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**Leadership and administrative tasks of secondary choral music
educators**

Rush, Sharon Gail Nelson, Ed.D.

East Tennessee State University, 1992

LEADERSHIP AND ADMINISTRATIVE TASKS OF
SECONDARY CHORAL MUSIC EDUCATORS

A Dissertation
Presented to
the faculty of Educational Leadership and Policy Analysis
East Tennessee State University

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

by
Sharon Nelson Rush
December 1992

APPROVAL

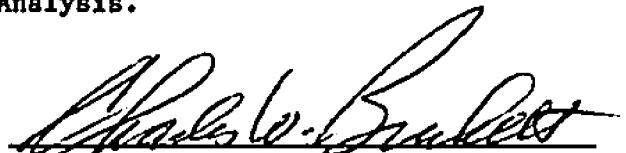
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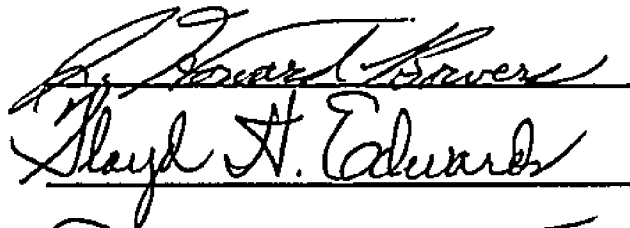
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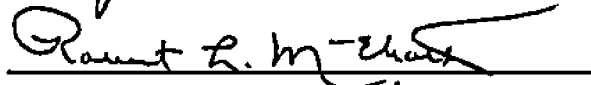
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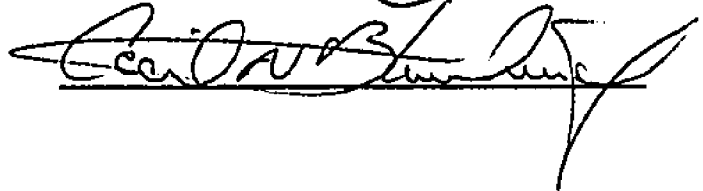
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The committee read and examined her dissertation, supervised her defense of it in an oral examination, and decided to recommend that her study be submitted to the Graduate Council and the Associate Vice-President for Research and Dean of the Graduate School, in partial fulfillment of the requirements for the degree Doctor of Education in Educational Leadership and Policy Analysis.



Chairman, Graduate Committee







Signed on behalf of
the Graduate Council


Associate Vice-President for Research
and Dean of the Graduate School

ABSTRACT

LEADERSHIP AND ADMINISTRATIVE TASKS OF
SECONDARY CHORAL MUSIC EDUCATORS

by

Sharon Nelson Rush

The problem of this study was the inconsistency between perceptions of secondary choral music educators and college and university choral music professors pertaining to needed leadership and administrative training in undergraduate music teacher education programs.

The main purpose of this study was to attempt to develop a list of recommendations pertaining to necessary leadership and administrative tasks of music education majors. Two subpurposes of this study were: to help university and college school officials evaluate the present curriculum and adjust it to help meet the needs of their music education graduates; and to help expand the limited literature base concerning administrative and leadership tasks that are required of bachelor of music education degree graduates.

This descriptive study was conducted to attempt to identify administrative and leadership tasks necessary for secondary choral music educators. A four point Likert-type scale was used to identify the importance level of administrative and leadership tasks of secondary choral music educators.

A preliminary questionnaire was developed and mailed to a selected panel. After changes were made based on respondents suggestions, two pilot studies were conducted. The results were tested for reliability and validity. It was then sent to 899 secondary choral music educators (25.0% of the population) and to all 131 college and university choral music educators within the Southern Division of the Music Educators National Conference.

The conclusions of this study were based on 486 responses from secondary choral music educators and 63 college and university choral music educators. No significant difference existed between the two groups. Developing rapport with parents and conducting fund-raisers were the only two tasks that obtained absolute significant differences. This analysis provided the rationale that 49 of the 51 tasks are basically valued at the same level of importance by secondary choral music educators and college and university choral music educators. All of the tasks,

except for attending school board meetings and employing special service personnel received a majority percentage level from both groups for inclusion in a music teacher education program. Recommendations were based on the analyses that the majority of tasks were important and should be included in a teacher education program.

INSTITUTIONAL REVIEW BOARD APPROVAL

This is to certify that the following study has been
filed and approved by the Institutional Review Board of East
Tennessee State University.

Title of Grant or Project LEADERSHIP AND ADMINISTRATIVE
TASKS OF SECONDARY CHORAL MUSIC EDUCATORS

Principal Investigator Sharon Nelson Rush

Department Educational Leadership and Policy Analysis

Date Submitted 10/28/91

Institutional Review Board, Chairman Anthony J. DeSue

DEDICATION

I would like to dedicate this study to my husband, Mike. He has supported and encouraged me in every project that I undertake. Appreciation is also extended for his patience and willingness to read and critique many drafts of this dissertation.

ACKNOWLEDGMENTS

I would like to thank my graduate committee chairman, Dr. Howard Bowers for his encouragement, guidance, and scholarly insight during the course of my doctoral studies. For their assistance throughout my doctoral studies, I thank the other committee members: Dr. Cecil Blankenship, Dr. Hal Knight, Dr. Larry Brown, Dr. Donn Gresso, and Dr. Charles Burkett. Special recognition for his support and guidance throughout all of my graduate studies is due Dr. Cecil Blankenship. To Dr. Benjamin Caton and Dr. Carl King goes a particular note of thanks for their musical expertise and assistance. Appreciation is extended to all of my teachers who have provided me with the knowledge, the discipline, and the drive that is needed to complete such a long term, intense project.

I am grateful to my parents, Lois Hughes and Bob Nelson, for helping me recognize the value of an education and hard work ethics. They have provided me with opportunities and abilities to set high goals and follow through. To my brother, Sam, goes a warm and loving expression of thanks for supporting my educational endeavors.

Lastly, a deep sense of appreciation and gratitude is extended to the responding officials of the schools surveyed for their time and expertise contributed to the study.

CONTENTS

	Page
APPROVAL	ii
ABSTRACT	iii
INSTITUTIONAL REVIEW BOARD	v
DEDICATION	vi
ACKNOWLEDGMENTS	vii
TABLE OF CONTENTS	viii
LIST OF TABLES	xii
LIST OF FIGURES	xiv

Chapter

1. INTRODUCTION	1
Statement of the Problem	4
Significance of the Problem	4
The Purpose	5
Hypotheses	6
Definition of Terms	8
Major Assumptions	12
Limitations	13
Procedures	15
Organization of the Study	18
2. REVIEW OF LITERATURE	19
The Role of the Music Educator	20
The Original Role of a Public School	
Music Teacher	20
The Role of Teachers for Aesthetic Music	

Programs	21
The Music Teacher's Role in a	
Contemporary School Music Program . .	23
A Role of Adjustment	24
Music Administrative Practices in the	
Mid-1900s	25
Music Administrative Practices in the	
1970s-1980s	26
Music Educators as Administrators	28
Music Educators as Leaders	30
Leadership Styles of Music	
Educators	32
Authority Levels	34
Decision-making Authority	37
Summary	38
3. METHODOLOGY	41
Selection of Subjects	41
Instrumentation	44
Pilot Study	44
Research Design	47
Materials and Procedures	47
Data Collection Procedures	49
Data Analysis	50
Summary	51
4. ANALYSIS OF DATA	53
Demographic Data	55

Main Null Hypothesis	75
Null Subhypothesis 1	81
Null Subhypothesis 2	108
Null Subhypothesis 3	116
Null Subhypothesis 4	123
Null Subhypothesis 5	130
Null Subhypothesis 6	137
Summary	143

5. SUMMARY, FINDINGS, CONCLUSIONS AND

RECOMMENDATIONS	146
Summary	146
Statement of the Problem	146
Significance of the Problem	146
The Purpose	147
Data Analysis	147
Procedures	148
Findings	150
Discussion of Findings	154
Importance Level of Leadership and Adminis-	
trative Tasks and their Inclusion in a	
Music Teacher Preparation Program . . .	154
College and University Choral Music Educators	
without Secondary School Teaching	
Experience	158
Secondary Choral Music Educators' Teaching	
Experience	161

The Presence of Assistants	164
Enrollment Size of the School	164
Conclusions	167
Recommendations	171
REFERENCES	179
APPENDICES	188
Appendix A. Facsimile of Cover Letters for the First Pilot Study	189
Appendix B. Facsimile of Cover Letters for the Second Pilot Study	193
Appendix C. Test-Retest Results	195
Appendix D. Facsimile of Cover Letters for the Actual Study	200
Appendix E. First Follow-Up	203
Appendix F. Second Follow-Up	205
Appendix G. Data Analysis for the Main Null Hypothesis	207
Appendix H. Facsimile of the Investigator- Designed Questionnaire	214
VITA	221

LIST OF TABLES

TABLE

1. Percentage of Responses from Secondary Choral Music Educators (% of Sec. Sch.) and College and University Choral Music Educators (% of Coll./U.) 76
2. Importance Level of Administrative and Leadership Tasks in an Undergraduate Music Teacher Education Program 82
3. Perceptions of Secondary Choral Music Educators (% of Sec. Sch.) and College and University Choral Music Educators with no High School Teaching Experience (% of Coll./U.) 110
4. Perceptions of Secondary Choral Music Educators with (Has Experience) and without (Has No Experience) Lower Grade Level Teaching Experience 117
5. Perceptions of Secondary Choral Music Educators with Less than One Year (<1 yr.) versus More than One Year (>1 yr.) of Teaching Experience 124
6. Perceptions of Secondary Choral Music Educators With (With Assist.) and Without (Without Assist.) Assistants 131
7. Perceptions of Secondary Choral Music

Educators based on School Enrollment . . .	138
8. Items that Obtained a Different Mode	
Between the Two Groups	156
9. Items that Obtained a Significance Value	
Lower than 0.025	158
10. Items that Obtained Different Modes of More	
than One Ranking for Two Groups	160
11. Items that Obtained Different Modes for	
Two Groups	162
12. Items that Obtained Different Modes for	
Two Groups	163
13. Items that Obtained Different Modes for	
Two Groups	165
14. Items that Obtained Different Modes for	
Two Groups	166

LIST OF FIGURES

FIGURES

1.	Number of Years as a High School Teacher . . .	55
2.	Number of Years as a Middle School Teacher . . .	56
3.	Number of Years as an Elementary School Teacher	57
4.	Teacher Certification for College and University Choral Music Educators	58
5.	Number of Years as a College or University Choral Music Educator	59
6.	Undergraduate Choral Music Methods Courses	60
7.	Enrollment Size of the School	61
8.	Type of School System Employed	62
9.	Number of Years in the Current Music Teaching Position	63
10.	Total Number of Years of Secondary School Music Teaching Experience	64
11.	The Current Job Assignment of Secondary Choral Music Educators	65
12.	Current Grade Assignment	66
13.	Number of Schools Currently Serving	67
14.	Elementary School Teaching Experience (0 - 16 yrs.)	68
15.	Elementary School Teaching Experience (17 - 33 yrs.)	69

16.	Middle School Teaching Experience	
	(0 - 12 yrs.)	70
17.	Middle School Teaching Experience	
	(13 - 25 yrs.)	70
18.	Middle School Teaching Experience	
	(26 - 39 yrs.)	71
19.	Presence of Assistants and Official Music	
	Administrators	72

CHAPTER 1

Introduction

The undergraduate music education degree serves a varied group including: elementary, middle school, and high school teachers; church instrumentalists and choir directors; private instruction professionals; community theater participants and leaders; and band directors. Those achieving this degree may enter the work force as soon as the degree is completed. First-year teachers tend to begin their teaching careers in small districts, while highly educated teachers are more apt to work in consolidated or larger school systems (Jacobson & Conway, 1990, p. 73).

Music differs from other curricular areas in that the newly hired teacher often has to design the music department from scratch, which could range from developing a curriculum to developing a budget (Layman, 1986, p. 70). The teacher does much more than go into a classroom and teach content. Few music teacher preparation programs provide adequate training for the skills that are needed in the administrative and leadership areas (Layman, 1986, p. 70).

Due to the many facets of a music teacher's job, some requirements of this position are not recognized until placed in an actual job position (Baker, 1985, p.30). "A young music teacher with good musicianship and background in educational methods may very easily feel lost, distracted,

constantly disturbed by the problems of management, organization, and business which constantly appear" (Roe, 1960/1961, p. 17). These activities can require a great amount of time and attention from the teacher. Beginning teachers have so many new goals to accomplish that the extra tasks can cause stressful behavior, and ultimately job dissatisfaction.

Research has revealed that many music educators do not have sufficient training to provide the needed level of leadership in the school (Layman, 1986, p. 146). A fantastic teacher who knows the subject matter and the best methods of presenting it may fail as a teacher, due to the tasks outside of the core area (Carpenter, 1931, p. 3). The job position requires such an enormous amount of responsibility that teacher success is very difficult to achieve (Layman, 1986, p. 49). Music educators need to be trained in the specialized music field along with educational and administrative training (Layman, 1986, p. 146).

The undergraduate music education program is designed to meet the student's individual needs pertaining to highly specialized skills and to help obtain the overwhelming amount of knowledge needed to become successful music instructors. With these enormous responsibilities there is little time for training outside of the core discipline (Layman, 1986, p. 70). "It appears that the material and

experiences deemed necessary by most experts in the field would take far longer than the usual four-year preparation time of most teacher education programs" (Layman, 1986, p. 51).

Most undergraduate music education degrees require a student teaching or apprentice experience. "Almost every teacher training institution requires a practical, supervised teaching experience variously called 'student,' 'apprentice,' or 'cadet' teaching" (Hoffer, 1973, p. 17). This experience serves three purposes: the opportunity to observe and work with a successful teacher, to practice the skills of teaching on a gradual and structured basis, and to determine whether the student teacher can teach (Hoffer, 1991, p.15).

Due to contemporary demands of accountability and a national focus on competencies, new or additional requirements are needed for an undergraduate music teacher education program (Layman, 1986, pp. 49-53). Broadening the curriculum for administrative and leadership training would be very difficult (Layman, 1986, p.51). "The present teacher training program has a full curriculum within its present time constraints and is barely able to deliver that which is considered necessary at the moment" (Layman, 1986, p. 52). In-service education has provided a possible solution to the problem (Layman, 1986, p. 51). Further educational training is another alternative. Supervisory

and administrative courses are available in colleges and universities on a graduate level (Caton, 1982/1983, p. 53).

Choral music educators have a wide range of responsibilities, some for which they can never be truly prepared. Although the job can be unpredictable, many of the necessary leadership and administrative skills can be learned. Various leadership theories and methods exist that can be helpful in leadership or administrative training.

Statement of the Problem

The problem of this study was the inconsistency between perceptions of secondary choral music educators and college and university choral music professors pertaining to needed leadership and administrative training in the undergraduate music teacher education program.

Significance of the Problem

Music supervisors or music administrators are rarely, if ever, hired for small school systems or those with little financial support. "In a small school the teacher, supervisor, and administrator is the same person" (Roe, 1960/1961, pp. 13-14). There are situations where the most experienced music teacher will serve in this role (Rummler, 1976/1977, p.8). Certain administrative and leadership tasks are necessary regardless of the school system size, or the absence of a music supervisor or music administrator. "No music program can be considered effective without proper

leadership and organizational techniques" (Pontious, Benson, Chandler, & Bethke, 1986, p. xi).

The Purpose

Main Purpose

The purpose of this study was to attempt to develop a list of recommendations pertaining to necessary leadership and administrative tasks of music education majors. The method used for this study was the identification and analysis of the perceptions of secondary choral music educators and college and university choral music educators pertaining to leadership and administrative tasks of secondary choral music educators.

subpurpose 1.

A subpurpose of this study was to help university and college school officials evaluate the present curriculum and adjust it to help meet the needs of their music education graduates.

subpurpose 2.

The second subpurpose of this study was to help expand the limited literature base concerning administrative and leadership tasks that are required of bachelor of music education degree graduates, who specialized in choral music, and music educators in general.

The Hypotheses

Main Hypothesis

There will be a significant difference between perceptions of secondary choral music educators versus the perceptions of college and university choral music educators about the importance of leadership and administrative tasks.

subhypothesis 1.

There will be a significant difference between perceptions of secondary choral music educators versus the perceptions of college and university choral music educators pertaining to whether the administrative or leadership task should be included in an undergraduate music teacher education program.

subhypothesis 2.

There will be a significant difference between questionnaire item scores of leadership and administrative tasks for the perceptions of secondary choral music educators versus the perceptions of college and university choral music educators who have not taught in a high school choral music teaching position.

subhypothesis 3.

There will be a significant difference between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who have taught

in lower grades versus secondary choral music educators who have not taught in lower grades.

subhypothesis 4.

There will be a significant difference between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who have less than one year of teaching experience versus secondary choral music educators with more than one year of teaching experience.

subhypothesis 5.

There will be a significant difference between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who have assistants versus secondary choral music educators who do not have assistants.

subhypothesis 6.

There will be a significant difference between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who teach in schools with an enrollment of 500 or less versus secondary choral music educators who teach in schools with an enrollment of more than 500.

Definition of Terms

Administration

"Administration 'helps' an organization achieve objectives, 'serves' the clientele of an organization, 'cares' for the material and fiscal resources of an organization, and 'facilitates' the performance of personnel employed" (Knezevich, 1984, p. 4).

Management

"A distinct process consisting of planning, organizing, actuating, and controlling the work of others, performed to determine and accomplish objectives" (Good & Merkel, 1959, p.348).

Manager

"Managers are usually concerned with the setting of objectives and determining priorities, finding and implementing means to carry them out, and assessing the results achieved" (Hills, 1982, p. 192).

Supervisor

"Supervisors are usually in charge of a particular area of work" (Hills, 1982, p. 192).

Music Supervisor

The music supervisor is responsible to: "assist the administration of the school district in formulating goals and objectives for the music

program; provide strong leadership through clear articulation of the district goals, objectives, and purposes of the music program to the school board, the community, and other teachers and staff members in the district; communicate important concerns that affect the quality of the music program; communicate and continue to develop district goals, objectives, and purposes for the music program with all members of the music staff; plan appropriate inservice experiences in music for music teachers and for district administrative staff; prepare a comprehensive budget for the music program which presents the interests of the music staff and the needs of the music program to the district administrative staff; initiate and coordinate district musical events, develop the calendar, and maintain reasonable scheduling with other districtwide events; maintain accurate records of music expenditures, inventories of schoolowned equipment, and business-related items; develop appropriate evaluative instruments, with administrative staff assistance, for the evaluation of each music staff member; [and] provide meaningful and continuous supervision of all music staff members" (Pontious, et al. 1986, p. 51).

Administrative Qualities of Music Teachers

Music teachers, especially those who are assigned to handle music supervision and management in their school,

should be able to fulfill the same responsibilities as the music supervisor (Pontious, et al. 1986, pp. 50-51).

Leadership

"Leadership is a process of stimulating, developing, and working with people within an organization" (Knezevich, 1984, p. 60). A leader is concerned with: initiating changes in established structures, planning procedures, and setting goals (Lipham, 1964, p. 122). "'Leadership' can be conceptualized as the ability to cause people to make improvements in the institution" (Oliva, 1989, p. 384).

Leadership Skills

Leaders need to acquire "... specific skills of musicianship, educational philosophy and practice, communication, group leadership, and be able to lead effectively in helping members of the Music Curriculum Team reach their human potentials in planning, organizing, implementing, and evaluating products of the music curriculum in action" (Landon, 1975, p. 231).

Music Teacher Skills

Music teachers need skills that involve personal qualities, professional qualities, and administrative qualities (Pontious, et al. 1986 pp. 51, 54-56).

Music Leadership

"Leadership from the music educator is those actions,

relationships and understandings which enable the music educator to field an effective program in music education" (Layman, 1986, p. 71).

Administrative Training

"Henri Fayol [a leader in educational leadership] during the early part of this century provided the basic list of administrative processes that included planning, organizing, commanding, coordinating, and controlling" (Knezevich, 1984, p. 22).

In 1983 a set of guidelines for school administrator preparation programs was established. The American Association of School Administrators (AASA), the 1982 AASA Cooperative Professor and others developed this set of guidelines. According to these guidelines administrator preparation programs must prepare future administrators to: (Hoyle, 1985, pp. 76 - 77):

1. Establish and maintain a positive and open learning environment to facilitate the motivation and social integration of students and staff.
2. Build strong local, state, and national support for education.
3. Develop and deliver an effective curriculum which expands the definitions of literacy, competency, and cultural integration to include advanced technologies, problem solving, critical thinking skills, and cultural enrichment for all students.

4. Develop and implement effective models/modes of instructional delivery that best utilize time, staff, advanced technologies, community resources, and financial means to maximize student outcomes.
5. Create programs of continuous improvement and evaluation of both staff and program effectiveness as keys to student learning and development.
6. Skillfully manage system operations and facilities to enhance student learning.
7. Conduct and utilize research as a basis of problem solving and program planning of all kinds.

Administrator programs should also provide opportunities for the future administrator to "demonstrate the competencies related to each of these seven goals", and "reflect contemporary management concepts and technologies" (Hoyle, 1985, pp. 77, 85).

Major Assumptions

The following assumptions are made in relation to the study:

1. Due to the large sample size a 50% return rate will be sufficient for this study.
2. The responses will accurately reflect the needs of music educators.
3. The appropriate instrument and technique was developed for the study.
4. The instrument used in the study will provide the

researcher with data that will accurately reflect the leadership and administrative needs of music educators.

Limitations

1. This study was limited to the population of 3,596 secondary choral music educators who are members of the Southern Division of Music Educators National Conference (MENC). By using the membership listing of Music Educators National Conference, some secondary choral music educators might have been eliminated from this study. Those who were not on the Music Educators National Conference list may be involved in small school systems with a low budget, have combined job descriptions, travel to many schools, and/or have little time to become active in a professional music organization.

It was recognized that elementary, middle, and junior high school music teachers also need certain administrative and leadership skills due to the increased standards and demands of the contemporary school music program. These teachers, who do not teach in a high school, may have to: travel to more than one school throughout the week, plan and present various school and assembly programs, manage the use of instruments between schools, and be responsible for many other tasks that require time management, administrative, and leadership skills. However, this researcher has only chosen to study the ultimate precollegiate level, due to the large population of secondary choral music educators and the

differences that might exist among elementary, middle school, junior high, and high school choral music departments.

2. This study was also limited to the perceptions of college and university choral music educators from the population of 131 colleges and universities: that offer Bachelor of Music Education (B.M.E.), Bachelor of Music in Music Education (B.M.M.E.), Bachelor of Arts in Music Education (B.A.M.E.), and Bachelor of Science in Music Education degrees (B.S.M.E.); are within the Southern Division of the Music Educators National Conference; and are Associate or Full Members of the National Association of Schools of Music.

The Southern Division of the Music Educators National Conference includes 11 states: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. The subjects were selected from the Southern Division in order to: obtain a representative sample for that geographical area, avoid interaction effects pertaining to the differences in regional problems, and manage the study. The entire Southern Division of the Music Educators National Conference was also chosen because nine of these states comprise two southern regional areas listed in the National Association of Schools of Music Directory.

3. This study was based on a 25.0% sample size for the

secondary choral music educators. The group of college and university music educators involved the entire population of 131.

The systematic sampling technique was used for selecting the secondary choral music educators. This procedure may be considered to be a weakness of the study. To help avoid a possible weakness, a larger sample size was selected, based on the size that might be used for a simple random sampling procedure. This precaution helped the researcher to obtain information from a sample that is representative of the population.

4. Since there is more than one job description for a music educator (i.e., choral, band, and/or orchestra music educator), this study only addressed secondary music educators (senior high grades), in the choral field.

Procedures

This study was conducted to attempt to identify administrative and leadership tasks of secondary choral music educators. The literary sources used for the study was found through Educational Resources Information Center, Dissertation Abstract International searches, local libraries, and interlibrary loans.

A preliminary questionnaire was developed and mailed to a selected panel of elementary, middle school, and high school choral music teachers, college and university music chairpersons, state music supervisors, college and

university professors in the choral music field, and other practitioners in the choral music field. Those who participated in this preliminary procedure were not asked to serve in a pilot study group. This precaution would help establish content validity.

Although this study specifically addressed the administrative and leadership tasks of secondary choral music educators, it was recognized that elementary, middle school, and junior high school music teachers are responsible for certain administrative and leadership tasks. Their participation in this study primarily established content validity, which was the degree to which the questionnaire measures an intended content area. There are two types of content validity. Item validity, refers to whether questionnaire items accurately represent measurement in the specified content area. The other type of content validity is sampling validity, which is concerned with how well questionnaire items sample the total content area (Gay, 1987, p. 129-130). Their responses also helped identify other administrative and leadership tasks needed by secondary choral music educators, and refined the questionnaire.

After changes were made based on respondents suggestions, two pilot studies were conducted to establish reliability and validity of the questionnaire. It was necessary to conduct two pilot studies for test-retest

purposes. Reliability tests were conducted on the results of the two pilot tests. Both pilot studies involved the same individuals. The pilot study group that was tested both times, consisted of: two elementary school music teachers, two middle school music teachers, two high school choral music teachers, a high school band director, a university band instructor, a state music supervisor, and two college and university professors in the choral music field.

After the questionnaire was refined, by using results of the two pilot tests, it was sent to 899 secondary choral music educators within the Southern Division (25.0% of the population) and to all 131 college and university choral music educators. The selected colleges and universities offer music education degrees, are within the Southern Division of the Music Educators National Conference, and are Associate or Full Members of the National Association of Schools of Music.

The results of the study revealed perceived levels of importance placed on administrative and leadership tasks needed by choral music education teachers. A list of recommendations pertaining to needed leadership and administrative skills of music education majors was the result of this study.

Organization of the Study

Chapter 1 contains an introduction to the study, a statement of the problem, the significance of the problem, the purpose of the study, the statement of the hypotheses, major assumptions and limitations of the study. Definitions of terms, descriptions of the procedures, and organization of the study are also included.

Chapter 2 is a review of literature.

Chapter 3 contains the methods and procedures by which the study was conducted.

Chapter 4 contains a statistical analysis of the findings of the study.

Chapter 5 includes the summary of the study, findings based on the analysis of the data, discussion of findings, conclusions drawn from those findings, recommendations based on the findings of the study, and recommendations for future study.

CHAPTER 2

Review of Literature

This present study involved perceptions of secondary choral music educators and college and university music professors regarding administrative and leadership tasks. These tasks can be considered to require the following skills: humanistic skills, technical skills, and conceptual skills.

Katz maintained that "successful administration appears to rest on three basic skills" called "technical, human, and conceptual" (1964, p. 22). The technical aspect refers to tasks such as: facility management, budgeting, effective administration, planning, evaluation, and assessment. Human skills basically refer to public relations. This skill involves tasks that deal with the students, parents, community, local businesses, general school administrators, colleagues, and other staff members. Conceptual skills are more inclusive. They involve tasks that encompass the organization as a whole (i.e., knowing the course content, providing effective instruction, and understanding the role of the teacher).

Much of the literature found concerning the skills identified by Katz, was related to school bands instead of school choirs. Frequently both types of teachers are trained through the same basic undergraduate program, with

special emphasis on areas of focus. According to the accreditation standards, the Bachelor of Arts or Bachelor of Science degree serves majors in performance, theory, composition, history/literature, sacred music, jazz studies, and pedagogy. In order to be approved for accreditation, whether instrumental or vocal, the degree must provide at least "50% music content" to music education majors (National Association of Schools of Music, 1989, p.ix).

With this point in view, some of the cited research will be derived from studies concerning school bands.

The Role of the Music Educator

The Original Role of a Public School Music Teacher

Music education began as a utilitarian subject in the 1800s (Phillips, 1983, pp. 29-30). When school music originated, the music teacher's role was a practical and purposeful position (Mark, 1978. p.6). Music was promoted as a means for reasons beyond studying music. These reasons included: developing a healthier body, making the mind more alert, producing a better citizen, and encouraging a team spirit (Phillips, 1983, p.29).

When school boards hesitated to introduce music into the schools, and were uncertain about its practicality, a "voluntary demonstration of its educational value often turned the scale" (Birge, 1928, p. 71). General education advocates, Horace Mann and Henry Barnard inspired Lowell

Mason, Charles Aiken, and others to promote school-music. "It led them to give themselves unstintedly to the new cause, and frequently without remuneration" (Birge, 1966, p. 71). Music education continued to be taught basically from a utilitarian philosophical approach until the mid-1900s (Phillips, 1983, p. 29).

The Role of Teachers for Aesthetic Music Programs

On June 17-28, 1963, the Yale Seminar on Music Education, held at Yale University, addressed the problems facing music education (Mark, 1978, p. 29). Due to the concerns of the advancement of the Soviet Union's field of space technology and Sputnik, "It was recognized that students would be stronger in science if they were exposed to the view of human experience as seen through the arts" (Mark, 1978, pp. 29-30). This assumption was based on the fact that "so many successful scientists were also accomplished musicians" (Mark, 1978, p. 30).

As a result of this observation, emphasis was placed on the development of musicality for students in grades K-12 (Mark, 1978, p. 32). Music education was increasingly perceived as a vital part of the curriculum. Due to this increase of support and job security, teachers were addressing music education from an aesthetic perspective rather than a utilitarian perspective (Phillips, 1983, p. 29). From the aesthetic perspective, teachers were educating students to become intelligent consumers of music

by teaching music for music's sake (Phillips, 1983, p. 29). The utilitarian approach was also losing support due to the "lack of research demonstrating that music classes influence students to become better citizens or healthier individuals....the realization that other curricular and extracurricular activities can do the job better [i.e., teach citizenship and health]....[and] the awareness that music and the fine arts are significant and valuable in their own right" (Hoffer, 1991, p. 37).

The emphasis on the aesthetic purpose of music education later caused a concern for the relevance of the arts in education (Mark, 1978, p. 76). Teaching music for its aesthetic value did not provide a useful rationale for promoting music education (Coates, 1983, p.31). It was viewed as a frill in the school system (Bessom, Tatarunis, & Forcucci, 1974, p. 32).

In 1969, this was the topic of the American Association of School Administrators annual conference. Administrators were being blamed for the failure of the music programs to meet educational needs. "Criticism was aimed not at music and other arts educators, but at administrators who failed to make the best use of aesthetic education programs" (Mark, 1978, p. 76). In 1984, one of the positions represented by the National Executive Board of Music Educators National Conference was to "stop doing things that contribute to the perception that music is a frill" (Lehman, 1984, p.66).

The Music Teacher's Role in a Contemporary School Music Program

Due to the financial strains and the need to provide accountability concerning public education, the trend now appears to involve an aesthetic and utilitarian understanding for arts education (Phillips, 1983, pp. 29-30). Although music education has never completely deleted the practical or nonmusical aspect of its worth, a renewed interest in the utilitarian approach has begun (Hoffer, 1991, p. 37). The aesthetic aspect of music can be coupled with the nonmusical values of music. "It can be an art filled with aesthetic qualities, and it can serve as a means of nonmusical ends such as leisure-time diversion, emotional release, and social activity" (Hoffer, 1991, p. 37).

With the increasing inflation costs and budget cuts in education and the stress on academics, the arts are suffering (Bass, 1982, p. 31). Music educators are placed in the position of defending the arts program (Turner, 1984, p. 50). This has led to an emphasis on public relations. "We in the arts world need to join the world of education, parents, and students, in making the arts a basic part of education" (Hodsoll, 1983, p.44). Not only do music educators need to inform the public of the value of music education, but how professionally it is being taught (Lehman, 1984, p.66). Teachers need the ability to communicate effectively and develop rapport with students, parents, colleagues, and administrators (Fisher, 1991, p.

21).

Performance opportunities often become the central focus in promoting the school music program (Elliott, 1983, p. 37). "It is no coincidence that the first music programs usually affected by budget cuts are nonperformance oriented" (Elliott, 1983, p. 37). By developing good public relations and community visibility, teachers can promote the music department as a purposeful organization and help build public support (Lehman, 1984, p. 66).

A Role of Adjustment

While the philosophic nature of music education changes, the music teacher must adjust to meet contemporary demands. Varying degrees of music instruction and administrative managerial skills will need to be balanced to fulfill the needs of the school music program and the students.

So many changes are taking place in the educational setting that it is essential to keep teacher training programs updated (Layman, 1986, p.50). With the emphasis on site-based management, many teachers including music teachers will need training that will help them accommodate their local school system (Taylor & Levine, 1991, p. 396). "New thinking, re-evaluation, better solutions, better educators and renewed leadership are all appropriate for the renewal and change that is sought by many for the future" (Layman, 1986, p. 50).

Music Administrative Practices in the Mid-1900s

Just as change is occurring today, several changes took place in music education during the mid-1900s. Music education gained support due to the science and technological explosion, and the fact that so many successful scientists were musically skilled (Mark, 1978, p. 30). The study discussed below was conducted during the time of an aesthetic and arts supported curriculum. It helped to determine and discover administrative practices and trends in public school music education (Roe, 1960/1961, P. 2).

Roe addressed both band and choral areas. Those involved in the study were public high schools that were recommended for their music departments by 19 state chairmen of the North Central Association of Colleges and Secondary Schools (1960/1961, p. 155). A 17 page questionnaire was used to identify: personnel (students), promotional activities, curriculum, scheduling, finance, music, equipment, records, business procedures, general administration, teaching forces, and best practices suggested by the schools (Roe, 1960/1961, pp. 155-156). An open-ended question concerning best practices was also included. Results of the descriptive study were based on 105 schools, which consisted of a varied range of school populations (p. 155). Only a few of the many findings are listed below (pp. 157 - 169):

1. Students assisted the directors in most schools by participating in activities such as: advance-ticket sales, stage lighting, scenery, and costuming.
2. Students had the opportunity to participate in a student government.
3. Teachers were responsible for publicity, which was usually through the newspaper.
4. Instructors sent advance program tickets to the administration and the school board.
5. About half of the instrumental directors handled details that pertained to the music such as: filing new numbers, filling out index filing cards, distributing music folders, and doing needed music repairs.
6. Over one-half of the instructors kept a careful record of music checked in or out to students and took inventory of their music once a year.
7. About half of the choir directors personally made arrangements for rehearsal rooms.

Music Administrative Practices in the 1970s-1980s

This descriptive study involved the relative importance of instructional tasks and administrative tasks required of a high school band director and the relative importance of terminal outcomes of participation in a high school band (Bell, 1986/1987, p. 2). A difference was determined between the opinions of successful high school band directors and the opinions of instrumental music education

professors concerning various musical activities. Bell surveyed high school band directors and professors of instrumental music education by using a five-point Likert-type scale, ranging from a level of no importance 1 to a great amount of importance 5. The following list represents some of the results concerning opinions of 51 band directors, from Iowa, Illinois, Indiana, and Ohio, whose "band had received Division I contest festival ratings four of the five years, 1981-1985" (Bell, 1986/1987, pp. iii, & 6). The following tasks were considered to be important (pp. 132-135):

1. Providing instructional equipment and materials (i.e., selecting and purchasing music);
2. Maintaining professional and public relations (i.e., attending music booster meetings, conferring with administrators, and communicating with professional colleagues);
3. Fiscal management skills (i.e., keeping records of purchases, and establishing a budget);
4. Maintaining facilities and equipment, (i.e., keeping an inventory of instruments and uniforms, and sending instruments in for repair);
5. Scheduling (i.e., planning weekly schedules, scheduling individual instruction with students, and preparation for transportation, concerts, sectional practices, and other rehearsals).

