Personal and Professional Characteristics of Music Education Professors: Factors Associated with Expectations and Preferences of Undergraduate Students

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Abstract

The purpose of this study was to examine music education undergraduate students' expectations of and preferences for their music education faculty members' personal and professional backgrounds and compare them to the actual backgrounds of current music teacher educators. Participants ($N = 293$) from 55 randomly-selected NASM-accredited institutions completed a researcher-created questionnaire. Participants expected and preferred their music education faculty members to have approximately nine years of PreK–12 teaching experience, which is approximately three times the amount posted in faculty searches and doctoral program entrance requirements. Participants most valued their music education professors' experiences in assessment and classroom management and least valued experiences in rural area teaching and success at achieving high festival ratings for ensembles. For professors' current skills and abilities, participants most valued verbal communication, rehearsal techniques, and teaching pedagogy while least valuing skills in music composition, music history, and non-Western musics. Participants preferred their professors to be kind, flexible, and empathetic, while least preferring them to be serious, humorous, and sympathetic.

Keywords: music education, music education professors, music education students, music teacher educators, music teacher preparation, undergraduate students

Personal and Professional Characteristics of Music Education Professors: Factors Associated with Expectations and Preferences of Undergraduate Students

Undergraduate students' expectations of and preferences for their music education professors' personal and professional characteristics are complex and important constructs. To study these constructs is to investigate the intersection of undergraduate students' cognitive development (Chickering, 1978; Perry, 1984) and views on teaching (Conkling, 2003; Hamann, et al., 2000; Schmidt, 2012) coupled with professors' backgrounds, characteristics, and professional knowledge (Brewer & Rickels, 2012; Hewitt & Thompson, 2006; Taggart & Russell, 2016). Typically, the first tangible product of these constructs is an end-of-term course evaluation. Course evaluation scores and the factors that may affect them are canonized research topics elsewhere in higher education (e.g., Centra, 2003; Chong et al., 2000; Erdle & Murray, 1986), but not in music education. However, variability and issues with reliability in professor evaluation is symptomatic of a larger dialectic: What do undergraduate students want or expect from their music education professors and how does that compare to who music education professors are and how they must function in their collegiate teaching positions?

The purpose of this study was to examine music education undergraduate students' preferences and expectations of their music education faculty members' personal and professional backgrounds and compare them with the actual backgrounds of current music teacher educators. Essentially, I was interested in the music undergraduate students' perspective on previous researchers' findings with regard to music education professors' personal and professional backgrounds (Brewer & Rickels, 2012; Hewitt & Thompson, 2006; Taggart & Russell, 2016) and faculty workloads (Chandler & Russell, 2012; Hamann & Lawrence, 1995). Through their responses, I hoped to gain a better understanding of their expectations of who they

thought their professors should be and what experiences they thought made their professors best able to help them become effective music educators. In addition to contextualizing students' expectations, I hoped this information might help inform faculty search and doctoral admission committee members about what undergraduates are looking for in a music education professor. Similarly, this information may help inform current in-service music educators as to the types of experiences they may want to seek out before entering a doctoral program. Three research questions were:

1. Do music education undergraduate students expect or prefer their music education faculty members to have certain experiences and knowledge?

2. Do music education undergraduate students have an accurate concept of the workload and compensation of a typical music education faculty member as it currently exists?

3. Are music education undergraduate students' expectations of and preferences for their music education faculty members similar to what we know about a typical music teacher educator?

Method

I conducted a national survey of undergraduate music education majors enrolled at National Association of Schools of Music (NASM)-accredited programs in two rounds of random sampling. In total, I contacted members of 150 institutions and members of 55 institutions agreed to participate (Table 1), which is a 37% response rate by institution.

Institutions in the random sample (both rounds combined) included both public (53.33%) and private (46.66%) schools, doctoral universities, master's colleges and universities, as well as baccalaureate colleges. Institutional enrollments for all degree-seeking undergraduate students ranged from 176 to 51,147 with an average total enrollment of 11,199 and a median enrollment

of 6,587. A total of 40 states and the District of Columbia were represented as well as all four census regions. Participating institutions also reflected a broad range of educational contexts. Twenty-eight (50.90%) of the schools were public and 27 were private (49.09%). Total degree seeking enrollment figures at each institution ranged from 766 to 51,147 with an average total enrollment of 11,826 and a median enrollment of 6,815.

