



An Examination of Admission and Assessment of Music Teacher Education Candidates in Higher Education

Jeffrey Ward, DMA

Phillip D. Payne, Ph.D.

School of Music, Theatre, and Dance



Introduction

- Music Admission Practices
- Music Education Curricular Gateways
- Music Education Licensure Requirements
- Predictors of future success





Research Questions

- 1) What are the current admissions practices for prospective music education students of higher education music programs in the United States?
- 2) What are the gateway points or barriers that assess teacher candidates readiness for upper division courses and/or student teaching?
- 3) What are the assessment instruments used by institutions to recommend teacher licensure?
- 4) What are the assessment instruments used by licensure agencies in granting teaching licenses?



Survey Respondents

- 95 NASM executives (response rate = 15.9%)
 - 38 U.S. states
 - 63%: Public
 - 37% Private
- Music Majors
 - 43%: less than 100
 - 28%: 100-200
 - 17%: 200-300
 - 12%: 300+
- Total Student Pop.
 - 56%: less than 10K
 - 28%: 10-20K



Acceptance Rates

	Acceptance Rate
All music degree programs	77%
Music Education only	73%

Admission Perceptions

Statement	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree	Total	Mean
Our institution has high admission standards.	9	20	18	39	9	95	3.2
Our music unit has high admission standards.	4	17	18	42	14	95	3.5
Music admission standards are influenced by the student population in which we serve.	1	5	9	43	37	95	4.2
Music admission STANDARDS are influenced by K-12 music curricula and standards.	13	11	27	29	15	95	3.2
Music admission PROCEDURES are influenced by K-12 music curricula and standards.	13	20	32	21	8	94	2.9



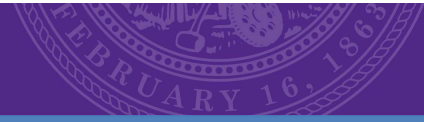
Admission Perceptions Cont'd

Statement	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree	Total	Mean
Music admission standards are influenced by applied music studio needs.	9	18	19	33	15	94	3.3
Music admission standards are influenced by the predicted success of candidates.	3	6	20	40	25	94	3.8
Music admission standards are influenced by occupational needs of the institution's region (i.e., music teacher shortage in the region).	20	21	37	12	3	93	2.5



Admission Perceptions Cont'd

Statement	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree	Total	Mean
Any student who meets minimum standards is accepted, regardless of studio and ensemble needs.	6	15	11	29	33	94	3.7
There are more admission tasks for students pursuing music education degrees than other music degrees.	35	20	16	11	12	94	2.4
Our music unit has higher admission standards for students pursuing music education degrees than other music degrees.	38	21	18	12	5	94	2.2



Music Admission Task	Non-music education music degrees (n=87)	#	Music Education degrees (n=91)	#
Audition	93.1%	81	94.5%	86
Essay	17.2%	15	20.9%	19
Interview	49.4%	43	60.4%	55
Recommendation Letter(s)	50.6%	44	51.6%	47
Music Theory Assessment	60.9%	53	57.1%	52
Aural Skills/Sight-singing Assessment	44.8%	39	42.9%	39
Composition	0.0%	0	0.0%	0
Improvisation	3.4%	3	1.1%	1
Respond to and/or evaluate a musical performance or recording.	0.0%	0	0.0%	0



Music Admission Task Cont'd

Music Admission Task	Non-music education music degrees	#	Music Education degrees	#
Music History Assessment	1.1%	1	1.1%	1
Keyboard Skills Assessment	32.2%	28	33.0%	30
Nothing. Students have no additional tasks beyond admission to the institution.	9.2%	8	7.7%	7

Music Education Degrees (n = 91)

Non-Music Education Music Degrees (n = 87)



Music Education Admission

Essay (n=19)

Content	%	#
Motivations to pursue teaching	57.9	11
Description of past teaching experiences	15.8	3
Description of beliefs about teaching	31.6	6
Self-assessment of readiness for music education study	21.1	4
Description of relationships with peers and/or teachers	26.3	5
Other	31.6	6

