	1.28
Musicianship skills	373.00	0.040	0.26	6.06	0.91	6.52	0.81
Choral conducting skills	371.00	0.050	0.25	5.13	1.60	5.90	1.45

The following null hypothesis was rejected:

- There will be no significant difference ($p \leq .05$) in self-perceived comfort levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more (choral repertoire and literature knowledge, ability to give clear and decisive choral instructional directives, vocal pedagogy knowledge, choral music student assessment knowledge, ability to establish choral program goals and objectives, choral classroom management knowledge, choral

> administrative skills, lesson plan and score study knowledge, sight-singing skills, musicianship skills, and choral conducting skills).

Research Question Six: What are the differences in self-perceived competence levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more?

In response to research question six, significant differences ($p \leq .05$) between instrumental music teachers who had taught choir 1-4 years ($n = 33$ or 51.6%) versus those who had taught choir 5 years or more ($n = 31$ or 48.4%) were shown in 10 of the 15 choral teaching skills. Statistical results for each of the 10 variables in which significant differences were found by group are displayed in Table 2 below.

Table 2

Competence Levels between Choral Teaching Experience 1-4 Years and 5 Years or More

Parameter	*U* value	*p* value	*r*	Mean	SD	Mean	SD
				1-4 Years		5 Years or More	
Choral repertoire and literature knowledge	168.00	< .001	0.59	2.47	1.08	4.42	1.59
Ability to give clear and decisive choral instructional directives	184.00	< .001	0.56	4.16	1.44	5.87	1.15
Ability to establish choral program goals and objectives	236.00	< .001	0.47	4.31	1.64	5.84	0.97
Vocal pedagogy knowledge	246.00	< .001	0.46	2.97	1.33	4.55	1.57
Choral music student assessment knowledge	248.00	< .001	0.45	3.91	1.42	5.39	1.40
Choral classroom management knowledge	294.80	0.003	0.37	4.59	1.66	5.81	1.42
Lesson plan and score study knowledge	315.50	0.007	0.34	4.63	1.81	5.81	1.40
Choral class administrative skills	336.50	0.015	0.31	4.97	1.840	6.10	1.01
Vocal modeling	358.00	0.036	0.26	4.00	1.63	4.87	1.54
Choral conducting skills	363.50	0.040	0.26	5.09	1.35	5.87	1.77

The following null hypothesis was rejected:

- H_0: There will be no significant difference ($p \leq .05$) in self-perceived competence levels between instrumental music teachers who have taught choir 1-4 years versus those who have taught choir 5 years or more (choral repertoire knowledge, ability to give clear and decisive choral instructional directives, ability to establish choral program goals and objectives, vocal pedagogy, choral music student assessment, choral classroom management knowledge, choral repertoire and literature knowledge, choral class administrative skills, vocal modeling skills, choral conducting skills).

Correlations

An additional computation was used to determine the correlational strength between the comfort and competence levels of the 15 dependent variables. The major purpose of these correlation computations was to observe whether the participants differentiated between the comfort and competence levels. The correlation results showed that the participants' competence and comfort levels were highly correlated ($r \geq .76$) in all 15 choral teaching skills as indicated in Table 3 below. Choral conducting and keyboard skills reflected the highest and second highest relationship between the comfort and competence levels. Choral classroom management and choral music student assessment knowledge were found to have the lowest and second lowest relationship between comfort and competence levels among the total 15 choral teaching skills. It appeared that the participants thought of their self-perceived levels between comfort and competence similarly and that their comfort equated to competence and vice versa; if they felt comfortable they also felt competent.

Table 3

Correlations between the Comfort and Competence Levels

15 Choral Teaching Skills	Pearson R	*p* value
Ability to establish choral program goals and objectives	.83	< .001
Ability to give clear and decisive choral instructional directives	.84	< .001
Choral class administrative skills	.84	< .001
Choral conducting skills	.91	< .001
Keyboard skills	.91	< .001
Musicianship skills	.81	< .001
Sight-singing skills	.81	< .001
Aural skills	.81	< .001
Diction knowledge	.87	< .001
Vocal pedagogy knowledge	.88	< .001
Choral repertoire and literature knowledge	.90	< .001
Lesson plan and score study knowledge	.86	< .001
Choral classroom management knowledge	.76	< .001
Choral music student assessment knowledge	.81	< .001
Vocal modeling	.86	< .001

Ranking

Mean scores of instrumental music teachers' self-perceived comfort and competence levels of the 15 choral music skills were ranked to determine the ordering of strength of participants' self-perceived ratings of each choir teaching component and to explore specifically what participants perceived were the skills with which they felt the most and least comfortable and competent when or if teaching choir.

Comfort Ranking: Those Who Took a Choral Methods Course and Who Did Not

The rank of comfort levels in 15 choral music teaching skills was computed to determine the order of ratings who took a choral methods class and those who did not (Table 4). Instrumental music teachers who took a choral methods course were found to rate musicianship highest in comfort (M = 6.08, SD = 1.08) followed by aural (M = 5.41,

SD = 1.34) and choral conducting (*M* = 5.38, *SD* = 1.56) skills. Similarly, the teachers who did not take the choral methods class were found to rate musicianship as the highest in comfort (*M* = 6.39, *SD* = 0.93), followed by aural skills (*M* = 5.67, *SD* = 1.29) and sight-singing skills (*M* = 5.45, *SD* = 1.39).

Noticeably, all participants rated choral repertoire knowledge as the lowest, regardless of whether they took an undergraduate choral methods course (*M* = 3.19, *SD* = 1.62) or not (*M* = 2.67, *SD* = 1.69). The next two lowest items that participants who took a methods class felt the least comfortable were keyboard skills (*M* = 3.41, *SD* = 1.74) and vocal pedagogy knowledge (*M* = 3.62, *SD* = 1.70). Those who did not take a choral methods class expressed that vocal pedagogy (*M* = 2.85, *SD* = 1.70) and vocal modeling (*M* = 3.42, *SD* = 1.90) were the least comfortable areas when teaching choir. Whether participants took a choral methods course or not, musicianship was the highest ranked skill for comfort while choral repertoire knowledge was ranked the lowest. It appears that instrumental music teachers felt comfortable relying on their musicianship skills when teaching choir but did not feel as comfortable when considering their ability to select choral repertoire.

Table 4

Comfort Ranking

Choral Methods	Rank	Comfort in 15 Choral Teaching Skills	Mean	SD
Yes	1	Musicianship skills	6.08	1.08
	2	Aural skills	5.41	1.34
	3	Choral conducting skills	5.38	1.56
	4	Choral classroom management knowledge	5.34	1.46
	5	Choral class administrative skills	5.30	1.66
	6	Lesson plan and score study knowledge	5.18	1.60
	7	Sight-singing skills	5.12	1.61
	8	Ability to establish choral program goals and objectives	4.79	1.61
	9	Ability to give clear and decisive choral instructional directives	4.62	1.61
	10	Choral music student assessment knowledge	4.41	1.47
	11	Vocal modeling	4.38	1.84
	12	Diction knowledge	4.33	1.86
	13	Vocal pedagogy knowledge	3.62	1.71
	14	Keyboard skills	3.41	1.74
	15	Choral repertoire and literature knowledge	3.19	1.62
Choral Methods	Rank	Comfort in 15 Choral Teaching Skills	Mean	SD
No	1	Musicianship skills	6.39	0.93
	2	Aural skills	5.67	1.29
	3	Choral conducting skills	5.45	1.39
	4	Choral classroom management knowledge	5.21	1.90
	5	Choral class administrative skills	5.18	1.63
	6	Lesson plan and score study knowledge	4.91	1.99
	7	Sight-singing skills	4.88	1.90
	8.5	Choral music student assessment knowledge	4.00	1.75
	8.5	Ability to establish choral program goals and objectives	4.00	1.94
	10	Ability to give clear and decisive choral instructional directives	3.91	1.83
	11	Diction knowledge	3.79	1.75
	12	Keyboard skills	3.76	2.22
	13	Vocal modeling	3.42	1.90
	14	Vocal pedagogy knowledge	2.85	1.70
	15	Choral repertoire and literature knowledge	2.61	1.70

Competence Ranking: Those Who Took a Choral Methods Course and Who Did Not

A ranking of competence levels in 15 choral music teaching skills was also computed to determine the order among instrumental music teachers who took a choral methods class and those who did not (Table 5). Similar to the above comfort levels, competence levels for musicianship was ranked highest for both groups: (M = 5.93, SD = 1.23) among the instrumental music teachers who took the choral methods and (M = 6.24, SD =1 .56) for the teachers who did not take the choral methods class. Choral class administrative (M = 5.44, SD = 1.57) and conducting (M = 5.41, SD = 1.36) skills were found as the next two most competent areas for instrumental music teachers who took a choral methods course, while aural (M = 5.52, SD = 1.41) and sight-singing skills (M = 5.36, SD = 1.51) were the next two highest rated components for competence among those who did not take a choral methods course.