Research Questionnaire

I constructed a research questionnaire based upon my review of extant literature. Previous researchers such as Hewitt and Thompson (2006) and Brewer and Rickels (2012) provided the content for several questions in my questionnaire regarding music education professors' demographic and experiential backgrounds. For example, I used Hewitt and Thompson's (2006) study to create items regarding salary. I altered the question by dividing their question into two parts (i.e., what participants thought salary was and what they believed it should be). I also altered this item to reflect the nature of the participants in this study. As participants in this study have no direct knowledge of music education faculty members' salaries, I asked the question hypothetically. I also used examples from Hewitt and Thompson's (2006) work to construct items related to music education faculty members' workloads (i.e., teaching, research, and service). As above, I divided these questions into two and used hypothetical language in the prompts. Based on Brewer and Rickels (2012), I created items related to previous experience (i.e., number of years taught and types of experiences). I expanded their list to include additional experiences such as assessing student learning and working with students with special needs. Beyond the extant literature, I created additional items designed to elicit information about undergraduate music education majors' perceptions about their thinking regarding music education faculty members' background knowledge, and personality.

Table 1

Participating Institutions

1. Alabama State University
2. Austin Peay State University
3. Calvin College
4. Central College
5. Concordia University Chicago
6. Concordia University, Nebraska
7. DePaul University
8. Florida Gulf Coast University
9. Georgia Southern University
10. Hartwick College
11. Hastings College
12. Illinois Wesleyan University
13. Indiana University of Pennsylvania
14. Ithaca College
15. Jacksonville State University
16. Kutztown University of Pennsylvania
17. Luther College
18. Lynchburg College
19. Mars Hill University
20. Meredith College
21. Montana State University, Bozeman
22. Morningside College
23. North Carolina Agricultural and Technical State University
24. North Greenville University
25. Northeastern State University
26. Northwestern University
27. Ohio Northern University
28. Old Dominion University
29. Pacific Lutheran University
30. Pennsylvania State University
31. Providence College
32. Radford University
33. Saint Mary's College
34. Slippery Rock University
35. Southeastern Louisiana University
36. Southern Adventist University
37. Southern Illinois University, Carbondale
38. Tabor College
39. Temple University
40. Truett McConnell College
41. University of Alaska Fairbanks
42. University of Colorado Boulder
43. University of Connecticut
44. University of Florida
45. University of Minnesota, Twin Cities
46. University of North Carolina, Charlotte
47. University of Northern Iowa
48. University of Tennessee at Martin
49. University of Toledo
50. University of Wisconsin, River Falls
51. University of Wyoming
52. Valparaiso University
53. Wayland Baptist University
54. Westminster College
55. Wittenberg University

Following completion of the questionnaire, members of a graduate research colloquium evaluated survey items and provided constructive feedback. Based on this feedback, I changed several items to improve readability, included more choices in several items, and removed two items that I deemed redundant or not directly related to the intent of the questionnaire. Additionally, four experienced survey researchers examined the questionnaire. Based on their responses, I shortened or clarified wording of some items, thus improving the psychometric quality of the questionnaire.

The revised version of the questionnaire had three sections. The first section was about music education undergraduate students' beliefs about the actual and ideal faculty responsibilities of their current music education faculty members. In order to allow for the greatest accuracy in responses, each of these items required students to respond based on a quantifiable and easily understood weekly average in hours and required answers to be whole integers ranging from 0 to 100. In section two of the questionnaire, participants responded to items designed to elicit their perceptions of the importance of previous experiences, knowledge, and abilities in their music education faculty members. In each of these items, I employed a five-point Likert-type scale in order to promote variance without damaging the internal consistency of the items. In the third section of the questionnaire, I asked seven demographic items so that I could contextualize the sample of undergraduate music education majors and better compare their responses to findings from previous research.