The tasks below were considered to be less important than the first five (pp. 132-135):

1. Attending school board meetings,
2. Conducting fund-raising activities,
3. Planning field trips.

Music Educators as Administrators

A music administrator can affect all of the phases of a music program (Pontious, et al. 1986, p. 50). It is very important that this person be very familiar with the system and its goals in order to give proper advice. "If the school district does not employ such a person in an administrative role, then a member of the music staff must be assigned that responsibility" (Pontious, et al. p. 50).

There is some confusion as to what a public school music administrator does, due to the lack of information pertaining to the duties of this position (Burden, 1985/1986, p. vi). This position can depend "upon community size, needs, and philosophies" (Hopkins, 1977, p. 31). Pontious, et al. maintained that the administrator should (1986, p. 51):

1. Assist the administrator(s) of the school district concerning the music program (i.e., formulating goals and objectives);
2. Provide strong leadership by expressing the purposes, objectives, and goals of the music program to members of the school board, community and staff;

3. Promote support by expressing the needs of the music program;
4. Provide continuous communication with the music staff concerning district goals, objectives, and purposes for the music program;
5. Know the needs of music teachers and district administrative staff and plan appropriate inservice experiences;
6. Present a comprehensive budget for the music program to the district administrative staff, which reflects the interests of the music staff and the needs of the music program;
7. Schedule events (i.e., initiate and coordinate district musical events);
8. Keep accurate records of business-related items (i.e., music expenditures and inventories of schoolowned equipment;
9. Provide proper and adequate evaluation of music staff members;
10. Provide appropriate and adequate supervision for all music staff members.

A general agreement among writers exists concerning administrative tasks of music educators (Bell, 1986/1987, p. 50). "Although terminology differs slightly, the authors agree on the main aspects of the administrative task: (a) providing for space and equipment, (b) designing and planning curricula, (c) scheduling of teachers and students,

(d) fiscal matters, including budget and expenditures, (e) evaluation of program and students, including advising and counseling students, and (f) public relations" (Bell, 1986/1987, p. 50).

Music Educators as Leaders

"Leadership of music, under whatever title it may fall, must be used to direct music education to succeed in its goal of providing valuable musical experiences for our children" (Hopkins, 1977, p. 30). Results of a study involving the personal perception and values, as well as some of the organizational cultural values, of 87 administrators and 102 music educators in Massachusetts, indicated that leadership skills in school makes a difference in quality music education programs (Layman, 1986, p. vi-vii). A survey instrument was used to measure personal opinions of the selected groups. It also provided information about the school, the curriculum, and the students (p.76).

There is little or no opposition to the inclusion of music leaders in school music programs, although several schools are eliminating these positions (Hopkins, 1977, p. 46). Lower per capita expenses or inadequate student/staff ratios may affect the existence of a music supervisor, but it does not minimize the effects of good leadership in a music school program (Hopkins, 1977, p. 110). Hopkins found that school districts with music leaders, "have

significantly (1) more students involved in music, (2) more music performance group opportunities, (3) more staff development opportunities and more outside help, (4) more adequate musical instrument inventories, and (5) more goal orientation" (Hopkins, 1977, p. iv).

Landon (1975) identified leadership skills and tasks similar to the administrative skills and tasks, that music leaders need to acquire in order to promote a successful choral music program:

... specific skills of musicianship, educational philosophy and practice, communication, group leadership, and be able to lead effectively in helping members of the Music Curriculum Team reach their human potentials in planning, organizing, implementing, and evaluating products of the music curriculum in action (p. 231).

According to A Guide to Curriculum Planning in Music Education, devised by the Wisconsin State Department of Public Instruction in 1986, music teachers must be able to (Pontious, Benson, Chandler, & Bethke, 1986, pp. 54-55):

1. Understand the role of a teacher
2. Continue to learn in their own and other fields
3. Relate to individuals and society
4. Relate to other disciplines and arts
5. Identify and evaluate new ideas
6. Use their imaginations

7. Inspire others.

Along with these personal qualities, there should be a set of professional abilities, which are (Pontious, et al. 1986, pp.55-56):

1. Express their philosophy of music and education
2. Demonstrate a familiarity with contemporary educational thought
3. Apply a broad knowledge of musical repertory to the learning problems of music students
4. Demonstrate, by example, the concept of a comprehensive musician dedicated to teaching.

Leadership styles of music educators.

According to modern research concerning school music leadership, studies are needed to determine the most effective manner of producing results through others (Hopkins, 1977, P. 112). Various leadership styles exist. "Conductors should understand the various styles of leadership that are available" and "know how to apply effectively the variety of styles that might be used" (Allen, 1988/1989, p. 97). In 1986, Layman found that successful music programs had administrators and music educators with both high task and high relationship leadership styles (p. 146). Allen (1988) helped to confirm this information by analyzing leadership styles of successful choral conductors, who were active members of the American Choral Directors Association (ACDA) (p.14). She

also found the high task and high relationship behavior to be the predominating leadership style (p. 92).

A high level of ability in relating to people helps music educators to promote contact and communication with: parents and nonparents within the community, local business people, university and college officials, professional instrumental and voice instructors, church groups, civic organization members, professional performing musicians, music industry professionals, and other professional organization members. It also promotes developing rapport with students, administrators, principals, supervisors, school board members, nonteaching personnel, and musical and nonmusical colleagues within that system (Leeder & Haynie, 1958, p.314). Student support is very important for task accomplishment. If the students do not have pride in the department and are not willing to make certain sacrifices in their personal schedule to attend rehearsals, then the balance and the morale of the organization will suffer. "Rehearsal effectiveness is lost without it" (Sunderman, 1954, p. 15).

There may be instances that nonmusical teachers do not realize the extra time that may be involved in preparing for special concerts. If there is mutual support these teachers may assist by scheduling tests and various time consuming homework assignments around these busy moments. "Music teachers need human understanding, tact, enthusiasm,

leadership ability, and many other commendable character traits" (Leeder & Haynie, 1958, p. 314).

Hersey and Blanchard would label a high task and high relationship style as "selling" in their Situational Leadership theory model (1982, p.27). According to their theory, no one best leadership style exists (p.27). Effective leadership is based upon matching the appropriate leadership style whether it be "telling," "selling," "participating," or "delegating," with the maturity level of the group or individual (Hersey & Blanchard, p. 27-28).

The maturity level refers to the amount of experience and knowledge of the follower. It is separated into the two categories of ability and willingness. The follower's ability refers to "job maturity" (Hersey & Blanchard, p. 157). When the follower has a high level of ability he or she will be able to perform a task with little or no assistance from the leader. The willingness aspect pertains to the follower's "psychological maturity" (Hersey & Blanchard, 1982, p. 157).

The "selling" leadership style is respectively labeled as the "Team Administration" (Blake, Mouton, & Williams, 1981, p. 12) approach in Blake and Mouton's Managerial Grid. According to their theory, this leadership style is considered to be the ideal approach (pp. 276, 331).

Authority levels.

Delegative authority to music teachers is critical,

because the administrative task has to be conducted by someone who is not only trained in that area but involved in it on a regular basis (House, 1973, p. 41). It is very difficult, if not impossible, for one person, such as the general administrator, to "comprehend, let alone control, the diversity and complexity of the modern organization" (Bennis, 1969, p.46). "Leadership as a process for change must come from those most familiar with the discipline" (Layman, 1986, p. 53). It could be beneficial for the music teacher to inform the general administrator of some of the tasks that he or she is responsible (Baker, 1985, p. 32).

House (1973) pointed out that administration is not a job description for one person. It is a job in which everyone may be involved at one time or another (p. 40). In the introductory section of House's book, Administration in Music Education, Leonhard reinforced the need for music educators to better understand processes, i.e., "program development, instruction, administration, supervision, and evaluation" (p. vii). Leonhard further stated that:

All music educators, whatever their primary responsibility, have a role in the administration of the music program. As a consequence, all music educators need to understand the process of administration and to perceive accurately their role as well as that of music leadership personnel in providing the setting for musical learning

(House, 1973, p. viii).

Regardless of the teacher's role as an administrator and/or a leader, teacher and administrative autonomy is needed to achieve the best results in educational training for students (House, 1973, p. 41-42). It is "imperative that the music teachers work closely with the supervisory and administrative personnel of the school" (House, p.41).

Educational administrators may refer to this type of autonomy as "loose coupling" (Weick, 1976, p. 3). Hoy and Miskel referred to the public school as "a distinctive combination of bureaucratic and professional elements" (1987, p.141). A bureaucratic system is a tightly coupled system with rigid rules and regulations. The professional model promotes a loosely coupled system where teachers have more flexibility and authority to make professional judgements concerning school matters (Hoy & Miskel, p. 141).

A symposium for outstanding teachers and principals entitled In Honor of Excellence was held in 1984. Sizer, one of the many guest speakers, commented on a triangle that exists among the teacher, the student, and the subject that brings them together. The triangle is always in motion, and good teachers need flexibility to adjust to these changes (1984, pp. 70). This same condition should exist between the teachers, students, and administrators.

"Unless you, the teacher, can move as the triangle moves, you can't do your job. Autonomy is,

therefore, the absolute condition of effective teaching. And today, ironically in the name of excellence, teachers are losing autonomy...The excellence of education is found in creativity, and not in control" (Sizer, pp. 71).

Decision-making authority.

The level of delegative authority can dictate decision-making authority. Music teachers need some flexibility in the delegative authority levels due to the occasional need to make last minute decisions (House, 1973, p. 41). Many of these decisions may be under a restricted time limit.

Often unexpected incidents occur just before a scheduled performance (House, 1973, p. 41). The following conflicts can occur: sickness within the group that may lead to performance schedule conflicts, equipment failure that may require immediate rental or purchase of equipment, and last minute rehearsals.

"It is seldom the case that directors of musical performing groups require much prompting in the exercise of their administrative tasks...They are likely to overextend their delegated authority to make decisions under pressure of public performance and the maintenance of quality and morale of their organizations" (House, 1973, p. 41).

Summary

Music education originated as a utilitarian approach and advanced to an aesthetic level as it became a secure part of the curriculum. Current trends of financial concerns and accountability have caused music educators to promote music in a more practical sense.

According to research findings music teachers need leadership and administrative skills, regardless of the philosophical status of music education. There is a dearth of related research and literature concerning administrative and leadership tasks of secondary choral music educators. Much of the literature found concerning these skills was related to school bands instead of school choirs. Frequently both types of teachers are trained through the same basic undergraduate program, with special emphasis on areas of focus.

Regardless of the type of teacher, studies have shown that successful schools have good leaders as well as good teachers. A balanced combination of personal, professional, and administrative qualities have been identified to promote a successful situation. These qualities involve competencies in human skills, technical skills, and conceptual skills. A general agreement exists concerning the necessary skills of music educators. These skills include tasks such as: facility planning, curricula development, scheduling, financial planning, evaluation, and

public relations.

Successful music programs have been associated with effective leaders. Research indicates that teachers who maintain a high task and high relationship with members in the organization have high quality music programs. Teachers need to be able to produce results by keeping students on task along with developing a relationship or rapport with them.

The success of the school centers around the abilities of the students, the teachers, and the principals to ultimately achieve autonomy in the educational setting. Teacher authority is crucial, but the level of authority may depend on the experience of the teacher. Although most teachers will need some decision-making and delegating authority, a new teacher will probably need more guidance than someone who has been teaching for several years. The administrator will need to provide more guidance and tighter coupling until the teacher becomes more comfortable with the situation. A teacher with vast experience, especially in the same school environment, will probably need a very loose coupling.

In today's school systems, music educators are placed into a position of defending the arts program. The arts are paying the price for budget cuts in federal support for education and the emphasis on academics. Teachers are going to have to rely on other sources for financial support.

With these changes, teachers will need training that will help them accommodate their local school system. Site-based management is one option that school officials are considering for localizing school management and control.

CHAPTER 3

Methodology

The purpose of this study was to develop a list of recommendations pertaining to necessary leadership and administrative tasks of music education majors. The method used to provide the recommendations was to identify and analyze the perceptions of secondary choral music educators and college and university choral music educators pertaining to needed leadership and administrative tasks of secondary choral music educators. Since many teachers begin teaching after receiving a bachelor's degree, it is only reasonable to address certain needs for the teacher preparation program at an undergraduate level. This study will help guide curriculum development for music education programs, specifically in the choral field.

Selection of Subjects

The Music Educators National Conference (MENC) was the source used to help identify names and addresses of secondary choral music educators within the Southern Division. At the time this study was conducted 3,596 senior high school choral music teachers were members of the Southern Division of MENC. The systematic sampling technique was used for selecting secondary choral music educators to participate in this study. Every 4th name was selected from a population of 3,596. An MENC representative

conducted a preprogrammed computerized systematic sampling procedure. All 3,596 names were sorted by zip code and alphabetical order. The selected order of states was from east to west. The first state selected was Virginia. After the sampling procedure was completed, a total of 899 individuals was contacted by mail.

A 95% confidence level at a 5% probability level was chosen. This reveals that there may be a 5% chance that 5% of the population may not agree with all of the responses provided by the sample. There is a 95% degree of certainty that the population was accurately represented. This degree of accuracy was chosen due to the large population number and economic limitations.

In order to obtain a 95% confidence level, 346 high school choral music teachers must have participated in the study in order to represent the population of 3,596. To obtain 346 questionnaire returns at a 50% return rate, 692 secondary choral music educators needed to be contacted. A larger sample of 899 was contacted to help achieve a higher return rate. Two follow ups were conducted in order to increase the confidence level and to obtain a representation of nonrespondents.

The National Association of Schools of Music (NASM) Directory provided the list of colleges and universities that are within the Southern Division of the Music Educators National Conference and are Associate or Full Members of the

National Association of Schools of Music. "Membership in the National Association of Schools of Music signifies accreditation" (National Association of Schools of Music, 1990, p.vii). The entire population of 131 colleges and universities, offering Bachelor of Music Education (B.M.E.), Bachelor of Music in Music Education (B.M.M.E.), Bachelor of Arts in Music Education (B.A.M.E.), and Bachelor of Science in Music Education degrees (B.S.M.E.) were included in the study. Sampling procedures were not used for the college and university population due to the small number.

This study can be generalized to secondary choral music educators and to college and university choral music educators who are in the Southern Division of the Music Educators National Conference. This division includes 11 states which are: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia.

The subjects were selected from the Southern Division in order to obtain a representative sample for that geographical area. Other considerations were to avoid interaction effects pertaining to the differences in regional problems, and manageability of the study. The entire Southern Division of the Music Educators National Conference was also chosen because nine of these states comprise two southern regional areas listed in the National Association of Schools of Music Directory.

Others involved with the study participated in a preliminary procedure to help refine the survey instrument. Those who participated were: elementary, middle, and high school choral music teachers, a high school band director, university band instructors, college and university music chairpersons, state music supervisors, expert college and university professors in the choral music field, and/or other expert practitioners in the choral music field.

Instrumentation

The type of instrument used for measurement was a questionnaire. A four point Likert-type scale was used to identify the importance level of administrative and leadership tasks of secondary choral music educators. The instrument also allowed respondents to identify which tasks should or should not be taught in an undergraduate music teacher education program. The questionnaire was chosen to help teachers identify necessary leadership and administrative tasks in a concise manner, to allow the study to be generalized to larger groups, and for correlation of the results.

Pilot Study

After obtaining approval from the Institutional Review Board and prior to conducting a pilot study, a selected panel of elementary, middle, and high school choral music teachers, college and university music chairpersons, state

music supervisors, college and university professors in the choral music field, and other practitioners in the choral music field were mailed a cover letter, a survey instrument, a demographic data form for secondary choral music educators, and a demographic data form for college and university choral music educators. Only secondary choral music educators and college and university choral music educators could complete the demographic data forms. Other respondents were only asked to make suggestions concerning these forms.

Follow up contacts were conducted by telephone and mail. A 90% return rate for this mailing was acceptable due to the purpose of the procedure. The results of this process were used to refine the questionnaire and establish content validity of the instrument. Survey items that obtained missing data and suggested comments were either reworded or deleted.

After making necessary adjustments the first pilot study was conducted, January 25. The first pilot study involved: two elementary school music teachers, two middle school music teachers, two high school choral music teachers, a high school band director, a university band instructor, a state music supervisor, and two college and university professors in the choral music field. Those who participated in the first mailing were not involved in the pilot study group. This precaution helped establish content

validity.

Each respondent was mailed a cover letter, a survey instrument, a demographic data form for secondary choral music educators, and a demographic data form for college and university choral music educators (see Appendixes A and H). Only secondary choral music educators and college and university choral music educators could complete the demographic data forms. Other respondents were only asked to make suggestions concerning these forms.

After achieving a 100% return rate on February 15th, a second pilot study was conducted on February, 22nd. The same pilot group was contacted. All respondents received the same survey instrument that was used in the first pilot study, a cover letter, and a small music gift as a token of appreciation (see Appendixes B and H). They did not receive the demographic data forms since these would not be analyzed for reliability. This was necessary in order to conduct a test-retest procedure. Conducting two pilot tests helped to establish clarity of the questionnaire.

Due to receiving only 50% of the surveys from the second pilot study, a follow up was conducted by mail. After receiving a 100% return rate statistics were conducted on the results of the two tests. Reliability of the instrument was tested through test-retest. Cronbach's Alpha reliability test and cross-tabulation were used to determine the reliability level. The Cronbach's Alpha result bases

the measurement on the internal consistency of the items, while the cross-tabulation or cross-classification table shows the combination of categories from both pilot tests.

Cross-tabulation of results was the most appropriate method for determining whether to include the item in the final questionnaire. Item 40 was omitted due to a low level of consistency between the first and second tests. The other 51 items obtained results that supported the validity and reliability of the instrument. All of the results of the cross-tabulation procedure are found in Appendix C.

Research Design

This study was based on a descriptive design. It involved two groups and more than one variable. There were two basic variables, which were leadership skills and administrative skills. Both of these skills had many facets that were listed on the questionnaire as tasks.

The study relied on perceptions of required tasks from experiences of secondary choral music educators. The results may lead to possible changes in the curricula that are needed to prepare music educators for today's schools.

Materials and Procedures

After obtaining approval from the Institutional Review Board to conduct the study, the first step was to identify leadership and administrative tasks appropriate for secondary choral music educators. These tasks were written

in a quantifiable manner on a survey instrument. This instrument was in the form of a questionnaire. Sources used for generating items for the questionnaire were: this researcher's experiences as a music educator, interviews from other choral music practitioners, the "National Study of School Evaluation" (1978) and a review of other related literature (i.e., previous studies, textbooks, journals, and existing scales).

After the questionnaire was developed and refined, it was mailed to a selected panel that helped further refine the questionnaire and establish content validity of the instrument. After making several changes based on missing data and respondents suggestions, two pilot studies were conducted. Reliability tests were conducted on the results of the two pilot tests. One pilot study was conducted during January of 1992, and the other during February of 1992.

After the questionnaire was further refined it was then distributed to secondary choral music educators and college and university choral music educators in the Southern Division. Neither secondary choral music teachers nor college and university choral music educators knew the results of the questionnaire responses at the time of completion. This precaution helped eliminate any biased opinions when correlating the two groups responses.

Data Collection Procedures

Secondary choral music educators were asked to respond according to their perceived need for administrative and leadership tasks of secondary choral music educators based on their position and experience (see Appendix H). Choral music educators of colleges and universities were also asked to respond according to their perceived need for administrative and leadership tasks of high school choral music teachers (see Appendix H).

The questionnaire was mailed at the end of March of 1992 to both groups. Some of them may have received their packet a few days later, due to schools being out for Easter and spring breaks. A cover letter, and postage paid envelope with a forwarding address was mailed with the survey instrument and demographic data forms to the subjects (see Appendixes D and H). The outside envelope was a number 10 size. The return envelope was a number 9 size business return envelope. The business envelope was used, because postage was only paid on returned surveys. Bulk rate postage was used for the initial mailing.

Respondents had the option of providing their name. Each questionnaire was number coded for the purpose of keeping a record of returned instruments. The first follow up for nonrespondents was conducted by mail. It was sent four weeks after the first mailing. A postcard reminder was used for this follow up (see Appendix E). An adequate

confidence level was not obtained, so a second follow up contact was made by mail.

It was very important to this study, that nonrespondents from each of the eleven states be contacted. This follow up consisted of a more thorough procedure. Nonrespondent received a complete packet of materials exactly like the first mailing, except for the cover letter. Each nonrespondent received a postage paid envelope with a forwarding address, a survey instrument and the appropriate demographic data form. A different cover letter was used due to the nature of being a follow up (see Appendix F).

Data Analysis

Nonparametric tests were used for analyses due to the type of data obtained. Ordinal data was obtained from results of the four point Likert-type scale. There are two sets of nominal data: results from whether instruction of the task should be included during music teacher preparation and results from demographic data. When combining both types of data, the lowest form of measurement determines the type of test performed.

When analyzing nominal data the mode will be the only form of central tendency measurement. The Chi-Square measurement was used to compare group frequencies, for nominal data. The Kolmogorov-Smirnov two-sample test was used to test whether two independent samples have been drawn from the same population. This test can also help determine

whether to reject or fail to reject the null hypotheses. If the two sample cumulative distribution deviations are large enough, the null hypothesis may be rejected.

Summary

This descriptive study was conducted to attempt to identify administrative and leadership tasks necessary for secondary choral music educators. A questionnaire was developed and mailed to a selected panel of elementary, middle school, and high school choral music teachers, college and university music chairpersons, state music supervisors, expert college and university professors in the choral music field, and other expert practitioners in the choral music field. This group was selected to help identify administrative and leadership tasks needed by secondary choral music educators. They also helped to refine the questionnaire and establish content validity of the instrument.

After changes were made based on respondents suggestions, two pilot studies were conducted to establish reliability and validity of the questionnaire. The pilot study group consisted of: two elementary school music teachers, two middle school music teachers, two high school choral music teachers, a high school band director, a university band instructor, a state music supervisor, and two expert college and university professors in the choral music field. Those who participated in the first mailing

were not involved in the pilot study group. Reliability tests were conducted on the results of the two pilot tests.

After the questionnaire was refined, by using results of the two pilot tests, it was sent to 899 secondary choral music educators within the Southern Division (25.0% of the population) and to the total population of 131 college and university choral music educators. The selected colleges and universities offer music education degrees, are within the Southern Division of the Music Educators National Conference, and are Associate or Full Members of the National Association of Schools of Music.

The results of the study will reveal perceived levels of importance placed on administrative and leadership tasks of secondary choral music educators and the skills the tasks represent.

Chapter 4
Analysis of Data
Introduction

This chapter contains an analyses based upon the 51 leadership and administrative tasks that secondary choral music educators may or may not be required to administer, a presentation of demographic data from each respondent, and an analysis of the data collected from two groups. The two groups involved in the study were: secondary school choral music teachers and college and university choral music educators who are in the Southern Division of the Music Educators National Conference.

A 54% return rate was received from secondary school choral music educators. This calculated to be greater than a 97.5% confidence level at 0.05 significance. A 48% return rate was received from college and university choral music educators. This calculated to be less than a 90% confidence level at 0.05 significance. Although this was a rather low number it is important to consider the fact that the entire population of college and university choral music educators who are within the southern division were contacted. After two follow-ups the return rate was considered to be acceptable due to the achieved confidence levels.

A total of 486 out of 899 secondary choral music educators responded to the questionnaire. Among the college

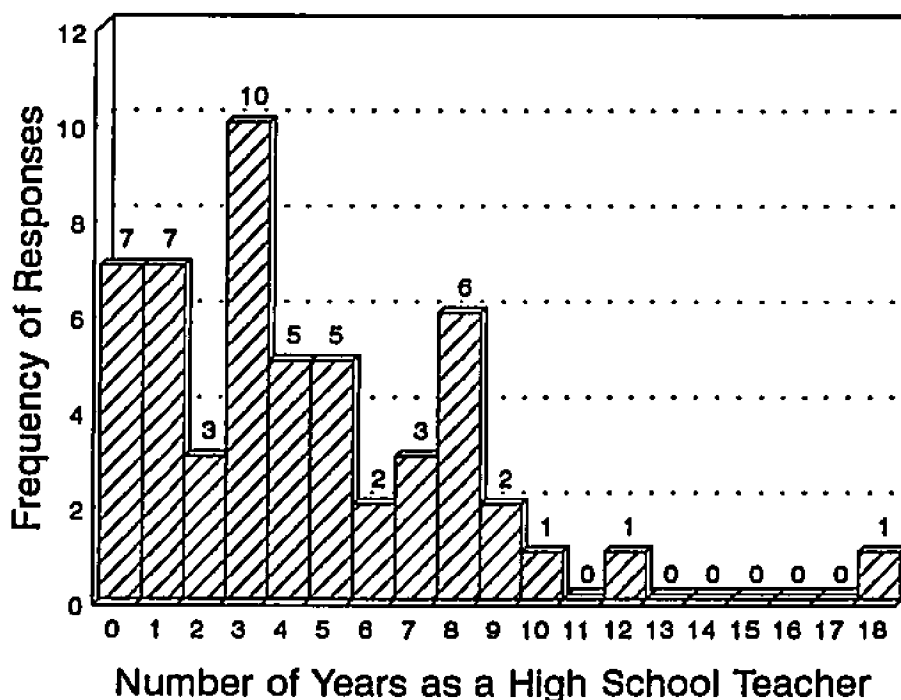
and university choral music educator population 63 out of 131 questionnaires were completed and returned. In addition to the 549 completed questionnaires, a total of 35 unanswered questionnaires were returned. The unanswered questionnaires were returned by 33 secondary and choral music educators and two college and university choral music educators. The reasons for uncompleted surveys were due to returns from retired teachers, those who had changed jobs, and other reasons that were not clearly defined.

Demographic Data For
College and University Choral Music Educators

Figures 1, 2, and 3 identify the number of years college and university choral music educators have taught in a high school, middle school, and elementary school. Partial years of experience were rounded. Few college and university choral music educators had more than eight years of high school teaching experience. Only seven had no high school teaching experience. The mean of college and university choral music educators' high school teaching experience is three years with a standard deviation of three years.

Figure 1

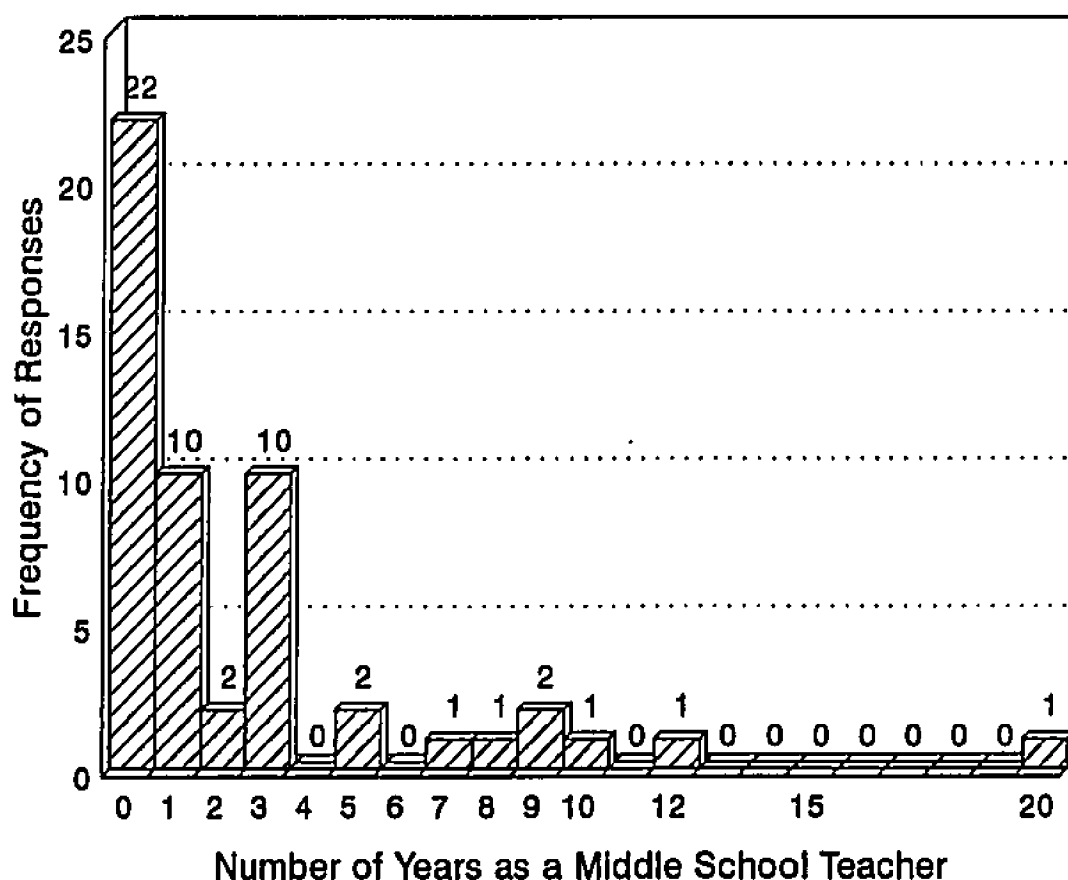
Number of Years as a High School Teacher



The majority of college and university choral music educators had three years or less of middle school teaching experience. A high number of 22 had no middle school teaching experience. The mean of college and university choral music educators' middle school teaching experience is three years with a standard deviation of five years.

Figure 2

Number of Years as a Middle School Teacher



The least amount of teaching experience was found at the elementary school level. Although 34 college and university choral music educators did not have this experience, some of them had experience at the other levels. The mean of college and university choral music educators' elementary school teaching experience is two years with a standard deviation of seven years.

Figure 3

Number of Years as an Elementary School Teacher

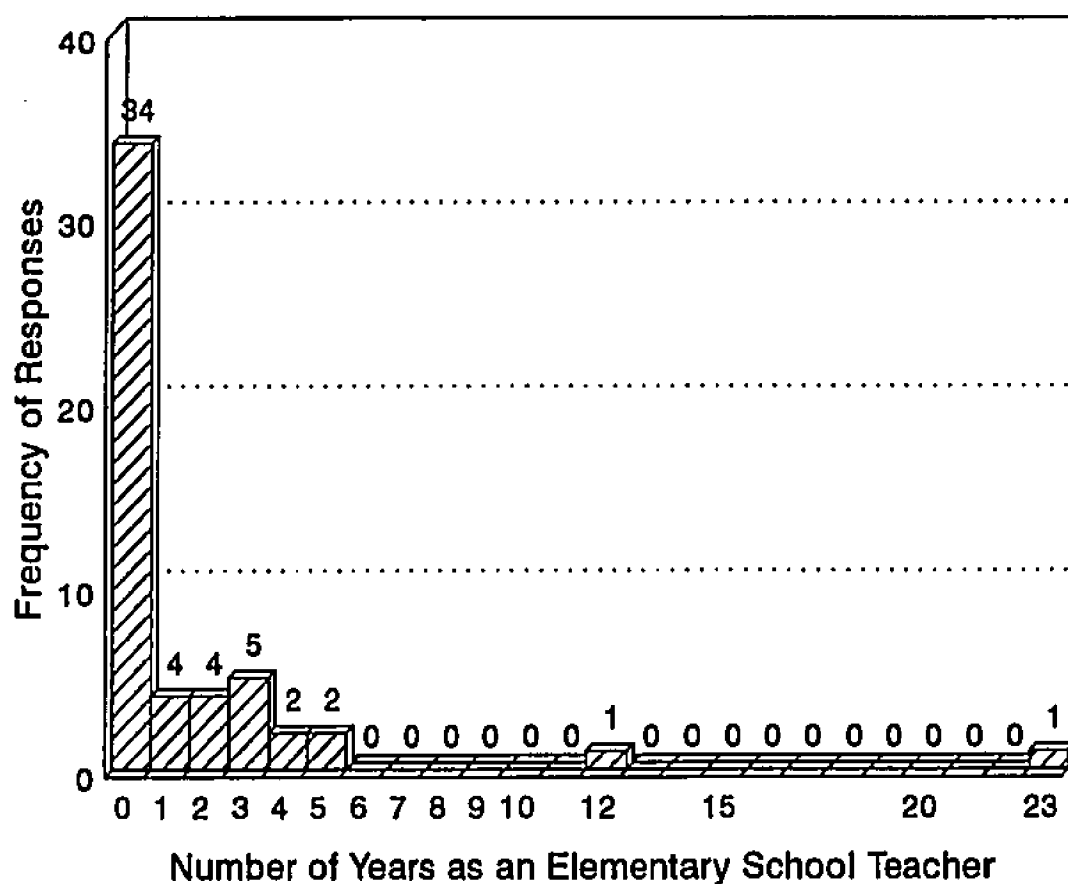
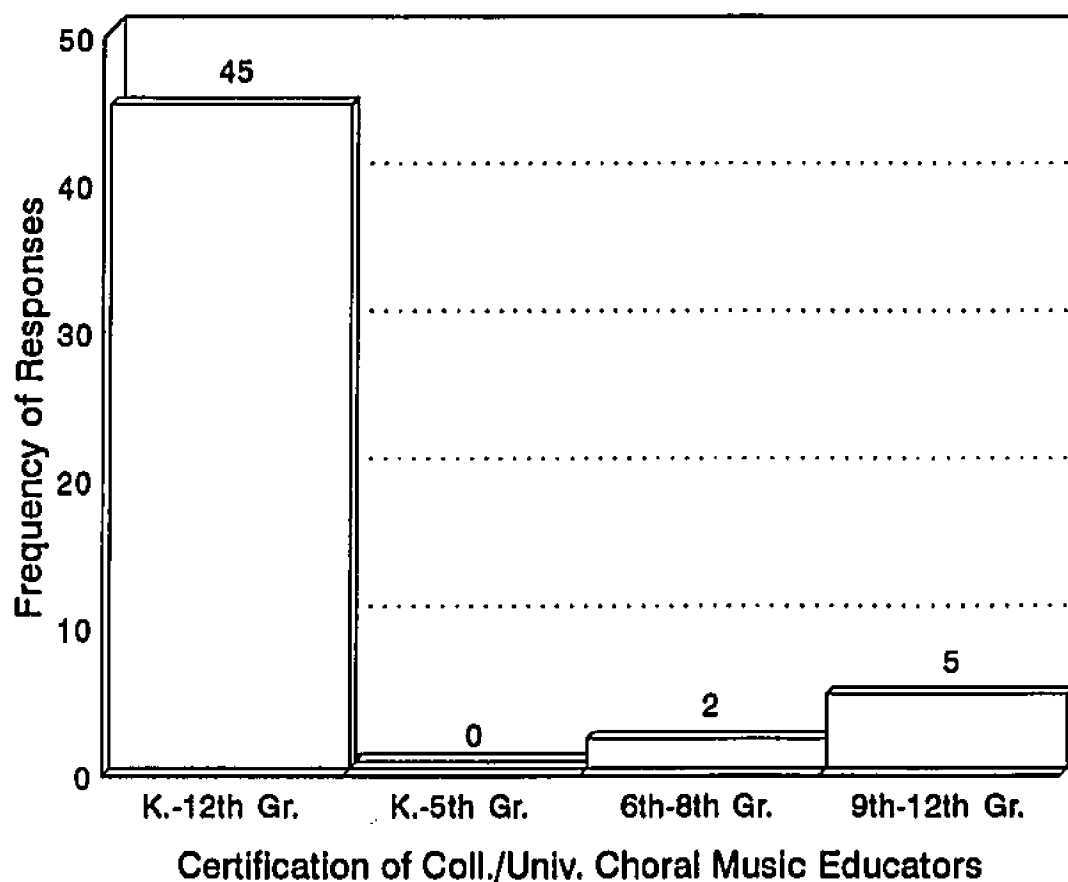


Figure 4 identifies whether the college or university choral music educator has obtained teacher certification for the following grades: kindergarten through 12th grade, kindergarten through 5th grade, 6th through 8th grade, and 9th through 12th grade. Results showed that the majority of college and university choral music educators had kindergarten through 12th grades teaching certification. None of them only had kindergarten through 5th grades certification.