The lowest competence rated score items were choral repertoire and literature knowledge for both those who took a choral methods class (M = 6.24, SD = 1.28) and those who did not (M = 2.58, SD = 1.66). The next two lowest rated areas for competence were keyboard skills (M = 3.48, SD = 1.67) and vocal pedagogy knowledge (M = 3.71, SD = 1.69) for those who took a choral methods course and vocal pedagogy knowledge (M = 2.88, SD = 1.67) and vocal modeling skills (M = 3.36, SD = 2.00) for those who did not take a choral methods course. Like the comfort rankings, instrumental music teachers, whether they took choral methods or not, rated musicianship as their strongest skill when teaching choir and felt the most competent about that skill while conversely reporting the

lowest competence scores for choral repertoire and literature knowledge.

Table 5

Competence Ranking

Choral Methods	Rank	Competence in 15 Choral Teaching Skills	Mean	SD
Yes	1	Musicianship skills	5.93	1.23
	2	Choral class administrative skills	5.44	1.57
	3	Choral conducting skills	5.41	1.36
	4	Lesson plan and score study knowledge	5.21	1.60
	5	Choral classroom management knowledge	5.19	1.53
	6	Aural skills	5.15	1.48
	7	Ability to give clear and decisive choral instructional directives	5.01	1.55
	8	Ability to establish choral program goals and objectives	5.00	1.61
	9	Sight-singing skills	4.92	1.53
	10	Choral music assessment knowledge	4.63	1.54
	11	Vocal modeling	4.25	1.82
	12	Diction knowledge	4.07	1.80
	13	Vocal pedagogy knowledge	3.71	1.69
	14	Keyboard skills	3.48	1.69
	15	Choral repertoire and literature knowledge	3.27	1.56
Choral Methods	Rank	Competence in 15 Choral Teaching Skills	Mean	SD
No	1	Musicianship skills	6.24	1.28
	2	Aural skills	5.52	1.41
	3	Sight-singing skills	5.36	1.51
	4	Choral classroom management knowledge	5.18	1.69
	5	Choral conducting skills	5.06	1.90
	6	Choral class administrative skills	4.94	1.96
	7	Lesson plan and score study knowledge	4.85	1.89
	8	Ability to establish choral program goals and objectives	4.18	1.85
	9.5	Choral music assessment knowledge	4.09	1.89
	9.5	Ability to give clear and decisive choral instructional directives	4.09	1.91
	11	Keyboard skills	3.88	2.07
	12	Diction knowledge	3.73	1.86
	13	Vocal modeling	3.36	2.00
	14	Vocal pedagogy knowledge	2.88	1.67

	15	Choral repertoire and literature knowledge	2.58	1.66

Comfort Ranking: Currently Teaching Choir and Currently Not

Comfort rankings of the 15 choral music teaching skills among participants teaching choir and those not teaching choir were also computed (Table 6). The highest rated comfort item among instrumental music teachers who were or were not teaching choir was musicianship skills with mean and standard deviation scores as follows: M = 6.25, SD = 0.87 for those who were teaching choir and M = 6.11, SD = 1.18 for those who were not teaching choir, respectively. The next highest rated comfort items were aural (M = 5.47, SD = 1.332) and choral conducting (M = 5.37, SD = 1.600) skills for those teaching choir and aural (M = 5.51, SD = 1.332) and choral classroom management (M = 5.45, SD = 1.303) skills for those not teaching choir.

The lowest rated comfort item was choral repertoire knowledge regardless of whether participants were currently teaching choir (M = 3.37, SD = 1.65) or not (M = 2.67, SD = 1.61). The next two least comfortable rated items were the same for both groups: vocal pedagogy (M = 3.63, SD = 1.65) and keyboard skills (M = 3.80, SD = 1.93) for those who were teaching choir, and vocal pedagogy (M = 3.15, SD = 1.79) and keyboard skills (M = 3.25, SD = 1.85) for those not teaching choir. Instrumental music teachers, regardless of their current choir teaching status, felt that musicianship was the most comfortable area for them when teaching choir. Interestingly, both groups felt that choral repertoire knowledge was the least comfortable area when teaching choir.

Table 6

Comfort Ranking – Regarding Current Choral Teaching Status

Currently Teaching	Rank	Comfort in 15 Choral Teaching Skills	Mean	SD
Yes	1	Musicianship skills	6.25	0.87
	2	Aural skills	5.47	1.33
	3	Choral conducting skills	5.37	1.60
	4	Sight-singing skills	5.33	1.47
	5	Choral class administrative skills	5.27	1.76
	6	Choral classroom management knowledge	5.12	1.69
	7	Lesson plan and score study knowledge	5.04	1.65
	8	Ability to establish choral program goals and objectives	4.92	1.60
	9	Ability to give clear and decisive choral instructional directives	4.84	1.52
	10	Vocal modeling	4.43	1.78
	11	Diction knowledge	4.29	1.84
	12	Choral music assessment knowledge	4.27	1.50
	13	Keyboard skills	3.80	1.92
	14	Vocal pedagogy knowledge	3.63	1.65
	15	Choral repertoire and literature knowledge	3.37	1.65
Currently Teaching	Rank	Comfort – Choral Teaching Skills	Mean	SD
No	1	Musicianship skills	6.11	1.18
	2	Aural skills	5.51	1.33
	3	Choral classroom management knowledge	5.45	1.30
	4	Choral conducting skills	5.29	1.74
	5	Sight-singing skills	5.13	1.62
	6	Lesson plan and score study knowledge	5.13	1.75
	7	Choral class administrative skills	5.09	1.80
	8	Choral music student assessment	4.29	1.64
	9	Ability to establish choral program goals and objective	4.20	1.82
	10	Diction knowledge	4.04	1.85
	11	Ability to give clear and decisive choral instructional directives	3.98	1.77
	12	Vocal modeling	3.76	1.97
	13	Keyboard skills	3.25	1.85
	14	Vocal pedagogy knowledge	3.15	1.79
	15	Choral repertoire and literature knowledge	2.67	1.61

Competence Ranking: Currently Teaching Choir and Currently Not

In terms of competence, among the instrumental music teachers who were teaching choir, musicianship was rated highest (M = 6.00, SD = 1.23) followed by choral administrative (M = 5.41, SD = 1.62) and conducting skills (M = 5.31, SD = 1.38), and for teachers who were not teaching choir, musicianship was rated highest (M=6.05, SD=1.27) followed by aural (M = 5.31, SD = 1.45) and choral conducting (M = 5.29, SD = 1.70) skills. The lowest rated skill was the choral repertoire knowledge regardless of whether the teacher was teaching choir (M = 3.37, SD = 1.62) or not (M = 2.58, SD = 1.56). The next two lowest rated skills were the same for both groups: vocal pedagogy knowledge (M = 3.67, SD = 1.57) and keyboard skills (M = 3.88, SD = 1.83) for those teaching choir, and vocal pedagogy knowledge (M = 3.25, SD = 1.84) and keyboard skills (M = 3.35, SD = 1.78) for those not teaching choir. Instrumental music teachers felt that musicianship was the strongest competence area when teaching choir and choral repertoire was the weakest competence area when teaching choir.

Table 7

Competence Ranking – Regarding Current Choral Teaching Status

Currently Teaching	Rank	Competence in 15 Choral Teaching Skills	Mean	SD
Yes	1	Musicianship skills	6.00	1.23
	2	Choral class administrative skills	5.41	1.62
	3	Choral conducting skills	5.31	1.38
	4	Aural skills	5.22	1.49
	5	Choral class management skills	5.14	1.71
	6	Sight-singing skills	5.10	1.55
	7	Ability to establish choral program goals and objectives	5.08	1.51
	8	Lesson plan and score study knowledge	5.02	1.73
	9	Ability to give clear and decisive choral instructional directives	4.98	1.59
	10	Choral music assessment knowledge	4.61	1.51
	11	Vocal modeling	4.29	1.67
	12	Diction knowledge	4.20	1.83
	13	Keyboard skills	3.88	1.83
	14	Vocal pedagogy knowledge	3.67	1.57
	15	Choral repertoire and literature knowledge	3.37	1.62
Currently Teaching	Rank	Competence – Choral Teaching Skills		
No	1	Musicianship skills	6.05	1.27
	2	Aural Skills	5.31	1.45
	3	Choral conducting skills	5.29	1.71
	4	Choral classroom management knowledge	5.24	1.45
	5.5	Lesson plan and score study knowledge	5.16	1.68
	5.5	Choral class administrative skills	5.16	1.80
	7	Sight-singing skills	5.02	1.53
	8	Ability to give clear and decisive choral instructional directives	4.49	1.80
	9	Ability to establish choral program goals and objectives	4.44	1.85
	10	Choral music assessment knowledge	4.33	1.81
	11	Diction knowledge	3.75	1.79
	12	Vocal modeling	3.67	2.08
	13	Keyboard skills	3.35	1.78
	14	Vocal pedagogy knowledge	3.25	1.83
	15	Choral repertoire and literature knowledge	2.76	1.56

Summary of Results

Descriptive analysis results showed participant data in terms of choral methods curricular background, current choral music status, and choir teaching experience. The majority (*n* = 73 or 68.9%) of instrumental music teachers who participated in this study took a choral methods class during their undergraduate coursework. Regarding the total participants, 51.9% (*n* = 55) were currently not teaching choir, while 48.1% (*n* = 51) were currently teaching at the time the survey was administered. Among the total participants the majority (*n* = 64 or 60.4%) had taught choir at some point in their teaching career, whereas 39.6% (*n* = 42) had not. Finally, of the 64 (60.4%) instrumental music teachers who had taught choir, 51.6% (*n* = 33) had taught it less than five years and 48.4% (*n* = 31) had taught choir for five or more years.