Descriptive Analyses

Participant Data

Participants ($N = 293$) from 55 NASM-accredited institutions completed the questionnaire for this study. A majority (54.7%) were women. Approximately one-fifth (21.8%)

of the participants reported being freshmen while 22.6% reported being sophomores. Nearly a quarter (23.4%) of the participants were juniors and 32.3% were seniors. More specifically, one-fifth (19.4%) were first-year seniors while the remaining 12.9% were second-year seniors. The vast majority (89.4%) indicated that they were White/Caucasian. Only 4.1% of the participants identified themselves as either Black or African American. Hispanic students made up 2.9% of the study participants while even fewer (2.0%) reported themselves to be Asian or Pacific Islander. A mere 1.6% of the participants indicated that they were American Indian or Alaska Native. The average age of the participants was 21.02 years old (*SD* = 3.32). The average GPA of the participants was 3.51 (*SD* = .72). Participants most commonly identified themselves as vocalists (30.5%), followed by brass players (24.8%), woodwind players (22.4%), percussionists (9.3%), orchestral strings players (8.5%), pianists (3.3%), and guitarists (1.2%). These participant demographics closely mirror findings from other studies of undergraduate music education majors (e.g., Isbell, 2008). The participants indicated that their ideal first teaching position was secondary band (37.8%), followed by secondary vocal (22.3%), and elementary general (15%). An equal number of participants indicated that their ideal job would be elementary band (6.4%) and secondary strings (6.4%). Only 5.2% of the participants indicated that elementary vocal would be their ideal first position, while 3.4% hoped that their first position is teaching in the area of secondary general music while 2.6% hoped to teach elementary strings. Participants rarely cited guitar as an ideal first position (.9%).

Music Education Faculty Members' Roles and Professional Lives

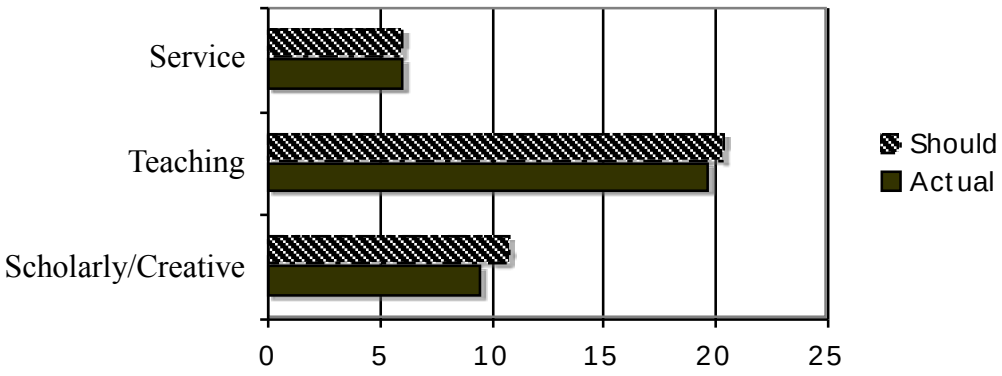
Faculty Workload

I asked students to indicate how much time they believed their faculty members spent on teaching, service, and scholarly or creative activities. Similarly, I asked parallel questions about

how much time participants felt their faculty members should spend on teaching, service, and scholarly or creative activity. Participants believed that faculty members spend 5.94 (*SD* = 7.77, range: 80) hours per week on service and that faculty members should spend 5.98 (*SD* = 7.85, range: 80) hours per week on service. Participants felt that their music education faculty members spend 19.63 (*SD* = 16.92, range: 80) hours per week teaching and that they should spend 20.36 (*SD* = 15.93, range: 89) hours per week teaching. Finally, participants believed that their music education faculty members spend 9.39 (*SD* = 10.43, range: 100) hours per week on scholarship or creative activities while they believed faculty should spend 10.76 (*SD* = 11.00, range: 100) hours per week on scholarship or creative activities (see Figure 1).

Figure 1

Participants' Perceived Hours Per Week for Faculty Members' Activities



Salary

I asked participants to report what they believed their newly hired music education faculty members receive as a salary and what they felt their faculty members should receive in salary. Participants believed that their faculty members received $59,095.82 (*SD* = $21,268.93, range: $140,000) per year. Participants believed their music education faculty members should receive $72,617.42 (*SD* = $25,603.17, range: $190,000) per year.