Figure 4

Teacher Certification for College and University Choral Music Educators



The total number of years the college or university choral music educator has taught is identified in figure 5. The majority of college and university choral music educators had 18 years of college choral music teaching experience. Only one had less than one year of experience.

Figure 5

Number of Years as a College or University Choral Music Educator

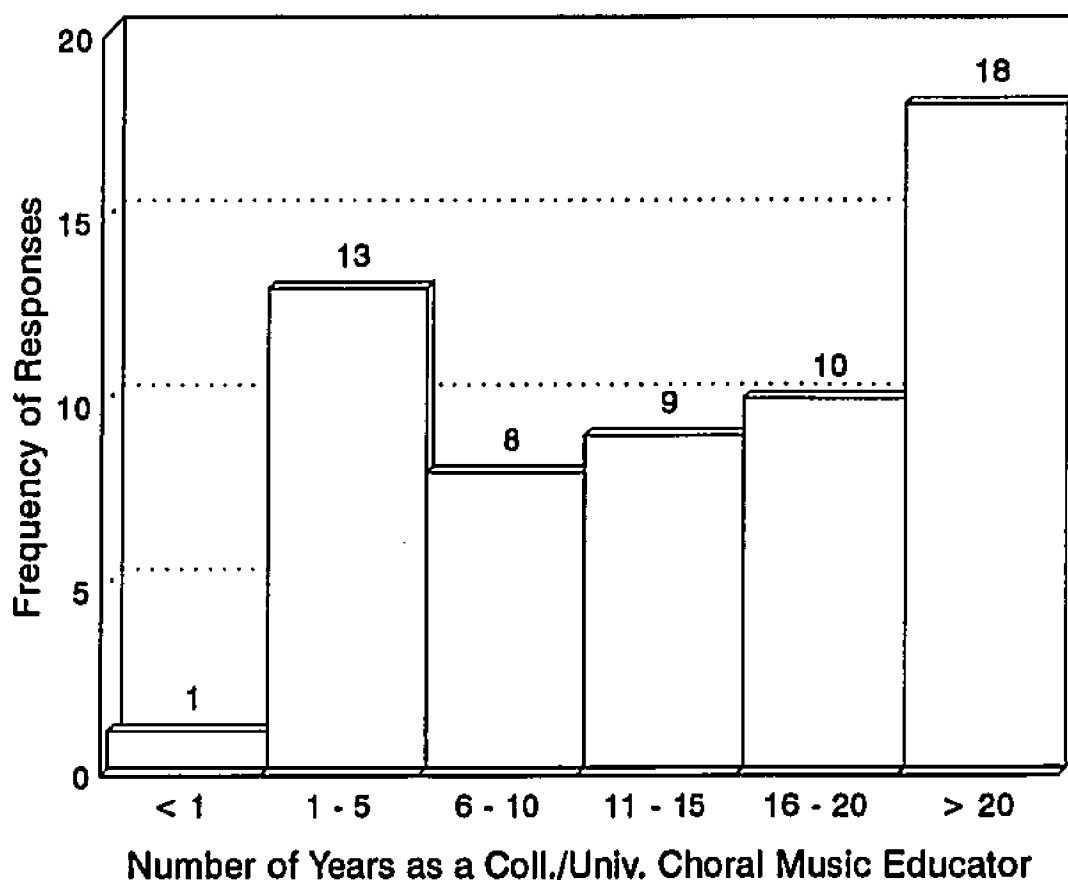


Figure 6 identifies some of the current college and university requirements and offerings. Most of the music methods courses were offered at the colleges and universities represented by the college and university choral music educators in this study. The lowest response rate pertained to the inclusion of general education courses.

Figure 6

Undergraduate Choral Music Methods Courses

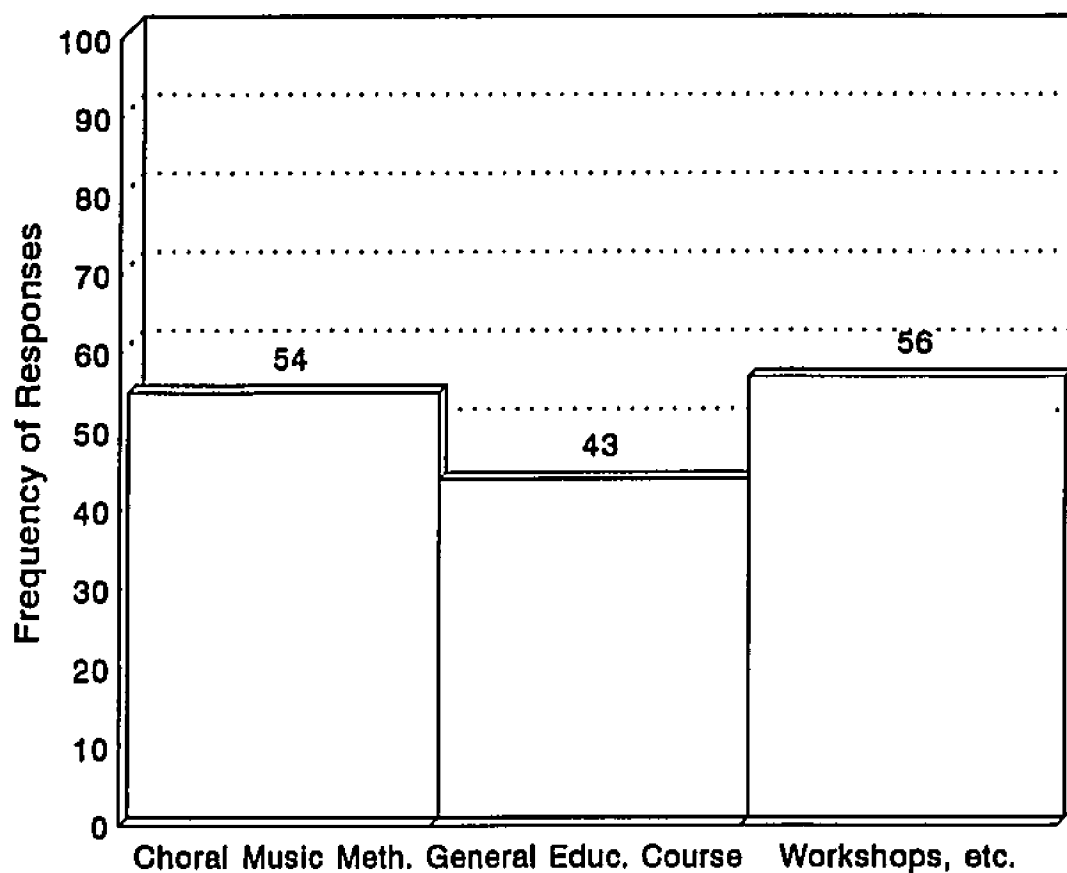


Figure 7 identifies the enrollment size of the school where the secondary choral music educator is employed. The majority of secondary choral music educators in this study worked in schools with an enrollment of 500 to 1,000. The lowest percentage was found in schools with an enrollment greater than 1,500.

Figure 7

Enrollment Size of the School

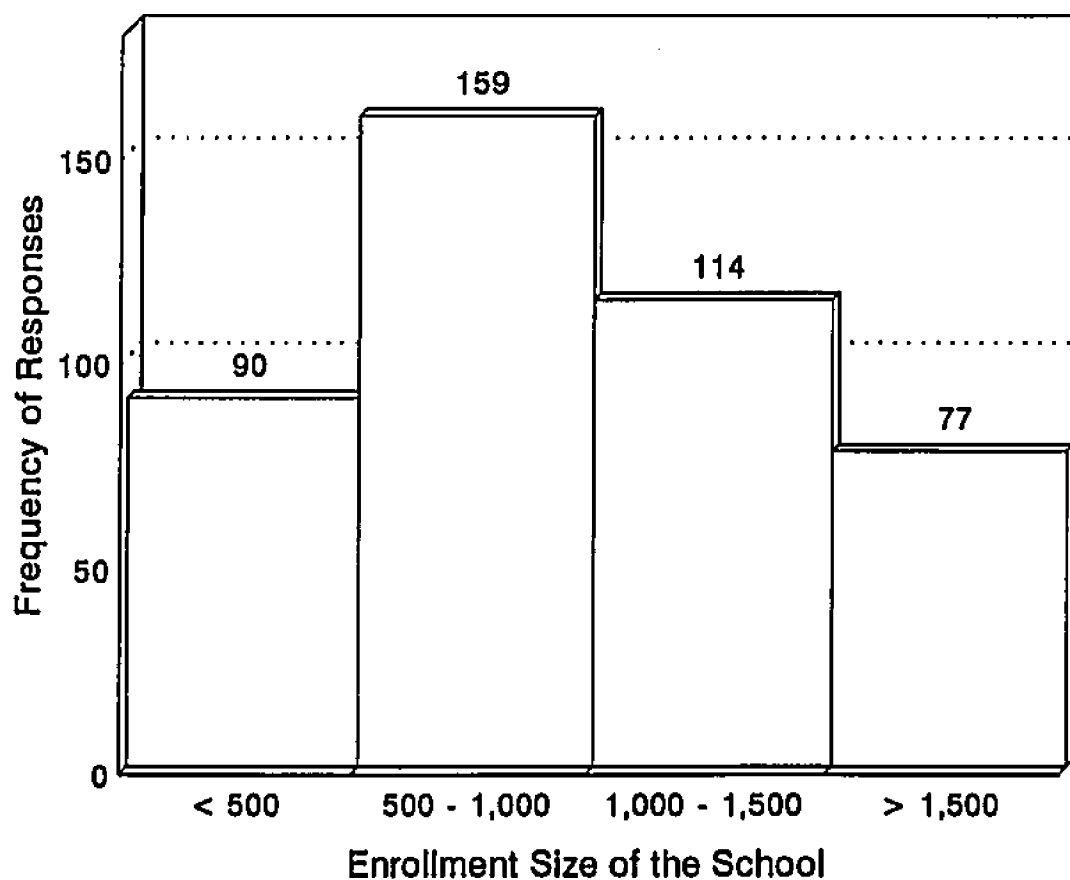


Figure 8 shows the type of school system the secondary choral music educator is employed. Although the majority of secondary choral music educators taught in public schools, some private school secondary choral music educators were represented. Some of the public school teachers also taught at private schools, depending on individual work hours.

Figure 8

Type of School System Employed

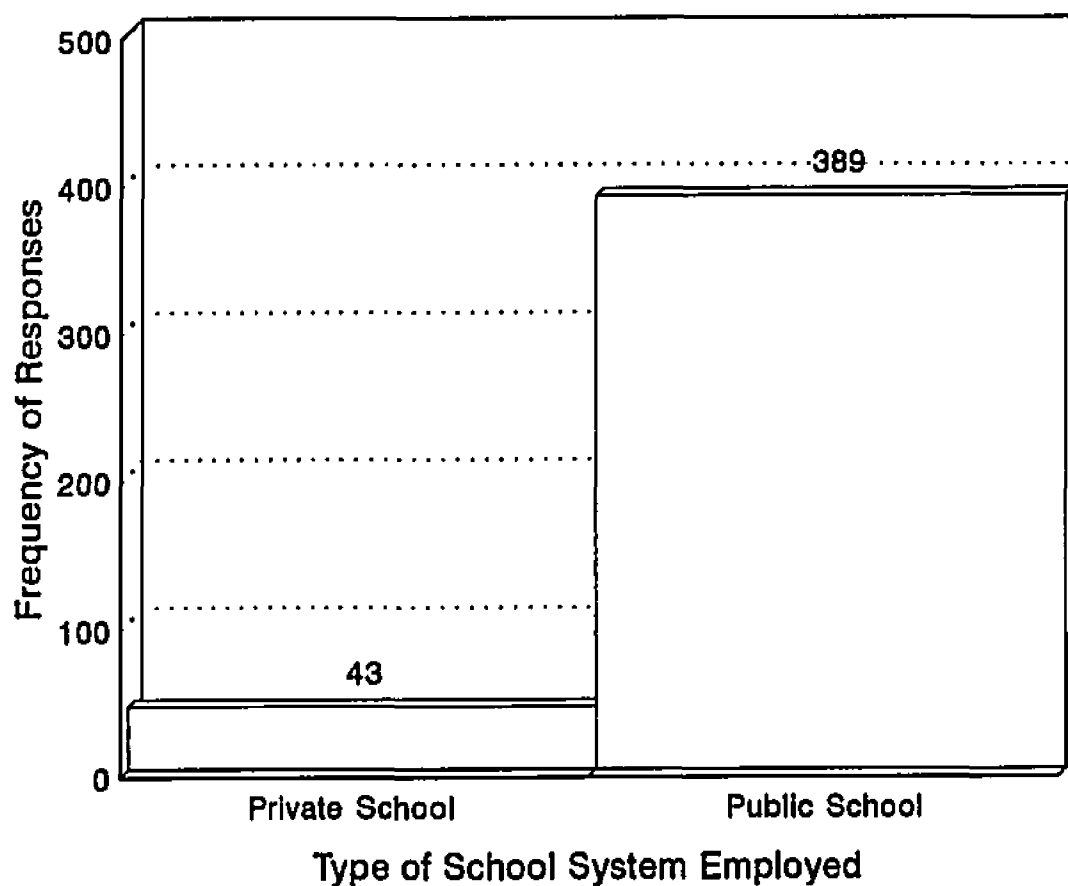


Figure 9 identifies the number of years the secondary choral music educator has taught in the current teaching job. Most of the secondary choral music educators in this study have taught one to five years in their current music teaching position. Only 35 had less than one year of experience in their current teaching position.

Figure 9

Number of Years in the Current Music Teaching Position

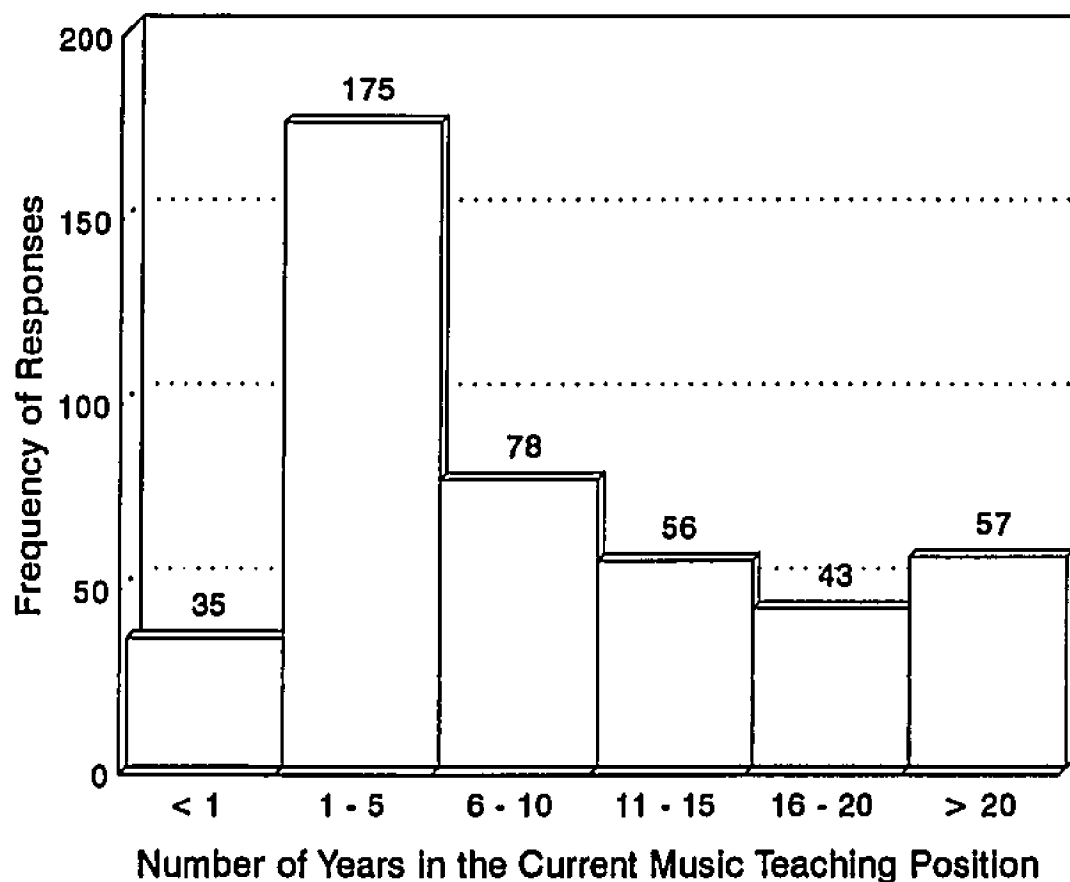
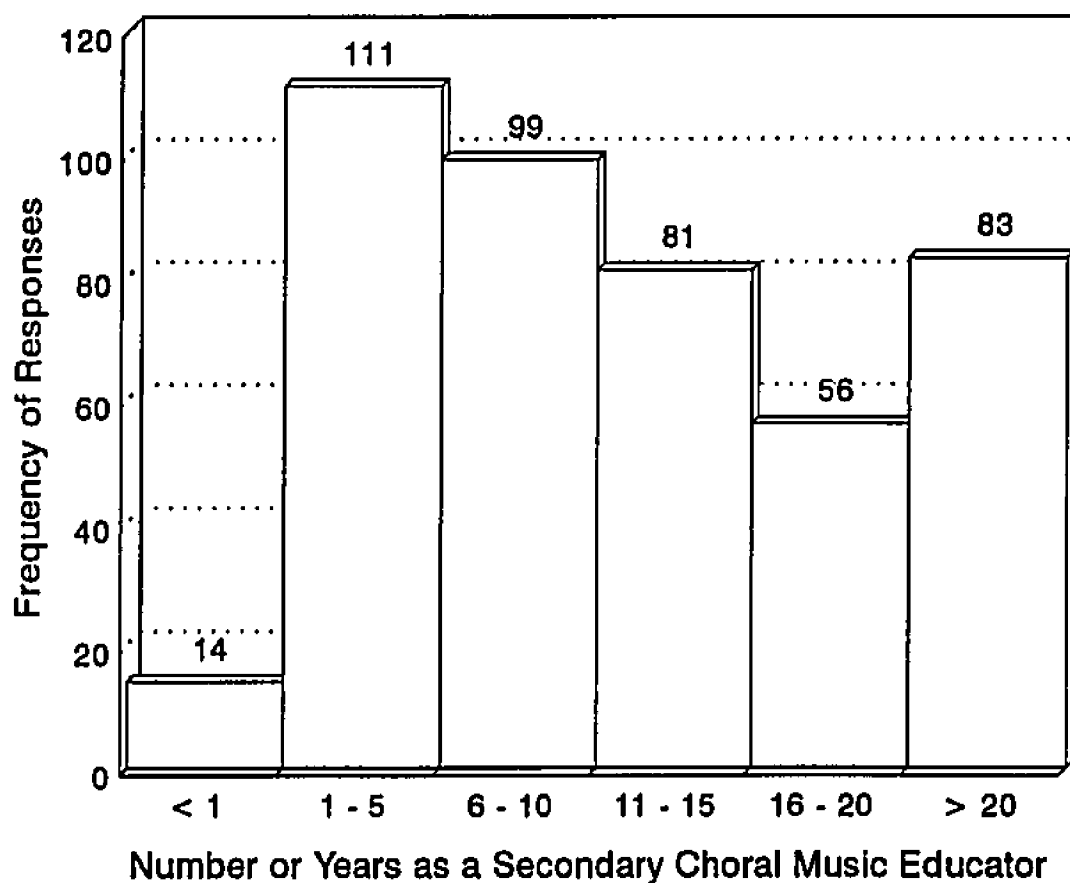


Figure 10 identifies the total number of years secondary choral music educators have taught music at the secondary school level. The majority of secondary choral music educators had one to five years of secondary choral music teaching experience. Only 14 of them had less than one year of experience.

Figure 10

Total Number of Years of Secondary School Music Teaching Experience



Secondary choral music educators were asked to identify the tasks that were required in their position as the school music teacher. Although choral music education may be the focus of this study, results showed that other areas of teaching may be required with this position. Their job assignment included responsibility for some the following: choral ensemble(s) (CH), band ensemble(s) (BD), orchestral ensemble(s) (OR), theory (TH), music appreciation (MA), general music (GM), and nonmusic classes (NM). The existence of choral ensembles obtained the highest number of responses.

Figure 11

The Current Job Assignment of Secondary Choral Music Educators

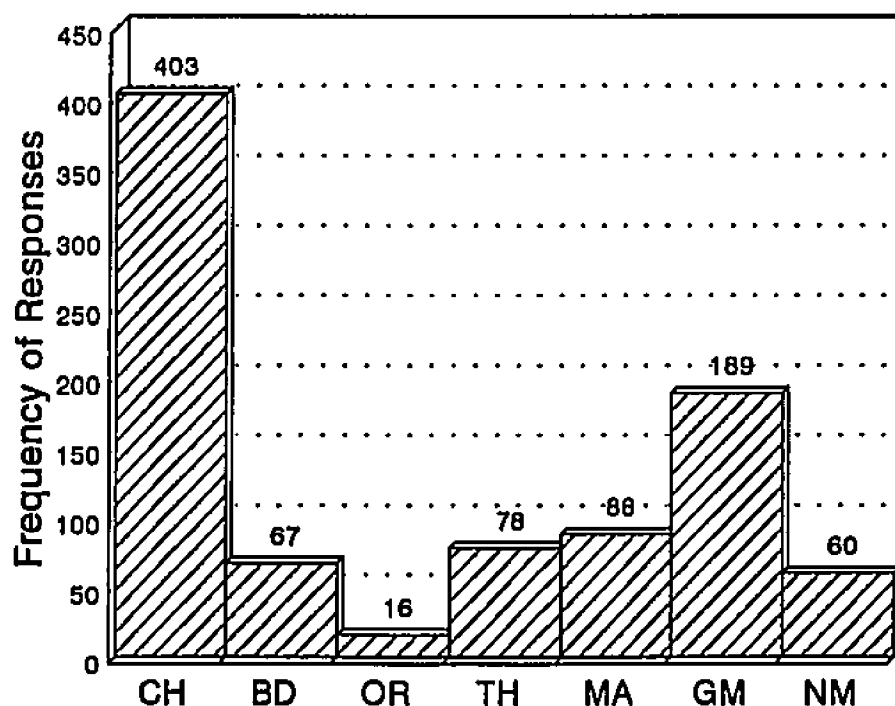


Figure 12 identified the secondary choral music teacher's current grade assignment. The majority of grade assignments for secondary choral music educators was 9th through 12th grades. A group of 164 secondary choral music educators responded to the "Other" category. Some of the responses for the category labeled "Other" were:

kindergarten through 6th grades, kindergarten through 12th grades, 6th through 12th grades, 5th through 12th grades, 4th through 12th grades, 3rd through 12th grades, 6th through 11th grades, junior high chorus only, and high school chorus only.

Figure 12

Current Grade Assignment

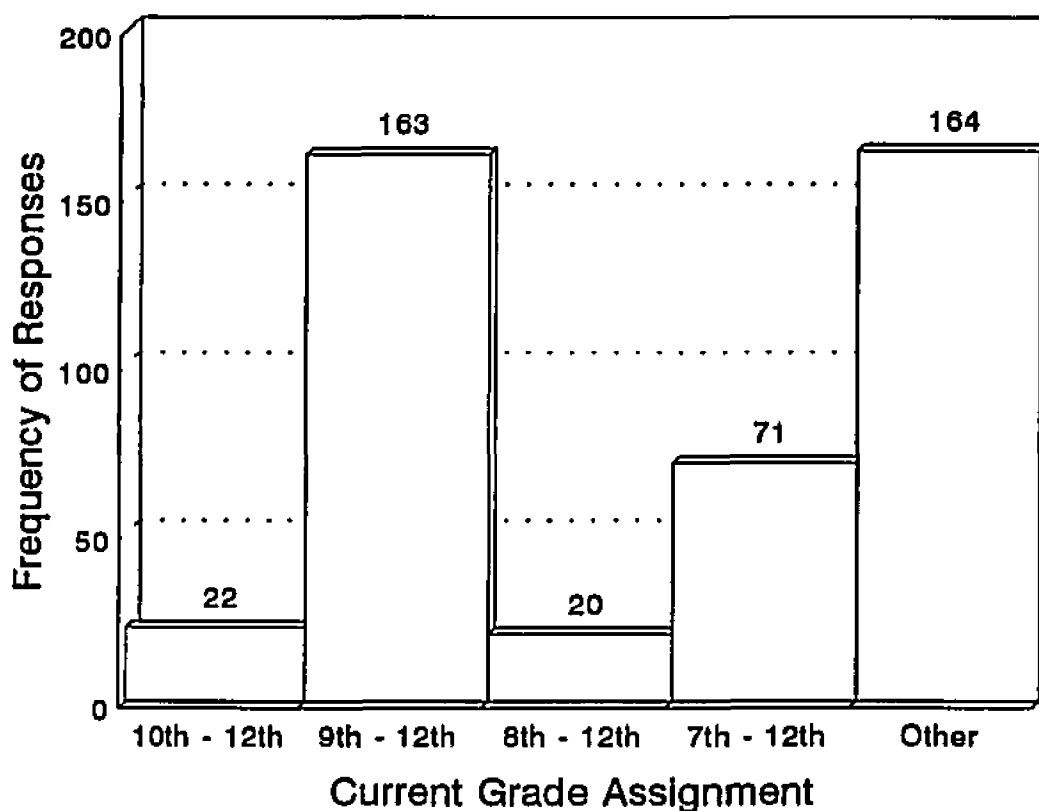
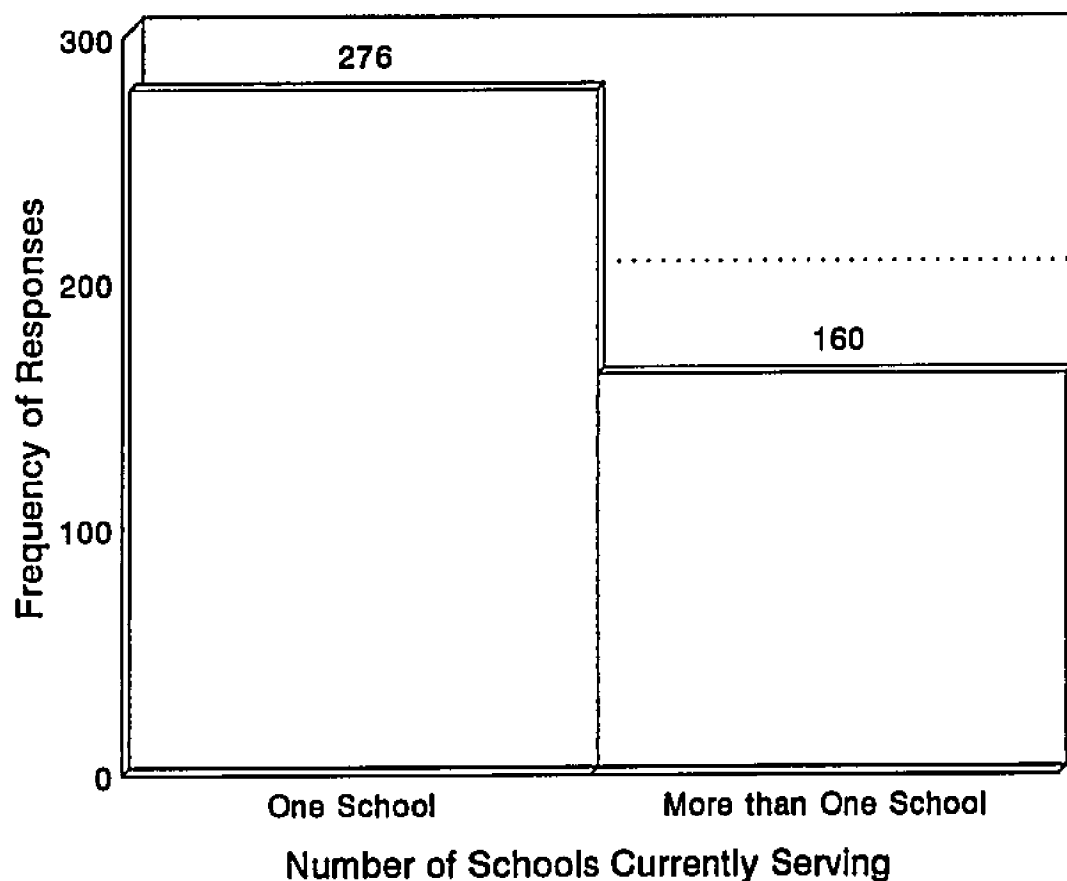


Figure 13 revealed how many schools the secondary choral music teacher is currently serving. The majority of secondary choral music educators served one school. Some of those serving more than one school had varied work hours, and also worked at private schools.

Figure 13

Number of Schools Currently Serving



Figures 14, and 15 identify the number of years the secondary choral music educator has taught in an elementary school teaching position. Partial years of experience were rounded. The number of years ranged from no years of experience to 33 years of experience. The mean of secondary choral music educators' elementary school teaching experience is 11 years with a standard deviation of 20 years.

Figure 14

Elementary School Teaching Experience (0 - 16 yrs.)

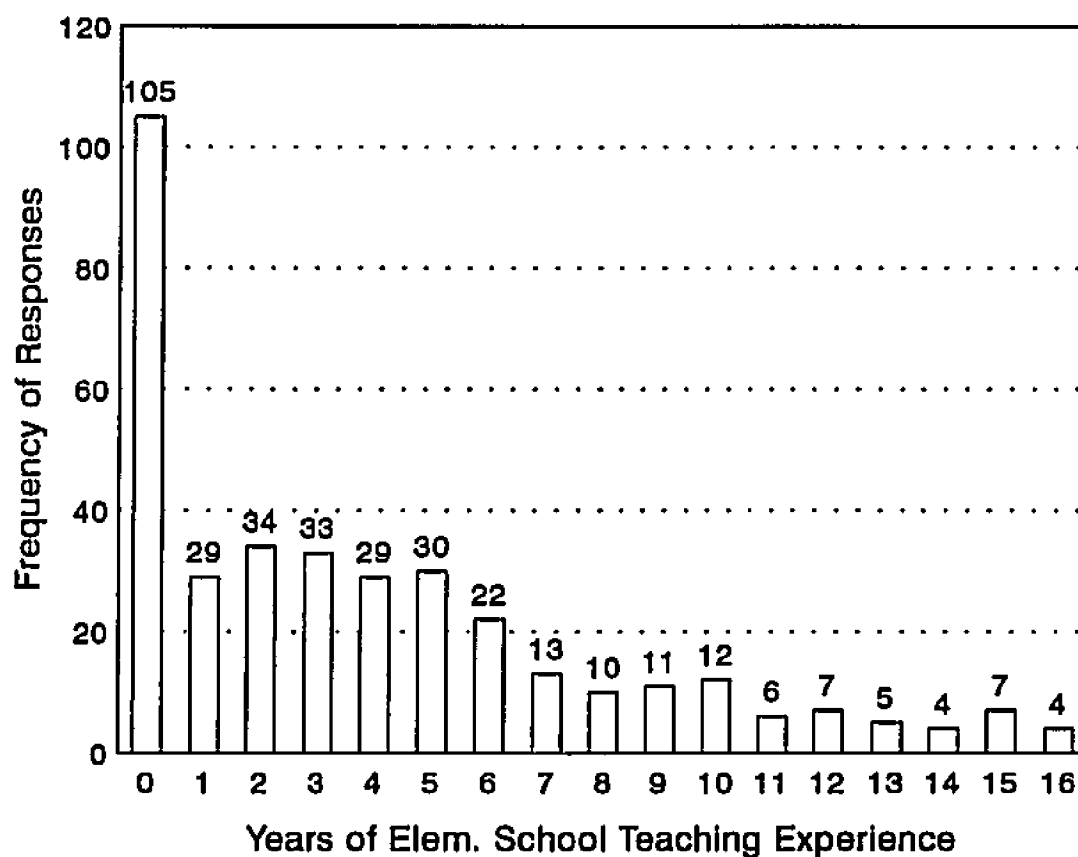
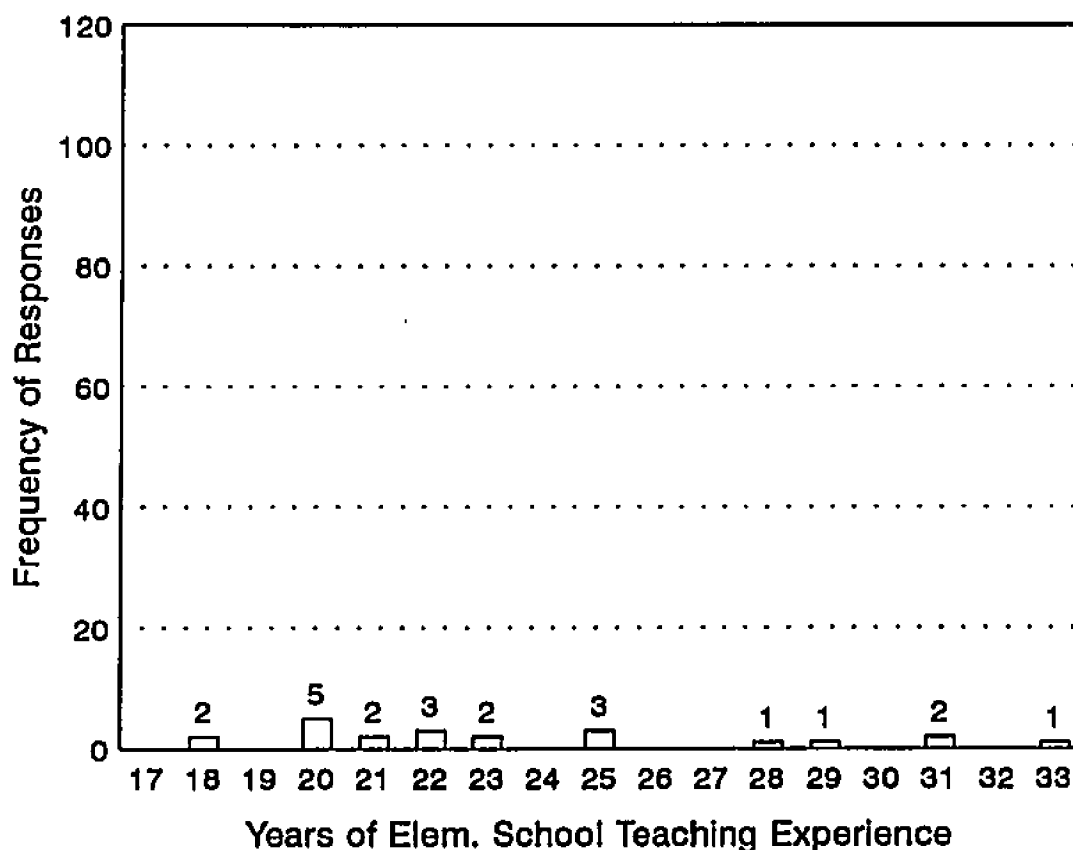


Figure 15

Elementary School Teaching Experience (17 - 33 yrs.)