Differences were found among instrumental music teachers' self-perceived comfort and competence levels when teaching choral classes comparing instructors who had or who had not had a choral methods class during their undergraduate studies, and who had one to four versus more than five years or more of choral classroom teaching experience. Differences were also shown in comfort levels between the participants who were teaching choir versus who were not teaching choir. Additionally, correlations between the comfort and competence levels of the 15 choral teaching skills were computed. Participants' scores on comfort and competence were highly correlated. It appeared that when participants felt comfortable, they also felt competent and vice versa. Finally, the participants reported choral repertoire and vocal pedagogy knowledge as their least comfortable and competent choral teaching skills. Musicianship and aural skills

were found to be the most comfortable and competent choral music teaching skills among participants. Implications of these results and future research recommendations are discussed in the next chapter.

CHAPTER V: DISCUSSION

This study was designed to explore the self-perceived comfort and competence levels of instrumental music teachers who took a choral methods class versus those who did not, who were teaching choir versus those who were not, and had taught choir 1-4 years versus those who taught choir 5 years or more. An additional computation was used to determine the correlational strength among the comfort and competence levels of 15 choral teaching skills to observe the relationship of participants' ratings on comfort and competence scores. Finally, the rankings of the self-perceived comfort and competence ratings of the instrumental music teachers who took a choral methods class versus those who did not and those who were currently teaching choir versus those who were not were computed to identify the highest and lowest components among the 15 choral teaching skills.

Findings and Implications: Descriptive Analysis

Descriptive analyses included participant data results of their choral methods curricular background, current choral music teaching status, and choir teaching experience. The majority (n = 73 or 68.9%) of instrumental music teachers who participated in this study took a choral methods class during their undergraduate coursework. It would appear that music education curriculum in the United States has shifted to require more methods classes outside of pre-service music teachers' primary areas (Hamann & Ebie, 2009; Parker & Powell, 2014; West 2010). This is a contrast from the curriculum in the past that focused on pre-service music teachers' courses, primarily in specialized areas (Stegall, Blackburn, & Coop, 1978; Triplett, 1981).

Of the percentage who took a choral methods class (*n* = 73 or 68.9%), a little more than half of the participants (*n* = 39 or 53.4%) were teaching choir when the survey was administered. Most of the instrumental music teacher participants who took a choral methods class had taught choir (*n* = 48 or 65.8%). This supports Groulx's (2016) findings that the majority of in-service music teachers indicated that they taught outside their specialization at some point during their career and that one of the most common assignments outside of their specialization area was teaching choral music.

Of the 31.1% (*n* = 33) participants who did not take a choral methods class as undergraduate instrumental music education student, the majority (*n* = 21 or 63.6%) were not teaching choir when the survey was administered. In the same group who did not take a choral methods class, 48.5% (*n* = 16) had taught choir in the past, but 51.5% (*n* = 17) had never taught choir. It seems important to investigate whether those who did not take a choral methods class subsequently avoided positions that would include teaching choirs or if they secured positions that did not require them to teach choral music. The question of why this particular group of instrumental music teachers did not take a choral methods course remains. It is possible that some of those who did not take a choral methods class completed their undergraduate degrees during a time when the goal of music teacher education was focused on training students to be competent teachers in their chosen areas and only requiring them to take a methods class in their primary areas (Triplett, 1981).

Among the total number of participants, most of the instrumental music teacher participants (*n* = 64 or 60.4%) had taught choir at some point in their teaching career, although 51.9% (*n* = 55) were not teaching choir when the survey was administered.

Among the various factors that may explain why these instrumental music teachers, who had taught in choral programs previously, were not teaching choirs when the survey was sent may be that some moved to jobs that did not require them to teach choral music. Finally, of the 60.4% (n = 64) instrumental music teachers who had taught choir, 51.6% (n = 33) had taught it less than five years, and 48.4% (n = 31) had taught choir for five or more years. It would seem important to determine whether those who had been teaching choir for five or more years would continue to teach choirs or whether they would move to a position that allowed them to teach instrumental music full-time if the opportunity presented itself.

Findings and Implications: Correlation between Comfort and Competence

The analyses of correlations between the participants' comfort and competence ratings of each of the 15 choral teaching skills revealed significant relationships. It appears that participants viewed comfort and competence similarly as participants' ratings of each were significantly correlated. Participants who felt comfortable on any item also felt competent; similarly, if they felt competent, they felt comfortable. In the statistical comparisons in research questions 1 and 2, items found to be significant in question number 1 were also found to be significant in question number 2, and items in question number 5 were also found to be significant in question number 6, indicating a strong relationship between participants' comfort and competence ratings.

However, despite the fact that comfort and competence were highly correlated, it is noticeable that some variations existed in the significant differences among participants in research questions 1 and 2, 3 and 4, and 5 and 6. In the statistical analysis of data in

question 2, an additional item was found to be significant than in question 1. Similar differences were also noted when comparing results from questions 3 and 4, and questions 5 and 6. These examples illustrate that the correlations between participants' comfort and competence ratings were not perfect, and that some variation in statistical comparisons could be expected and were found.

Given these findings, future researchers may choose an option to ask participants to rate either their comfort or their competence level, but not both. Asking either question would still provide valuable and similar information. The strong relationship between participants' comfort and competence ratings in this study would support the directive to have participants respond to either comfort or competence-oriented questions, but not both, in future research endeavors of this nature.

Findings and Implications: Research Question One

In research question one, significant differences were found in self-perceived comfort ratings between instrumental music teachers who took a choral methods class and those who did not in the following four skill areas: ability to establish choral program goals and objectives, vocal pedagogy, choral repertoire knowledge, and vocal modeling. It appears that instrumental music teachers who took a choral methods course felt more comfortable than instrumental music teachers who did not take a choral methods course when vocal modeling for students, when working with vocal pedagogy, in their knowledge of selecting choral repertoire, and in establishing choral program goals and objectives. Choral methods courses generally cover these four important choral methods

skills (Bass, 2009; Ester, 1997); as a consequence, the participants who took a choral methods class appeared more comfortable than those who did not in these areas.

By inference, it could be assumed that taking a choral methods course exposed instrumental music teachers to these four choral teaching skills. According to Kim (2013), the choral pedagogical skills and content knowledge offered in choral methods classes often include these four choral teaching items. Instrumental instructors who took a choral methods class during their undergraduate coursework, as compared to those who did not take a choral methods class, were most likely introduced to these choral teaching skills. The findings in this study also suggest that these four skills may have been assigned more importance than other choral topics in the choral methods classes, as instrumental music teachers with a choral methods background reported greater comfort in these areas.

Findings and Implications: Research Question Two

In research question two, significant differences were found in self-perceived competence ratings between instrumental music teachers who took a choral methods class and those who did not in the following five skill areas: ability to establish choral program goals and objectives, ability to give clear and decisive choral instructional directives, vocal pedagogy, choral repertoire knowledge, and vocal modeling. It seems that instrumental music teachers who took a choral methods course felt more competent than those who did not take a choral methods course when selecting choral repertoire, discussing vocal pedagogy, delivering clear and decisive choral instructions, vocal modeling for students, and specifying choral program goals and objectives.

By implication, taking a choral methods course that discussed these items could aid instrumental music teachers in the presentation of these topics. The five choral teaching components are important pedagogical and content skills and are included in undergraduate choral methods courses (Kim, 2013). University choral methods professors are known to design choral methods curricula that will strengthen pre-service music teachers' pedagogical skills and deepen their content knowledge to enable them to deliver clear and directive instructions in choral classrooms (Kim, 2013; Perry, 2007). In a choral methods course, pre-service music teachers can acquire information pertaining to curricular and instructional standards and the construction of choral program goals and objectives (Ester, 1997). Grimland (2005) suggested that vocal modeling helps to enhance evaluation, conscious learning, and communications skills in choral rehearsals.

It is notable that participants who took a choral methods class felt more competent when rating their competence level to select choral repertoire, discuss vocal pedagogy, deliver clear and decisive choral instructions, vocal model for students, and specify choral program goals and objectives. This suggests that their choral methods class addressed these skills, resulting in increased feelings of competence. In short, having completed the course, they felt sufficiently competent to demonstrate their choral teaching skills in a classroom setting in these areas.

Findings and Implications: Research Question Three

In research question three, significant differences were found in self-perceived comfort ratings between instrumental music teachers who were teaching choir versus those who were not teaching choir in the following three skill areas: ability to establish

choral program goals and objectives, ability to give clear and decisive choral instructional directives, and choral repertoire knowledge. It appeared that instrumental music teachers who were teaching choir versus those who were not teaching choir when the survey was administered seemed more comfortable in delivering clear and decisive instructions, selecting appropriate choral literature, and specifying choral program goals and objectives. It seems likely that because they exercised these skills daily as choral music practitioners, they felt more comfortable than those who were not teaching choir.