PreK–12 Teaching Experience

Participants answered questions regarding how many years of PreK–12 teaching experience participants believe their music education faculty members did and should have prior to teaching at the college or university level. Participants believed that their music education faculty members had 9.17 (*SD* = 5.64, range: 30) years of PK–12 school teaching experience. Similarly, participants felt their music education faculty members should have 9.15 (*SD* = 4.81, range: 30) years of teaching experience.

Music Education Faculty Members' Pre-Collegiate Experiences

Participants rated knowledge of assessment (*M* = 4.529, *SD* = .55), classroom management (*M* = 4.318, *SD* = .849), and having a masters degree (*M* = 4.317, *SD* = .954)

Table 2

Music Education Faculty Members' Pre-Collegiate Experiences

Experience	*M*	*SD*
Understanding and Creating Meaningful Music Assessments	4.529	.640
Dealing with Significant Classroom Management Issues	4.318	.849
Obtaining a Masters Degree	4.317	.954
Managing a Program Budget	4.115	.817
Professional Musician Experience	4.031	.993
Hosting a Student Teacher	4.007	.965
Working with Special Needs Students	3.944	.996
Professional Conducting Experience	3.865	.939
Previous Experience with Undergraduate students	3.809	.999
Working with a Parent Organization	3.583	1.024
Interviewing Potential PK-12 Teacher Colleagues	3.577	1.002
Completing Research Projects	3.504	1.031
Managing Ancillary Music Instructors	3.428	.981
Obtaining a Doctoral Degree	3.364	1.133
Teaching in an Urban Area	3.337	1.075
Active in Teacher Unions	3.274	1.073
Success at Achieving High Ensemble Festival Ratings	3.201	1.248
Teaching in a Rural Area	3.096	1.111

highest. The lowest rated experiences were teaching in a rural setting (*M* = 3.096, *SD* = 1.111), taking ensembles to competitive festivals (*M* = 3.201, *SD* = 1.248), and being involved in a professional teacher union (*M* = 3.274, *SD* = 1.073) (see Table 2).

Music Education Faculty Members' Music and Educator Knowledge and Abilities

I asked participants to rate the importance of several knowledge areas or abilities of their music education faculty members. Verbal communication (*M* = 4.69, *SD* = .55), rehearsal techniques (*M* = 4.65, *SD* = .54), and teaching pedagogy (*M* = 4.55, *SD* = .70) were the most important knowledge areas or abilities. The least important were non-Western musics (*M* = 3.80, *SD* = .95), advanced music history (*M* = 3.63, *SD* = 1.03), and music composition (*M* = 3.32, *SD* = .98) (see Table 3).

Table 3

Importance of Music Education Faculty Members' Knowledge and Abilities

Knowledge or Ability	*M*	*SD*
Verbal Communication	4.690	.549
Rehearsal Techniques	4.653	.539
Teaching Pedagogy	4.553	.704
Clearly Defined Expectations for Courses/Degree Programs	4.527	.699
Assessment of Musical Learning	4.472	.646
Organization	4.460	.681
Curriculum Design and Development	4.416	.700
Ear Training	4.382	.777
Written Communication	4.317	.789
Conducting	4.235	.751
Legal Issues Impacting Music Education	4.012	.914
Advanced Music Theory	3.980	.967
Creating New Knowledge for the Profession	3.900	.941
Non-Western Musics	3.801	.953
Advanced Music History	3.627	1.031
Music Composition	3.321	.983

Factor Analyses

Tables 4 and 5 are factor analyses data for music education faculty members' pre-collegiate experiences, and Tables 6 and 7 are identical data for music education faculty members' music and educator knowledge and abilities. In the first analysis, four components emerged which I named (a) professional education activities, (b) professional musicianship, (c) academic training or formal education, and (d) common administrative tasks. In the second analysis, four components emerged which I named (a) pedagogical content knowledge (Schulman, 1986), (b) professional musicianship, (c) administrative tasks, and (d) ensemble leadership. In both analyses, although these components are logically interpretable, I did not include component 4 in subsequent analyses due to its relatively low internal consistency.

