

Table 1
Descriptive Statistics ($n = 237$)

Years of Experience

Range: 0.5–40 years Mean: 17.67 years Median: 17.50 years Mode: 30.00 years

Teaching Assignments/Positions

80.17%	Classroom general music
47.68%	Choral music
18.57%	Private studio
14.35%	Instrumental music

Grade Level(s) of Current Teaching Assignments

86.5%	Elementary
16.46%	Middle/junior high
10.97%	Postsecondary
10.54%	Other/administration
7.17%	High school

Type of Undergraduate Institution Attended

51.69%	4-year comprehensive
44.07%	Liberal arts
9.32%	College or conservatory of music
3.39%	Research
3.39%	2-year college

Degrees Held

61.18%	Masters
34.18%	Bachelors
3.80%	Doctorate

Note: Total percentages sometimes exceed 100 percent because respondents identified more than one category on the survey.

Table 2
Perceived Preparation to Teach Specific Curricular Areas

Curricular Area	Percent Answering Yes (prepared)	Percent Answering No (not prepared)
Historical/cultural connections	65.68	34.32
Reading/writing music	62.29	37.71
Listening	57.63	42.37
Playing instruments	52.32	47.68
Singing	49.37	50.63
Interdisciplinary studies	46.19	53.81
Improvisation/composition	11.39	88.61

Table 3
Percent Feeling Prepared to Teach by Experience and Curricular Categories

Experience	Curricular Category						
	Singing	Instrument Playing	Improvisation/ Composition	Reading/ Writing	Listening	Interdisciplinary Studies	History/ Culture
0.5-10 years ^a	50.75	53.73	10.45	68.18	46.97	40.91	63.64
11-20 years ^b	48.15	56.79	13.58	59.26	58.02	56.79	70.37
21+ years ^c	49.44	47.19	10.11	60.67	65.17	40.45	62.92

Notes. a. $n = 67$, b. $n = 81$, c. $n = 89$.

Table 4
Percentage of Respondents Obtaining Training in Specialized Pedagogies after the Bachelor's Degree

Experience/Certification	Pedagogy			
	Daleroze	Gordon	Kodály	Orff-Schulwerk
Workshops only ^a	24.05	5.91	17.30	13.92
1 level ^b	10.55	3.80	13.92	17.72
2 levels	0.84	0.42	6.75	4.77
Certification	1.27	0.42	17.72	23.21
Beyond certification ^c	0.0	0.42	4.64	16.03
None	63.29	89.03	39.66	24.35

Notes: a. This category represents those teachers who have only been exposed to this pedagogy through workshop attendance. b. These pedagogical approaches structure their advanced training in successive courses, which are referred to as Levels; when an individual has achieved all of the available levels of instruction, they are considered to be certified in this pedagogy. c. This category represents those individuals who had obtained advanced instruction beyond their initial certification, in the form of further study in Europe, master classes (most commonly with regard to Orff-Schulwerk), or other recognized advanced education. Most of these individuals were Levels instructors within their pedagogy.

Table 5
Courses That Best and Least Prepared Respondents for Teaching Music

Course	Percent Choosing as "Best"	Percent Choosing as "Least"
Methods class	37.13	41.77
Student teaching	29.54	2.11
Performance classes ^a	28.81	5.06
Music theory	18.99	12.24
Music history	6.75	8.44
General education ^b	3.38	24.05

Notes. a. This category includes both collegiate ensembles and private instruction. b. This category represents required education courses that were not directly related to music education.

Table 6
 Courses Suggested for an "Ideal Curriculum" for Undergraduate Music Education

Suggested Course	Percent Suggesting
"Other" courses ^a	25.23
Classroom management	15.68
Solfège-based theory	15.68
Voice skills	12.71
Piano skills	11.44
Arts integration	5.00

Note. a. "Other courses" include improvisation/composition, music and the special needs child, technology, world music, recorder, music business/advocacy, philosophy, children's choir, children's musical development (particularly voice development), folk dance/movement, assessment, curriculum development, and interdisciplinary studies.