Figures 16, 17 and 18 identify the number of years the secondary choral music educator has taught in a middle school teaching position. Partial years of experience were rounded. The mean of secondary choral music educators' elementary school teaching experience is 10 years with a standard deviation of 13 years.

Figure 16

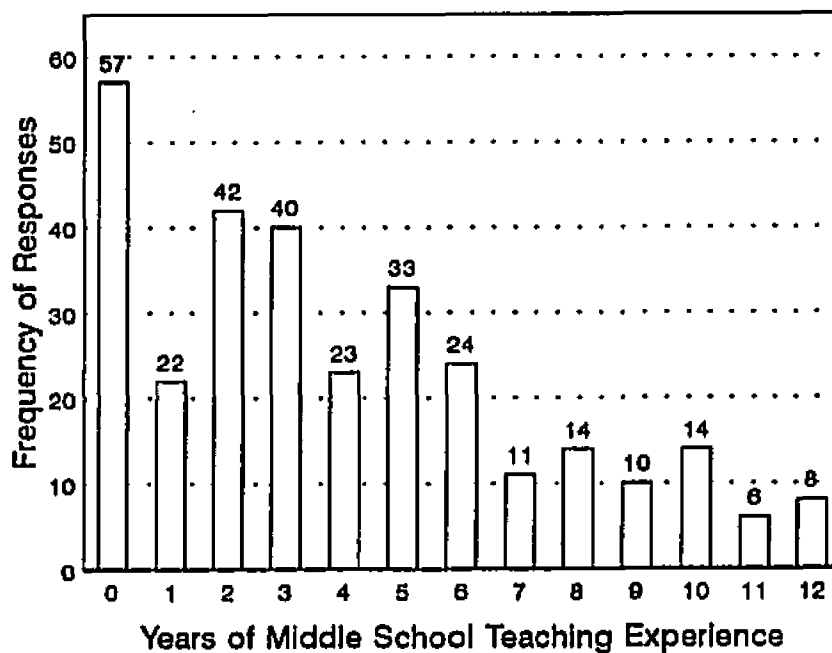
Middle School Teaching Experience (0 - 12 yrs.)

Figure 17

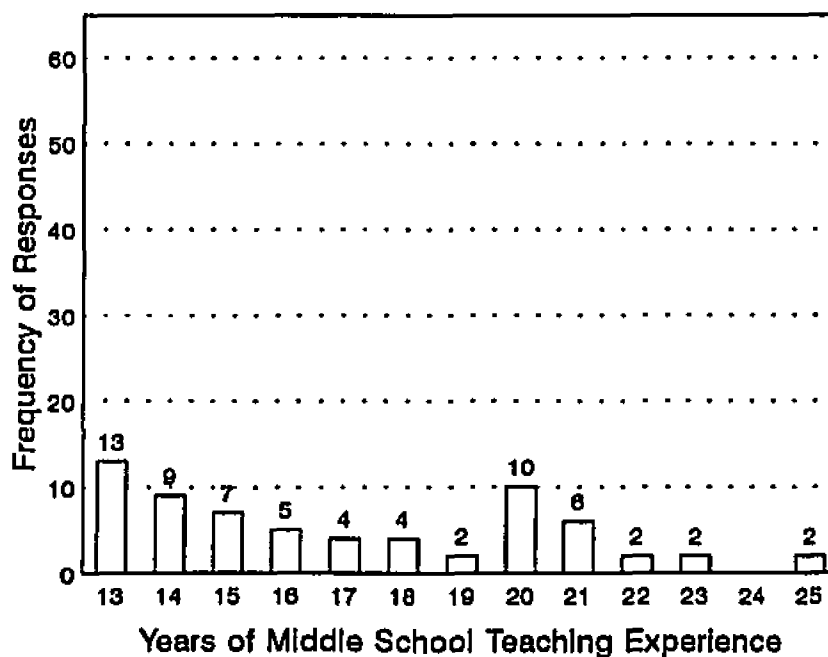
Middle School Teaching Experience (13 - 25 yrs.)

Figure 18

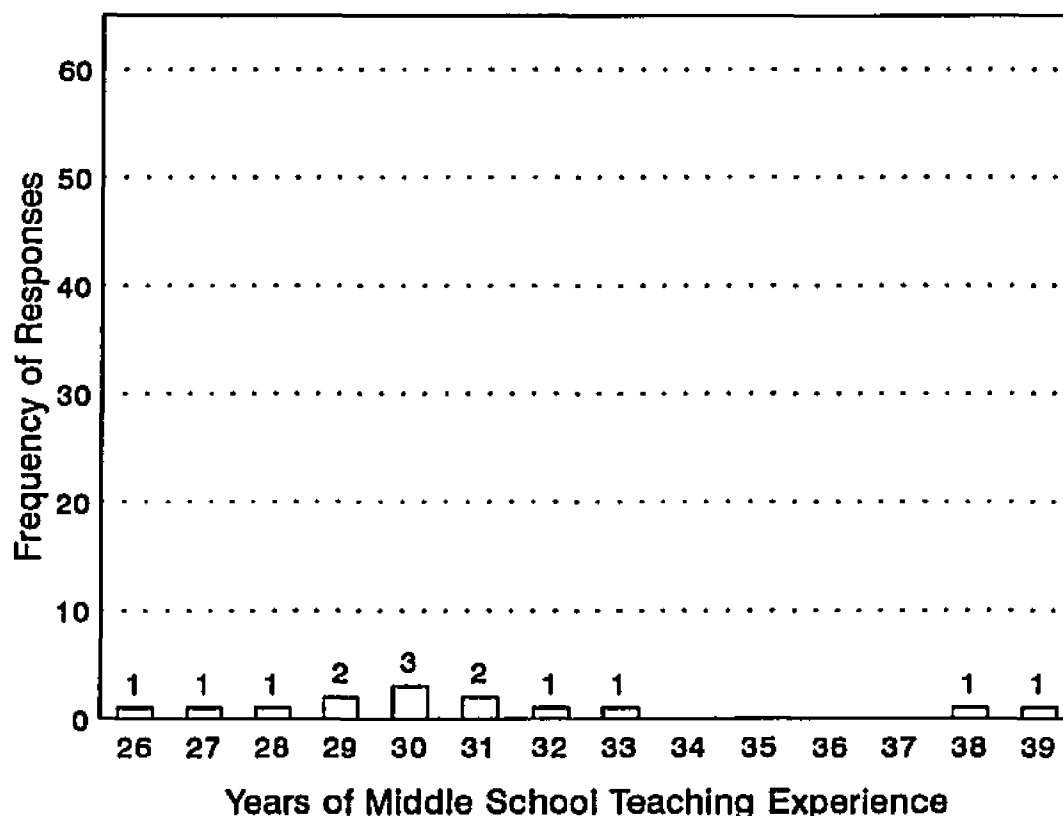
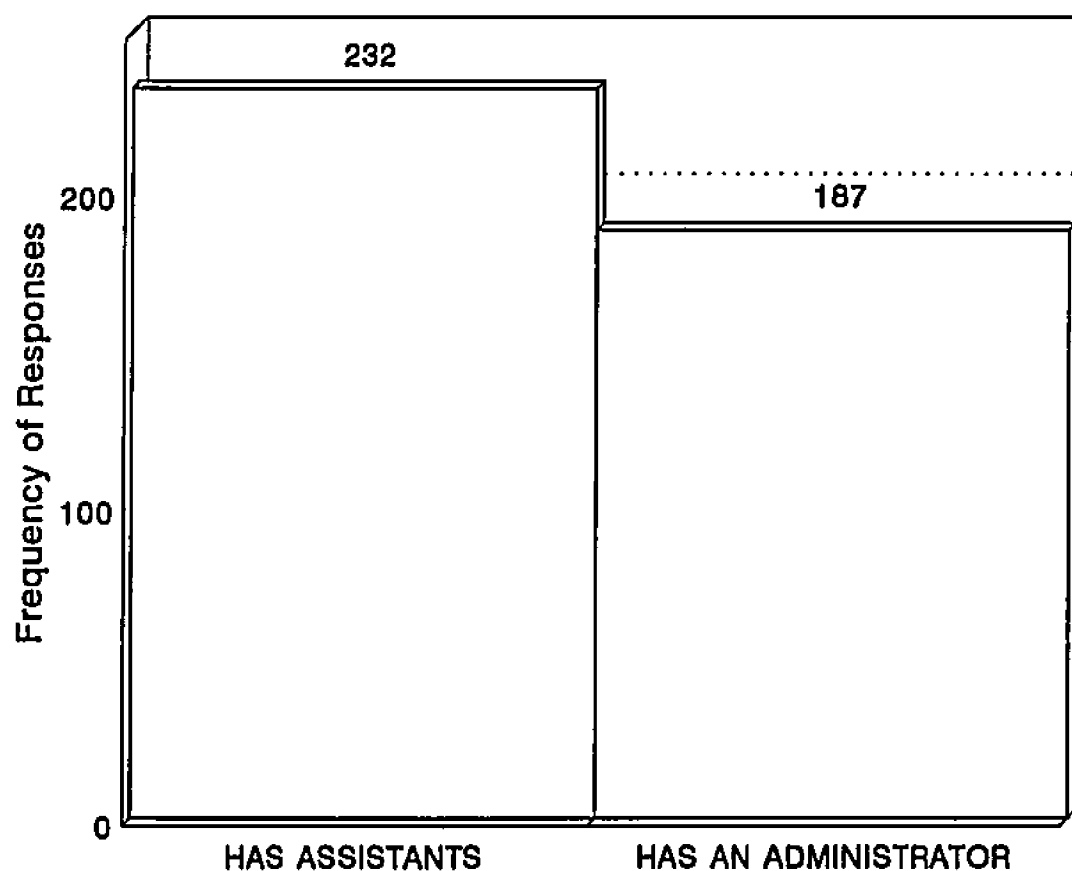
Middle School Teaching Experience (26 - 39 yrs.)

Figure 19 involves two different categories. The first bar identifies the presence of assistants (i.e., students, aides, volunteers, and parents) in the music department. The second bar identifies the presence of an employee of the local school district, labeled as a centrally located administrator (i.e., director of music education, supervisor, coordinator, curriculum specialist, or music consultant) who is involved in coordinating,

planning, organizing, controlling, and/or evaluating, the music curriculum. Although it was reported that school systems had administrators, comments were returned concerning that the overwhelming requirements of the position. Some music administrators were responsible for many other responsibilities than music and were rarely available or visible to secondary choral music educators.

Figure 19

Presence of Assistants and Official Music Administrators



Each hypothesis involved analyses of the 51 administrative and leadership tasks found on the questionnaire. Due to the elimination of missing data and the Not Applicable ranking, the following results were based on the responses of 63 college and university choral music educators and 486 secondary choral music educators.

All of the null hypotheses, except for null subhypothesis 1, were analyzed through the use of the Kolmogorov-Smirnov two-sample test. It tested whether the two samples came from populations with the same distributions. The absolute difference is the greatest cumulative percentage difference between the two groups, which concerned responses pertaining to each item.

The K-S Z value is the Kolmogorov-Smirnov Z score and can be used in conjunction with the critical value table. The Kolmogorov-Smirnov test for two groups was used due to the following reasons:

1. The Kolmogorov-Smirnov test is a nonparametric test.
2. The analyses involved ordinal data.
3. The Kolmogorov-Smirnov test compares the most extreme cumulative difference between the two groups.

The two-tailed probability (Prob.) was used to help determine whether an item was significantly different. The significance level helped determine whether to reject or fail to reject a null hypothesis. If the two sample cumulative distribution deviations are large enough, the

null hypothesis may be rejected.

The crosstabs measurement was used on every hypothesis to identify where the greatest difference occurred. This measurement may not coincide with the greatest absolute difference due to the method of calculation. The crosstabs measurement does not use a cumulative method, rather a simple frequency count.

Due to the use of nominal data in null subhypothesis 1, it was analyzed by the Chi-Square test, instead of the Kolmogorov-Smirnov test. The Pearson value and the significance were used to determine whether there was a significant difference between the two groups.

The two groups ranked items according to the perceived importance level. All of the seven hypotheses refer to the four rankings as listed below:

E. Imp. = extremely important
Imp. = important
S. Imp. = slightly important
N. Imp. = not important

Main Null Hypothesis

The main null hypothesis stated there will be no significant difference between perceptions of secondary choral music educators versus the perceptions of college and university choral music educators about the importance of leadership and administrative tasks.

The final results showed that the two groups did not respond significantly differently on 50 out of the 51 questionnaire items concerning the main null hypothesis. The only significant difference was found on item 48, which concerned fund-raising (see Table 1). The greatest difference was found in the Slightly Important category, where 39.6% of the college and university choral music educators responded versus 18.2% of the secondary choral music educators. This item was significantly different ($p = 0.012$). The item rankings of all 51 tasks is found in Appendix G.

Since the majority of the items were not significantly different, the main null hypothesis failed to be rejected. Therefore, no significant difference existed between the perceptions of secondary choral music educators versus the perceptions of college and university choral music educators about the importance of leadership and administrative tasks.

Table 1

Percentage of Responses from Secondary Choral Music Educators (% of Sec. Sch.) and College and University Choral Music Educators (% of Coll./U.)

	Item Rank	% of Coll./U.	% of Sec. Sch.	Absolute Diff.	K-S Z	Prob.	Signif.
1.	Recruit musically talented students:	E. Imp.	78.0%	62.4%	.155	1.119	.164 no
2.	Motivate student performance:	Imp.	8.6%	13.3%	.040	.289	1.000 no
3.	Confer with the school principal:	E. Imp.	30.9%	45.9%	.150	1.050	.220 no
4.	Promote school officials support:	Imp.	46.4%	39.3%	.042	.297	1.000 no
5.	Promote fellow teacher support:	S. Imp.	17.9%	13.7%	.032	.228	1.000 no
6.	Develop rapport with other teachers in that school:	Imp.	30.4%	42.9%	.096	.673	.755 no
7.	Develop rapport with teachers in other schools:	S. Imp.	37.0%	30.8%	.071	.490	.970 no
8.	Promote parental support:	E. Imp.	57.6%	76.5%	.188	1.359	.050 no

9.	Develop rapport with parents:	E. Imp.	50.0%	65.5%	.155	1.095	.182	no
10.	Communicate with professional colleagues:	E. Imp.	46.6%	39.0%	.075	.538	.935	no
11.	Make community contacts:	S. Imp.	15.5%	14.0%	.011	.079	1.000	no
12.	Attend school board meetings:	S. Imp.	48.9%	55.8%	.051	.320	1.000	no
13.	Attend in-service and other professional activities:	E. Imp.	70.2%	55.0%	.152	1.080	.194	no
14.	Participate in education organizations:	E. Imp.	46.6%	37.7%	.088	.631	.821	no
15.	Establish a budget:	E. Imp.	65.5%	70.5%	.050	.358	1.000	no
16.	Purchase new musical equipment:	Imp.	40.4%	52.3%	.071	.506	.960	no
17.	Replace old musical equipment:	Imp.	38.6%	50.9%	.079	.556	.917	no
18.	Maintain musical equipment (i.e., tuning pianos):	E. Imp.	65.5%	57.8%	.076	.533	.939	no
19.	Purchase new music:	Imp.	13.6%	26.1%	.117	.844	.475	no

20.	Purchase records, books, and other supplementary materials:	E. Imp.	43.1%	35.7%	.074	.532	.940	no
21.	Keep a record of expenses within the music department:	Imp.	23.2%	35.8%	.094	.664	.771	no
22.	Keep an inventory of musical equipment and supplies:	S. Imp.	15.8%	7.6%	.095	.676	.751	no
23.	Make arrangements for costumes (i.e., choosing designs):	S. Imp.	21.2%	30.5%	.078	.530	.942	no
24.	Maintain costumes (i.e., mending and storing):	N. Imp.	14.0%	5.6%	.084	.556	.916	no
25.	Provide accessible storage of musical equipment and supplies:	S. Imp.	24.5%	19.8%	.026	.175	1.000	no
26.	Develop the music library:	E. Imp.	77.6%	72.6%	.050	.360	.999	no
27.	Maintain the music library:	E. Imp.	65.5%	60.6%	.049	.349	1.000	no
28.	Control the use of the music library:	S. Imp.	20.7%	12.5%	.062	.445	.989	no
29.	Schedule use of performance areas:	E. Imp.	38.6%	47.2%	.102	.722	.674	no

30.	Provide stage facilities (i.e., for props):	E. Imp.	14.3%	25.4%	.181	1.194	.116	no
31.	Provide lighting for the stage:	Imp.	34.1%	40.1%	.079	.498	.965	no
32.	Provide risers for concerts:	E. Imp.	51.8%	45.0%	.068	.479	.976	no
33.	Provide publicity for musical events:	E. Imp.	73.7%	55.7%	.180	1.279	.076	no
34.	Provide printed programs:	E. Imp.	46.6%	35.2%	.113	.810	.528	no
35.	Provide music rooms that are adequate in lighting:	E. Imp.	50.0%	43.8%	.062	.428	.993	no
36.	Provide properly designed chairs for instructional use:	S. Imp.	14.5%	21.5%	.049	.342	1.000	no
37.	Plan musical tours:	Imp.	51.7%	42.5%	.110	.781	.575	no
38.	Plan transportation arrangements:	Imp.	57.4%	46.9%	.076	.523	.947	no
39.	Plan concert schedules:	Imp.	39.0%	30.8%	.056	.401	.997	no
40.	Manage time:	Imp.	10.3%	12.1%	.014	.100	1.000	no
41.	Evaluate musical activities:	Imp.	32.1%	28.7%	.019	.133	1.000	no

42.	Evaluate textbooks:	S. Imp.	13.0%	18.9%	.048	.335	1.000	no
43.	Develop curricula:	E. Imp.	57.9%	65.9%	.080	.569	.902	no
44.	Make lesson plans:	E. Imp.	55.2%	64.4%	.092	.662	.773	no
45.	Select music:	E. Imp.	96.6%	89.2%	.074	.532	.940	no
46.	Organize chaperon committees:	S. Imp.	44.9%	30.4%	.160	1.055	.216	no
47.	Coordinate committees to conduct fund-raisers:	E. Imp.	10.6%	29.1%	.184	1.195	.115	no
48.	Conduct fund-raisers:	S. Imp.	39.6%	18.2%	.245	1.605	.012	yes
49.	Organize committees for assistance:	E. Imp.	27.5%	38.1%	.107	.718	.681	no
50.	Correspond with: committees, volunteers alumni, guest performers, and hired personnel, etc.:	E. Imp.	16.0%	29.7%	.137	.914	.373	no
51.	Employ special service personnel (i.e., choreographers; costume, sound, & art specialists; & photographers):	S. Imp.	41.3%	28.6%	.176	1.129	.156	no

Null Subhypothesis 1

Null subhypothesis 1 stated there will be no significant difference between perceptions of secondary choral music educators versus the perceptions of college and university choral music educators pertaining to whether the administrative or leadership task should be included in an undergraduate music teacher education program.

Null subhypothesis 1 failed to be rejected because the majority of the statements were not significant. Based on the significance level of the Pearson value, the responses revealed that 41 of the 51 items were not significantly different. Only two of the nine items revealed a significance level greater than 0.025 for a two-tailed Chi-Square test as described in Table 2.

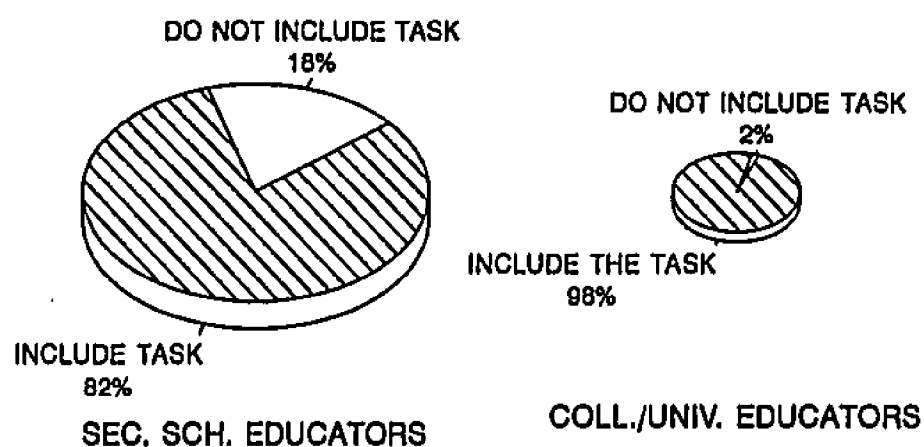
Therefore, no significant difference existed between the perceptions of high school choral music teachers versus the perceptions of college and university choral music educators pertaining to whether the administrative or leadership task should be included in an undergraduate music teacher education program.

Table 2

Importance Level of Administrative and Leadership Tasks in
an Undergraduate Music Teacher Education Program

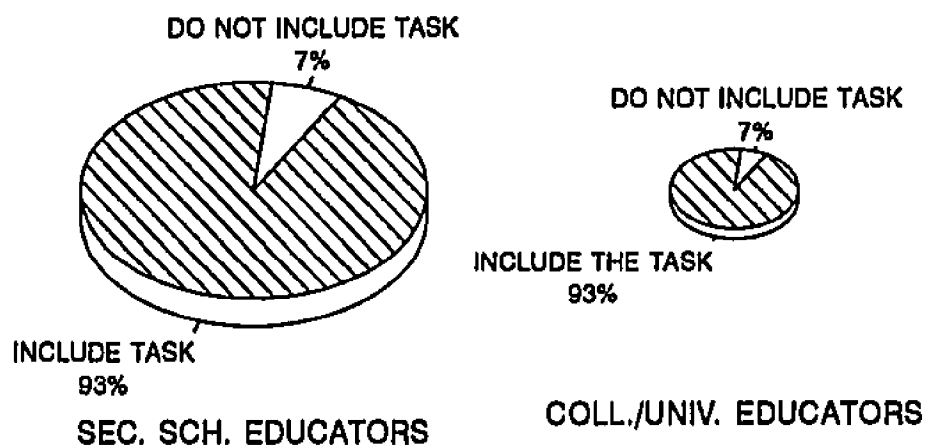
	Pearson	Signif.
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1. Recruit musically talented students: 10.531 0.0012

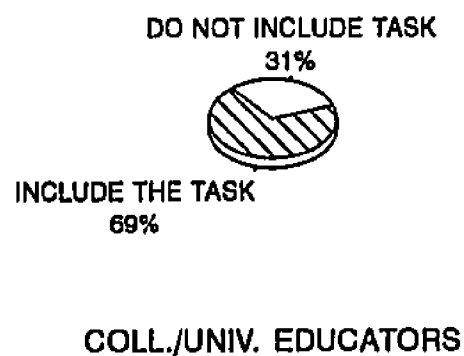
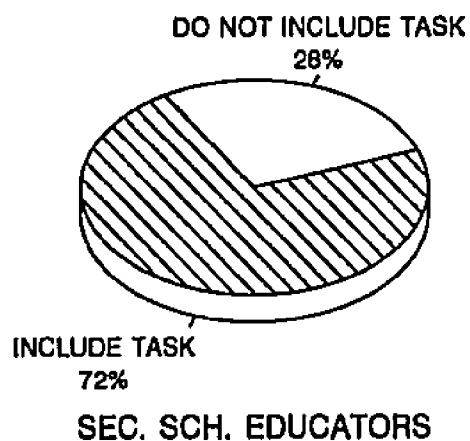


	Pearson	Signif.
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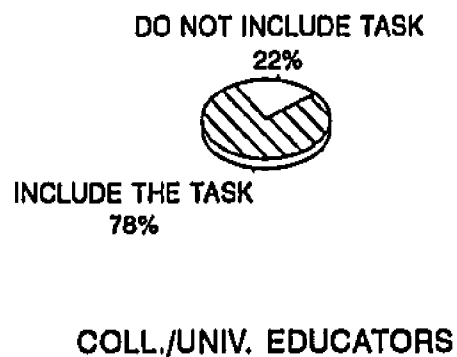
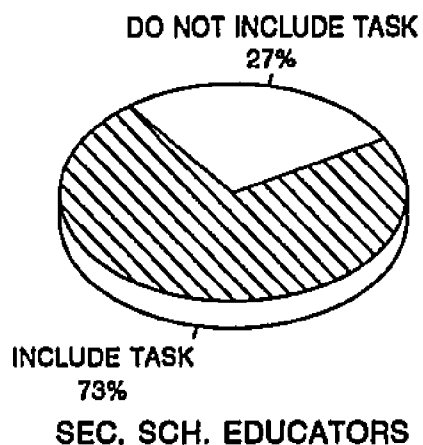
2. Motivate student performance: 0.0014 0.9704



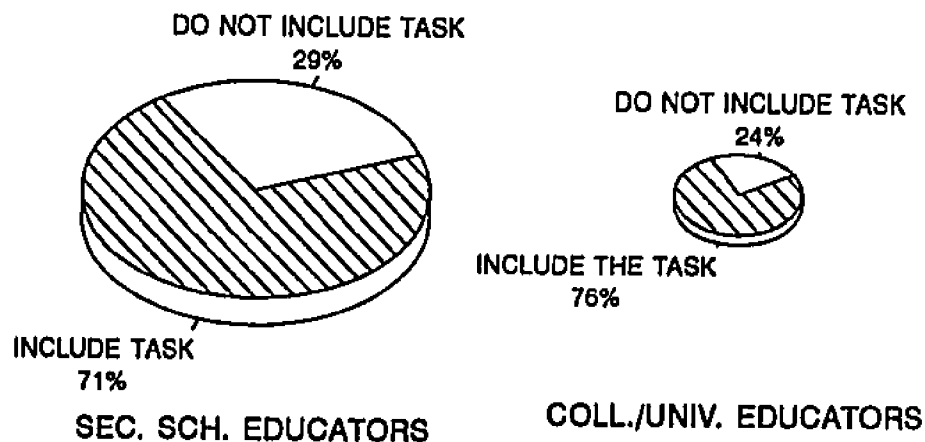
	Pearson	Signif.
3. Confer with the school principal :	0.1636	0.6859



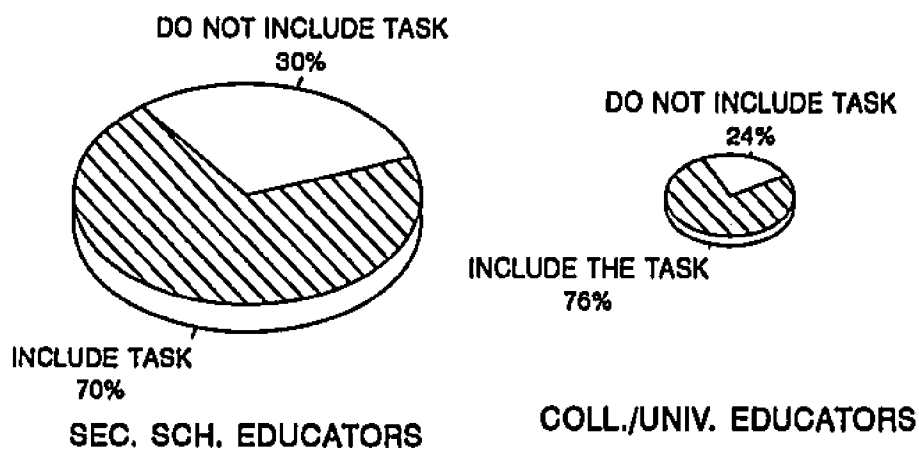
	Pearson	Signif.
4. Promote school officials support:	0.6185	0.4316



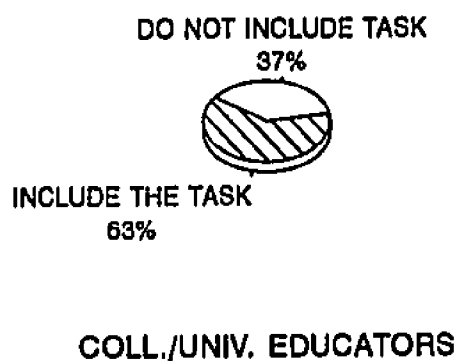
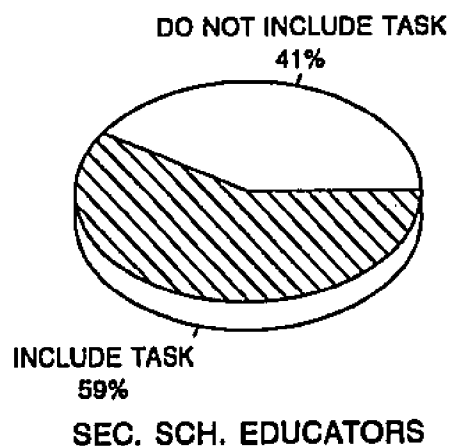
	Pearson	Signif.
5. Promote fellow teacher support:	0.6282	0.4280



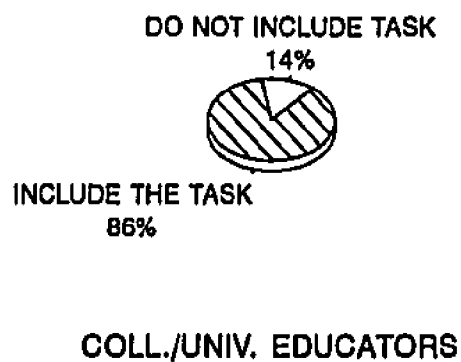
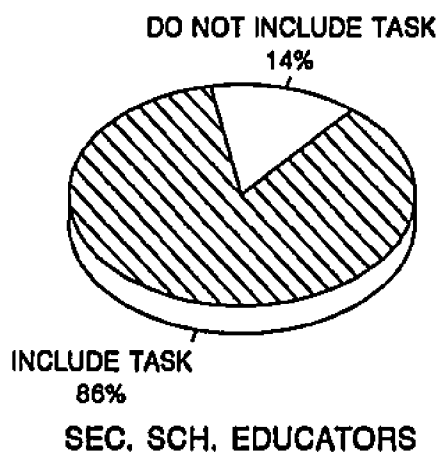
	Pearson	Signif.
6. Develop rapport with other teachers in that school:	0.9336	0.3339



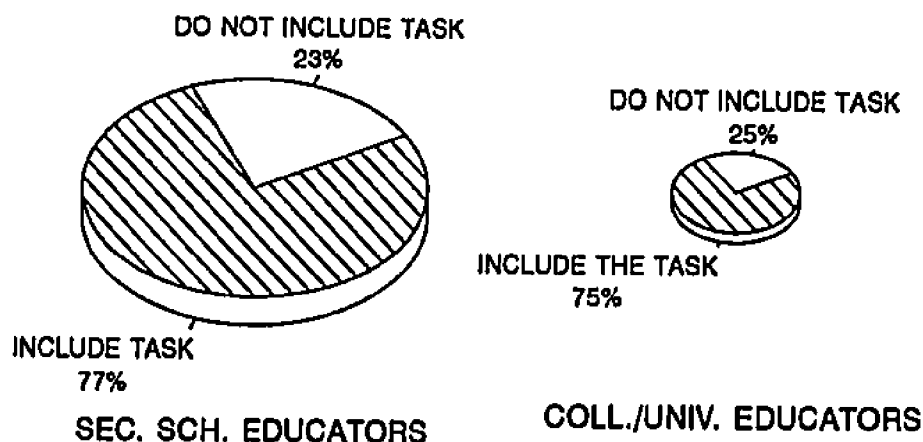
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7. Develop rapport with teachers in other schools:	0.2701	0.6033



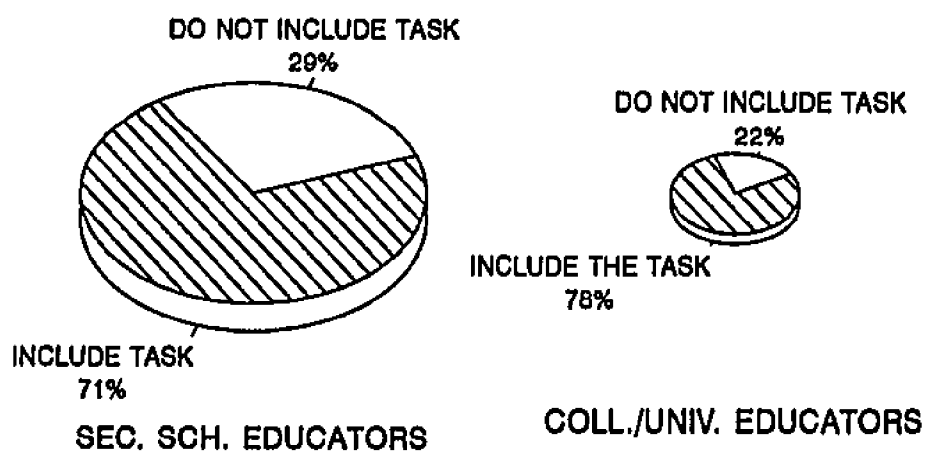
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8. Promote parental support:	0.0081	0.9284



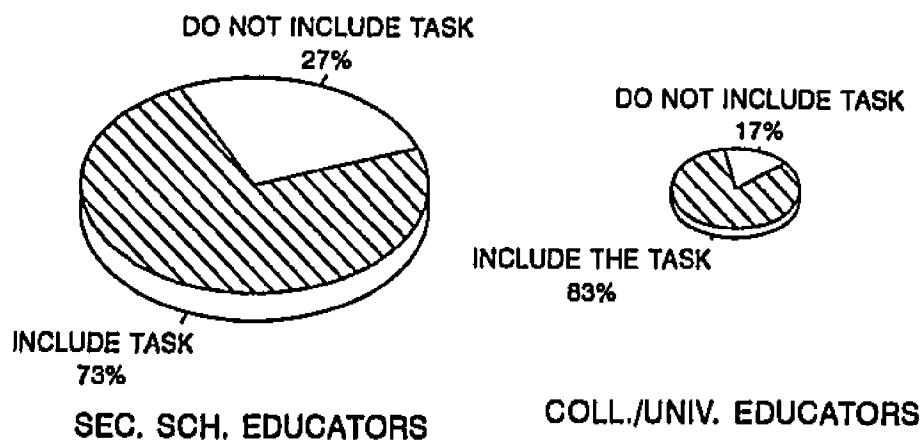
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9. Develop rapport with parents:	0.2165	0.6418



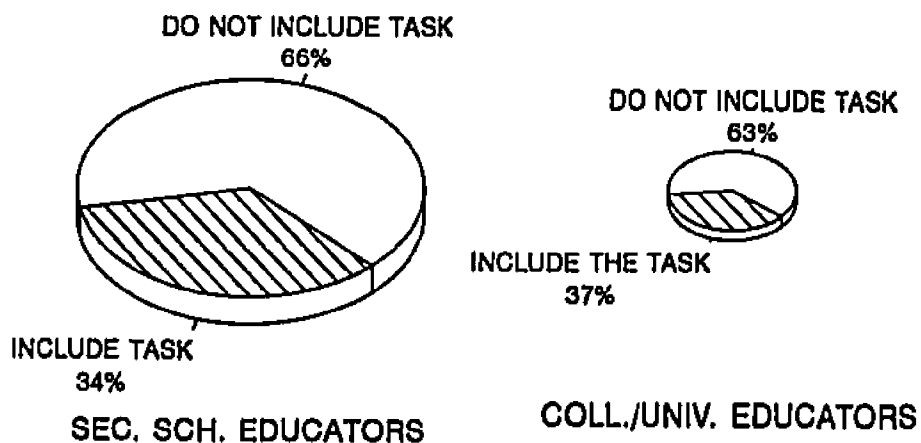
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10. Communicate with professional colleagues:	1.1381	0.2861



	Pearson	Signif.
11. Make community contacts:	2.5537	0.1100



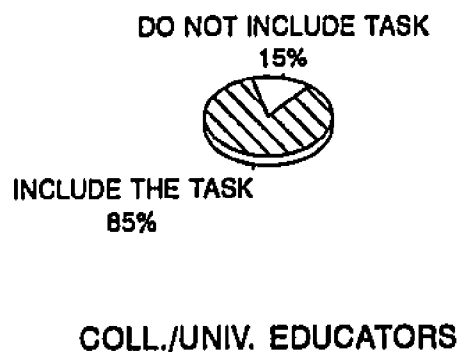
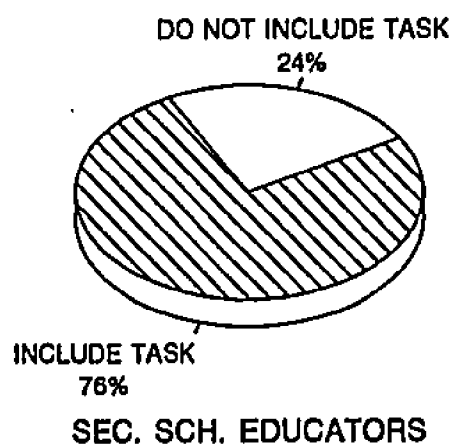
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12. Attend school board meetings:	0.1907	0.6623



Pearson Signif.