Table 4

Pre-Collegiate Experiences: Pattern Matrix

	Component			
	1	2	3	4
Teaching in a Rural Area	.800			
Teaching in an Urban Area	.776			
Working with Special Needs Students	.635			.323
Interviewing Potential PK-12 Teacher Colleagues	.624			
Working with a Parent Organization	.617			
Hosting a Student Teacher	.577			
Active in Teacher Unions	.570			-.367
Managing Ancillary Music Instructors	.437	.434		
Professional Conducting Experience		.767		
Professional Musician Experience		.726		
Success at Achieving High Ensemble Festival Ratings		.598		
Previous Experience with Undergraduate students		.448		
Obtaining a Masters Degree			.846	
Obtaining a Doctoral Degree			.839	
Completing Research Projects			.461	
Understanding and Creating Meaningful Music Assessments				.737
Managing a Program Budget				.636
Dealing with Significant Classroom Management Issues				.621

Note: Extraction Method: Principal Component Analysis. Rotation Method: Promax with Kaiser Normalization

Table 5

Music and Educator Knowledge and Abilities: Component Correlation Matrix

Component	1	2	3	4
1	1.000	.441	.298	.257
2		1.000	.183	.234
3			1.000	.024
4				1.000

Note. Extraction Method: Principal Component Analysis. Rotation Method: Promax with Kaiser Normalization.

Table 6

Music and Educator Knowledge and Abilities: Pattern Matrix

	Component			
	1	2	3	4
Curriculum design and development	.855			
Teaching pedagogy	.664			
Clearly defined expectations for courses/degree programs	.657			
Creating new knowledge for the profession	.650			
Assessment of musical learning	.569			
Non-Western musics	.409	.398		
Legal issues impacting Music Education	.364	.322		
Advanced music theory		.897		
Advanced music history		.811		
Ear training		.703		
Music composition		.572		
Organization			.705	
Verbal communication	.332		.645	
Written communication			.626	
Conducting				.850
Rehearsal techniques			.501	.544

Note. Extraction Method: Principal Component Analysis. Rotation Method: Promax with Kaiser Normalization.

Correlations

Prior to examining any relationships that may exist between continuous individual difference variables (i.e., age and GPA) and participants' responses to faculty workload and previous teaching experience, I compared the differences between what participants thought the faculty

Table 7

Music and Educator Knowledge and Abilities: Component Correlation Matrix

Component	1	2	3	4
1	1.000	.441	.298	.257
2		1.000	.183	.234
3			1.000	.024
4				1.000

Note. Extraction Method: Principal Component Analysis. Rotation Method: Promax with Kaiser Normalization.

workload should be and what they thought it was in reality (labeled "should" and "actual" respectively in Figure 1).

I did this to see if I needed to examine both versions of the workload questions. Based on correlational analysis, I found no differences between what participants' thought the faculty workload and teaching experience should be and what they thought was the reality of these factors. Therefore, I decided to focus on the relationship between the individual difference variables and participants' reported ideal faculty workload experience: how many years music education faculty members should have taught in PreK–12 schools prior to teaching college, how many hours a week music education faculty members should spend teaching, how many hours a week music education faculty members should spend conducting research, how many hours a week music education faculty members should devote to service, and how much music education faculty members should make in annual salary. I found no significant relationship between age and any of the other variables. I did, however, find a statistically significant indirect relationship between participants' GPA and their perception of how many hours a week faculty members should spend teaching (r = -.14, p = .03), and how many hours per week faculty members should devote to service (r = -.16, p = .01). As student GPA increased, participants believed faculty should teach less and spend less time devoted to service than their colleagues with lower GPAs.

This finding, while statistically significant, lacks practical significance given the small magnitude of the relationships.

Discussion

My first research question was "Do music education undergraduate students expect or prefer their music education faculty members to have certain experiences and knowledge, or demonstrate particular personality traits?" Based on the data about pre-collegiate experiences, knowledge and abilities, as well as personality traits, my conclusion is that undergraduate students do have expectations of and preferences for their professors. Undergraduate students expect and prefer their professors to have approximately nine years of PreK–12 teaching during which time they created meaningful assessments and mitigated classroom management issues. Furthermore, undergraduate students preferred their professors to have strong verbal communication, rehearsal techniques, and teaching pedagogy while demonstrating kindness, flexibility, and empathy.