According to Perry (2007) it is the choral director's job to choose the repertoire to be taught and performed throughout the year and to vary rehearsal pace and strategies to provide effective instruction. Zeuch (2014) stated that giving clear and decisive instructions is an important aspect of effective choral rehearsal procedures and techniques. This study's participants, similar to those in research by Perry (2007) and Zeuch (2014), who were also in-service instrumental music teachers teaching choir, established program goals and objectives, provided clear and decisive instructional directives, and utilized repertoire knowledge as classroom choral practitioners. Consequently, participants in this study were more comfortable in these areas of choral methods than those who were not teaching it because they used those skills daily in classrooms.

Findings and Implications: Research Question Four

No significant differences in self-perceived competence ratings were found between instrumental music teachers who were teaching choir versus those who were not teaching choir in any of the 15 choral teaching skills when assessing participants'

responses for research question four inquiries. It is interesting that there was no observed difference in competence between those who were teaching choir and those who were not. As was articulated in the discussion of findings from research question three, participants' comfort levels significantly differed in relation to giving clear and decisive instructions, selecting appropriate choral literature, and establishing choral programs and goals. It seems likely that participants who taught choir gained experience and felt more comfortable than those who never taught choir but did not necessarily feel secure that their skills and knowledge were sufficient. Even though a strong correlation existed between participants' comfort and competence ratings overall, in this instance it seems that participants distinguished between comfort as feelings and competence as ability.

Findings and Implications: Research Question Five

In research question five, significant differences were found in self-perceived comfort ratings between instrumental music teachers who had taught choir 1-4 years versus those who had taught choir 5 years or more years in the following 11 choral teaching skills areas: choral repertoire knowledge, ability to give clear and decisive choral instructional directives, vocal pedagogy, choral music student assessment, ability to establish choral program goals and objectives, choral classroom management, choral administrative skills, lesson plan and score study, sight-singing skills, musicianship skills, and choral conducting skills. Participants with five or more years of choral teaching experience were more comfortable in these 11 skills than those with less than five years of choral experience, indicating that protracted choral teaching experience improves one's comfort level in relation to many of the 15 choral teaching skills. The seven skills

that were rated the highest for comfort for those who had taught choir for five or more years were: choral music student assessment, choral classroom management, choral administrative skills, lesson plan and score study, sight-singing skills, musicianship skills, and choral conducting skills. These support Zeuch's (2014) findings that elementary and secondary music educators should feel comfortable teaching these various choral skills even though they are outside of their comfort zone. This suggests that as instrumental music teachers became more experienced as choral music teachers, their comfort levels increased in practical and administrative choral areas, as choral music practitioners, and as choral classroom teachers.

Findings and Implications: Research Question Six

In research question six, significant differences were shown in self-perceived competence ratings between instrumental music teachers who had taught choir 1-4 years versus those who had taught choir 5 years or more in 10 choral teaching skills in the following skill areas: choral repertoire knowledge, ability to give clear and decisive choral instructional directives, ability to establish choral program goals and objectives shows, vocal pedagogy, choral music student assessment, choral classroom management, choral repertoire and literature knowledge, choral administrative skills, vocal modeling, and choral conducting. Participants with five or more years of experience felt more competent in these 10 skills than those with less than five years of experience. It seems that protracted choral teaching experience helped instrumental teachers feel more competent as choral music practitioners which supports Barton's (2015) findings that in-service music teachers developed and modified their teaching approaches and techniques,

although many of them often felt a lack of classroom teaching competence when they were pre-service music teachers. Teachers who had five or more years of choral teaching experience possessed the choral teaching skills that Perry (2007) emphasized: conducting ability, choral literature knowledge, vocal techniques for young and more experienced voices, aural and musicianship skills for error detection, and a myriad of techniques for fixing them.

Findings and Implications: Ranking

Participants' ratings of the 15 choral teaching skills, on both the comfort and competence scales, were ranked. The item ranked first when assessing instrumental music teachers' comfort and competence ratings teaching choir music, regardless of their choral methods background, was musicianship. Instrumental music teachers seemingly relied on their musicianship first and foremost when they taught choral music. Conway (1999) believed that undergraduate aural courses were helpful in developing musicianship, and Millican (2014) found that instrumental methods courses served as an opportunity to apply musicianship skills. In this study, the importance of instrumental music teachers' application of musicianship skills, regardless of where they had been developed, is that such skills seemed to be transferable to the choral situation. The implication is that musicianship skills are very transferable to various teaching situations and their development should be encouraged in all undergraduate music education training courses.

Aural skills were rated second highest by participants on both the comfort and competence components, regardless of whether they took a choral methods class. This

finding supports Buonviri (2015), who reported that aural skills were an important component in preparing pre-service music teachers to be competent in both choral and instrumental music teaching. Brophy (2002) noted that beginning in-service music teachers prioritized aural skills training in their pre-service music training program. Buonviri (2015), Conway (1999), and Millican (2014) believed that aural and musicianship knowledge should be transferable and used to enhance such musical skills such as dynamics, rhythms, steady tempo, and pitch accuracy in choral music classrooms.

Choral repertoire knowledge was rated as the least comfortable and competent component by instrumental music teachers teaching choir, regardless of their choral methods background. This supports the supposition of Reames (2001) and Zeuch (2014), who stated that instrumental music teachers needed to be exposed to a wide range of choral repertoire that included various levels and diverse genres of works during their choral methods experience. Reames (2001) recommended that instrumental music teachers needed a list of suggested repertoire differentiated by levels and voicings, as quality choral repertoire in choral methods courses was important in training all prospective music teachers, including instrumental music teachers. Perry (2007) stated that choral repertoire was the vehicle for teaching musical and vocal concepts, that students should be exposed to quality literature that included choral music from different periods and various genres, and that university instructors should provide ideas for choral repertoire selection for school choirs in their methods courses.

Vocal pedagogy was rated as the second least comfortable and competent area by instrumental music teachers in teaching choir. Instrumental music teachers may be

unaccustomed to understanding the human voice as an instrument, therefore it is important to offer vocal pedagogy experiences to these individuals during their undergraduate education. Such experiences, offered through the choral methods curriculum, could be useful and practical when instrumental teachers are asked to teach choir in educational settings. This supports D. Spurgeon's (2004) recommendation that basic vocal pedagogical experience as well as an understanding of the human voice as an instrument are needed to increase instrumental music teachers' comfort and competence levels in vocal pedagogy knowledge.

Parker and Powell (2014) stated that feeling unfamiliar with the voice as an instrument could result in instrumental music teachers being uncomfortable or feeling incompetent when vocal modeling for students, leading choral warm-ups, or teaching vocal techniques. Millican (2014) stated that pre-service instrumental music teachers should be able to identify specific performance problems and propose solutions to performance issues in instrumental music classrooms. Likewise, they should be able to identify, diagnose, and prescribe in choral music classrooms the same as they do in instrumental music classrooms. Bass (2009) found that few secondary school students studied voice privately, thereby challenging the instrumental instructors teaching choir to play the role of the vocal instructor in choral music classrooms. Bass went on to say that vocal warm-ups should be treated as vocal exercises that build students' vocal technique. Similar to providing string instrument fingerings and technical suggestions to students, instrumental music teachers need technical vocal knowledge to coach students properly.

Implications for Music Education

It is important for college and university music education methods courses to be well-structured to increase pre-service instrumental music teachers' comfort and competence levels when teaching outside of their specialty. Undergraduate music education programs that still focus mainly on preparing teachers in their specialty areas (band, choir, strings, and elementary music) should consider shifting their focus toward preparing students to effectively teach in multiple areas and across various age levels. According to Groulx (2016), Hamann and Ebie (2009), Parker and Powell (2014), and West (2012), pre-service instrumental music education majors should be required to take a choral methods course to prepare themselves for the possibility of teaching choral music. It is crucial to focus on the usefulness and practicality of methods course content (Coppola, 2009; Groulx, 2016; Legette, 2013) to enable undergraduate music education students the opportunity to develop teaching effectiveness skills and gain important choral teaching knowledge during their choral methods courses (Hourigan & Scheib, 2009; Kim, 2013; Legette &McCord, 2015).

Hourigan and Scheib (2009) believe that choral methods courses need to reflect the realities of elementary/secondary choral classrooms and need to provide numerous opportunities for students to micro-teach in like settings. Micro-teaching situations can prepare pre-service instrumental music teachers to experience teaching situations that occur in actual choral classrooms (Coppola, 2009). Likewise, in-class choral lab experiences can be more meaningful if pre-service instrumental music teachers apply

score analysis and vocal techniques to rehearsal pedagogy and suggested repertoire (Coppola, 2009; Hourigan & Scheib, 2009).