13. Attend in-service and other professional activities:

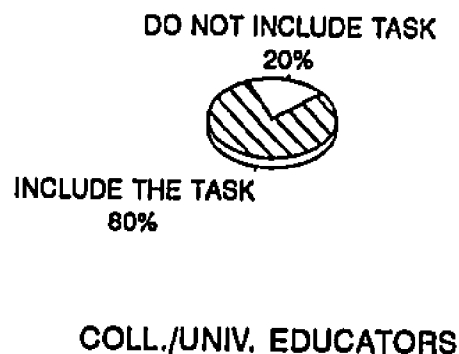
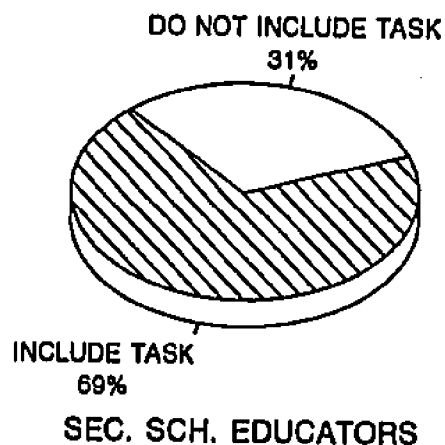
2.3906 0.1221



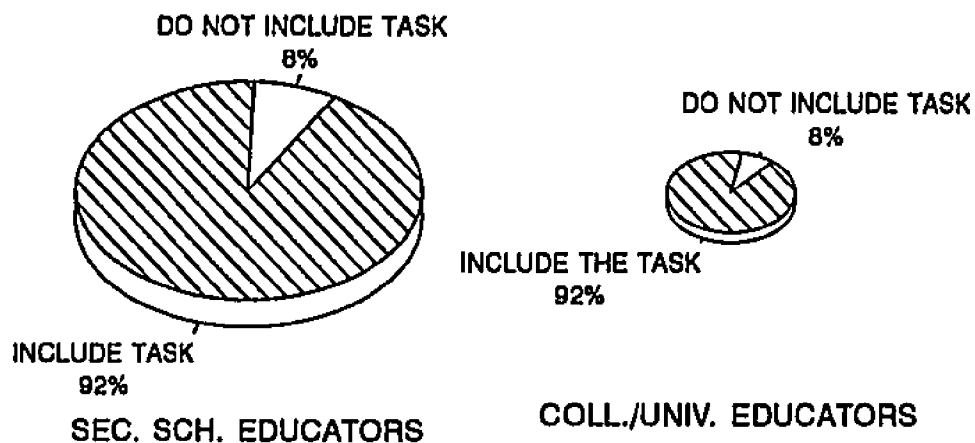
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14. Participate in education organizations:

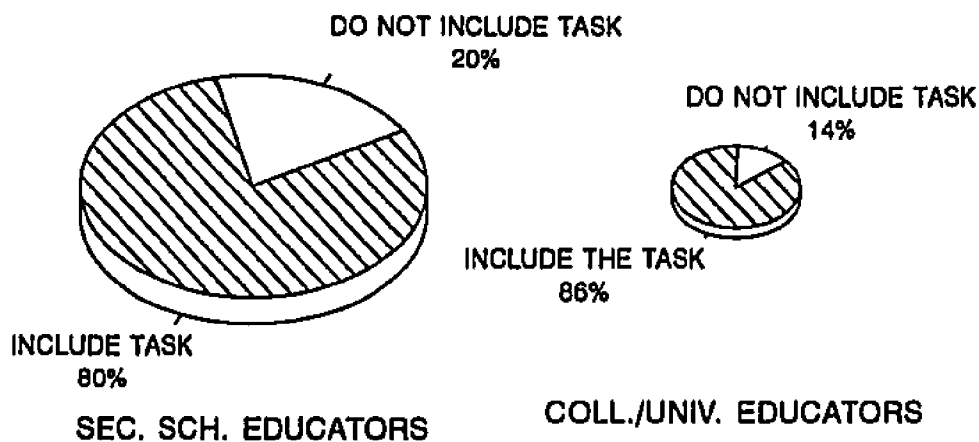
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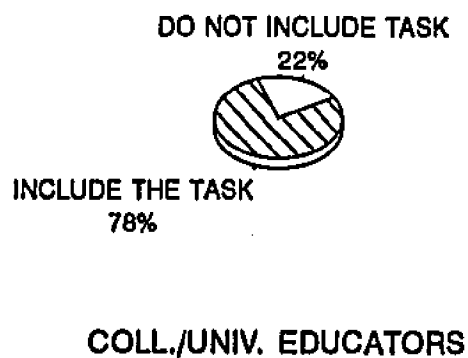
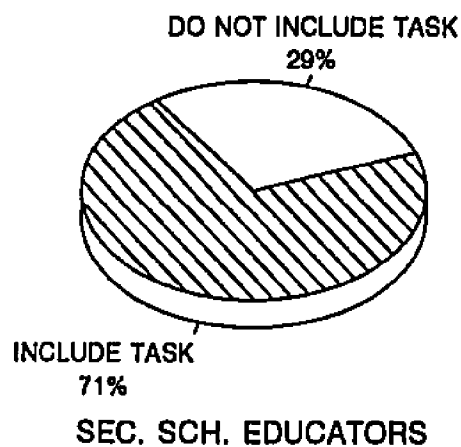
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15. Establish a budget:	0.0310	0.8603



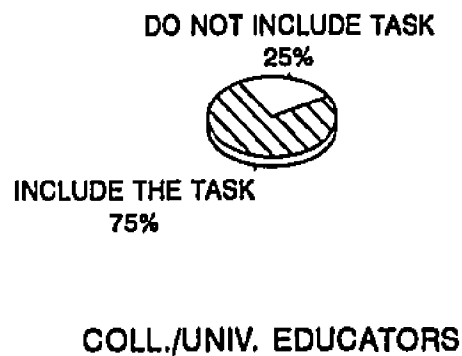
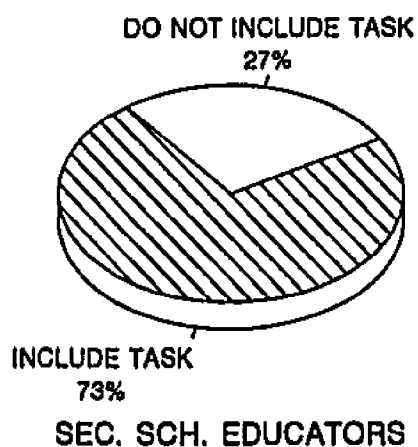
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16. Purchase new musical equipment:	1.3875	0.2388



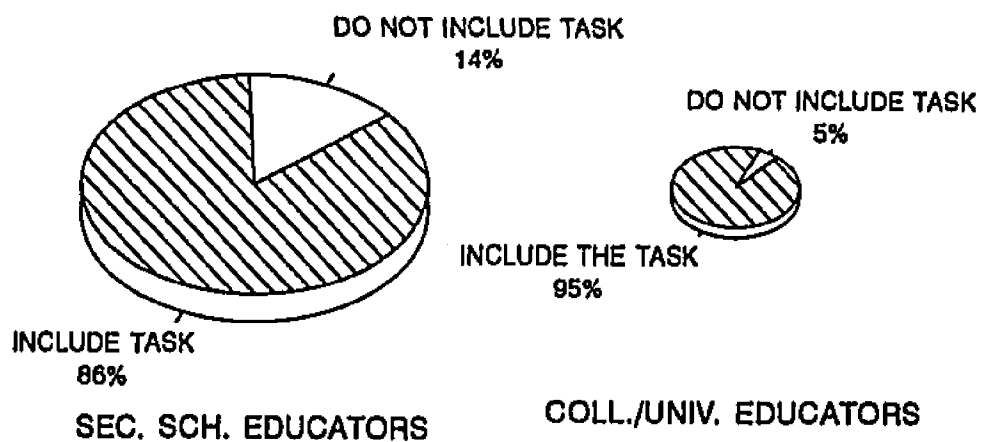
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17. Replace old musical equipment:	1.2345	0.2665



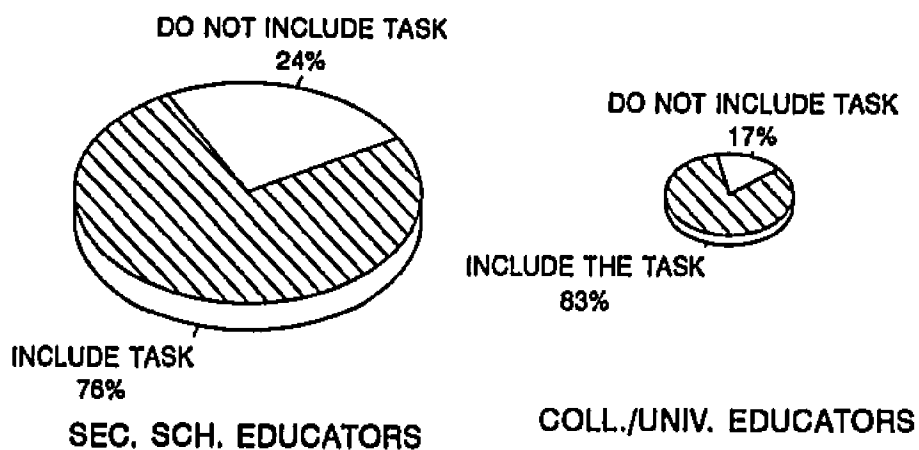
	Pearson	Signif.
18. Maintain musical equipment (i.e., tuning pianos):	0.0576	0.8104



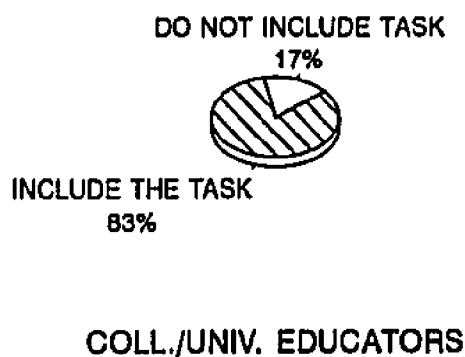
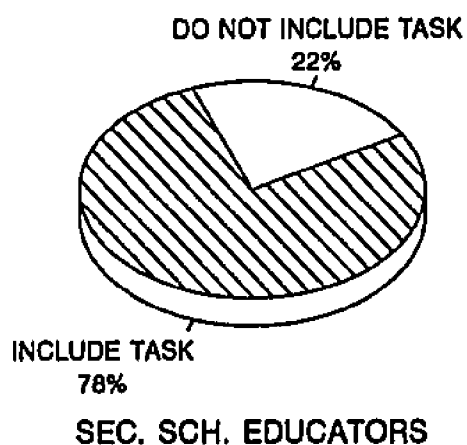
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19. Purchase new music:	3.9642	0.0465



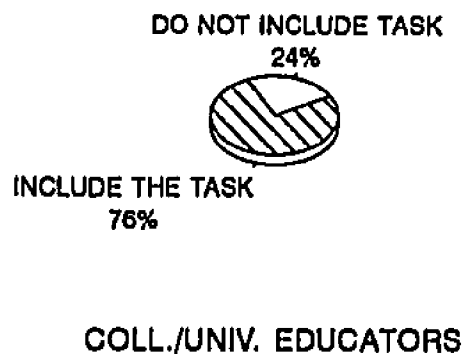
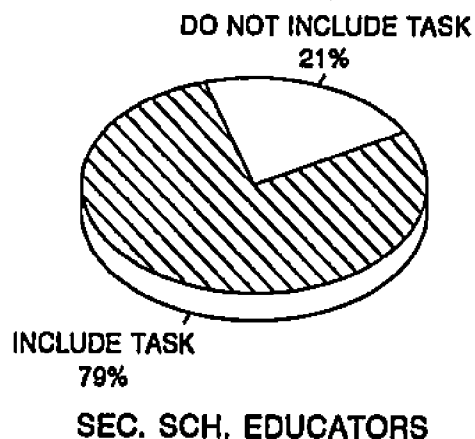
	Pearson	Signif.
20. Purchase records, books, and other supplementary materials:	1.5914	0.2071



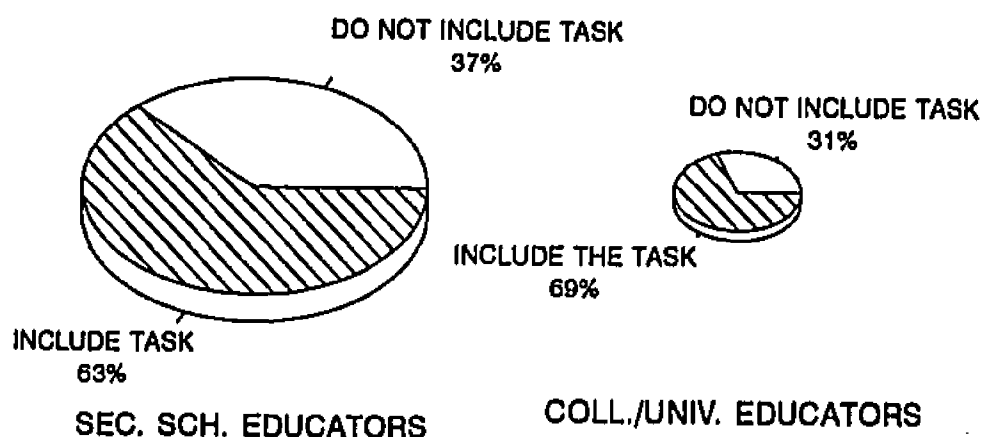
	Pearson	Signif.
21. Keep a record of expenses within the music department:	0.8763	0.3492



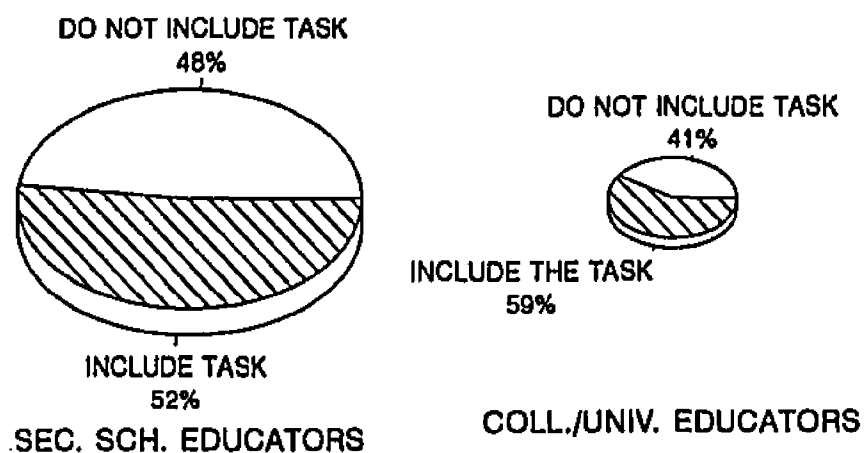
	Pearson	Signif.
22. Keep an inventory of musical equipment and supplies:	0.1690	0.6810



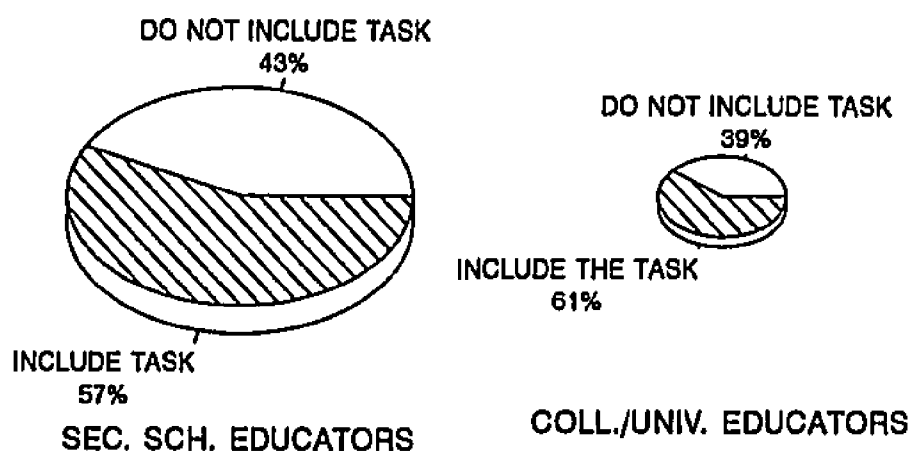
	Pearson	Signif.
23. Make arrangements for costumes (i.e., choosing designs):	0.9509	0.3295



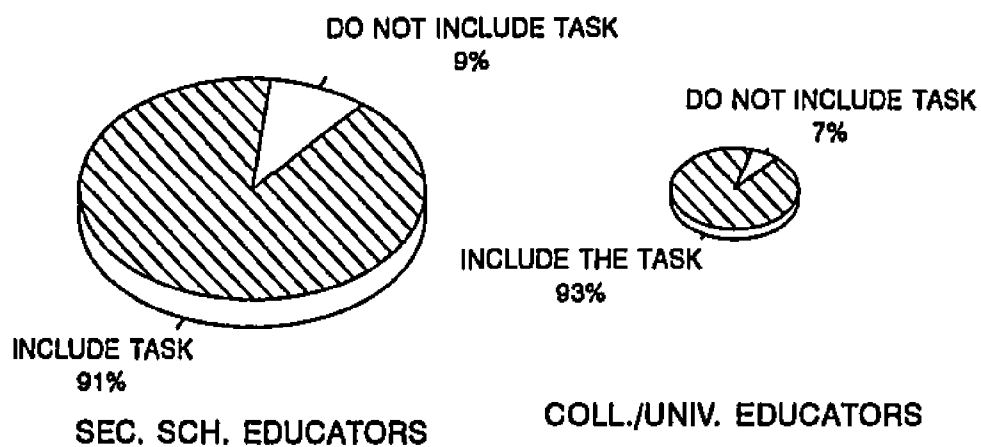
	Pearson	Signif.
24. Maintain costumes (i.e., mending and storing):	1.0628	0.3026



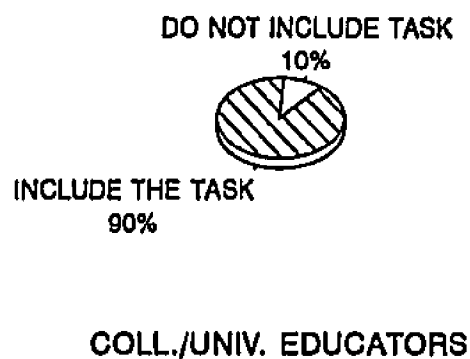
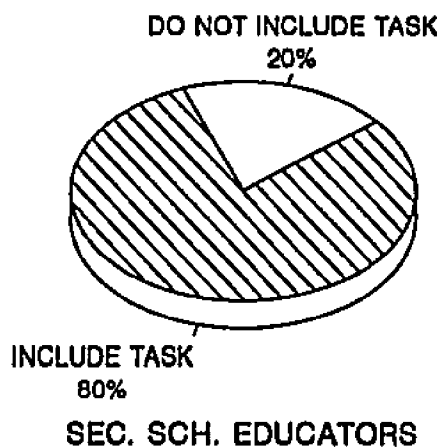
	Pearson	Signif.
25. Provide accessible storage of musical equipment and supplies:	0.2679	0.6047



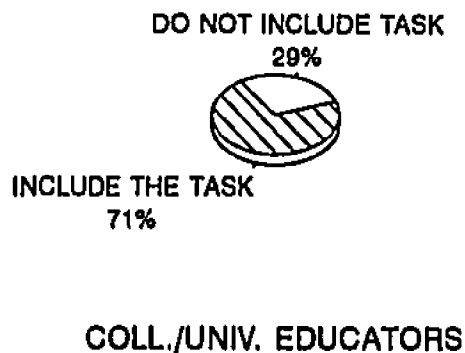
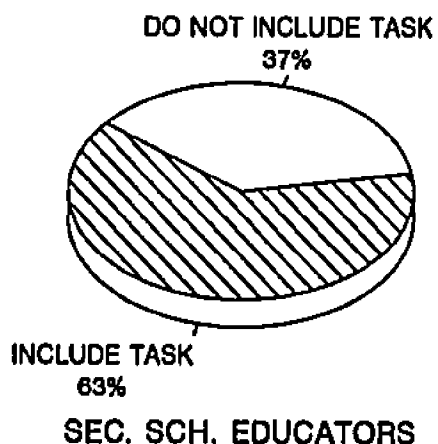
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26. Develop the music library:	0.4392	0.5075



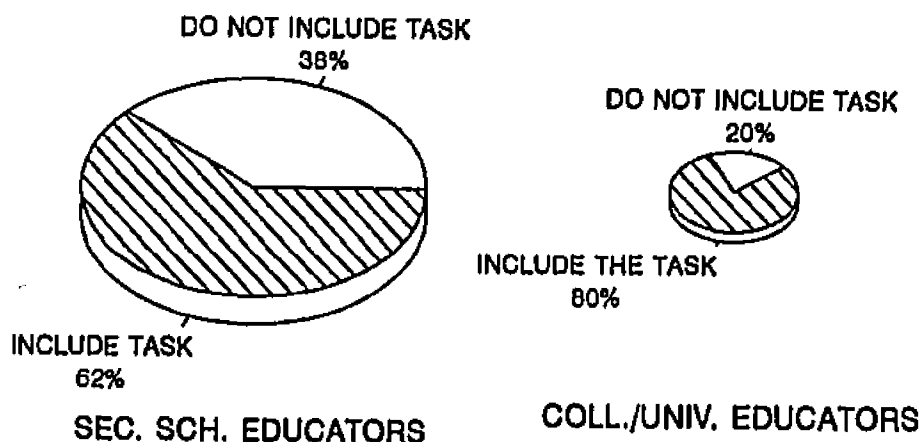
	Pearson	Signif.
27. Maintain the music library:	3.0358	0.0815



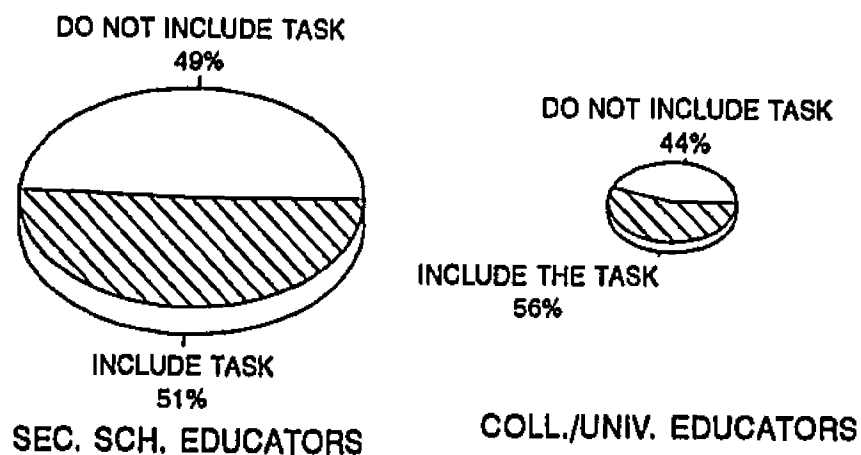
	Pearson	Signif.
28. Control the use of the music library:	1.3565	0.2442



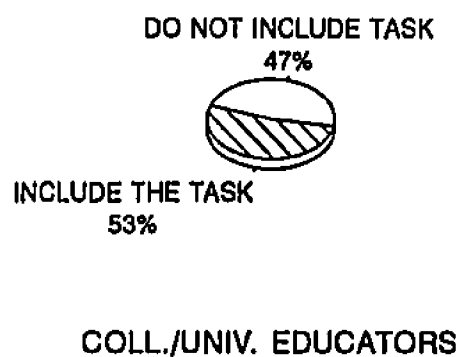
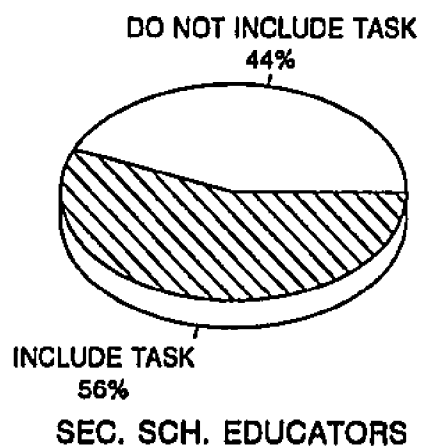
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29. Schedule use of performance areas:	7.1593	0.0075



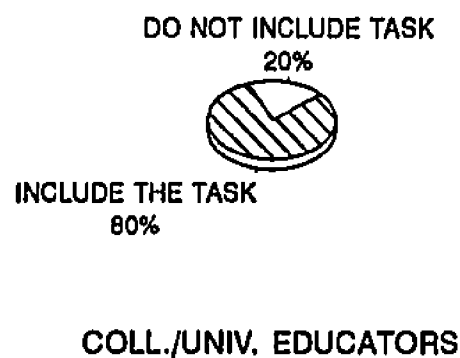
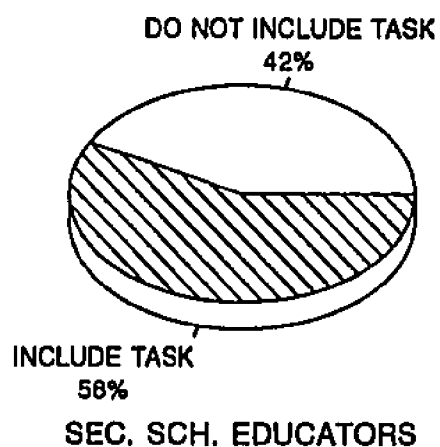
	Pearson	Signif.
30. Provide stage facilities (i.e., for props):	0.4990	0.4799



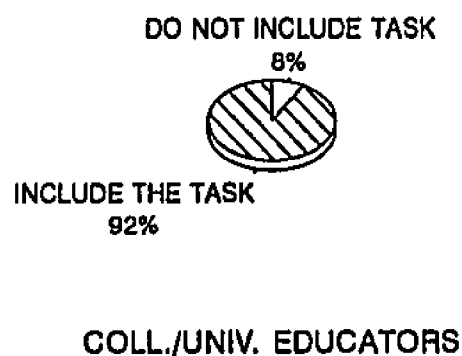
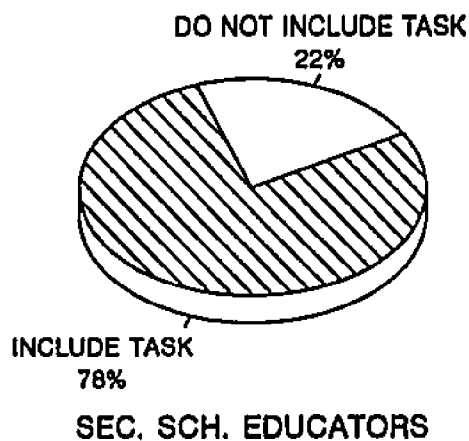
	Pearson	Signif.
31. Provide lighting for the stage:	0.3010	0.5833



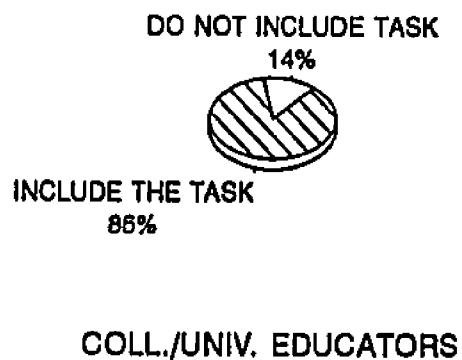
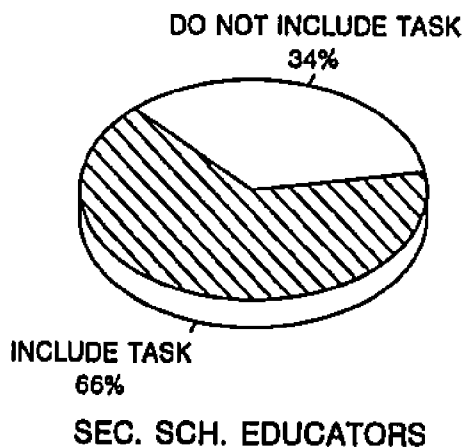
	Pearson	Signif.
32. Provide risers for concerts:	10.2679	0.0014



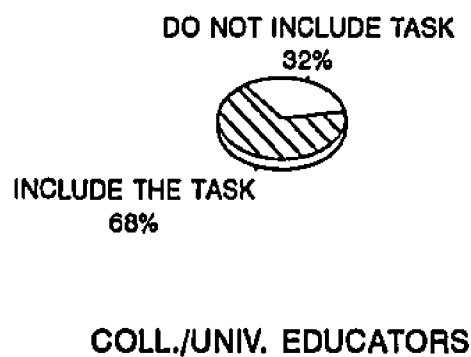
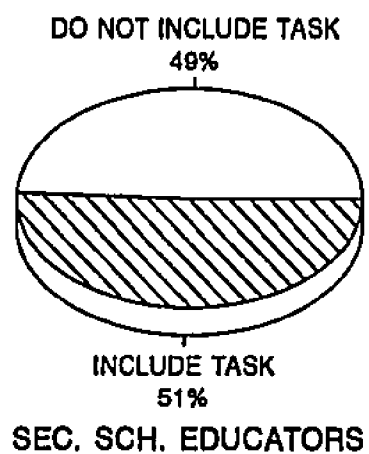
	Pearson	Signif.
33. Provide publicity for musical events:	5.7475	0.0165



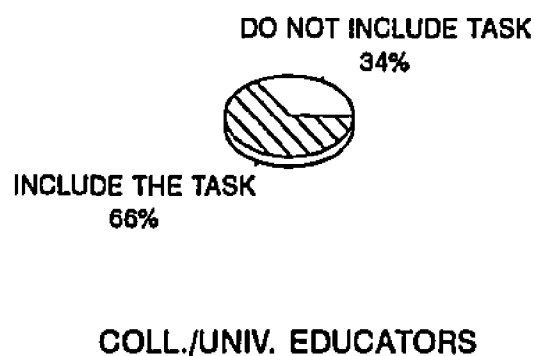
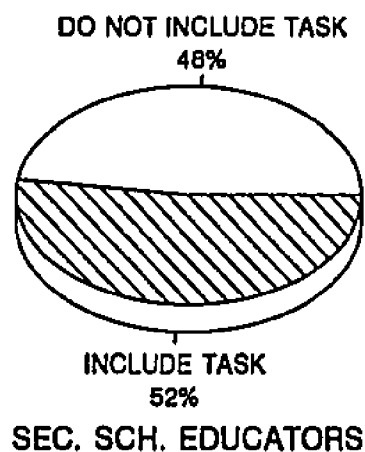
	Pearson	Signif.
34. Provide printed programs:	10.2615	0.0014



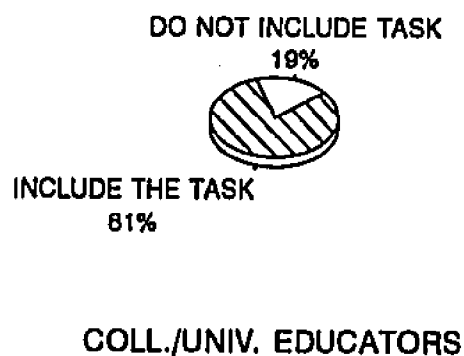
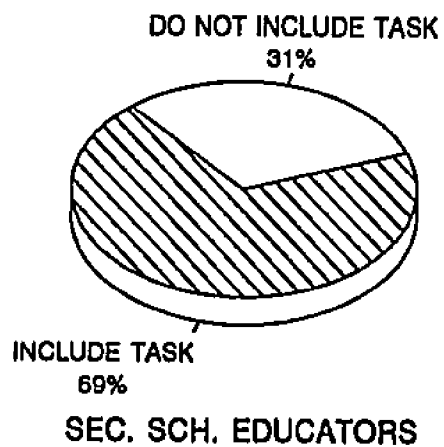
	Pearson	Signif.
35. Provide music rooms that are adequate in lighting:	6.0195	0.0142



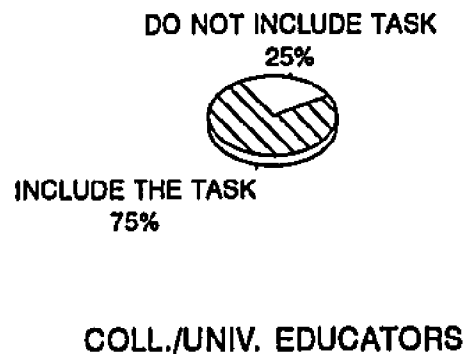
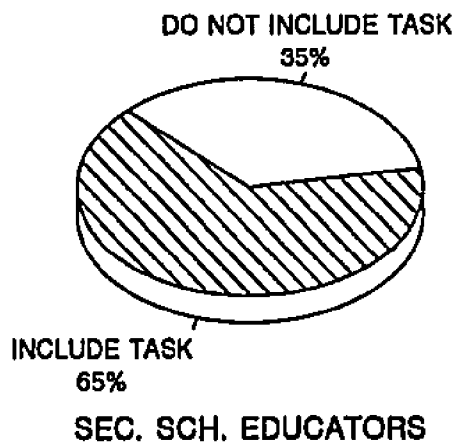
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36. Provide properly designed chairs for instructional use:	4.0494	0.0442