My second research question was "Do music education undergraduate students have an accurate concept of the workload and compensation of a typical music education faculty member as it exists currently?" Based on participants' answers about workload and compensation, my conclusion is that undergraduate students have reasonably accurate concepts of workload and compensation of typical music education faculty members. Participants were accurate in their summation that professors spend most of their workload teaching, but they perceived the service and research roles reversed according to the latest information available (Taggart & Russell, 2016), still within one standard deviation of what is reality. Undergraduate students have the same level of accuracy with regard to salary. They believe that professors earn less than they do but still within one standard deviation of what is reality.

My third research question was "Are music education undergraduate students' expectations of and preferences for their music education faculty members similar to what we know about a typical music teacher educator?" Based on participants' answers to the amount of PreK–12 teaching experience they thought their professors should have, as well as time spent teaching, and degree completed, my conclusion is that undergraduate students' preferences are generally not similar to what researchers know about a typical professor. The approximately nine years that undergraduate students expect their professors to have is within one standard deviation of 2012 data (Brewer & Rickels, 2012) but is not consistent with the typical three to five years of teaching experience required for assistant professorships or entrance into doctoral programs. Furthermore, in the latest information available (Taggart & Russell, 2016), professors reported spending about a third more hours teaching than participants in this study preferred. Finally, participants did not particularly prefer their professors to have doctoral degrees, yet almost all professors either have a terminal degree or will acquire one to keep their college teaching position.

Implications for Practice

Faculty Workload

In the current study, undergraduate students believed their professors do and should spend a vast majority of their time teaching. Previous researchers have found that professors spend their time this way and, with the possible exception of faculty at doctoral universities, generally prefer to do so. Therefore, if undergraduate students and those who teach them agree about how professors spend and should spend their time, it is reasonable to ensure ongoing, valid, and reliable teaching assessments for professors with these teaching duties. As such, brief end-of-term course evaluations may not be enough to encapsulate teaching competency. Tenure

and promotion committee members may wish to consider eliciting undergraduate students' feedback through several data collection points such as formal and informal interviews, journal entries, periodic short surveys, or whatever means are most fitting to each institution. The question of how professors split their time between scholarship and research has been answered at some universities through a "professor of practice" position in which there are faculty members who solely teach. Based on the findings of this study, such positions may merit more frequent consideration for positions with greater undergraduate teaching responsibilities.

Salary

Participants in this study thought their newly hired professors earned $59,095.82 per year on average, but thought that they should earn $72,617.42 per year, which is a $13,521.60 difference. In participants' view, newly hired professors deserve a 29% raise in salary. I interpreted these data as evidence that participants value their professors' work and contributions to their education. When coupled with participants' views about how professors should spend their time teaching, a reasonable implication for practice is that university budget officials may wish to reallocate financial resources to attract and recruit professors who will spend the most time teaching students. Because the discrepancy in perceived and deserving pay was so large (29%), it is possible that undergraduate students may be willing to sacrifice other facets of their educational experience (e.g., facility renovations, visiting artists, non-essential pleasantries) for quality professors to teach them.

PreK–12 Teaching Experience

The amount of PreK–12 teaching experience professors have, particularly newly hired professors, is perhaps the biggest discrepancy between what undergraduate students prefer of their professors and what is reality. Participants believed and preferred their professors to have

about nine years of PreK–12 teaching experience. While this is roughly similar to what professors in previous studies have reported (12.25 years in Brewer & Rickels, 2012), those figures are for all professors, not necessarily newly hired professors answering current job vacancy announcements. In a casual look through websites such as HigherEdJobs.com or ChronicleVitae.com, or a look through the requirements to enter music education doctoral programs, one will see minimum requirements for public PreK–12 teaching experience of three to five years or simply "evidence of successful teaching" in public schools. A content analysis of job vacancy notices may help us gain a more accurate picture of what the expectations for professorships are, who applies for those positions, and perhaps who fills them.