Instrumental music teachers' vocal modeling ability is an effective tool in choral classroom teaching as students often learn more efficiently by listening to their instructors' vocal demonstrations (Ebie 2004; Grimland, 2005). Activities such as participating in choral ensembles and taking private voice lessons can help in-service instrumental teachers acquire specific vocal modeling skills including singing on pitch and in rhythm with appropriate dynamics, interpretation, phrasing, singing text in steady tempo, and using good breath control (Bernhard, 2004). These could also strengthen their vocal modeling skills and apply vocal pedagogical knowledge to choral teaching settings. One or two semesters of voice lessons taken concurrently with a choral methods course can synergize instrumental music educators' skills and abilities and aid them in choral classrooms. However, although music education degree programs already require sufficient credit hours for the pre-service teachers, it might not be feasible to add more credit hours for instrumental music teachers to take vocal- and choral-related courses despite enhancing their vocal modeling and technical skills. One possible solution would be to encourage pre-service instrumental music teachers to use their elective credits for their choral and vocal experiences; for example, they could take one semester of voice lessons and participate in choral ensemble before graduating. Singing can be completed in a methods class, and such activity would help instrumentalists feel more comfortable and/or competent using their voices in various musical settings.

Having authentic teaching experience in the form of a student teaching practicum during their undergraduate music education curriculum can aid students in their preparation to teach in choral settings (Kim, 2013). Pre-service music education teachers should also become familiar with choral skills by forming and singing in lab choirs that focus on secondary school choral repertoire exploration. Having early choral music field experience in secondary schools and teaching in community choral settings (Kim, 2013) can also provide authentic experiences to instrumental music education students. This suggestion supports Silvey and Major's (2014) findings in which they indicated that sophomore music education students hoped to have more podium time to practice conducting gestures and exercise leadership skills in ensemble situations. Therefore, it would be helpful to include ample micro-lesson choral music teaching time and in-class lab choir conducting time in choral methods curricular activities.

According to Freer (2017) and Hourigan and Scheib (2009), pre-service instrumental music teachers can benefit from observing and interacting with veteran choir teachers to observe how experienced choral music teachers use problem-solving techniques and give clear and decisive instructions to address performance problems and teach vocal techniques. Mentorship with successful choral music teachers (Parker, 2016) can also be a way to receive support in choosing educational choral repertoires for future choir classes.

Recommendations for Future Research

This study investigated the effectiveness of choral methods curricula and the importance of choral teaching experiences by assessing instrumental music teachers' self-

perceived comfort and competence levels on specific 15 choral music teaching skills. The findings reveal the importance of both music teacher preparedness and awareness of undergraduate music methods curriculum to teach across music disciplines. Future research is needed to determine whether taking a choral methods course for more than one semester will affect an increase in instrumental music teachers' comfort and competence if teaching choir. Future research is also needed to determine whether choral methods classes for instrumental music teachers should contain content that varies from that presented to choral music education majors, such as choral repertoire, vocal pedagogy, or vocal modeling.

Future research should also focus on assessing approaches that would aid instrumental music teachers in enhancing their comfort and competence in specific areas. In other words, it is necessary to investigate how to effectively train instrumental music education majors to teach choir and decrease concerns involved with teaching outside of their emphasis area. Instrumental music teachers already possess musicianship and aural skills (Conway, 1999; Millican, 2014), so additional knowledge in choral repertoire and vocal pedagogy could help them decrease concerns in those areas and increase their choral teaching competence. Choral literature should be selected on the basis of pedagogical knowledge of how to build a vocal ensemble's sound with emphasis on how the literature can be used to build vocal technique as a sequential process (Bass, 2009). To structure undergraduate choral methods courses more effectively, further research is needed to investigate instructional strategies and curricular ideas that will increase instrumental music teachers' knowledge of choral repertoire and vocal pedagogy.

Student recruitment capability is also an important element in developing and maintaining a successful choral music program and creating a balanced ensemble (Perry, 2007). Auditioning and adjudicating are additionally vital skills in distinguishing expected and desired choral/vocal sound, evaluating a singer's ability and capability, and providing necessary and constructive feedback. All of these competencies (recruitment, auditioning, and adjudicating) are essential when organizing and directing both curricular and extra-curricular and on- and off-campus choral activities. For that reason, recruitment, auditioning, and adjudicating abilities should be added to the 15 choral music teaching skills in order to assess instrumental music teachers' self-reported comfort and competence.

Although this study targeted the entire population of instrumental music teachers, the number of participants was relatively small, with a return rate of 2.6%. While the data provided useful information about this particular sample's self-perceived comfort and competence in relation to choral methods skills and pedagogical knowledge, these findings may not be representative of the total population, and the small sample and potential sampling flaws may negatively affect the ability to generalize from this study. As the responses are not representative of the entire population, care must be taken to not draw any broad conclusions beyond this particular sample, and future research should draw on a larger population of instrumental music teachers.

The study identified a strong, positive correlation between comfort and competence—that is, when participants felt comfortable, they also felt competent, and vice versa. Participants seemed to view comfort and competence as similar sensations

and may have found it difficult to differentiate between these two self-perceived constructs in rating each of the 15 choral music teaching skills in the survey. Given the strong, positive correlation between comfort and competence, future research should perhaps measure only one of the two factors.

This study was designed to allow instrumental music teachers to self-assess their comfort and competence levels in 15 choral music teaching skills. For the purposes of further investigation, different methods can usefully be devised, such as asking external evaluators to assess teaching effectiveness, that may provide a more objective assessment of the 15 choral music teaching skills. Data analyses based on similar independent and dependent variables are also recommended. Another possibility is that comfort could be self-reported while competence could be assessed by external evaluators. Evaluation of choral music teaching competence by expert choral music teachers can help to identify instrumental music teachers' specific needs. To enrich the data and investigate instrumental music teachers' concerns at a deeper level, it would be helpful to employ an open-ended questionnaire in addition to the external evaluators' ratings of competence.

Closing Remarks

The results of this study support those of previous researchers (Groulx, 2016; Hamann & Ebie, 2009; Legette, 2013; Parker & Powell, 2014) regarding the importance of taking a music education methods course outside of one's specialization. Based on the findings in this study, the null hypothesis that the self-perception of preparedness of pre-service instrumental music teachers who took a choral methods class would be similar as compared to students who did not take a choral methods class when assessing choral

teaching skills, is rejected. Instrumental music teachers who were teaching choir seemed more comfortable in giving clear instructions, selecting choral literature, and establishing their choral programs; noticeably, instrumental music teachers who had 5 or more years of choral teaching experience felt more comfortable and competent than those who had less choral teaching experience.

It is crucial to help both pre-and in-service instrumental music teachers feel comfortable and competent in various aspects of choral teaching. This study provides specific suggestions on how pre-service instrumental music teachers could be more effectively prepared to teach choir. Because the two lowest self-perceived comfort and competence levels of the 15 choral teaching items were choral repertoire and vocal pedagogy knowledge, it would be important to focus on these aspects of choral teaching skills in methods classes. Choral repertoire and literature selection and vocal pedagogy knowledge needs to be intensified when training pre-service instrumental music teachers and thus emphasized in the structuring of choral method class curricula. Furthermore, choral methods courses should reflect authentic choral classroom situations, where instrumental music education students can study suggested choral repertoire and apply vocal pedagogical knowledge to micro-teaching settings.

It is vital to facilitate opportunities for both pre-and in-service music teachers to explore diverse genres and levels of secondary school choral repertoires. It also is prudent to help instrumental music teachers gain vocal pedagogy knowledge in various ways. Therefore, adequate professional development opportunities need to be offered to pre-and in-service instrumental music teachers in order to alleviate their concerns about teaching

choral music. It is understandable that instrumental music teachers can feel both comfortable and competent teaching choral music if they have taken an undergraduate choral methods course and/or received in-service choral music teaching experience. Instrumental music teachers who take choral methods courses, acquire choral music teaching experiences, and receive professional support, can become effective choral music practitioners.

APPENDIX A - SURVEY INSTRUMENT

Subject's Disclosure Form

Dear Music Teachers,

You are being invited to participate in a research study titled "Instrumental Music Teachers' Training, Comfort, and Self-Competence in Teaching Choral Music in Public Schools." The purpose of this study is to determine whether specialized methods courses, specifically choral methods courses taken by instrumental music education majors, were beneficial in the self-perceived comfort and competence levels of instrumental music education majors who are currently teaching choral music groups in K-12 settings.

The survey consists of 6 questions, which takes approximately 10 minutes to complete. Your participation in the research is voluntary. You may withdraw from the study at any time. Data collected up to the point of withdrawal will not be retained and deleted from the final analysis. There is no penalty for not taking part in this research study and there are no foreseeable risks in participating. There is no cost to you except for your time and you will not be compensated for your participation. Participation of this research can be an opportunity for instrumental music teachers to express their feelings and input about teaching choral music and measure their self-perceived comfort and competence in teaching choral music. All responses are anonymous and all survey data will be securely maintained by the researcher.

An Institutional Review Board (IRB) responsible for human subjects research at the University of Arizona reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research. The information that you provide in the study will be handled confidentially. However, there may be circumstances where this information must be released or shared as required by law. The University of Arizona Institutional Review Board may review the research records for monitoring purposes.

If you have any questions about this study, would like more information, or would like to voice concerns or complaints about the research, please contact the Principal Investigator at any time: (Jen) Ji-Eun Kim at jenkim@email.arizona.edu. For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research, you may contact the Human Subjects Protection Program at 520-626-6721 or https://rgw.arizona.edu/compliance/human-subjects-protection-program.