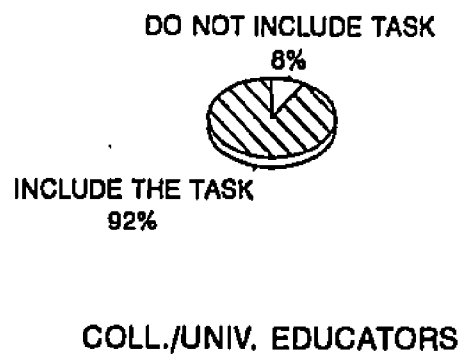
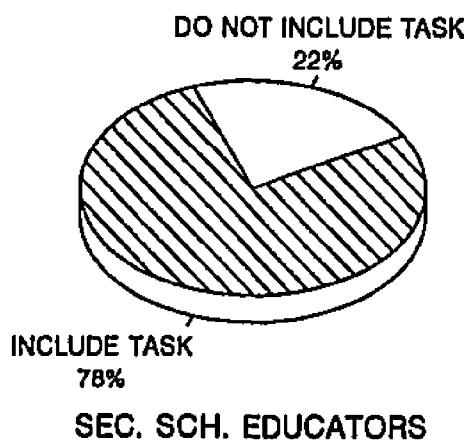
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37. Plan musical tours:	3.7049	0.0543



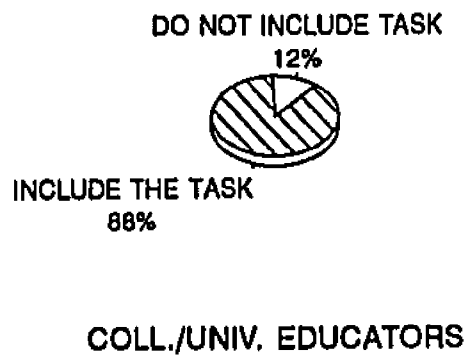
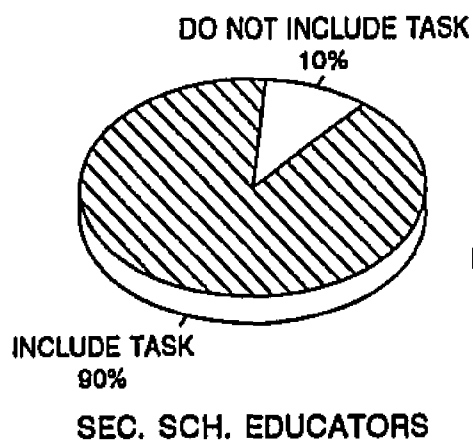
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38. Plan transportation arrangements:	2.0092	0.1564



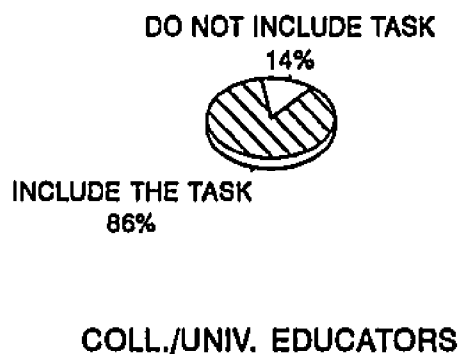
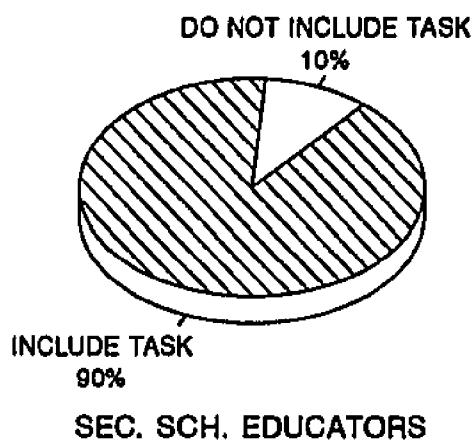
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39. Plan concert schedules:	6.0599	0.0138



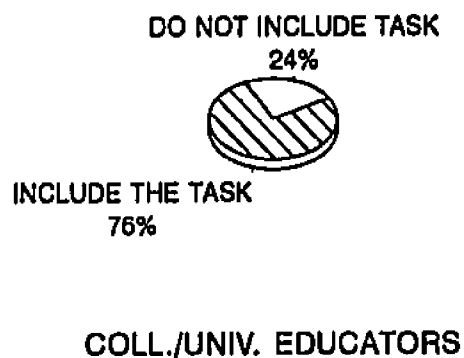
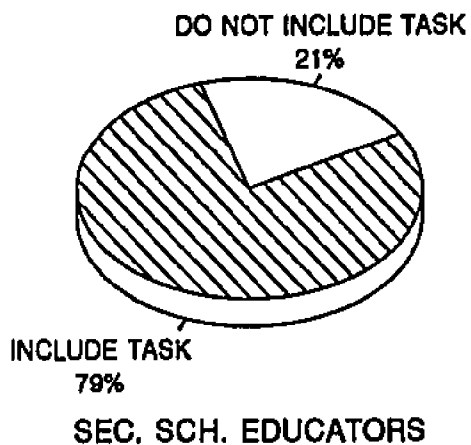
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40. Manage time:	0.2294	0.6320



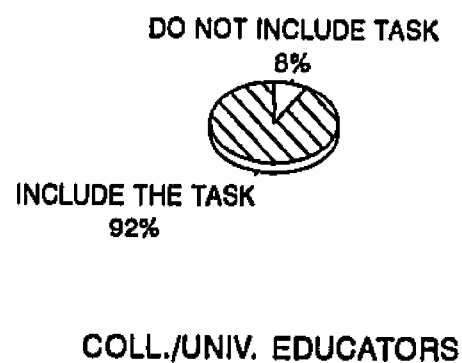
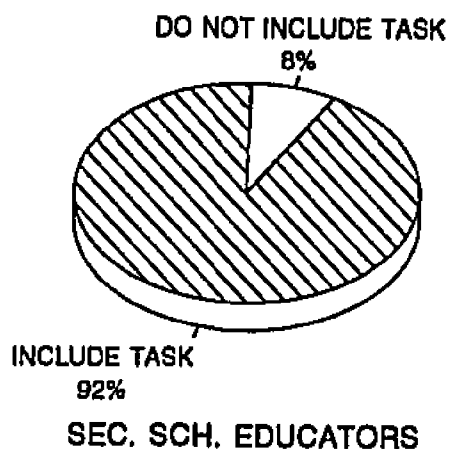
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41. Evaluate musical activities:	0.7656	0.3807



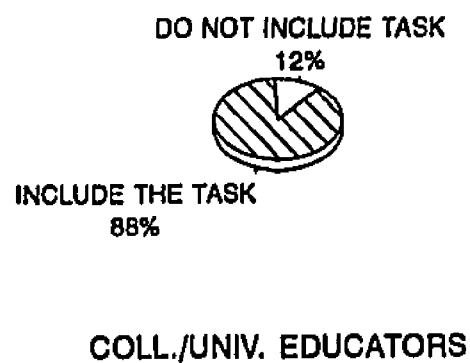
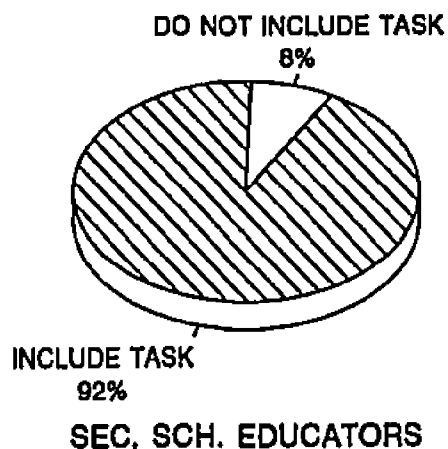
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42. Evaluate textbooks:	0.1765	0.6744



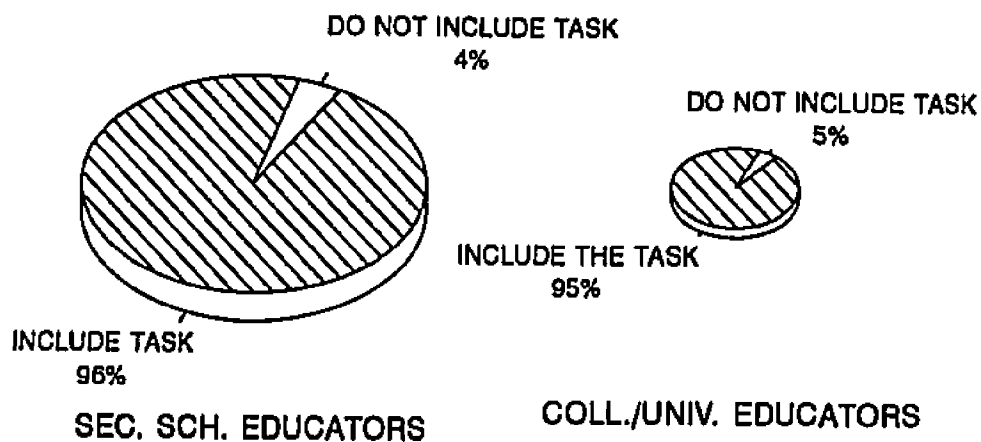
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43. Develop curricula:	0.0140	0.9059



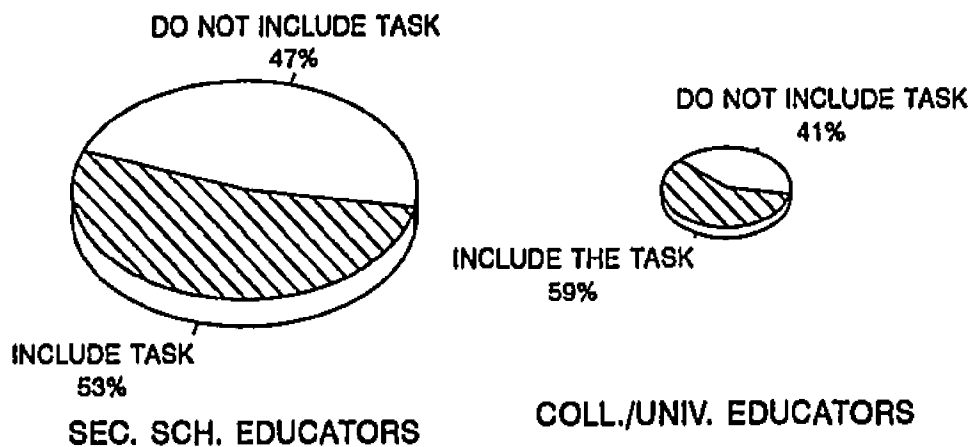
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44. Make lesson plans:	1.1311	0.2876



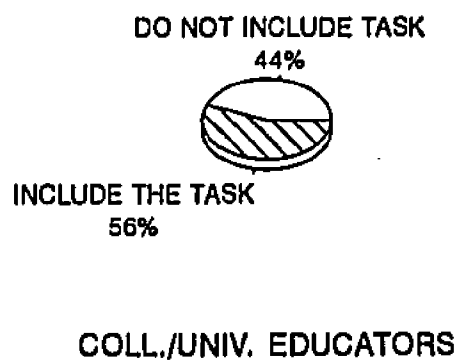
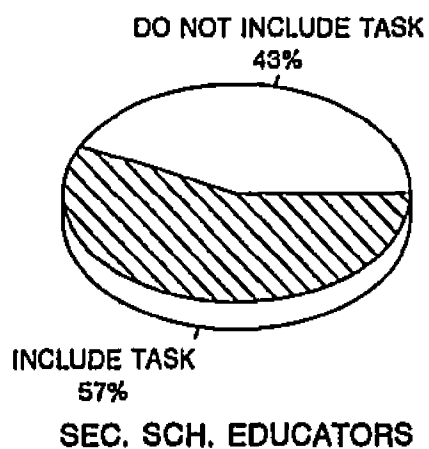
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45. Select music:	0.1170	0.7323



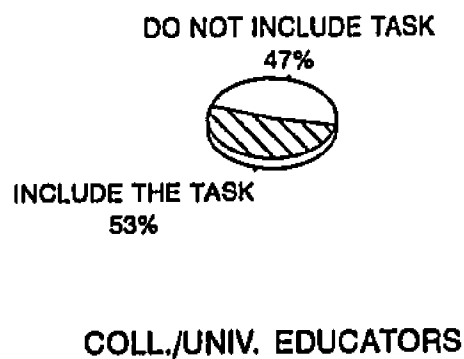
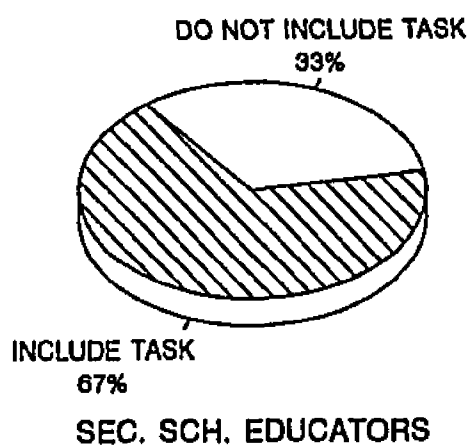
	Pearson	Signif.
46. Organize chaperon committees:	0.8084	0.3686



	Pearson	Signif.
47. Coordinate committees to conduct fund-raisers:	0.0247	0.8752

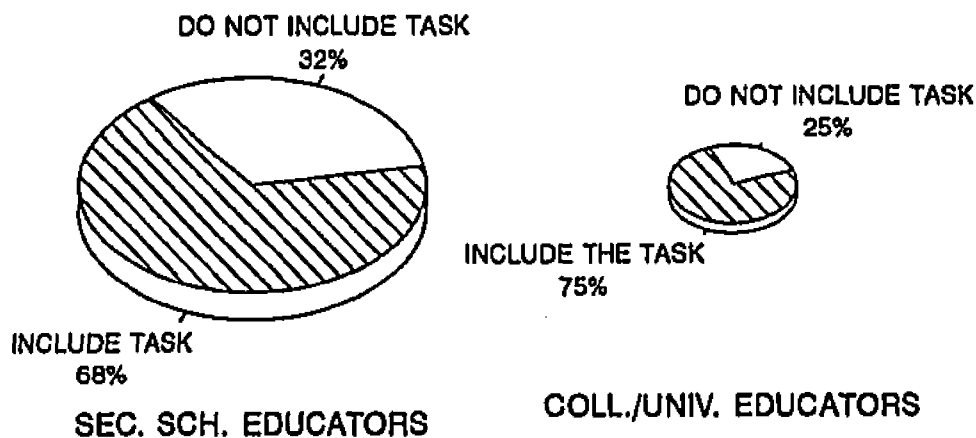


	Pearson	Signif.
48. Conduct fund-raisers:	5.0525	0.0246



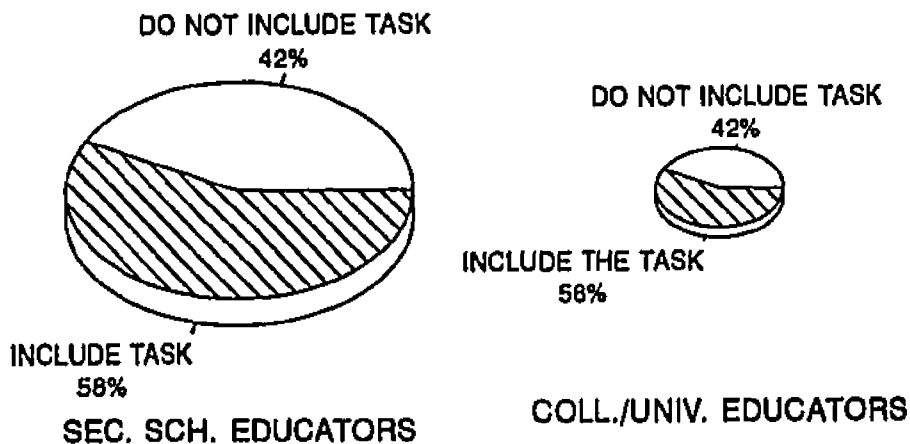
Pearson Signif.

49. Organize committees for assistance: 1.1027 0.2937



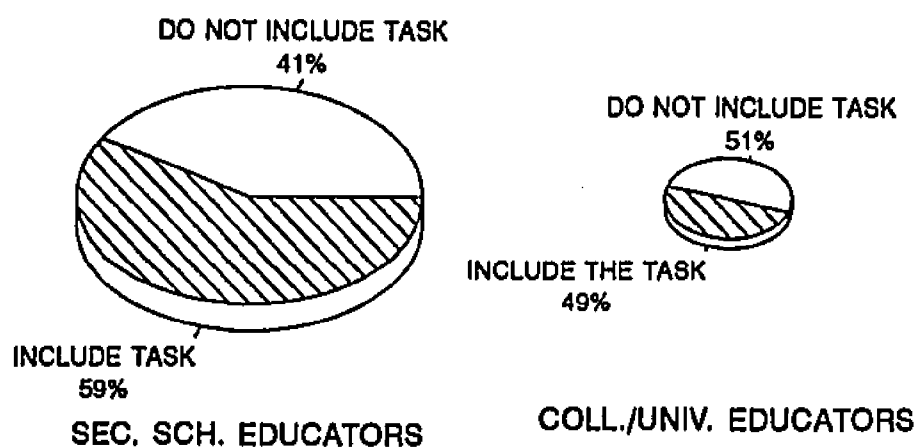
Pearson Signif.

50. Correspond with: committees, volunteers, alumni, guest performers, and hired personnel, etc.: 0.0001 0.9914



Pearson Signif.

51. Employ special service personnel
(i.e., choreographers; costume, sound,
& art specialists; & photographers): 2.0019 0.1571



Null Subhypothesis 2

Null subhypothesis 2 stated there will be no significant difference on questionnaire item scores of leadership and administrative tasks for the perceptions of secondary choral music educators versus the perceptions of college and university choral music educators who have not taught in a high school choral music teaching position.

Null subhypothesis 2 failed to be rejected because the majority of the items were not significant. Only 2 of the 51 items revealed a significance level less than 0.05 for a two-tailed Kolmogorov-Smirnov test (see Table 3). The two items that obtained a significant absolute difference were: item 9 (develop rapport with parents) and item 48 (conduct fund-raisers).

The greatest difference for item 9 was found in the important category, where 100.0% of the college and university choral music educators responded versus 27.7% of the secondary choral music educators ($p = 0.012$).

The greatest difference for item 48 was found in the Slightly Important category, where 83.3% of the college and university choral music educators responded versus 18.2% of the secondary choral music educators ($p = 0.021$). The remaining 49 of the 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test.

Therefore, no significant difference existed between

the perceptions of secondary choral music educators versus the perceptions of college and university choral music educators who have not taught in a high school choral music teaching position pertaining to leadership and administrative tasks of secondary choral music educators.

Table 3

Perceptions of Secondary Choral Music Educators (% of Sec. Sch.) and College and University Choral Music Educators with no High School Teaching Experience (% of Coll./U.)

	Item Rank	% of Coll./U.	% of Sec. Sch.	Absolute Diff.	K-S Z	Prob.	Signif.
1. Recruit musically talented students:	Imp.	14.3%	30.4%	.090	.236	1.000	no
2. Motivate student performance:	Imp.	14.3%	13.3%	.011	.029	1.000	no
3. Confer with the school principal:	E. Imp.	16.7%	45.9%	.293	.712	.691	no
4. Promote school officials support:	Imp.	66.7%	39.3%	.137	.334	1.000	no
5. Promote fellow teacher support:	E. Imp.	16.7%	38.5%	.219	.531	.940	no
6. Develop rapport with other teachers in that school:	E. Imp.	16.7%	44.0%	.273	.665	.768	no
7. Develop rapport with teachers in other schools:	N. Imp.	33.3%	2.9%	.304	.740	.644	no

8.	Promote parental support:	E. Imp.	42.9%	76.5%	.336	.882	.418	no
9.	Develop rapport with parents:	Imp.	100.0%	27.7%	.655	1.594	.012	yes
10.	Communicate with professional colleagues:	E. Imp.	28.6%	39.0%	.105	.275	1.000	no
11.	Make community contacts:	E. Imp.	16.7%	36.7%	.201	.488	.971	no
12.	Attend school board meetings:	S. Imp.	100.0%	55.8%	.305	.606	.856	no
13.	Attend in-service and other professional activities:	Imp.	14.3%	35.7%	.165	.432	.992	no
14.	Participate in educational organizations:	Imp.	71.4%	43.1%	.234	.615	.843	no
15.	Establish a budget:	E. Imp.	16.7%	70.5%	.539	1.310	.065	no
16.	Purchase new musical equipment:	S. Imp.	33.3%	10.2%	.229	.557	.915	no
17.	Replace old musical equipment:	Imp.	0.0%	50.9%	.535	1.300	.068	no

18.	Maintain musical equipment (i.e., tuning pianos):	E. Imp.	20.0%	57.8%	.378	.841	.480	no
19.	Purchase new music:	Imp.	14.3%	26.1%	.100	.263	1.000	no
20.	Purchase records, books, and other supplementary materials:	S. Imp.	42.9%	13.3%	.293	.770	.594	no
21.	Keep a record of expenses within the music department:	S. Imp.	50.0%	6.4%	.434	1.055	.216	no
22.	Keep an inventory of musical equipment and supplies:	S. Imp.	66.7%	7.6%	.586	1.427	.034	no
23.	Make arrangements for costumes (i.e., choosing designs):	N. Imp.	33.3%	3.1%	.302	.734	.654	no
24.	Maintain costumes (i.e., mending and storing):	N. Imp.	33.3%	5.6%	.277	.673	.755	no
25.	Provide accessible storage of musical equipment and supplies:	E. Imp.	40.0%	31.1%	.089	.198	1.000	no
26.	Develop the music library:	Imp.	33.3%	23.8%	.059	.143	1.000	no

27.	Maintain the music library:	Imp.	57.1%	34.3%	.178	.467	.981	no
28.	Control the use of the music libraries	S. Imp.	50.0%	12.5%	.355	.864	.444	no
29.	Schedule use of performance areas:	S. Imp.	57.1%	13.4%	.428	1.123	.161	no
30.	Provide stage facilities (i.e., for props):	N. Imp.	25.0%	3.7%	.213	.423	.994	no
31.	Provide lighting for the stage:	S. Imp.	0.0%	29.0%	.330	.656	.782	no
32.	Provide risers for concerts:	Imp.	20.0%	39.1%	.150	.334	1.000	no
33.	Provide publicity for musical events:	Imp.	50.0%	37.4%	.069	.169	1.000	no
34.	Provide printed programs:	Imp.	57.1%	46.0%	.066	.174	1.000	no
35.	Provide music rooms that are adequate in lighting:	E. Imp.	50.0%	43.8%	.062	.151	1.000	no
36.	Provide properly designed chairs for instructional use:	E. Imp.	50.0%	33.2%	.168	.407	.996	no
37.	Plan musical tours:	Imp.	50.0%	42.5%	.058	.140	1.000	no

38.	Plan transportation arrangements:	Imp.	80.0%	46.9%	.205	.456	.985	no
39.	Plan concert schedules:	Imp.	83.3%	30.8%	.465	1.132	.154	no
40.	Manage time:	E. Imp.	100.0%	85.8%	.142	.344	1.000	no
41.	Evaluate musical activities:	E. Imp.	42.9%	67.7%	.248	.651	.790	no
42.	Evaluate textbooks:	E. Imp.	28.6%	39.6%	.136	.356	1.000	no
43.	Develop curricula:	E. Imp.	28.6%	65.9%	.373	.980	.292	no
44.	Make lesson plans:	E. Imp.	42.9%	64.4%	.216	.566	.906	no
45.	Select music:	E. Imp.	100.0%	89.2%	.108	.283	1.000	no
46.	Organize chaperon committees:	S. Imp.	6.7%	30.4%	.503	1.224	.100	no
47.	Coordinate committees to conduct fund-raisers:	S. Imp.	83.3%	23.6%	.558	1.356	.051	no
48.	Conduct fund-raisers:	S. Imp.	83.3%	18.2%	.620	1.507	.021	yes
49.	Organize committees for assistance:	E. Imp.	0.0%	38.1%	.390	.866	.442	no

50.	Correspond with: committees, volunteers, alumni, guest performers, and hired personnel, etc.:	E. Imp.	0.0%	29.7%	.368	.818	.515	no
51.	Employ special service personnel (i.e., choreog- raphers; costume, sound, & art specialists; & photographers):	Imp.	0.0%	43.8%	.476	1.058	.213	no

Null Subhypothesis 3

Null subhypothesis 3 stated there will be no significant difference between questionnaire item scores of leadership and administrative tasks for secondary music educators who have taught in lower grades versus secondary choral music educators who have not taught in lower grades.

Null subhypothesis 3 failed to be rejected because none of the items were significantly different. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test (see Table 4). Therefore, no significant difference existed between perceptions of secondary choral music educators who have taught in lower grades versus secondary choral music educators who have not taught in lower grades pertaining to leadership and administrative tasks of secondary choral music educators.

Table 4

Perceptions of Secondary Choral Music Educators with (Has Experience) and without (Has No Experience) Lower Grade Level Teaching Experience

	Item Rank	Has Experience	Has no Experience	Absolute Diff.	K-S Z	Prob.	Signif.
1.	Recruit musically talented students:	E. Imp. 80.0%	63.7%	.163	.510	.958	no
2.	Motivate student performance:	E. Imp. 100.0%	85.7%	.143	.447	.988	no
3.	Confer with the school principal:	S. Imp. 0.0%	13.0%	.133	.414	.995	no
4.	Promote school officials support:	E. Imp. 60.0%	48.1%	.129	.402	.997	no
5.	Promote fellow teacher support:	E. Imp. 70.0%	39.9%	.301	.937	.343	no
6.	Develop rapport with other teachers in that school:	E. Imp. 60.0%	45.9%	.141	.439	.991	no
7.	Develop rapport with teachers in other schools:	E. Imp. 60.0%	20.1%	.399	1.243	.091	no

8.	Promote parental support:	E. Imp.	100.0%	77.1%	.229	.715	.686	no
9.	Develop rapport with parents:	S. Imp.	0.0%	7.7%	.077	.241	1.000	no
10.	Communicate with professional colleagues:	E. Imp.	60.0%	38.9%	.211	.659	.779	no
11.	Make community contacts:	E. Imp.	55.6%	36.3%	.193	.572	.900	no
12.	Attend school board meetings:	E. Imp.	22.2%	4.9%	.173	.512	.956	no
13.	Attend in-service and other professional activities:	E. Imp.	66.7%	55.8%	.109	.323	1.000	no
14.	Participate in education organizations:	E. Imp.	50.0%	38.0%	.120	.375	.999	no
15.	Establish a budget:	E. Imp.	80.0%	70.2%	.098	.307	1.000	no
16.	Purchase new musical equipment:	Imp.	30.0%	52.4%	.114	.356	1.000	no
17.	Replace old musical equipment:	Imp.	30.0%	50.9%	.129	.401	.997	no

18.	Maintain musical equipment (i.e., tuning pianos):	Imp.	30.0%	32.2%	.017	.054	1.000	no
19.	Purchase new music:	E. Imp.	80.0%	69.8%	.102	.319	1.000	no
20.	Purchase records, books, and other supplementary materials:	E. Imp.	40.0%	37.2%	.028	.089	1.000	no
21.	Keep a record of expenses within the music department:	E. Imp.	70.0%	58.7%	.113	.352	1.000	no
22.	Keep an inventory of musical equipment and supplies:	E. Imp.	80.0%	55.6%	.244	.760	.610	no
23.	Make arrangements for costumes (i.e., choosing designs):	N. Imp.	0.0%	2.7%	.029	.092	1.000	no
24.	Maintain costumes (i.e., mending and storing):	Imp.	20.0%	42.8%	.219	.681	.742	no
25.	Provide accessible storage of musical equipment and supplies:	E. Imp.	10.0%	33.3%	.233	.727	.666	no
26.	Develop the music library:	Imp.	30.0%	22.8%	.036	.113	1.000	no

27.	Maintain the music library:	Imp.	50.0%	33.6%	.116	.363	.999	no
28.	Control the use of the music library:	Imp.	40.0%	37.1%	.038	.119	1.000	no
29.	Schedule use of performance areas:	E. Imp.	70.0%	47.8%	.222	.693	.723	no
30.	Provide stage facilities (i.e., for props):	Imp.	11.1%	43.6%	.296	.875	.428	no
31.	Provide lighting for the stage:	E. Imp.	44.4%	26.3%	.182	.538	.935	no
32.	Provide risers for concerts:	Imp.	22.2%	39.3%	.094	.279	1.000	no
33.	Provide publicity for musical events:	E. Imp.	70.0%	58.2%	.118	.367	.999	no
34.	Provide printed programs:	Imp.	10.0%	48.1%	.354	1.104	.174	no
35.	Provide music rooms that are adequate in lighting:	E. Imp.	40.0%	45.3%	.053	.166	1.000	no
36.	Provide properly designed chairs for instructional use:	Imp.	30.0%	46.2%	.096	.299	1.000	no
37.	Plan musical tours:	N. Imp.	0.0%	3.8%	.038	.112	1.000	no

38.	Plan transportation arrangements:	E. Imp.	55.6%	32.6%	.229	.678	.747	no
39.	Plan concert schedules:	E. Imp.	90.0%	63.2%	.268	.837	.486	no
40.	Manage time:	E. Imp.	100.0%	86.6%	.134	.419	.995	no
41.	Evaluate musical activities:	E. Imp.	80.0%	68.7%	.113	.352	1.000	no
42.	Evaluate textbooks:	Imp.	30.0%	42.2%	.096	.299	1.000	no
43.	Develop curricula:	Imp.	10.0%	26.6%	.121	.378	.999	no
44.	Make lesson plans:	Imp.	0.0%	25.9%	.244	.762	.607	no
45.	Select music:	E. Imp.	100.0%	90.9%	.091	.283	1.000	no
46.	Organize chaperon committees:	Imp.	22.2%	45.3%	.232	.685	.735	no
47.	Coordinate committees to conduct fund-raisers:	S. Imp.	40.0%	22.4%	.136	.424	.994	no
48.	Conduct fund-raisers:	Imp.	30.0%	45.9%	.090	.280	1.000	no
49.	Organize committees for assistance:	Imp.	22.2%	42.8%	.129	.380	.999	no

50.	Correspond with: committees, volunteers, alumni, guest performers, and hired personnel, etc.:	E. Imp.	37.5%	29.6%	.079	.222	1.000	no
51.	Employ special service personnel (i.e., choreographers; costume, sound, & art specialists; & photographers):	Imp.	22.2%	45.5%	.132	.390	.998	no

Null Subhypothesis 4

Null subhypothesis 4 stated there will be no significant difference between questionnaire item scores of leadership and administrative tasks for secondary choral music teachers who have less than one year of teaching experience versus secondary choral music educators with more than one year of teaching experience.

Null subhypothesis 4 failed to be rejected because none of the items were significantly different. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test (see Table 5). Therefore, no significant difference existed between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who have less than one year of teaching experience versus secondary choral music educators with more than one year of teaching experience.

Table 5

Perceptions of Secondary Choral Music Educators with Less than One Year (<1 Yr.) versus More than One Year (>1 yr.) of Teaching Experience

	Item Rank	<1 Yr.	>1 Yr.	Absolute Diff.	K-S Z	Prob.	Signif.
1. Recruit musically talented students:	E. Imp.	69.2%	62.%	.073	.259	1.000	no
2. Motivate student performance:	E. Imp.	100.0%	84.8%	.152	.560	.913	no
3. Confer with the school principal:	S. Imp.	21.4%	12.5%	.087	.318	1.000	no
4. Promote school officials support:	E. Imp.	58.3%	47.0%	.113	.385	.998	no
5. Promote fellow teacher support:	S. Imp.	0.0%	14.0%	.150	.531	.941	no
6. Develop rapport with other teachers in that school:	S. Imp.	14.3%	11.9%	.014	.051	1.000	no
7. Develop rapport with teachers in other schools:	E. Imp.	7.1%	22.0%	.149	.546	.927	no

8.	Promote parental support:	Imp.	7.1%	20.3%	.092	.337	1.000	no
9.	Develop rapport with parents:	E. Imp.	78.6%	65.2%	.133	.491	.969	no
10.	Communicate with professional colleagues:	S. Imp.	21.4%	11.8%	.089	.326	1.000	no
11.	Make community contacts:	Imp.	50.0%	49.1%	.090	.033	1.000	no
12.	Attend school board meetings:	E. Imp.	7.7%	5.4%	.023	.080	1.000	no
13.	Attend in-service and other professional activities:	E. Imp.	28.6%	55.8%	.273	1.004	.266	no
14.	Participate in education organizations:	Imp.	61.5%	42.6%	.200	.708	.697	no
15.	Establish a budget:	Imp.	15.4%	27.0%	.066	.234	1.000	no
16.	Purchase new musical equipment:	Imp.	64.3%	52.0%	.087	.319	1.000	no
17.	Replace old musical equipment:	Imp.	64.3%	50.5%	.072	.264	1.000	no

18.	Maintain musical equipment (i.e., tuning pianos):	E. Imp.	61.5%	57.5%	.040	.143	1.000	no
19.	Purchase new music:	E. Imp.	85.7%	68.9%	.168	.620	.837	no
20.	Purchase records, books, and other supplementary materials:	E. Imp.	42.9%	35.6%	.073	.269	1.000	no
21.	Keep a record of expenses within the music department:	E. Imp.	69.2%	57.6%	.116	.412	.996	no
22.	Keep an inventory of musical equipment and supplies:	Imp.	50.0%	36.4%	.080	.295	1.000	no
23.	Make arrangements for costumes (i.e., choosing designs):	N. Imp.	0.0%	2.8%	.043	.159	1.000	no
24.	Maintain costumes (i.e., mending and storing):	Imp.	53.8%	41.3%	.097	.344	1.000	no
25.	Provide accessible storage of musical equipment and supplies:	S. Imp.	7.7%	20.4%	.066	.234	1.000	no
26.	Develop the music library:	E. Imp.	85.7%	72.2%	.135	.498	.965	no

27.	Maintain the music library:	Imp.	42.9%	33.9%	.051	.187	1.000	no
28.	Control the use of the music library:	Imp.	57.1%	37.1%	.128	.469	.980	no
29.	Schedule use of performance areas:	S. Imp.	15.4%	13.1%	.014	.050	1.000	no
30.	Provide stage facilities (i.e., for props):	E. Imp.	58.3%	24.7%	.336	1.145	.145	no
31.	Provide lighting for the stage:	E. Imp.	58.3%	26.3%	.320	1.091	.185	no
32.	Provide risers for concerts:	E. Imp.	35.7%	45.8%	.132	.485	.973	no
33.	Provide publicity for musical events:	E. Imp.	50.0%	56.2%	.062	.229	1.000	no
34.	Provide printed programs:	S. Imp.	21.4%	18.2%	.025	.093	1.000	no
35.	Provide music rooms that are adequate in lighting:	E. Imp.	28.6%	44.4%	.176	.644	.801	no
36.	Provide properly designed chairs for instructional use:	Imp.	61.5%	43.7%	.102	.360	.999	no
37.	Plan musical tours:	E. Imp.	30.8%	22.4%	.084	.298	1.000	no

38.	Plan transportation arrangements:	Imp.	61.5%	46.1%	.124	.440	.990	no
39.	Plan concert schedules:	E. Imp.	57.1%	63.5%	.063	.233	1.000	no
40.	Manage time:	E. Imp.	92.3%	85.5%	.068	.240	1.000	no
41.	Evaluate musical activities:	E. Imp.	57.1%	67.6%	.104	.383	.999	no
42.	Evaluate textbooks:	Imp.	46.2%	40.9%	.046	.162	1.000	no
43.	Develop curricula:	E. Imp.	50.0%	66.3%	.163	.602	.862	no
44.	Make lesson plans:	S. Imp.	14.3%	8.1%	.045	.167	1.000	no
45.	Select music:	Imp.	14.3%	10.4%	.034	.125	1.000	no
46.	Organize chaperon committees:	Imp.	58.3%	45.1%	.082	.278	1.000	no
47.	Coordinate committees to conduct fund-raisers:	Imp.	58.3%	43.4%	.106	.361	.999	no
48.	Conduct fund-raisers:	S. Imp.	0.0%	18.4%	.135	.480	.975	no
49.	Organize committees for assistance:	Imp.	25.0%	41.4%	.130	.444	.989	no

50. Correspond with: committees, volunteers, alumni, guest performers, and hired personnel, etc.:	S. Imp.	8.3%	22.9%	.159	.541	.931	no
51. Employ special service personnel (i.e., choreographers; costume, sound, & art specialists; & photographers):	E. Imp.	58.3%	23.2%	.351	1.198	.113	no

Null Subhypothesis 5

There will be no significant difference between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who have assistants versus secondary choral music educators who do not have assistants.