If it is indeed the case that newly hired professors have significantly less PreK–12 teaching experience than their undergraduate students think or prefer that they have, there are several scenarios for practice that I offer based on these findings. First, administrators responsible for hiring assistant professors or admitting applicants to doctoral programs, if they subscribe to the idea of honoring undergraduate students' preferences, may wish to consider raising the minimum PreK–12 teaching requirements. To incentivize experienced public school music teachers to try teaching undergraduate students by enrolling in a doctoral program, university administrators may wish to consider raising the stipend amounts for graduate assistantships and offer more half-time assistantships in place of quarter-time assistantships. However, it may be difficult or unrealistic to expect people with that amount of experience (i.e., public school music teachers) to leave their jobs, pursue a terminal degree if they do not have one, and apply for a fiercely-coveted assistant professorship that likely has a salary far less than the one they were earning in public schools. In light of these difficulties, the following scenario is more feasible: administrators may wish to encourage or require newly-hired professors (who

do not have much experience in PreK–12 teaching) to continue working with PreK–12 students, especially younger children, in settings such as children's choirs or after-school enrichment programs. If such opportunities are not immediately available, frequent visits to PreK–12 schools, possibly while supervising student teachers, would be a logical starting point. A final scenario is an arrangement between a university and a nearby school district in which a professor and a potential doctoral candidate can essentially switch positions for a semester but mentor each other. Such a program could help some professors reconnect with the realities of modern PreK–12 schools while simultaneously providing valuable experience to high achieving PreK–12 teachers who may wish to pursue doctoral work.

Regardless of whether administrators wish to act upon the PreK–12 teaching experience issue or not, this finding is an opportunity for all educational stakeholders to discuss who should teach future teachers and what kind of teaching experience they should have. One discussion point should be the quality of professors' PreK–12 teaching experience as well as the quantity. For example, in a hypothetical situation with all other variables being equal, who is more qualified for an assistant professorship position or entrance into a doctoral program: the first applicant who has three years of exemplary PreK–12 teaching experience (e.g., successful management skills, original and effective assessments, successful partnerships with families and community stakeholders), or the second applicant who has 20 years of non-exemplary experience (e.g., urgent attrition issues, poor classroom management skills, consistent complaints from families and stakeholders)? Discussions of this ilk may help alleviate any confusion, discord, or credibility issues that may arise if undergraduate students take issue with the any discrepancy between how many years of PreK–12 experience they prefer professors to have and how much professors have in reality.

Pre-Collegiate Experiences

Based on these findings, administrators who are in charge of hiring professors or admitting students into doctoral programs will have several points to consider if they wish to honor undergraduate students' preferences for their professors' pre-collegiate experiences. Undergraduate students' preference for assessment skills, coupled with current trends and realities in education, is a persuasive reason to add an assessment skillset to the requirements for professorship and admittance to doctoral programs. Perhaps a more student-centered interpretation of the "evidence of successful public school teaching" language in position vacancy notices can help determine candidates' ability to provide evidence of student learning. For example, administrators could ask candidates for feedback samples to students, video segments of implementing classroom management strategies that achieved resolution, or other highly rated items in the current study (see Table 2).

The relative unimportance that participants assigned to obtaining a doctoral degree could be a concern for several reasons, not least of which is that nearly all tenure-track Music Education professors have terminal degrees, especially in NASM-accredited institutions. Furthermore, doctoral students often teach undergraduate students as part of their residencies and, in such cases, these findings are evidence that those doctoral students may teach undergraduate students who do not value the degree they are pursuing. To mitigate this possible problem, a "Ph.D. buddy" system similar to the one Conway et al. (2010b) described may be wise. Additionally, if managers of doctoral programs require video recordings of candidates' teaching for admittance, they may wish to ask the candidates to show evidence of the highly rated items from this study such as "Dealing with significant classroom management issues" on their recordings. Such evidence of authentic and recent teaching may serve to facilitate

undergraduate students' respect for doctoral students and the subsequent mutual benefits of a functioning working relationship.

Music and Educator Knowledge and Abilities

Based on these findings, administrators who are in charge of hiring professors or admitting students into doctoral programs will have several points to consider should they choose to honor undergraduate students' preferences for their professors' knowledge and abilities. "Verbal communication" was the highest-ranking item among participants, the hiring process may need to reflect this value if supervisors wish to honor undergraduate students' preferences. A logical implication for practice would be to allow undergraduate students access to the candidates for music education positions during campus visits (e.g., an unstructured question and answer session) or to allow a responsible undergraduate student a role on a search committee. Undergraduate students could help assess candidates' verbal communication skills as they apply to them and their peers. Institutions that already have these interviewing practices may wish to keep them and resist any influence to shorten or eliminate this unstructured time between candidates and students.

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