To participate in the survey, please click or insert into your internet browser the link below. By clicking on the link, you are providing your consent to participate in this research study. By participating in the survey, you are affirming that you have read the information contained in the form and are giving permission to the investigator to use your information for research purposes.

https://qtrial2018q1az1.az1.qualtrics.com/jfe/form/SV_9S5iYeTLuGPs6ix

Thank you for your time with this research.
Version Date: 3/09/2018

Sincerely,
(Jen) Ji-Eun Kim
Doctoral Music Education Student
University of Arizona
Fred Fox School of Music
1017 North Olive Road
Tucson, AZ 85721-0004

Note: This invitation is sent as a service to the profession by NAfME, as part of their ongoing efforts to support research in music education. The sending of this invitation does not constitute endorsement of the content or quality of the research project for which this invitation is sent by NAfME or its component Societies or Councils.

Version Date: 3/09/2018

Survey

This is a survey dealing with your comfort and competence working with choral ensembles.
If you complete this survey, you are granting permission to use your data for study purposes.

Please complete the entire survey regardless of your answer choice.

1. Upon graduation, did you see yourself primarily as an instrumental music teacher?
   ①. Yes
   ②. No

2. Did you take a choral methods class in your undergraduate music education program?
   ①. Yes
   ②. No

3. Are you currently teaching choir at your institution?
   ①. Yes
   ②. No

4. If you are currently teaching choir, how many years have you taught choir? Please write the number of years you have taught below. For example, 4 years

   _____

5. Please rate your comfort level working with choral ensembles on the following 15 items by clicking the appropriate box. (Note: Comfort is defined as the level of teachers' feelings of mental well-being and/or confidence, or ease.)

Choral Methods Components	Very Uncomfortable ← ------ →Very Comfortable						
	1	2	3	4	5	6	7
1. Ability to establish choral program goals and objectives							
2. Ability to give clear and decisive choral instructional directives							
3. Choral class administrative skills							
4. Choral conducting skills							
5. Keyboard skills							
6. Musicianship skills							
7. Sight-singing skills							
8. Aural skills							
9. Diction knowledge							
10. Vocal pedagogy knowledge							
11. Choral repertoire and literature knowledge							
12. Lesson plan and score study knowledge							
13. Choral classroom management knowledge							
14. Choral music student assessment knowledge							
15. Vocal modeling							

6. Please rate your competence level working with choral ensembles on the following 15 items by clicking the appropriate box. (Note: Competence is defined as the perception of one's ability to successfully impart information or knowledge.)

Choral Methods Components	Very Incompetent ← ------ → Very Competent						
	1	2	3	4	5	6	7
1. Ability to establish choral program goals and objectives							
2. Ability to give clear and decisive choral instructional directives							
3. Choral class administrative skills							
4. Choral conducting skills							
5. Keyboard skills							
6. Musicianship skills							
7. Sight-singing skills							
8. Aural skills							
9. Diction knowledge							
10. Vocal pedagogy knowledge							
11. Choral repertoire and literature knowledge							
12. Lesson plan and score study knowledge							
13. Choral classroom management knowledge							
14. Choral music student assessment knowledge							
15. Vocal modeling							

Thank You for Completing This Survey!

APPENDIX B - IRB APPROVAL

THE UNIVERSITY OF ARIZONA
Research, Discovery & Innovation

Human Subjects Protection Program

1618 E. Helen St.
P.O.Box 245137
Tucson, AZ 85724-5137
Tel: (520) 626-6721
http://rgw.arizona.edu/compliance/home

Date:	March 15, 2018
Principal Investigator:	Ji-Eun Kim
Protocol Number:	1803341120
Protocol Title:	Instrumental Music Teachers' Training, Comfort, and Self-Competence in Teaching Choral Music in Public Schools
Determination:	Approved
Expiration Date:	March 13, 2023

Documents Reviewed Concurrently:

Data Collection Tools: *Survey J. Kim Feb 26 2018_pdf.pdf*
HSPP Forms/Correspondence: *J. KIM_IRB_Mar 12_2018_application_2-1_v2018[1085].pdf1 14Mar2018.pdf*
HSPP Forms/Correspondence: *J. KIM_appendix_waiver_March 6 2018_2-2_v2018 EDIT1[3211].pdf*
HSPP Forms/Correspondence: *J. KIM_list_of_research_personnel_2-3_v2018 EDIT1[3214].pdf*
HSPP Forms/Correspondence: *Ji-Eun Kim's IRB Communications Signatures (1).msg*
HSPP Forms/Correspondence: *Ji-Eun Kim's IRB Communications Signatures (3).msg*
HSPP Forms/Correspondence: *Kim IRB.pdf*
HSPP Forms/Correspondence: *RE Ji-Eun (Jen) Kim's IRB confirmation.msg*
Informed Consent/PHI Forms: *J. KIM _Informed Consent_March 6 2018_1230pm.docx*
Informed Consent/PHI Forms: *J. KIM _Informed Consent_March 6 2018_1230pm.pdf*
Recruitment Material: *J. KIM _A Recruitment Email _March 6 2018_1230pm .docx*

Regulatory Determinations:

- The project is not federally funded or supported and has been deemed to be no more than minimal risk.
- The project listed is required to update the HSPP on the status of the research in 5 years. A reminder notice will be sent 60 days prior to the expiration noted to submit a 'Project Update' form.

This project has been reviewed and approved by an IRB Chair or designee.

- The University of Arizona maintains a Federalwide Assurance with the Office for Human Research Protections (FWA #00004218).
- All research procedures should be conducted according to the approved protocol and the policies and guidance of the IRB.
- The Principal Investigator should notify the IRB immediately of any proposed changes that affect the protocol and report any unanticipated problems involving risks to participants or others. Please refer to Guidance Investigators Responsibility after IRB Approval, Reporting Local Information and Minimal Risk or Exempt Research.
- All documents referenced in this submission have been reviewed and approved. Documents are filed with the HSPP Office.

REFERENCES

Abeles, H. F., Hoffer, C. R., & Klotman, R. H. (1995). *Foundations of music education* (2nd ed.). New York: Schirmer.

Abrahams, F. (2000). National standards for music education and college preservice music teacher education: A new balance. *Arts Education Policy Review, 102*(1) 27–31, doi: 10.1080/10632910009599972.

Ballantyne, J. & Packer, J. (2010). Effectiveness of preservice music teacher education programs: Perceptions of early-career music teachers. *Music Education Research, 6*(3), 299–312.

Bandura, A. (1982). Self-efficacy mechanism in human agency. *The American Psychologist, 37*(2), 122–147. doi: 10.1037/0003-066X.37.2.122.

Barnes, G. (2000). Self-efficacy and teaching effectiveness. *Journal of String Research, 1,* 37–57.

Bartolome, S. J. (2017). Comparing field-teaching experiences: A longitudinal examination of preservice and first-year teacher perspectives. *Journal of Research in Music Education, 65*(3), 264–286. doi: 10.1177/0022429417730043.

Barton, G. (2015). Developing confidence and competence as a pre-service music teacher: Personal epistemology in a middle years course. *Australian Journal of Music Education, 3,* 16–25.

Bass, C. (2009). Repertoire and standards: Senior high choirs–vocal transformation of the secondary school singer: The choral director as vocal coach. Part 1. *The Choral Journal, 49*(10), 49–53.

Berman, A. S. (2008). Classroom Management in the Choral Rehearsal. *Teaching Music, 25*(3), 58.

Bernhard, H. C. (2004). Instrumental music education majors' confidence in teaching singing. *Journal of Band Research, 50*(1), 24–32.

Best, H. M. (1992). Music curricula in the future. *Arts Education Policy Review, 94*(2), 2.

Bodnar, E. N. (2017). The effect of intentional, preplanned movement on novice conductors' gesture. *Journal of Music Teacher Education, 26*(3), 38–50. doi: 10.1177/1057083716644651.

Branscome, E. (2012). The Impact of Education Reform on Music Education: Paradigm Shifts in Music Education Curriculum, Advocacy, and Philosophy from *Sputnik* to Race to the Top. *Arts Education Policy Review*, *113*(3), 112–118. doi: 10.1080/10632913.2012.687341.

Breidenstein, A. L. (1999). *Four-year and extended program graduates: Perceptions of their teacher education and teaching experiences* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 9728706)

Brophy, T. S. (2002). Teacher reflections on undergraduate music education. *Journal of Research in Music Education, 12*(1), 19–25. doi: 10.1177/10570837020120010501.

Buonviri, N. O. (2015). Three music education majors' journeys through Aural Skills 101. *Journal of Research in Music Education, 25*(1), 95–106. doi: 10.1177/1057083714552328.

Byo, J. L. (1993). The influence of textural and timbral factors on the ability of music majors to detect performance errors. *Journal of Research in Music Education, 41,* 156–167. doi: 10.2307/3345405.

Byo, J. L., & Austin, K. R. (1994). Comparison of expert and novice conductors: An approach to the analysis of nonverbal behaviors. *Journal of Band Research, 30*, 11–34.

Byo, J. L., & Sheldon, D. A. (2000). The effect of singing while listening on undergraduate music majors' ability to detect pitch and rhythm errors. *Journal of Band Research, 36*(1), 26–46.