Null subhypothesis 5 failed to be rejected because none of the items were significantly different. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test (see Table 6). Therefore, no significant difference existed between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who have assistants versus secondary choral music educators who do not have assistants.

Table 6

Perceptions of Secondary Choral Music Educators with (With Assist.) and without (Without Assist.) Assistants

	Item Rank	With Assist.	Without Assist.	Absolute Diff.	K-S Z	Prob.	Signif.
1.	Recruit musically talented students:	E. Imp. 63.7%	61.2%	.025	.246	1.000	no
2.	Motivate student performance:	Imp. 12.8%	15.5%	.020	.198	1.000	no
3.	Confer with the school principal :	Imp. 39.5%	43.1%	.021	.206	1.000	no
4.	Promote school officials support:	E. Imp. 51.8%	41.2%	.106	1.030	.239	no
5.	Promote fellow teacher support:	E. Imp. 40.3%	35.9%	.043	.424	.994	no
6.	Develop rapport with other teachers in that school:	E. Imp. 47.1%	38.7%	.084	.822	.509	no
7.	Develop rapport with teachers in other schools:	E. Imp. 24.5%	17.0%	.075	.719	.679	no

8.	Promote parental support:	E. Imp.	78.0%	74.9%	.031	.308	1.000	no
9.	Develop rapport with parents:	E. Imp.	68.4%	62.1%	.063	.620	.837	no
10.	Communicate with professional colleagues:	Imp.	53.8%	43.8%	.050	.493	.968	no
11.	Make community contacts:	S. Imp.	12.2%	16.2%	.051	.502	.963	no
12.	Attend school board meetings:	N. Imp.	10.1%	17.2%	.085	.748	.630	no
13.	Attend in-service and other professional activities:	S. Imp.	6.6%	10.5%	.054	.535	.937	no
14.	Participate in education organizations:	S. Imp.	12.5%	22.4%	.094	.915	.373	no
15.	Establish a budget:	E. Imp.	69.2%	71.8%	.026	.257	1.000	no
16.	Purchase new musical equipment:	E. Imp.	39.9%	32.5%	.074	.720	.678	no
17.	Replace old musical equipment:	E. Imp.	37.8%	33.5%	.043	.411	.996	no

18.	Maintain musical equipment (i.e., tuning pianos):	Imp.	34.9%	30.4%	.038	.368	.999	no
19.	Purchase new music:	E. Imp.	72.1%	64.6%	.076	.750	.627	no
20.	Purchase records, books, and other supplementary materials:	E. Imp.	34.7%	36.5%	.018	.178	1.000	no
21.	Keep a record of expenses within the music department:	Imp.	40.0%	29.6%	.073	.719	.680	no
22.	Keep an inventory of musical equipment and supplies:	E. Imp.	56.0%	52.1%	.039	.382	.999	no
23.	Make arrangements for costumes (i.e., choosing designs):	Imp.	43.9%	52.9%	.096	.918	.368	no
24.	Maintain costumes (i.e., mending and storing):	Imp.	38.2%	47.0%	.053	.490	.970	no
25.	Provide accessible storage of musical equipment and supplies:	S. Imp.	25.1%	13.9%	.085	.806	.534	no
26.	Develop the music library:	E. Imp.	75.0%	67.8%	.072	.708	.698	no

27.	Maintain the music library:	E. Imp.	65.8%	55.9%	.099	.974	.299	no
28.	Control the use of the music library:	E. Imp.	51.6%	42.0%	.097	.928	.356	no
29.	Schedule use of performance areas:	E. Imp.	48.8%	46.0%	.035	.328	1.000	no
30.	Provide stage facilities (i.e., for props):	Imp.	47.1%	36.4%	.110	1.006	.263	no
31.	Provide lighting for the stage:	Imp.	43.7%	35.6%	.094	.863	.446	no
32.	Provide risers for concerts:	E. Imp.	49.5%	40.4%	.091	.862	.447	no
33.	Provide publicity for musical events:	E. Imp.	57.8%	52.7%	.052	.504	.962	no
34.	Provide printed programs:	S. Imp.	14.2%	24.8%	.104	1.008	.262	no
35.	Provide music rooms that are adequate in lighting:	E. Imp.	47.2%	39.8%	.081	.739	.645	no
36.	Provide properly designed chairs for instructional use:	E. Imp.	38.5%	26.2%	.123	1.127	.158	no
37.	Plan musical tours:	E. Imp.	27.1%	17.1%	.100	.967	.308	no

38.	Plan transportation arrangements:	E. Imp.	37.7%	26.7%	.110	1.052	.218	no
39.	Plan concert schedules:	E. Imp.	69.5%	56.0%	.136	1.327	.059	no
40.	Manage time:	E. Imp.	89.7%	80.9%	.088	.870	.435	no
41.	Evaluate musical activities:	E. Imp.	69.3%	63.3%	.060	.591	.875	no
42.	Evaluate textbooks:	E. Imp.	39.1%	40.3%	.012	.113	1.000	no
43.	Develop curricula:	S. Imp.	5.3%	7.0%	.013	.125	1.000	no
44.	Make lesson plans:	Imp.	26.5%	25.3%	.012	.122	1.000	no
45.	Select music:	E. Imp.	92.1%	86.1%	.060	.597	.868	no
46.	Organize chaperon committees:	E. Imp.	26.0%	15.2%	.108	.997	.273	no
47.	Coordinate committees to conduct fund-raisers:	E. Imp.	33.3%	26.0%	.073	.688	.731	no
48.	Conduct fund-raisers:	Imp.	42.2%	49.7%	.074	.712	.691	no
49.	Organize committees for assistance:	E. Imp.	44.4%	32.5%	.119	1.128	.157	no

50.	Correspond with: committees, volunteers, alumni, guest performers, and hired personnel, etc.:	E. Imp.	36.5%	19.9%	.167	1.559	.015	yes
51.	Employ special service personnel (i.e., choreographers; costume, sound, & art specialists; & photographers):	E. Imp.	27.5%	19.6%	.077	.773	.588	no

Null Subhypothesis 6

Null Subhypothesis 6 stated there will be no significant difference between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who teach in schools with an enrollment of less than 500 versus secondary choral music educators who teach in schools with an enrollment of more than 500.

Null subhypothesis 6 failed to be rejected because none of the items were significantly different. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test (see Table 7).

Therefore, no significant difference existed between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who teach in schools with an enrollment of less than 500 versus secondary choral music educators who teach in schools with an enrollment of more than 500.

Table 7

Perceptions of Secondary Choral Music Educators based on School Enrollment

		Item Rank	Enroll. < 500	Enroll. > 500	Absolute Diff.	K-S Z	Prob.	Signif.
1.	Recruit musically talented students:	Imp.	36.1%	29.4%	.054	.439	.991	no
2.	Motivate student performance:	E. Imp.	90.9%	83.7%	.072	.606	.857	no
3.	Confer with the school principal:	E. Imp.	50.6%	45.2%	.054	.440	.990	no
4.	Promote school officials support:	Imp.	35.0%	39.8%	.034	.271	1.000	no
5.	Promote fellow teacher support:	Imp.	36.6%	48.7%	.073	.592	.874	no
6.	Develop rapport with other teachers in that school:	Imp.	33.7%	45.0%	.077	.629	.824	no
7.	Develop rapport with teachers in other schools:	Imp.	41.6%	46.1%	.039	.310	1.000	no
8.	Promote parental support:	Imp.	13.5%	22.1%	.082	.690	.728	no

9.	Develop rapport with parents:	E. Imp.	72.1%	64.2%	.079	.652	.789	no
10.	Communicate with professional colleagues:	Imp.	43.0%	50.3%	.047	.393	.998	no
11.	Make community contacts:	S. Imp.	15.7%	13.2%	.019	.154	1.000	no
12.	Attend school board meetings:	Imp.	23.4%	25.6%	.014	.098	1.000	no
13.	Attend in-service and other professional activities:	S. Imp.	12.8%	6.7%	.072	.601	.863	no
14.	Participate in education organizations:	Imp.	30.6%	45.8%	.112	.919	.367	no
15.	Establish a budget:	E. Imp.	75.9%	69.4%	.065	.537	.935	no
16.	Purchase new musical equipment:	Imp.	43.0%	54.2%	.095	.786	.568	no
17.	Replace old musical equipment:	Imp.	39.8%	53.2%	.118	.963	.312	no
18.	Maintain musical equipment (i.e., tuning pianos):	E. Imp.	62.2%	57.2%	.050	.406	.997	no
19.	Purchase new music:	E. Imp.	65.9%	70.0%	.041	.340	1.000	no

20. Purchase records, books, and other supplementary materials:	E. Imp.	46.0%	33.2%	.127	1.057	.214	no
21. Keep a record of expenses within the music department:	E. Imp.	57.0%	58.3%	.014	.112	1.000	no
22. Keep an inventory of musical equipment and supplies:	Imp.	38.4%	36.6%	.010	.083	1.000	no
23. Make arrangements for costumes (i.e., choosing designs):	Imp.	41.8%	49.1%	.096	.762	.608	no
24. Maintain costumes (i.e., mending and storing):	S. Imp.	31.1%	36.0%	.038	.294	1.000	no
25. Provide accessible storage of musical equipment and supplies:	S. Imp.	13.0%	21.3%	.073	.578	.892	no
26. Develop the music library:	E. Imp.	69.3%	73.2%	.038	.321	1.000	no
27. Maintain the music library:	Imp.	38.8%	32.8%	.030	.248	1.000	no
28. Control the use of the music library:	Imp.	34.9%	38.4%	.049	.402	.997	no

29. Schedule use of performance areas:	E. Imp.	37.5%	50.5%	.130	1.037	.233	no
30. Provide stage facilities (i.e., for props):	S. Imp.	20.3%	30.2%	.063	.484	.973	no
31. Provide lighting for the stage:	S. Imp.	18.3%	31.3%	.090	.681	.743	no
32. Provide risers for concerts:	E. Imp.	39.2%	47.3%	.081	.641	.806	no
33. Provide publicity for musical events:	E. Imp.	52.9%	56.6%	.036	.300	1.000	no
34. Provide printed programs:	Imp.	42.0%	47.4%	.047	.379	.999	no
35. Provide music rooms that are adequate in lighting:	Imp.	41.1%	35.9%	.037	.279	1.000	no
36. Provide properly designed chairs for instructional use:	Imp.	41.7%	44.7%	.030	.229	1.000	no
37. Plan musical tours:	E. Imp.	31.7%	20.6%	.111	.898	.396	no
38. Plan transportation arrangements:	Imp.	44.4%	47.8%	.037	.297	1.000	no
39. Plan concert schedules:	E. Imp.	57.8%	64.9%	.071	.575	.895	no

40. Manage time:	Imp.	14.1%	11.2%	.018	.146	1.000	no
41. Evaluate musical activities:	E. Imp.	62.1%	69.0%	.070	.580	.889	no
42. Evaluate textbooks:	S. Imp.	9.8%	21.4%	.126	1.015	.254	no
43. Develop curricula:	Imp.	17.0%	30.5%	.069	.579	.891	no
44. Make lesson plans:	E. Imp.	69.3%	62.3%	.070	.589	.879	no
45. Select music:	Imp.	13.6%	9.9%	.031	.265	1.000	no
46. Organize chaperon committees:	S. Imp.	33.3%	29.6%	.056	.427	.993	no
47. Coordinate committees to conduct fund-raisers:	S. Imp.	16.7%	23.9%	.055	.418	.995	no
48. Conduct fund-raisers:	S. Imp.	12.2%	19.0%	.038	.298	1.000	no
49. Organize committees for assistance:	Imp. S. Imp.	40.0% 20.0%	42.0% 18.0%	.034	.267	1.000	no
50. Correspond with: committees, volunteers, alumni, guest performers, and hired personnel, etc.:	E. Imp.	20.0%	31.5%	.115	.872	.432	no
51. Employ special service personnel	N. Imp.	9.6%	2.3%	.080	.677	.750	no

Summary

Chapter 4 described the demographic data of the respondents, and tested seven null hypotheses through a combination of crosstabs analysis, Kolmogorov-Smirnov two-sample test, and Chi-Square analysis. The crosstabs analysis was conducted for all seven null hypotheses. The Kolmogorov-Smirnov two-sample test was conducted on all null hypotheses except for null subhypothesis 1. Due to the use of nominal data, the Chi-Square test was used for null subhypothesis 1.

The main null hypothesis results showed that the two groups did not respond significantly differently on 50 of the 51 questionnaire items pertaining to the importance level of leadership and administrative tasks of secondary choral music educators. The only significant difference was found on item 48, which concerned fund-raising. The greatest difference was found in the Slightly Important category, where 39.6% of the college and university choral music educators responded versus 18.2% of the secondary choral music educators. Item 48 was significantly different due to the small two-tailed probability value of 0.012.

Null subhypothesis 1 failed to be rejected because the majority of the statements, pertaining to the inclusion of leadership and administrative tasks in an undergraduate music teacher education program were not significant. Based on the significance level of the Pearson value, the

responses revealed that 41 of the 51 items were not significantly different. Only two of the nine items revealed a significance level greater than 0.025 for a two-tailed Chi-Square test as described in Table 2.

Null subhypothesis 2 failed to be rejected because the majority of the items pertaining to the importance level of leadership and administrative tasks of secondary choral music educators were not significant. Only 2 of the 51 items revealed a significance level less than 0.05 for a two-tailed Kolmogorov-Smirnov test (see Table 2). The two items that obtained a significant absolute difference were: item 9 (develop rapport with parents) and item 48 (conduct fund-raisers).

The greatest difference for item 9 was found in the Important category, where 100.0% of the college and university choral music educators responded versus 27.7% of the secondary choral music educators. Item 9 was significantly different due to the small two-tailed probability value of 0.012.

The greatest difference for item 48 was found in the Slightly Important category, where 83.3% of the college and university choral music educators responded versus 18.2% of the secondary choral music educators. Item 48 was significantly different due to the small two-tailed probability value of 0.021. The remaining 49 of the 51 items revealed a Kolmogorov-Smirnov significance level

greater than 0.05 using a two-tailed test.

Null subhypotheses 3, 4, and 5 failed to be rejected because none of the items pertaining to the importance level of leadership and administrative tasks of secondary choral music educators were significantly different. All of the 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test.

The seven research hypotheses were tested in the null format at the 0.05 level of significance. All of the null hypotheses failed to be rejected. There was no significant difference between the two groups.

CHAPTER 5

Summary, Findings, Conclusions, and Recommendations

This chapter presents a summary of the study, findings based on the analysis of the data, conclusions drawn from those findings, recommendations based on the findings of the study, and recommendations for future study.

Summary

Statement of the Problem

The problem of this study was the inconsistency between perceptions of secondary choral music educators and college and university choral music educators pertaining to needed leadership and administrative training in the undergraduate music teacher education program.

Significance of the Problem

Music supervisors or music administrators are rarely, if ever, hired for small school systems or those with little financial support. "In a small school the teacher, supervisor, and administrator is the same person" (Roe, 1960/1961, pp. 13-14). There are situations where the most experienced music teacher will serve in this role (Rummler, 1976/1977, p.8). Certain administrative and leadership tasks are necessary regardless of the school system size, or the absence of a music supervisor or music administrator. "No music program can be considered effective without proper

leadership and organizational techniques" (Pontious, Benson, Chandler, & Bethke, 1986, p. xi).

Main Purpose

The purpose of this study was to attempt to develop a list of recommendations pertaining to necessary leadership and administrative tasks of music education majors. The method used for this study was the identification and analysis of the perceptions of secondary choral music educators and college and university choral music educators pertaining to leadership and administrative tasks of secondary choral music educators.

subpurpose 1.

A subpurpose of this study was to help university and college school officials evaluate the present curriculum and adjust it to help meet the needs of their music education graduates.

subpurpose 2.

The second subpurpose of this study was to help expand the limited literature base concerning administrative and leadership tasks that are required of bachelor of music education degree graduates, who specialized in choral music, and music educators in general.

Data Analysis

Nonparametric tests were used for analyses due to the

type of data obtained. Ordinal data were obtained from results of the four point Likert-type scale. There were two sets of nominal data: results from whether instruction of the task should be included during music teacher preparation and results from demographic data. When combining both types of data, the lowest form of measurement determines the type of test performed.

When analyzing nominal data the mode will be the only form of central tendency measurement. The Chi-Square measurement was used to compare group frequencies, for nominal data. The Kolmogorov-Smirnov two-sample test was used to test whether two independent samples have been drawn from the same population. This test can also help determine whether to reject or fail to reject the null hypotheses. If the two-sample cumulative distribution deviations are large enough, the null hypothesis may be rejected.

Procedures

This descriptive study was conducted to attempt to identify administrative and leadership tasks necessary for secondary choral music educators. A four point Likert-type scale was used to identify the importance level of administrative and leadership tasks of secondary choral music educators. The type of instrument used for measurement was in a questionnaire format. The instrument allowed respondents to identify which tasks should or should not be taught in an undergraduate music teacher education

program. This method of obtaining data was chosen to help teachers identify necessary leadership and administrative tasks in a concise manner, to allow the study to be generalized to larger groups, and for correlation of the results.

The questionnaire was developed and mailed to a selected panel of elementary, middle school, and high school choral music teachers, college and university music chairpersons, state music supervisors, college and university professors in the choral music field, and other practitioners in the choral music field. This group was selected to help identify administrative and leadership tasks needed by secondary choral music educators. They also helped to refine the questionnaire and establish content validity of the instrument.

After changes were made based on respondents suggestions, two pilot studies were conducted to establish reliability and validity of the questionnaire. The pilot study group consisted of: two elementary school music teachers, two middle school music teachers, two high school choral music teachers, a high school band director, a university band instructor, a state music supervisor, and two college and university professors in the choral music field. Those who participated in the first mailing were not involved in the pilot study group. Reliability tests were conducted on the results of the two pilot tests.

After the questionnaire was refined, by using results of the two pilot tests, it was sent to 899 secondary choral music educators within the Southern Division (25.0% of the population) and to all 131 college and university choral music educators. The selected colleges and universities offer music education degrees, are within the Southern Division of the Music Educators National Conference, and are Associate or Full Members of the National Association of Schools of Music.

The results of the study revealed perceived levels of importance placed on administrative and leadership tasks of secondary choral music educators and the skills the tasks represent.

Findings

Research hypotheses in Chapter 1 were tested in the null format at the 0.05 level of significance using a two-tailed test. The Kolmogorov-Smirnov two-sample test was used to determine the difference in the ordinal data of two independent groups. The Chi-Square test was used with the hypothesis containing nominal data.

All of the research hypotheses failed to be rejected. Although a significant difference did exist between some of the responses concerning the individual tasks, no significant difference was found between the two groups. A summary of the results of the statistical tests performed indicated findings which restated the hypotheses in the null

format.

No significant difference existed between the perceptions of secondary choral music educators versus the perceptions of college and university choral music educators about the importance of leadership and administrative tasks. Null subhypothesis 1 failed to be rejected because the majority of the statements were not significant. The final results showed that the two groups did not respond significantly differently on 50 of the 51 questionnaire items concerning the main null hypothesis. The only significant difference was found on item 48, which concerned fund-raising.

The greatest difference was found in the Slightly Important category, where 39.6% of the college and university choral music educators responded versus 18.2% of the secondary choral music educators. Item 48 was significantly different due to the small two-tailed probability value of 0.012. The item rankings of all 51 tasks is found in Appendix G.

No significant difference existed between the perceptions of secondary choral music teachers versus the perceptions of college and university choral music educators pertaining to whether the administrative or leadership task should be included in an undergraduate music teacher education program. Null subhypothesis 1 failed to be rejected because the majority of the statements were not

significant. Based on the significance level of the Pearson value, the responses revealed that 41 of the 51 items were not significantly different. Only two of the nine items revealed a significance level greater than 0.025 for a two-tailed Chi-Square test as described in Table 2.

No significant difference existed between the perceptions of secondary choral music educators versus the perceptions of college and university choral music educators who have not taught in a high school choral music teaching position pertaining to leadership and administrative tasks of secondary choral music educators. Only 2 of the 51 items revealed a significance level less than 0.05 for a two-tailed Kolmogorov-Smirnov test (see Table 3). The two items that obtained a significant absolute difference were: item 9 (develop rapport with parents) and item 48 (conduct fund-raisers).

The greatest difference for item 9 was found in the Important category, where 100.0% of the college and university choral music educators responded versus 27.7% of the secondary choral music educators. Item 9 was significantly different due to the small two-tailed probability value of 0.012.

The greatest difference for item 48 was found in the Slightly Important category, where 83.3% of the college and university choral music educators responded versus 18.2% of the secondary choral music educators. Item 48 was

significantly different due to the small two-tailed probability value of 0.021. The remaining 49 of the 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test. Null subhypothesis 2 failed to be rejected because the majority of the items were not significant.

No significant difference existed between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who have taught in lower grades versus secondary choral music teachers who have not taught in lower grades. Null subhypothesis 3 failed to be rejected because none of the items were significantly different. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test.

No significant difference existed between questionnaire item scores of leadership and administrative tasks for secondary choral music teachers who have less than one year of teaching experience versus secondary choral music teachers with more than one year of teaching experience. Null subhypothesis 4 failed to be rejected because none of the items were significantly different. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test.

No significant difference existed between questionnaire item scores of leadership and administrative tasks for high

school choral music teachers who have assistants versus secondary choral music teachers who do not have assistants. Null subhypothesis 5 failed to be rejected because none of the items were significantly different. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test.

No significant difference existed between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who teach in schools with an enrollment of less than 500 versus secondary choral music educators who teach in schools with an enrollment of more than 500. Null subhypothesis 6 failed to be rejected because none of the items were significantly different. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test.

Discussion of Findings

Importance Level of Leadership and Administrative Tasks and their Inclusion in a Music Teacher Preparation Program

Although few significant differences existed between questionnaire items, some of the individual tasks were ranked with different levels of importance. With this in mind, a comparison between the two groups responses was in order. The main null hypothesis provided information concerning the level of importance that both groups gave each questionnaire item. Appendix G provides the actual

rankings for each item and the mode of each group. The majority of items obtained the same mode between the two groups. Only 10 of the 51 items obtained a different mode.

The mode of these 10 items were either ranked Important or Extremely Important among secondary choral music educators. College and university choral music educators ranked these items from Slightly Important to Extremely Important. Table 8 lists the items that did not obtain the same mode.

Although there was only a difference of one rank between groups, the percentage of agreement within each group was relatively strong. The majority of the percentages in Table 8, represented approximately half of the groups responses. Based on the majority of responses from both groups none of the tasks were considered to be unimportant.

All of the tasks, except for attending school board meetings and employing special service personnel received a majority percentage level for inclusion in a music teacher education program. The majority of both secondary choral music educators and college and university choral music educators ranked attending school board meetings as Slightly Important. This task was not considered to be essential in a teacher education training program.

Table 8

Items that Obtained a Different Mode Between the Two Groups

Item No.	Mode for Coll./Univ.	Mode for Sec. School
3. Confer with the school principal:	Imp. (43.6%)	E. Imp. (45.9%)
4. Promote school officials support:	Imp. (46.4%)	E. Imp. (47.1%)
14. Participate in education organizations:	E. Imp. (46.6%)	Imp. (43.1%)
16. Purchase new musical equipment:	E. Imp. (42.1%)	Imp. (52.3%)
17. Replace old musical equipment:	E. Imp. (40.4%)	Imp. (50.9%)
30. Provide stage facilities (i.e., for props):	S. Imp. (38.8%)	Imp. (41.7%)
34. Provide printed programs:	E. Imp. (46.6%)	Imp. (46.0%)
46. Organize chaperon committees:	S. Imp. (44.9%)	Imp. (45.4%)
48. Conduct fund-raisers:	S. Imp. (39.6%)	Imp. (44.9%)
51. Employ special service personnel (i.e., choreographers, costume, sound, & art specialists, & photographers)	S. Imp. (41.3%)	Imp. (43.8%)

The employment of special service personnel obtained opposing responses. The majority of secondary choral music educators ranked this task as Important and felt that this task should be included in a music teacher education

program. The majority of college and university choral music educators ranked this task as Slightly Important and did not feel that this task should be included in a music teacher education program.

The Pearson value of the Chi-Square test, which was used to analyze whether the task should be included in a music teacher preparation program, revealed that 43 of the 51 items were not significantly different. Only one of the nine items revealed a significance level greater than 0.025 for a two-tailed Chi-Square test as described in Table 2. Providing properly designed chairs for instructional use obtained a significance value of 0.0442. Table 9 provides information concerning the percentage difference (% Diff.) between responses of secondary choral music educators and college and university choral music educators and the alpha level (Signif.) of the Pearson value.

Fund-raising was the only item that obtained a significant level in both the main null hypothesis and null subhypothesis 1. The greatest absolute difference from the Kolmogorov-Smirnov test was found in the Slightly Important category, where 39.6% of the college and university choral music educators responded versus 18.2% of the secondary choral music educators.

With the financial problems that many of today's schools are facing this is an important issue. The absence of fund-raising could be detrimental to the existence of

some school music programs. According to secondary choral music educators only 3.2% of this group identified this task as Not Important, 18.2% ranked it as Slightly Important, 44.9% ranked it as Important, and 33.7% ranked it as Extremely Important.

Table 9
Items that Obtained a Significance Value lower than 0.025

Item Number	% Diff.	Signif.
1. Recruit musically talented students:	17%	0.0012
29. Schedule use of performance areas:	18%	0.0075
32. Provide risers for concerts:	22%	0.0014
33. Provide publicity for musical events:	13%	0.0165
34. Provide printed programs:	21%	0.0014
35. Provide music rooms that are adequate in lighting:	17%	0.0142
36. Provide properly designed chairs for instructional use:	14%	0.0442
39. Plan concert schedules:	14%	0.0138
48. Conduct fund-raisers:	15%	0.0246

College and University Choral Music Educators without
 Secondary School Teaching Experience

No significant difference existed between the perceptions of secondary choral music educators versus the perceptions of college and university choral music educators who have not taught in a secondary choral music teaching

position pertaining to leadership and administrative tasks of secondary choral music educators. Only 2 of the 51 items revealed a significance level less than 0.05 for a two-tailed Kolmogorov-Smirnov test (see Table 3). The two items that obtained a significant absolute difference were: item 9 (develop rapport with parents) and item 48 (conduct fund-raisers).

The greatest difference for item 9 was found in the Important category, where 100.0% of the college and university choral music educators responded versus 27.7% of the secondary choral music educators. Item 9 was significantly different due to the small two-tailed probability value of 0.012.

The greatest difference for item 48 was found in the Slightly Important category, where 83.3% of the college and university choral music educators responded versus 18.2% of the secondary choral music educators. Item 48 was significantly different due to the small two-tailed probability value of 0.021.

The remaining 49 of the 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test. This analysis provided the rationale that these tasks are basically valued at the same level of importance by secondary choral music educators and college and university choral music educators who have high school teaching experience.

Although only two items proved to be significantly different other differences did occur. Table 10 reveals the differences that occurred in the most frequent responses.

Table 10

Items that Obtained Different Modes of More than One Ranking for Two Groups

Item No.	Mode for Coll. Univ. Educ. with No H. S. Exp.	Mode for for H. S. Educators
21. Keep a record of expenses within the music department:	S. Imp. (50.0%)	E. Imp. (57.6%)
22. Keep an inventory of musical equipment and supplies:	S. Imp. (66.7%)	E. Imp. (55.0%)
23. Make arrangements for costumes (i.e., choosing designs):	N. Imp. & Imp. (33.3%)	Imp. (47.2%)
24. Maintain costumes (i.e., mending and storing):	N. Imp., S. Imp. & Imp. (33.3%)	Imp. (41.0%)
28. Control the use of the music libraries:	S. Imp. (50.0%)	E. Imp. (48.0%)
29. Schedule use of performance areas:	S. Imp. (57.1%)	E. Imp. (47.2%)
30. Provide stage facilities (i.e., for props):	N. Imp., S. Imp., Imp., & E. Imp. (25.0%)	Imp. (41.7%)

Over half of the items differed according to the mode of responses. There were 31 items that did not obtain like responses. This was the only hypothesis that obtained

rankings that differed more than one level. It was also the only hypothesis that obtained a mode in the Not Important category. Items 23, 24, and 30 obtained the same modal percentage for more than one ranking.

Secondary Choral Music Educators' Teaching Experience

No significant difference existed between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who have taught in lower grades versus secondary choral music educators who have not taught in lower grades. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test. This analysis could reflect similar opinions of choral music educators who teach in grade levels lower than high school, especially at the junior high level. Many of the tasks required by a high school educator are required of a junior high educator.

Only 4 of the 51 items had tasks ranking as Slightly Important. Secondary choral music educators who have not taught in lower grades were the primary group to respond in this category. All other 47 items were ranked as Important or Extremely Important by both groups. Table 11 identified the mode of the items that ranked Slightly Important either by secondary choral music educators who have taught in lower grades (Low. Gr. Exp.) and/or secondary choral music educators who have not taught in lower grades (No Low. Gr. Exp.).

Table 11

Items that Obtained Different Modes for Two Groups

Item No.	Mode for No Low. Gr. Exp.	Mode for Low. Gr. Exp.
12. Attend school board meetings:	S. Imp. (44.4%)	S. Imp. (54.9%)
46. Organize chaperon committees:	S. Imp. (33.3%)	Imp. (45.3%)
47. Coordinate committees to conduct fund-raisers:	S. Imp. (40.0%)	Imp. (43.9%)
51. Employ special service personnel (i.e., choreographers; costume, sound, art specialists, & photographers):	S. Imp. (44.4%)	Imp. (45.5%)

No significant difference existed between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who have less than one year of teaching experience versus secondary choral music educators with more than one year of teaching experience. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test. This analysis provided the rationale that these tasks are basically valued at the same level of importance by both experienced and inexperienced secondary choral music educators.

Neither group ranked items as Not Important nor Slightly Important. All items were Extremely Important or

Important. Although no significant difference was found, 7 of the 51 items were found to have different modes. Table 12 lists each of these items, the task, the mode and the item rank by secondary choral music educators with experience (Exp. Educ.) and secondary choral music educators without experience (Nonexp. Educ.).

Table 12

Items that Obtained Different Modes for Two Groups

Item No.	Mode for NonExp. Educ.	Mode for Exp. Educ.
13. Attend in-service and other professional activities:	Imp. (64.3%)	E. Imp. (55.8%)
28. Control the use of the music library:	Imp. (57.1%)	E. Imp. (48.5%)
30. Provide stage facilities (i.e., for props):	E. Imp. (58.3%)	Imp. (42.4%)
31. Provide lighting for the stage:	E. Imp. (58.3%)	Imp. (41.0%)
35. Provide music rooms that are adequate in lighting:	Imp. (35.7%)	E. Imp. (44.4%)
49. Organize committees for assistance:	E. Imp. (41.7%)	Imp. (41.4%)
51. Employ special service personnel (i.e., choreographers; costume, sound, & art specialists & photographers):	E. Imp. (58.3%)	Imp. (44.3%)

The Presence of Assistants

No significant difference existed between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who have assistants versus secondary choral music educators who do not have assistants. All 51 items revealed a Kolmogorov-Smirnov significance level greater than 0.05 using a two-tailed test. The modes for all items except item 12, were either Important or Extremely Important. Both groups valued the importance of all of these tasks. Attending school board meetings was considered to be the least important according to the majority of responses. Only six of the items obtained different rankings. This analysis provided the rationale that these tasks are basically valued at the same level of importance by secondary choral music educators with assistants (Has Assist.) and secondary choral music educators without assistants (Has No Assist.). Information pertaining to the items that obtained different responses among these two groups is found in Table 13.

Enrollment Size of the School

No significant difference existed between questionnaire item scores of leadership and administrative tasks for secondary choral music educators who teach in schools with an enrollment of less than 500 versus secondary choral music educators who teach in schools with an enrollment of more than 500. All 51 items revealed a Kolmogorov-Smirnov

significance level greater than 0.05 using a two-tailed test. This analysis provided the rationale that the level of importance of these tasks is likely to be independent from the enrollment size of the school.

Table 13

Items that Obtained Different Modes for Two Groups

Item No.	Mode (Has Assist.)	Mode (Has No Assist.)
6. Develop rapport with other teachers in that school:	E. Imp. (47.1%)	Imp. (47.0%)
28. Control the use of the music library:	E. Imp. (51.6%)	Imp. (43.2%)
32. Provide risers for concerts:	E. Imp. (49.5%)	Imp. (42.3%)
35. Provide music rooms that are adequate in lighting:	E. Imp. (47.2%)	Imp. (39.7%)
42. Evaluate textbooks:	Imp. (39.5%)	E. Imp. (40.3%)
49. Organize committees for assistance:	E. Imp. (44.4%)	Imp. (47.4%)

All items were ranked as Important or Extremely Important, except for item 12. Attending school board meetings was considered to be Slightly Important by both groups. Only nine of the items obtained different modes between the two groups. Table 14 lists the items that did not obtain the same ranking from the majority of secondary choral music educators who teach in schools with an

enrollment of less than 500 (Enroll. < 500) versus secondary choral music educators who teach in schools with an enrollment of more than 500 (Enroll. > 500).

Table 14

Items that Obtained a Different Mode Between the Two Groups

	Mode for Enroll. < 500	Mode for Enroll. >500
5. Promote fellow teacher support:	E. Imp. (42.7%)	Imp. (48.7%)
6. Develop rapport with other teachers in that school:	E. Imp. (50.6%)	Imp. (45.0%)
14. Participate in educational organizations:	E. Imp. (41.2%)	Imp. (45.8%)
16. Purchase new musical equipment:	E. Imp. (45.3%)	Imp. (54.2%)
17. Replace old musical equipment:	E. Imp. (45.8%)	Imp. (53.2%)
20. Maintaining musical equipment (i.e., tuning pianos):	E. Imp. (46.0%)	Imp. (53.0%)
29. Schedule use of performance areas:	Imp. (47.5%)	E. Imp. (50.5%)
32. Provide risers for concerts:	Imp. (44.3%)	E. Imp. (47.3%)
42. Evaluate textbooks:	E. Imp. (48.8%)	Imp. (40.3%)

According to Jacobson and Conway (1990), first year teachers may begin their teaching career in a small school district (p. 73). With this in mind, teachers in a

secondary school with an enrollment of less than 500 may be less experienced than teachers in a secondary school with an enrollment of more than 500. This could be the reason for the items ranked Extremely Important by teachers in smaller schools versus Important for teachers in larger schools. The majority of these items seem to lean toward tasks needed when starting a new job position or when developing a music department.