Interview (n=55)

Content	%	#
Motivations to pursue teaching	89.0	49
Description of past teaching experiences	49.1	27
Description of beliefs about teaching	56.4	31
Self-assessment of readiness for music education study	56.4	31
Description of relationships with peers and/or teachers	45.5	25
Other	16.4	9

Music Education Admission

Reference Letter (n=19)

Content	%	#
Assessment of readiness for music education study	31.6	6
Description of relationships with peers and/or teachers	31.6	6
Aptitude for teaching	15.8	3
Description of past teaching experiences	15.8	3
Other	15.8	3





Gateway Point or Barrier (n=79)

Content	%	#
Performance on primary instrument	77.0	60
Keyboard Skills	60.8	48
Pedagogy, including instructor skills/strategies and methodological knowledge	58.2	46
Communication skills	58.2	46
Aural Skills/Sight Singing	55.7	44
Music Theory	53.2	42
Interpersonal skills	44.3	35

Content	%	#
Professional skills (i.e., organization or time management)	35.4	28
Intrapersonal skills	24.1	19
Music History	22.8	18
Other	20.3	16
Technology	11.4	9
Performance on secondary instrument	6.3	5



Second opportunities. . .

	%	#
Students are given specific feedback and can make a second attempt at the student's discretion.	38.2	29
Students are given a second opportunity the next time the gateway point or barrier is administered.	47.4	36
Students have to complete a remediation experience, such as a course or training module.	6.6	5
Students are given more than two opportunities to successfully complete the gateway point or barrier.	7.9	6



Barrier Assessments

Pedagogy (n=46)

Means of Assessment	%	#
Written Test	32.6	15
Interview	60.9	28
Teaching Demonstration	45.7	21
Other	21.7	10

Professional Skills (n=28)

Means of Assessment	%	Count
Written Test	10.7	3
Interview	78.9	22
Teaching Demonstration	28.9	8
Feedback from Faculty	71.4	20
Other	7.1	2



Barrier Assessments

Aural Skills/Sight Singing (n=44)

Keyboard Skills (n=48)

Means of Assessment	%	#
Sight singing	88.6	39
Rhythmic Dictation	68.2	30
Pitch Dictation	52.3	23
Melodic Dictation	72.7	32
Harmonic Dictation	65.9	29
Other	13.6	6

Means of Assessment	%	#
Performance of repertoire in "jury" format.	39.6	19
Public performance	2.1	1
Technical skills demonstration (i.e., scales, arpeggios)	75.0	36
Sight reading	72.9	35
Improvisation	33.3	16
Harmonizing a melody	77.1	37
Transposing	50.0	24
Other	20.1	10



Music Licensure Tasks

Answer	%	Count
Portfolio	69.5%	66
Exam	74.7%	71
Interview	23.2%	22
Public Performance	38.9%	37
Other	11.6%	11



Interview (n=22)

Answer	%	Count
Motivations to pursue teaching	72.3%	16
Description of past teaching experiences	40.9%	9
Description of beliefs about teaching	68.2%	15
Self-assessment of readiness for music teaching	68.2%	15
Description of relationships with students and/or colleagues	36.4%	8
Other	18.2%	4



Music Licensure Tasks

Response	Portfolio (n=63)		Exam (n=72)	
	%	Count	%	Count
Commercial, standardized assessment	19.1%	12	45.8%	33
Designed by a state licensing agency	22.2%	14	47.2%	34
Institutionally or faculty-created assessment	58.7%	37	6.9%	5



Discussion

- How are music faculty using data collected from admission, gateway, and licensure assessments?
- What are predictors of future success in teaching that can be applied to admission, gateway, and licensure assessments?
- How does data collected from licensure assessments align with state teaching standards?



Next Steps

- Survey music education faculty to examine if their perspective differs from music executives
- Examine admission, barrier, and licensure assessment data to find correlations, if any, with retention, graduation, and success in teaching (as measured by teacher evaluation)