Chelsey, G. M. & Jordan, J. (2012). What's missing from teacher prep. *Education and Leadership*, *69*(8), 41–45.

Conkling, S. W. & Henry, W. (1999). Professional development partnerships: A new model for music teacher preparation. *Arts Education Policy Review, 100*(4) 19–23, doi: 10.1080/10632919909599465.

Conway, C. M. (1999). The development of teacher cases for instrumental music methods courses. *Journal of Research in Music Education, 47*(4), 343. doi: 10.2307/3345489.

Conway. C. M. (2010). Issues facing music teacher education in the 21st century: Developing leaders in the field. In Harold F. Abeles, H. F. & Lori A. Custodero, L. A. (Eds.), *Critical Issues in Music Education: Contemporary Theory and Practice* (pp. 259–275). New York: Oxford University Press.

Cook, S. G. Tips to take risks, move outside your comfort zone. *Women in Higher Education, 16*(2), 31.

Coppola, C. (2009). Two perspectives on method in undergraduate music education. *Teaching Music, 17*(1), 60.

Diener, C. I., & Dweck, C. S. (1978). An analysis of learned helplessness: Continuous changes in performance, strategy and achievement cognitions following failure. *Journal of Personality and Social Psychology, 36,* 451–462.

Diener, C. I., & Dweck, C. S. (1980). An analysis of learned helplessness: II. The processing of success. *Journal of Personality and Social Psychology, 39,* 940–952.

Dweck, C. S. (1992). The study of goals in psychology. *Psychological Science, 3*(3), 165–166.

Dweck, C. S., & Leggett, E. L. (1988). A social-cognitive approach to motivation and personality. *Psychological Review, 95*(2), 256–273. doi: 10.1037/0033-295X.95.2.256.

Elliott, E. S., & Dweck, C. S. (1988). Goals: An approach to motivation and achievement. *Journal of personality and social psychology, 54*(10), 5–12. doi:10.1037/0022-3514.54.1.5.

Ebie, B. (2004). The effects of verbal, vocally modeled, kinesthetic, and audio-visual treatment conditions on male and female middle-school vocal music students' abilities to expressively sing melodies. *Psychology of Music, 32*(4), 405–417.

Ester, D. P. (1997). Choral methods and the CMP model. *Journal of Music Teacher Education, 6*(2), 26–28.

Fava, G. A., Fiammeta, G., Guidi, J., & Tomba, E. (2017). Well-being therapy in depression: New insights into the role of psychological well-being in the clinical process. *Depression and Anxiety, 34*(9), 801–808. doi: 10.1002/da.22629.

Fisher, R. E. (1991). The design, development, and evaluation of a systematic method for English diction in choral performance. *Journal of Research in Music Education,* 39(4), 270–281

Floyd, E. (2014). Musicianship training: Getting a good return on your investment. *The Choral Journal, 55*(3), 77.

Floyd, E., & Haning, M. (2014). Sight-singing pedagogy: A content analysis of choral methods textbooks. *Journal of Music Teacher Education 25*(1), 11–22. doi: 10.1177/1057083714539767.

Ford, J. K. (2001). Implications for non-verbal communication and conducting gesture. *The Choral Journal, 42*(1), 17–23.

Foster, E. (2016). *Teacher Shortages: What's the Problem?* Retrieved from National Commission on Teaching and America's Future website: https://nctaf.org/featured-home/teacher-shortages-whats-the-problem/.

Freer, P. K. (2009). Focus on scaffolding language and sequential units during choral instruction. *Update: Applications of Research in Music Education. 28*(1), 33–40.

Freer, P. K. (2011). The performance-pedagogy paradox in choral music teaching. *Philosophy of Music Education Review, 19*(2), 164–178. doi: 10.2979/philmusieducrevi.19.2.164.

Freer, P. K. (2017). Problem-based learning and structural redesign in a choral methods course. *Contributions to Music Education 42*, 53–72.

Frego, R. D., & Abril, C. R. (2009). The examination of curriculum content in undergraduate elementary methods courses. *Contribution to Music Education, 30*(1), 9–22.

Furby, V. J. (2013) Idea bank: Individualized assessment in the choral ensemble. *Music Educators Journal, 100*(2), 25–29.

Gagné, M., & Deci, E. L. (2006) Self-determination theory and work motivation. *Journal of Organizational Behavior, 26*(4), 331–362. doi:10.1002/job.322.

Gardner, R. D. (2010). Should I stay, or should I go? Factors that influence the retention, turnover, and attrition of K-12 music teachers in the United States. *Arts Education Policy Review, 111*(3), 112–121. doi:10.1080/10632910903458896.

Goodwin, B. (2012). Research says new teachers face three common challenges. *Educational Leadership, 69*(8), 84–85.

Grimland, F. (2005). Characteristics of teacher-directed modeling in high school choral rehearsals. *Update: Applications of Research in Music Education, 24*(1), 5–14.

Groulx, T. J. (2016). Perceptions of course value and issues of specialization in undergraduate music teacher education curricula. *Journal of Music Teacher Education, 25*(2), 13–24. doi: 10.1177/1057083714564874.

Hamann, D. L. (1982). An assessment of anxiety in instrumental and vocal performances. *Journal of Research Music Education, 30*(2), 77–90. doi: 10.2307/3345040.

Hamann, D. & Ebie, B. (2009). Students' perceptions of university method class preparation for teaching across music disciplines. *Update: Applications of Research in Music Education, 27*(2), 44–51. doi: 10.1177/8755123308330045.

Hamann, D., & Lawrence, J. (1994). University music educator's effectiveness as determined by public school music teachers. *Update: Applications of Research in Music Education, 12*(2), 21–27. doi: 10.1177/875512339401200204.

Hamann, D. L., & Sobaje, M. (1983). Anxiety and the college musician: A study of performance conditions and subject variables. *Psychology of Music, 11*(1), 37–50.

Hamilton, S., Murphy, P., & Thornton, L. (2004). A case of faculty collaboration for music education curricular change. *Journal of Music Teacher Education 13*(2), 34–40. doi: 10.1177/10570837040130020106.

Harreveld, F., Rutjens, B. T., Rotteveel, M., Nordgren, L. F., & Pligt, J. (2009). Ambivalence and decisional conflict as a cause of psychological discomfort: Feeling tense before jumping off the fence. *Journal of Experimental Social Psychology, 45,* 167–173.

Hart, J. (2016). The effects of single Laban effort action instruction on undergraduate conducting students' gestural clarity. *Contributions to Music Education, 41*, 93–111.

Hourigan, R. & Scheib, J. (2009). Inside and outside the undergraduate music education curriculum: Student teacher perceptions of the value of skills, abilities, and understandings. *Journal of Music Teacher Education, (18)*2, 48–61. doi: 10.1177/1057083708327871.

Huling-Austin, L. (1992). Research on learning to teach: Implications for teacher induction and mentoring programs. *Journal of Teacher Education, 43*(3), 173–180.

Ingersoll, R. M. (2002). The teacher shortage: A case of wrong diagnosis and wrong prescription. NASSP Bulletin, 86, 16–31.

Kelman, H. C., & Parloff, M. B. (1957). Interrelations among three criteria of improvement in group therapy: Comfort, effectiveness, and self-awareness. *Journal of Abnormal Psychology, 54*(3), 281–288. doi: 10.1037/h0040190.

Keenan-Takagi, K. (2000). Embedding assessment in choral teaching, *Music Educators Journal, 86*(4), 42–46+63. doi: 10.2307/3399605.

Kim, I. J. (2013). *Early field experience in choral methods* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 3560833)

Kotora, E. J. (2005). Assessment practices in the choral music classroom: A survey of Ohio high school choral music teachers and college choral methods professors. *Contributions to Music Education, 32*(2), 65–80.

Krueger, P. J. (2000). Beginning music teachers: Will they leave the profession? *Update: Applications of Research in Music Education, 19*(1), 22–26.

Legette, R. M. (2013). Perceptions of early-career school music teachers regarding their preservice preparation. *Update: Applications of Research in Music Education, 32,* 12–17.

Legette, R. M., McCord, D. H. (2015). Pre-service music teachers' perceptions of teaching and teacher training. *Contributions to Music Education, 40*(1), 163–176.

Levine, A. (Ed. Mark, M. L.) Educating school teachers. Music Education Source Readings from Ancient Greece to Today (3rd ed. p.226). New York: Routledge.

Manfredo, J. (2008). Factors influencing curricular content for undergraduate instrumental conducting courses. *Bulletin of the Council for Research in Music Education, 175,* 43–57.

Marshik, T., Ashton, P. T., & Algina, J. (2017). Teachers' and students' needs for autonomy, competence, and relatedness as predictors of students' achievement. *Social Psychology of Education, 20*(1), 39–67. doi: 10.1007/s11218-016-9360-z.

McAllister, P. A. (1995). *Differential effects of controlling versus informational situations for motivation in music: An application of self-determination theory* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 9604449)

McClelland, D. C. (1978). Managing motivation to expand human freedom. *American Psychologist, 33,* 201–210.

McClung, A. (2001). Sight-Singing Systems: Current Practice and Survey of All-State Choristers. *Update: Applications of Research in Music Education 20*(1), 3–8.

Melago, K. (2015). Teaching singers to read a practical approach to sight-singing in the choral rehearsal. *Teaching Music, 23*(2), 24–27.

Millican, J. S. (2014). Describing preservice instrumental music educators' pedagogical content knowledge. *Update–Applications of Research in Music Education, 34*(2), 61–68. doi: 10.1177/8755123314552664.

Nagoski, Amelia. (2010). Thoughtful gestures: A model of conducting as empathic communication. *The Choral Journal, 50*(9), 18–30.

Nápoles, J, Babb, S., Bowers, J., Hankle, S., & Zrust, A. (2017). The effect of piano playing on preservice teachers' ability to detect errors in a choral score. *Journal of Music Teacher Education 26*(2), 39–49. doi:10.1177/1057083716639724.

Parker, A. & Brindley, R. (2008). Exploring graduate elementary education preservice teachers' initial teaching beliefs. *The Professional Educator, 32*(2), 1–13.

Parker, E. C. (2016). The experience of creating community: An intrinsic case study of four midwestern public school choral teachers. *Journal of Research in Music Education, 64*(2), 220–237. doi: 10.1177/0022429416648292.

Parker, E. C., Bond, V. L., & Powell, S. R. (2017). A ground theory of preservice music educators' lesson planning processes within field experience methods courses. *Journal of Research in Music Education, 65*(3), 287–308. doi: 10.1177/0022429417730035.

Parker, E. C. & Powell, S. R. (2014). A phenomenological study of music education majors' identity development in methods courses outside their areas of focus.

Bulletin of the Council for Research in Music Education, 201, 23–41. doi: 10.5406/bulcouresmusedu.201.0023.

Parloff, M. B., Kelman, H. C., & Frank, J. D. (1954). Comfort, effectiveness, and self-awareness as criteria of improvement in psychotherapy. *American Journal of Psychiatry, 111*(5), 343–352. doi: 10.1176/ajp.111.5.343.

Perry, P. (2007). Repertoire and standards: Senior high choirs–The selection of choral repertoire by high school choral directors: Part 1. *The Choral Journal, 47*(9), 57–58.

Peterson, C., & Seligman, M. E. P. (1984). Causal explanations as a risk factor for depression: Theory and evidence. *Psychological Review, 94*, 347–374.

Philips, K. H. (2005). Directing the choral music program. New York: Oxford University Press.

Pineau, C. (1983). The psychological meaning of comfort. *International Review of Applied Psychology, 31,* 271–283.

Poliniak, S. (2008). Classroom Management in the Choral Rehearsal. *Teaching Music, 25*(3), 51–52.

Reames, R. (2001). High school choral directors' description of appropriate literature for beginning high school choirs. *Journal of Research in Music Education 49*(2), 122–35. doi:10.2307/3345864.

Roberts, B. (1991). Music teacher education as identity construction. *International Journal of Music Education, 18*, 30–39.

Robinson, M. (2010). Stages: Collegiate-musicianship: Defining a key term for future teachers. *Teaching Music, 17*(5), 60.

Robinson, N. R. (2012). Preservice music teachers' employment preferences: Consideration factors. *Journal of Research in Music Education, 603*(3), 294–309. doi: 10.1177/0022429412454723.

Ryan, R. M. (1982). Control and information in the intrapersonal sphere: An extension of cognitive evaluation theory. *Journal of Personality and Social Psychology, 43,* 450–461.

Sarath, E. W. (1995). Is the paradigm shifting without us? The need for fundamental reform in contemporary musical training in the USA. *International Journal of Music Education, 25,* 29–37.

Scheib, J. W. (2010). Policy implications for teacher retention: Meeting the needs of the dual identities of Arts Educators, *Arts Education Policy Review, 107*(6), 5–10, doi: 10.3200/AEPR.107.6.5-10.

Schmidt, C. P. (1989). Investigation of undergraduate music education curriculum content. *Bulletin of the Council for Research in Music Education*, *99*, 42–56.

Seddon, J. (2010). Criterion-referenced rating instrument for the evaluation, teaching and training of undergraduate conductors. *Journal of Band Research, 45*(2), 59–72.

Sheldon, D. A, (1998). Effects of contextual sight-singing and aural skills training on error-detection abilities. *Journal of Music Teacher Education, 46,* 384–395. doi: 10.2307/3345550.

Sheldon, D. A, (2004). Effects of multiple listenings on error-detection acuity in multivoice, multitimbral musical examples. *Journal of Music Teacher Education, 52,* 102–115. doi: 10.2307/3345433.

Shuler, S. C. (1995). The impact of national standards on the preparation, in-service professional development, and assessment of music teachers, *Arts Education Policy Review, 96* (3), 2–14, doi: 10.1080/10632913.1995.9934544.

Sieck, S. (2013). Factors in teaching foreign language choral music to students. *The Choral Journal, 54*(30), 24–35.

Silvey, B. A., & Koerner, B. D. (2016). Effects of conductor expressivity on secondary school band members' performance and attitudes toward conducting. *Journal of Research in Music Education, 64*(1), 29–44. doi:10.1177/0022429415622451.

Silvey, B. A., & Major, M. L. (2014). Undergraduate music education majors' perceptions of their development as conductors: Insights from a basic conducting course. *Research Studies in Music Education, 36*(1), 75–89. doi: 10.1177/1321103X14523532.

Sindberg, L. K. (2016). Elements of a successful professional learning community for music teachers using comprehensive musicianship through performance. *Journal of Research in Music Education, 64*(2), 202–219. doi: 10.1177/0022429416648945.

Skaalvik, E. M., & Skaalvik, S. (2007). Dimensions of teacher self-efficacy and relations with strain factors, perceived collective teacher efficacy, and teacher burnout.

Journal of Educational Psychology, 99(3), 611–625. doi: 10.1037/0022-0663.99.3.611.

Skaalvik, E. M., & Skaalvik, S. (2011). Teacher job satisfaction and motivation to leave the teaching profession: Relations with school context, feeling of belonging, and emotional exhaustion. *Teaching and Teacher Education, 27*(6), 1029–1038. doi: 10.1016/j.tate.2011.04.001.

Smith, B. & Sataloff, R. T. (2013). Choral pedagogy (3rd ed.). California: Plural Publishing, Inc.

Snyder, S., & Fisk, T. (2016). Applying Bandura's model to identifying sources of self-efficacy of teaching artists. *Research in Schools, 2*3(2), 38–50.

Soares, N. Stratton, T. Wilson, J. (2015). Medical students' comfort with children. *The Clinical Teacher, 12*(3), 176–180.

Spurgeon, A. (2004). Proposed changes for the undergraduate elementary music education curriculum. *General Music Today, 17*(3), 28–32. doi:10.1177/10483713040170030106.

Spurgeon, D. (2004). Vocal pedagogy skills for the undergraduate choral conductor. *Journal of Music Teacher Education, 13*(2), 28–33. doi:10.1177/10570837040130020105.

Stambaugh, L. A. (2016). Differences in error detection skills by band and choral preservice teachers. *Journal of Music Teacher Education, 25*(2), 25–36. doi: 10.1177/1057083714558421.

Stegall, J. R., Blackburn, J. E., & Coop, R. H. (1978). Administrators' ratings of competencies for an undergraduate music education curriculum. *Journal of Research in Music Education, 26*(1), 3–15. doi:10.2307/3344784.

Struyven, K., & Vanthournout, G. (2014). Teachers' exit decisions: An investigation into the reasons why newly qualified teachers fail to enter the teaching profession or why those who do enter do not continue teaching. *Teaching and Teacher Education, 43,* 37–45.

Teachout, D. J. (2004). Preservice teachers' opinions of music education methods course content. *Contributions to Music Education, 31*(1), 71–88.

Thornton, L., Murphy, P., & Hamilton, S. (2004). A case of faculty collaboration for music education curricular change. *Journal of Research in Music Education, 13*(2), 34–40. doi: 10.1177/10570837040130020106.

Triplett, W. M. (1981). A list of competencies for an undergraduate curriculum in music education by Joel Ringgold Stegall. *Bulletin of the Council for Research in Music Education, 66/67,* 159–163.

Wallace, K. (2014). When instrumentalists sing. *International Journal of Music Education, 32*(4), 499–513. doi: 10.1177/0255761413519052.

West, C. (2012). Teaching music in an era of high-stakes testing and budget reductions. *Arts Education Policy Review*, *113*, 75–79. doi: 10.1080/10632913.2012.656503.

White, R. W. (1959). Motivation reconsidered: The concept of competence. *Psychological Review, 66,* 297–333.

Wilkinson, E. & Rush, Scott. (2017). Habits of a successful choir director. Chicago: GIA Publications, Inc.

Wingenbach, G. J., White, J. M., Degenhart, S., Pannkuk, T., & Kujawski, J. (2007). Pre-service teachers' knowledge and teaching comfort levels for agricultural science and technology objectives, *Journal of Agricultural Education*, *48*(2),114–126.

Zeuch, K. (2014). You want me to teach what? The choral educator's guide to teaching outside the "comfort zone." *The Choral Journal, 54*(9), 77–79.