Conclusions

The basic premise of this study was not to determine whether colleges were offering administrative and leadership tasks, or to criticize current college and university music curricula, but to determine whether these tasks are important enough to incorporate into the present curriculum. Some of these responsibilities are predetermined and controlled by other school officials. Teachers may have no control of tasks such as providing properly designed chairs, providing music rooms that are adequate in lighting, and conducting fund-raisers.

Based on the results of the study, the following conclusions are identified:

1. Secondary choral music educators need to have adequate specialized musical skills in order to develop and maintain high standards within the music department. Both secondary choral music educators and college and university choral music educators placed a high level of importance on

leadership and administrative tasks that require specialized musical skills.

2. Based on results from secondary choral music educators and college and university choral music educators, it is extremely important that secondary choral music educators be able to motivate student support.

3. Due to the importance level placed on public relations tasks, secondary choral music teachers need to be able to position themselves in the school system as more than a teacher. They need to be indispensable figures, who promote the music department in a positive and visible manner. The music department needs to become more than just a group of classes, but instead a part of the culture or community.

4. Secondary choral music educators need to have effective public relations skills. Both secondary choral music educators and college and university choral music educators placed a high level of importance on leadership and administrative tasks that deal with: recruiting musically talented students; promoting school officials, fellow teachers, and parental support; communicating with professional colleagues; making community contacts; participating in educational organizations; and providing publicity for musical events.

5. Secondary choral music educators need to have skill in managing funds for a music department. Secondary choral music educators ranked all of the leadership and

administrative tasks pertaining to funds and budgeting as important or extremely important. College and university choral music educators placed the same values on all of the leadership and administrative tasks pertaining to funds and budgeting, except for a lower ranking for fund-raising.

6. Due to the high importance level placed on leadership and administrative tasks that involve concert planning, secondary choral music educators need to be skilled in planning techniques, to ensure proper communication between students, parents, school personnel, and the community.

7. Secondary choral music educators need to be able to keep and maintain adequate records within the music department. Both groups ranked leadership and administrative items that require record keeping as extremely important.

8. Secondary choral music educators need to have skill and confidence to delegate activities to various individuals and committees. This conclusion was based on the responses of secondary choral music educators. They ranked leadership and administrative tasks that require delegation as important.

9. Secondary choral music educators need to develop rapport with: parents, teachers within the school, and teachers in other schools. They also need the initiative to promote school officials' and fellow teachers' support.

10. Open communication should exist with current secondary choral music educators and college and university choral

music educators who have no high school teaching experience.

11. Although some of the needed skills are common sense trial and error actions, there are some that require a certain amount of understanding and training. It is concluded that the majority of the leadership and administrative tasks identified in this study should be included in an undergraduate music teacher education program.

12. Since only a few significant differences existed between perceptions of secondary choral music educators and college and university choral music educators pertaining to the importance level of leadership and administrative tasks, it is concluded that there is little inconsistency between the perceptions of the two groups.

13. It is also concluded that secondary choral music educators and college and university choral music educators are in general agreement concerning the inclusion of leadership and administrative tasks in an undergraduate choral music education program.

14. Since no significant differences existed between perceptions of secondary choral music educators who have taught in lower grades versus secondary choral music educators who have not taught in lower grades pertaining to the importance level of leadership and administrative tasks, it is concluded that there is little inconsistency between the perceptions of the two groups.

15. Since no significant differences existed between perceptions of secondary choral music educators who have assistants versus secondary choral music educators who do not have assistants pertaining to the importance level of leadership and administrative tasks, it is concluded that there is little inconsistency between the perceptions of the two groups.

16. No significant differences existed between perceptions of secondary choral music educators who teach in schools with an enrollment of less than 500 versus secondary choral music educators who teach in schools with an enrollment of more than 500 pertaining to the importance level of leadership and administrative tasks, it is concluded that there is little inconsistency between the perceptions of the two groups.

17. Due to the importance level placed on tasks that require leadership, administrative, and highly specialized musical skill, a balance should be acquired between administrating and teaching. Although good teaching may gain support from a few who understand and/or appreciate the values of music, good public relations and other leadership and administrative skills combined with good teaching will help the teacher promote music education in an effective manner.

Recommendations Based on Findings

Based on this study's findings, 34 recommendations were

generated. While it is recognized that not all 34 recommendations would apply to every situation, first-year music teachers would benefit from the exposure to the necessary leadership and administrative tasks. The following recommendations were based on the results of this study:

1. Choral music education majors should be exposed to required administrative and leadership tasks of choral music educators. It is suggested that administrative and leadership tasks for choral music educators be incorporated in existing music education programs.
2. Based on the few significant difference found in this study, it is recommended that a list of administrative and leadership tasks required of choral music educators be incorporated in the student teaching or apprentice experience.
3. Due to the extreme importance level of: developing student support, needing good public relations skills, and acquiring adequate specialized musical skills, it is suggested that undergraduate choral music education majors be involved in a high quality performing ensemble that is directed by an innovative, inspiring and positive role model.
4. Undergraduate choral music education majors should assist with the management of the music department of the college or university attended. Various tasks can be

incorporated into a methods course or a seminar that would allow students to gain "hands-on" experiences in areas i.e., maintaining a music library, record keeping, filing music, and computer skill development. It is important that undergraduate students do not focus on one repetitive activity. The goal is to be exposed to many experiences that would better prepare a first-year teacher.

5. Due to the agreement among secondary choral music educators and college and university choral music educators pertaining to the inclusion of leadership and administrative tasks in an undergraduate music teacher education program, undergraduate choral music education majors should consider being involved in a summer camp or group experience that requires application of the tasks discussed in this study. These experiences can be provided as a service for local secondary choral or band students.

6. Based on the need for adequate specialized musical skills and developing rapport with teachers in other schools, it is recommended that undergraduate choral music education majors attend music concerts presented by local schools.

7. Due to the extremely important value placed on evaluating musical activities, a library of school choral music performance videos for exposure to new ideas and critiquing purposes should be developed. These videos could consist of music programs from local schools.

8. It is also recommended that undergraduate choral music education majors be provided access to video tapes of actual classroom management and teaching of music teachers who have achieved high ratings through various evaluation procedures. Information concerning these tapes may be provided by each state's official music representative.

9. Undergraduate choral music education majors should be provided a list of incorrect conduct or procedures to avoid in first year teaching.

10. Due to the importance level that secondary choral music educators placed on the necessary leadership and administrative tasks, undergraduate choral music education majors should visit local schools to participate in: concerts, fund-raisers, music library management, meetings involving music programs, etc. This could be done possibly one or two times a year for a few days or hours, being careful not to interfere with existing college or university requirements.

11. It is recommended that undergraduate choral music education majors be provided a list of the professional music organizations, various competitions, state sponsored activities, and other opportunities that may be provided for students. Accompanying this list should be: membership forms, sample music journals, and other information that helps guide a beginning music teacher.

12. Due to the importance level placed on participating in

education organizations, in-service, and other professional activities, undergraduate choral music education majors should attend a minimum of one state music conference or divisional conference.

13. It is recommended that undergraduate choral music education majors who are ready to begin an apprenticeship or student teaching experience be provided a list of suggestions and practical tips by local music teachers.

14. Undergraduate choral music education majors should conduct interviews with local music teachers to obtain a list of suggestions and tips. After compiling several interviews, a booklet may be developed and distributed to the teachers who were involved.

15. Handbooks for high school students, which are signed by the principal, parents, and students for approval should be reviewed by undergraduate music majors.

16. It is recommended that undergraduate choral music education majors understand how a school budget is developed and know the procedure for requesting assistance.

17. Although classical music should be a vital part of the music program, it is recommended that undergraduate choral music education majors be introduced to new musical technology and good quality commercial music (i.e., jazz, pop). Although including this type of music is not acceptable by some music instructors, it can be a great student motivator and beneficial if quality arrangements are

chosen.

18. Fund-raising should only enhance a program, not control it. Undergraduate choral music education majors should be reminded not to use classroom instruction for fund-raising purposes. It is also important to remember that delegating this task can cause awkward situations if accountability is not maintained.

19. It is recommended that undergraduate choral music education majors be encouraged to read various studies concerning the ingredients for achieving a successful or choral music department and the ingredients for becoming a successful music director.

20. It is suggested that undergraduates be reminded of possible teacher burnout. It is important to organize tasks by levels of importance and complete them based on necessity.

21. Due to the vast number of responsibilities as a music teacher, delegating tips should be included in teacher training programs. Participatory management can be achieved through student officers, parent support groups (i.e., boosters), and alumni.

22. Undergraduate choral music education majors should be exposed to as many situations, especially those that are unexpected, as possible. Some of the problems to address are: student discipline problems, angry parent confrontations, sudden change of job responsibilities, and

possibly janitorial service.

23. Since some secondary choral music teachers are responsible for more than one school, it is suggested that undergraduate choral music majors be aware of different school climates, cultures and norms.

24. Due to the differences in modes found in research hypothesis 2, college and university choral music educators with no high school teaching experience may need to visit several high schools to observe as well as participate in the functions of the music department. This recommendation may not apply to all college and choral music educators. It should be noted that not all college and choral music educators teach methods courses or other courses pertaining to the high school level.

25. It is highly recommended that college and university choral music educators contact various secondary choral music educators in all regions throughout the year to keep abreast of new ideas and school needs.

26. Due to the many responsibilities required of music educators, it may be beneficial to do a time management study.

27. With the emphasis on academics and financial strains that some educators are currently experiencing, it is recommended that site-based management research be conducted concerning specialized curricula such as: music, sports, and art.

28. It is suggested that further research be undertaken concerning existing leadership and administrative training for undergraduate music education majors.

29. Further research into what constitutes effective leadership and administrative training should be done in order for college and university professors to better assist undergraduate music education majors.

30. It is suggested that further research be conducted concerning leadership and administrative tasks required of elementary, middle school, and/or junior high school choral music teachers.

31. Additional research should be conducted concerning student motivation, student evaluation, and classroom management.

32. It is recommended that a study be performed based on how to include leadership and administrative tasks of secondary choral music educators in an undergraduate music program.

33. It is further suggested that a qualitative study be conducted concerning the leadership and administrative tasks of secondary choral music educators.

34. This study should be replicated, using a larger sample, and in other regions, to determine the validity of the findings and to obtain more conclusive results on certain factors, such as the relationship between regions.

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APPENDICES

APPENDIX A
FACSIMILE OF COVER LETTERS FOR THE FIRST PILOT STUDY

January 24, 1992

Dear Secondary Choral Music Educator:

I am a doctoral student at East Tennessee State University and am in the process of writing my dissertation. The purpose of my study is to identify and analyze the perceptions of secondary choral music educators and college and university choral music educators pertaining to leadership and administrative tasks of secondary choral music educators.

Would you fill out the enclosed survey form? Your participation is the preliminary procedure of analyzing the survey instrument for my dissertation. It must be tested for reliability and validity before it is sent to all secondary choral music educators and college and university choral music educators within the Southern Division of the Music Educators National Conference. I am conducting two pilot studies to test the survey instrument for reliability and validity. Your responses will allow me to develop a more clear and appropriate questionnaire.

Your expertise can provide invaluable assistance for the advancement of this study. Additionally, your perceptions may contribute to the future of choral music education, by meeting the needs of future music educators.

Enclosed you will find a three page questionnaire concerning leadership and administrative tasks, a demographic data form for secondary choral music educators, a demographic data form for college and university choral music educators, and an addressed, stamped envelope. Please complete the three page questionnaire, the demographic data form for secondary choral music educators, and only provide suggestions concerning the demographic data form for college and university choral music educators. Your completion of this survey is crucial to my study.

Your prompt reply is greatly appreciated.

Sincerely,

Sharon Nelson Rush

January 24, 1992

Dear Pilot Study Respondent:
(Not involved in the actual study)

I am a doctoral student at East Tennessee State University and am in the process of writing my dissertation. The purpose of my study is to identify and analyze the perceptions of secondary choral music educators and college and university choral music educators pertaining to leadership and administrative tasks of secondary choral music educators.

Would you fill out the enclosed survey form? Your participation is the preliminary procedure of analyzing the survey instrument for my dissertation. It must be tested for reliability and validity before it is sent to all secondary choral music educators and college and university choral music educators within the Southern Division of the Music Educators National Conference. I am conducting two pilot studies to test the survey instrument for reliability and validity. Your responses will allow me to develop a more clear and appropriate questionnaire.

Your expertise can provide invaluable assistance for the advancement of this study. Additionally, your perceptions may contribute to the future of choral music education, by meeting the needs of future music educators.

Enclosed you will find a three page questionnaire concerning leadership and administrative tasks, a demographic data form for high school choral music teachers, a demographic data form for college and university choral music educators, and an addressed, stamped envelope. Please complete the questionnaire, and only provide suggestions concerning the demographic data form for secondary choral music educators and the demographic data form for college and university choral music educators. Your completion of this survey is crucial to my study.

Your prompt reply is greatly appreciated.

Sincerely,

Sharon Nelson Rush

January 24, 1992

Dear College and University Choral Music Educator:

I am a doctoral student at East Tennessee State University and am in the process of writing my dissertation. The purpose of my study is to identify and analyze the perceptions of secondary choral music educators and college and university choral music educators pertaining to leadership and administrative tasks of secondary choral music educators.

Would you fill out the enclosed survey form? Your participation is the preliminary procedure of analyzing the survey instrument for my dissertation. It must be tested for reliability and validity before it is sent to all secondary choral music educators and college and university choral music educators within the Southern Division of the Music Educators National Conference. I am conducting two pilot studies to test the survey instrument for reliability and validity. Your responses will allow me to develop a more clear and appropriate questionnaire.

Your expertise can provide invaluable assistance for the advancement of this study. Additionally, your perceptions may contribute to the future of choral music education, by meeting the needs of future music educators.

Enclosed you will find a three page questionnaire concerning leadership and administrative tasks, a demographic data form for high school choral music teachers, a demographic data form for college and university choral music educators, and an addressed, stamped envelope. Please complete the questionnaire, the demographic data form for college and university choral music educators, and only provide suggestions concerning the demographic data form for secondary choral music educators. Your completion of this survey is crucial to my study.

Your prompt reply is greatly appreciated.

Sincerely,

Sharon Nelson Rush

APPENDIX B
FACSIMILE OF COVER LETTERS FOR THE SECOND PILOT STUDY

February 21, 1992

Dear Secondary Choral Music Educator:

Thank you for your promptness in response to the survey concerning necessary tasks of secondary choral music educators. Your input has been very helpful in analyzing the reliability of the instrument.

Due to a problem concerning the reliability score, I must conduct a test-retest procedure. You have already provided me with the first test. Would you complete the same questionnaire so that I can obtain a retest score?

Thank you for your support and participation in this study!

February 21, 1992

Dear Pilot Study Respondent:

(Not involved in the actual study)

Thank you for your promptness in response to the survey concerning necessary tasks of secondary choral music educators. Your input has been very helpful in analyzing the reliability of the instrument.

Due to a problem concerning the reliability score, I must conduct a test-retest procedure. You have already provided me with the first test. Would you complete the same questionnaire so that I can obtain a retest score?

Thank you for your support and participation in this study!

February 21, 1992

Dear College and University Choral Music Educator:

Thank you for your promptness in response to the survey concerning necessary tasks of secondary choral music educators. Your input has been very helpful in analyzing the reliability of the instrument.

Due to a problem concerning the reliability score, I must conduct a test-retest procedure. You have already provided me with the first test. Would you complete the same questionnaire so that I can obtain a retest score?

Thank you for your support and participation in this study!

APPENDIX C
TEST-RETEST RESULTS

The following table identifies the percentage of those who responded with the same level of importance of each task for both questionnaires:

Level of Agreement Between the Results of the First and Second Pilot Studies

	Same Response Percentage
1. Recruit musically talented students:	54.5%
2. Motivate student performance:	72.7%
3. Confer with the school principal:	63.7%
4. Promote school officials support:	72.8%
5. Promote fellow teacher support:	54.6%
6. Develop a rapport with other teachers in that school:	81.9%
7. Develop a rapport with teachers in other schools:	45.5%
8. Promote parental support:	63.6%
9. Develop a rapport with parents:	72.8%
10. Communicate with professional colleagues:	54.6%
11. Make community contacts:	45.5%

12. Attend school board meetings:	45.5%
13. Attend in-service and other professional activities:	45.5%
14. Participate in education organizations:	54.6%
15. Establish a budget:	72.7%
16. Purchase new musical equipment:	81.8%
17. Replace old musical equipment:	45.5%
18. Maintain musical equipment (i.e., tuning pianos):	63.7%
19. Purchase new music:	81.8%
20. Purchase records, books, and other supplementary materials:	54.6%
21. Keep a record of expenses within the music department:	90.9%
22. Keep an inventory of musical equipment and supplies:	54.6%
23. Make arrangements for costumes (i.e., choosing designs):	63.7%
24. Maintain costumes (i.e., mending and storing):	63.7%
25. Provide accessible storage of musical equipment and supplies:	54.6%
26. Develop the music library:	63.6%
27. Maintain the music library:	72.7%
28. Control the use of the music library:	63.7%

29. Schedule use of performance areas:	36.4%
30. Provide stage facilities (i.e., for props):	63.7%
31. Provide lighting for the stage:	54.6%
32. Provide risers for concerts:	45.5%
33. Provide publicity for musical events:	72.7%
34. Provide printed programs:	36.4%
35. Provide music rooms that are adequate in lighting:	63.7%
36. Provide properly designed chairs for instructional use:	63.7%
37. Plan musical tours:	45.5%
38. Plan transportation arrangements:	72.8%
39. Plan concert schedules:	72.8%
40. Control the size of the music department's enrollment:	27.3%
41. Manage time:	81.8%
42. Evaluate musical activities:	81.8%
43. Evaluate textbooks:	54.6%
44. Develop curricula:	54.6%
45. Make lesson plans:	81.8%

46. Select music:	90.9%
47. Organize chaperon committees:	45.5%
48. Coordinate committees to conduct fund-raisers:	72.8%
49. Conduct fund-raisers:	54.6%
50. Organize committees for assistance:	45.5%
51. Correspond with: committees, volunteers, alumni, guest performers, and hired personnel, etc.:	45.5%
52. Employ special service personnel (i.e., choreographers; costume, sound, & art specialists; & photographers):	36.4%

APPENDIX D
FACSIMILE OF COVER LETTERS FOR THE ACTUAL STUDY

March 28, 1992

Dear (Secondary Choral Music Educator):

I am a doctoral student at East Tennessee State University and am in the process of writing my dissertation. The purpose of my study is to develop a list of recommendations pertaining to needed leadership and administrative tasks of music education majors.

The method used to provide the recommendations will be to identify and analyze the perceptions of high school choral music teachers and college and university choral music educators pertaining to necessary leadership and administrative tasks of high school choral music teachers.

Only 899 of the 3,596 high school choral teachers in the entire southern division of Music Educators National Conference will be asked to express their professional opinions concerning music administration and leadership in a school music program. You have been selected to participate in this regional study. Your response will help represent the total feeling of all of the high school choral music teachers in the southern region.

Enclosed you will find a four page questionnaire, and a business return envelope. No postage is necessary.

Responses from the survey will remain strictly confidential. Your name will only be used for record keeping and follow up procedures. Completion of this survey is crucial to my study. Without your participation, this study will not be possible.

Your expertise may provide invaluable assistance for college and university curriculum planners. Additionally, your perceptions may contribute to the future of choral music education, by meeting the needs of future music educators.

Your prompt reply is greatly appreciated.

Sincerely,

Sharon Nelson Rush

March 28, 1992

Dear (College or University Choral Music Educator):

I am a doctoral student at East Tennessee State University and am in the process of writing my dissertation. The purpose of my study is to develop a list of recommendations pertaining to needed leadership and administrative tasks of music education majors.

The method used to provide the recommendations will be to identify and analyze the perceptions of high school choral music teachers and college and university choral music educators pertaining to necessary leadership and administrative tasks of high school choral music teachers.

Your expertise may provide invaluable assistance for college and university curriculum planners. Additionally, your perceptions may contribute to the future of choral music education, by meeting the needs of future music educators.

Enclosed you will find a four page questionnaire, and a business return envelope. No postage is necessary.

Responses from the survey will remain strictly confidential. Your name will only be used for record keeping and follow up procedures. Completion of this survey is crucial to my study. Without your participation, this study will not be possible.

Your prompt reply is greatly appreciated.

Sincerely,

Sharon Nelson Rush

APPENDIX E
FIRST FOLLOW UP

April 18, 1992

Dear Choral Music Educator:

Four weeks have slipped by since you were mailed a survey packet containing a questionnaire, and an addressed, stamped business return envelope. Only 3% of the surveys have been returned. I need at least 65% returns in order to complete my dissertation on necessary administration and leadership tasks of music education majors. Please take a moment to complete and return this form. Your response is crucial to my study.

Please disregard this notice if your completed questionnaire is in the mail. Your prompt reply is greatly appreciated. Thank you!

Sincerely,

Sharon Nelson Rush

APPENDIX F
SECOND FOLLOW UP

May 7, 1992

Dear Choral Music Educator:

Recently you received my first mailing of a survey packet. If you have not completed and returned the questionnaire, may I take a moment of your time to give a brief history of my study? Many of my friends are choral music teachers, and on various occasions they have commented to me about their numerous tasks outside of the classroom. I have discussed this subject with other music colleagues. I am also a choir director and know from personal experience that these tasks can consume a great amount of time and energy. One of the purposes of my study is to aid college and university choral music educators in planning a curriculum to address this need. The steps in this process are: to identify the necessary tasks, to determine whether these tasks should or should not be included in a teacher preparation program, and to make recommendations based on the results of the study.

I realize that there are numerous demands on your time, and I would be most grateful if you would complete the questionnaire now and return it to me. Your opinion is also very important. The responses that you provide can impact the future of choral music education programs. A postage paid business return envelope is provided for your convenience.

Your prompt reply is greatly appreciated. Thank you!

Sincerely,

Sharon Nelson Rush

APPENDIX G
DATA ANALYSIS FOR THE MAIN NULL HYPOTHESIS

Data for Main Null Hypothesis 1

		N. Imp.	S. Imp.	Imp.	E. Imp.	Mode	
1.	Recruit musically talented students:	0.0% 0.5%	5.1% 6.7%	16.9% 30.4%	78.0% 62.4%	E. Imp. E. Imp.	Coll./Univ. Sec. School
2.	Motivate student performance:	0.0% 0.2%	1.7% 0.9%	8.6% 13.3%	89.7% 85.6%	E. Imp. E. Imp.	Coll./Univ. Sec. School
3.	Confer with the school principal:	0.0% 0.2%	25.5% 13.0%	43.6% 40.8%	30.9% 45.9%	Imp. E. Imp.	Coll./Univ. Sec. School
4.	Promote school officials support:	1.8% 0.9%	8.9% 12.6%	46.4% 39.3%	42.9% 47.1%	Imp. E. Imp.	Coll./Univ. Sec. School
5.	Promote fellow teacher support:	0.0% 0.9%	17.9% 13.7%	46.4% 46.9%	35.7% 38.5%	Imp. Imp.	Coll./Univ. Sec. School
6.	Develop rapport with other teachers in that school:	1.8% 0.9%	14.3% 12.2%	30.4% 42.9%	53.6% 44.0%	E. Imp. E. Imp.	Coll./Univ. Sec. School
7.	Develop rapport with teachers in other schools:	3.7% 2.9%	37.0% 30.8%	40.7% 45.0%	18.5% 21.3%	Imp. Imp.	Coll./Univ. Sec. School
8.	Promote parental support:	0.0% 0.0%	6.8% 3.2%	35.6% 20.4%	57.6% 76.5%	E. Imp. E. Imp.	Coll./Univ. Sec. School

9.	Develop rapport with parents:	0.0% 0.2%	7.1% 6.6%	42.9% 27.7%	50.0% 65.5%	E. Imp. E. Imp.	Coll./Univ. Sec. School
10.	Communicate with professional colleagues:	0.0% 0.7%	6.9% 11.9%	46.6% 48.4%	46.6% 39.0%	Imp./E. Imp. Imp.	Coll./Univ. Sec. School
11.	Make community contacts:	0.0% 0.5%	15.5% 14.0%	48.3% 48.8%	36.2% 36.7%	Imp. Imp.	Coll./Univ. Sec. School
12.	Attend school board meetings:	15.6% 13.7%	48.9% 55.8%	31.1% 25.1%	4.4% 5.4%	S. Imp. S. Imp.	Coll./Univ. Sec. School
13.	Attend in-service and other profes- sional activities:	0.0% 1.4%	5.3% 7.9%	24.6% 35.7%	70.2% 55.0%	E. Imp. E. Imp.	Coll./Univ. Sec. School
14.	Participate in education organizations:	0.0% 3.0%	15.5% 16.2%	37.9% 43.1%	46.6% 37.7%	E. Imp. Imp.	Coll./Univ. Sec. School
15.	Establish a budget:	0.0% 0.0%	3.4% 2.7%	31.0% 26.8%	65.5% 70.5%	E. Imp. E. Imp.	Coll./Univ. Sec. School
16.	Purchase new musical equipment:	0.0% 0.2%	17.5% 10.2%	40.4% 52.3%	42.1% 37.3%	E. Imp. Imp.	Coll./Univ. Sec. School
17.	Replace old musical equipment:	1.8% 0.2%	19.3% 13.0%	38.6% 50.9%	40.4% 35.8%	E. Imp. Imp.	Coll./Univ. Sec. School
18.	Maintain musical equipment (i.e., tuning pianos):	0.0% 0.7%	7.3% 8.5%	27.3% 32.9%	65.5% 57.8%	E. Imp. E. Imp.	Coll./Univ. Sec. School

19.	Purchase new music:	0.0% 0.2%	5.1% 4.0%	13.6% 26.1%	81.4% 69.7%	E. Imp. E. Imp.	Coll./Univ. Sec. School
20.	Purchase records, books, and other supplementary materials:	0.0% 0.2%	12.1% 13.3%	44.8% 50.8%	43.1% 35.7%	Imp. Imp.	Coll./Univ. Sec. School
21.	Keep a record of expenses within the music department:	1.8% 0.2%	14.3% 6.4%	23.2% 35.8%	60.7% 57.6%	E. Imp. E. Imp.	Coll./Univ. Sec. School
22.	Keep an inventory of musical equip- ment and supplies:	1.8% 0.5%	15.8% 7.6%	33.3% 36.9%	49.1% 55.0%	E. Imp. E. Imp.	Coll./Univ. Sec. School
23.	Make arrangements for costumes (i.e., choosing designs):	7.7% 3.1%	21.2% 30.5%	44.2% 47.2%	26.9% 19.1%	Imp. Imp.	Coll./Univ. Sec. School
24.	Maintain costumes (i.e., mending and storing):	14.0% 5.6%	28.0% 35.6%	38.0% 41.0%	20.0% 17.7%	Imp. Imp.	Coll./Univ. Sec. School
25.	Provide accessible storage of musical equipment and supplies:	0.0% 2.2%	24.5% 19.8%	43.4% 46.9%	32.1% 31.1%	Imp. Imp.	Coll./Univ. Sec. School
26.	Develop the music library:	0.0% 0.2%	0.0% 3.4%	22.4% 23.8%	77.6% 72.6%	E. Imp. E. Imp.	Coll./Univ. Sec. School
27.	Maintain the music library:	0.0% 0.2%	3.4% 4.8%	31.0% 34.3%	65.5% 60.6%	E. Imp. E. Imp.	Coll./Univ. Sec. School

28.	Control the use of the music library:	0.0%	20.7%	31.0%	48.3%	E. Imp.	Coll./Univ.
		1.9%	12.5%	37.6%	48.0%	E. Imp.	Sec. School
29.	Schedule use of performance areas:	3.5%	21.1%	36.8%	38.6%	E. Imp.	Coll./Univ.
		1.0%	13.4%	38.4%	47.2%	E. Imp.	Sec. School
30.	Provide stage facilities (i.e., for props):	12.2%	38.8%	34.7%	14.3%	S. Imp.	Coll./Univ.
		3.7%	29.1%	41.7%	25.4%	Imp.	Sec. School
31.	Provide lighting for the stage:	6.8%	34.1%	34.1%	25.0%	S. Imp./Imp.	Coll./Univ.
		4.0%	29.0%	40.1%	26.9%	Imp.	Sec. School
32.	Provide risers for concerts:	0.0%	12.5%	35.7%	51.8%	E. Imp.	Coll./Univ.
		1.5%	14.5%	39.1%	45.0%	E. Imp.	Sec. School
33.	Provide publicity for musical events:	0.0%	1.8%	24.6%	73.7%	E. Imp.	Coll./Univ.
		0.2%	6.7%	37.4%	55.7%	E. Imp.	Sec. School
34.	Provide printed programs:	0.0%	12.1%	41.4%	46.6%	E. Imp.	Coll./Univ.
		0.7%	18.1%	46.0%	35.2%	Imp.	Sec. School
35.	Provide music rooms that are adequate in lighting:	0.0%	18.5%	31.5%	50.0%	E. Imp.	Coll./Univ.
		2.1%	16.7%	37.4%	43.8%	E. Imp.	Sec. School
36.	Provide properly designed chairs for instructional use:	3.6%	14.5%	43.6%	38.2%	Imp.	Coll./Univ.
		1.0%	21.5%	44.2%	33.2%	Imp.	Sec. School
37.	Plan musical tours:	0.0%	24.1%	51.7%	24.1%	Imp.	Coll./Univ.
		4.1%	31.0%	42.5%	22.4%	Imp.	Sec. School

38.	Plan transportation arrangements:	0.0%	13.0%	57.4%	29.6%	Imp.	Coll./Univ. Sec. School
		2.2%	18.4%	46.9%	32.6%	Imp.	
39.	Plan concert schedules:	0.0%	3.4%	39.0%	57.6%	E. Imp.	Coll./Univ. Sec. School
		0.5%	5.6%	30.8%	63.2%	E. Imp.	
40.	Manage time:	0.0%	3.4%	10.3%	86.2%	E. Imp.	Coll./Univ. Sec. School
		0.2%	1.8%	12.1%	85.8%	E. Imp.	
41.	Evaluate musical activities:	0.0%	1.8%	32.1%	66.1%	E. Imp.	Coll./Univ. Sec. School
		0.5%	3.2%	28.7%	67.7%	E. Imp.	
42.	Evaluate textbooks:	1.9%	13.0%	44.4%	40.7%	Imp.	Coll./Univ. Sec. School
		0.7%	18.9%	40.8%	39.6%	Imp.	
43.	Develop curricula:	0.0%	8.8%	33.3%	57.9%	E. Imp.	Coll./Univ. Sec. School
		0.2%	5.7%	28.2%	65.9%	E. Imp.	
44.	Make lesson plans:	3.4%	10.3%	31.0%	55.2%	E. Imp.	Coll./Univ. Sec. School
		1.6%	8.1%	25.9%	64.4%	E. Imp.	
45.	Select music:	0.0%	0.0%	3.4%	96.6%	E. Imp.	Coll./Univ. Sec. School
		0.0%	0.4%	10.3%	89.2%	E. Imp.	
46.	Organize chaperon committees:	4.1%	44.9%	40.8%	10.2%	S. Imp.	Coll./Univ. Sec. School
		2.6%	30.4%	45.4%	21.6%	Imp.	
47.	Coordinate committees to conduct fund-raisers:	4.3%	38.3%	46.8%	10.6%	Imp.	Coll./Univ. Sec. School
		4.0%	23.6%	43.4%	29.1%	Imp.	
48.	Conduct fund-raisers:	6.3%	39.6%	35.4%	18.8%	S. Imp.	Coll./Univ. Sec. School
		3.2%	18.2%	44.9%	33.7%	Imp.	

49.	Organize committees for assistance:	5.9%	17.6%	49.0%	27.5%	Imp.	Coll./Univ. Sec. School
		2.0%	19.1%	40.8%	38.1%	Imp.	
50.	Correspond with: committees, volun- teers, alumni, guest performers, and hired personnel, etc.:	4.0%	28.0%	52.0%	16.0%	Imp.	Coll./Univ. Sec. School
		1.3%	21.9%	47.1%	29.7%	Imp.	
51.	Employ special service personnel (i.e., choreographers; costume, sound, & art specialists; & photographers):	8.7%	41.3%	34.8%	15.2%	S. Imp.	Coll./Univ. Sec. School
		3.8%	28.6%	43.8%	23.8%	Imp.	

APPENDIX H
FACSIMILE OF THE INVESTIGATOR-DESIGNED QUESTIONNAIRE

LEADERSHIP AND ADMINISTRATIVE TASKS FOR SECONDARY CHORAL MUSIC EDUCATORS

Please place a check (/) in the left column only if you think the task should be included in an undergraduate choral music education program. An empty space will indicate that the task should not be included in an undergraduate choral music education program. For the right column, rank the following items according to the level of importance based on the necessary tasks of high school choral music teachers. There is no right or wrong answer.

(/)- Include this task
in the music teacher
education program
____- Do not include this
task in the music teacher
education program

(3) - The task is extremely important
(2) - The task is important
(1) - The task is slightly important
(0) - The task is of no importance
(NA)- Not applicable.

TEACHER PREPARATION	LEADERSHIP TASKS	IMPORTANCE LEVEL				
		3	2	1	0	NA
<u>Human Relations</u>						
___1.	Recruit musically talented students	0	0	0	0	0
___2.	Motivate student performance	0	0	0	0	0
___3.	Confer with the school principal	0	0	0	0	0
___4.	Promote school officials support	0	0	0	0	0
___5.	Promote fellow teacher support	0	0	0	0	0
___6.	Develop rapport with other teachers in that school	0	0	0	0	0
___7.	Develop rapport with teachers in other schools	0	0	0	0	0
___8.	Promote parental support	0	0	0	0	0
___9.	Develop rapport with parents	0	0	0	0	0
___10.	Communicate with professional colleagues	0	0	0	0	0
___11.	Make community contacts	0	0	0	0	0
___12.	Attend school board meetings	0	0	0	0	0
___13.	Attend in-service and other professional activities	0	0	0	0	0
___14.	Participate in education organizations	0	0	0	0	0

(/) - Include this task
in the music teacher
education program
____ - Do not include this
task in the music teacher
education program

(3) - The task is extremely important
(2) - The task is important
(1) - The task is slightly important
(0) - The task is of no importance
(NA) - Not applicable.

TEACHER PREPARATION	ADMINISTRATIVE TASKS	IMPORTANCE LEVEL				
		3	2	1	0	NA
<u>Technical</u>						
___15.	Establish a budget	0	0	0	0	0
___16.	Purchase new musical equipment	0	0	0	0	0
___17.	Replace old musical equipment	0	0	0	0	0
___18.	Maintain musical equipment (i.e., tuning pianos)	0	0	0	0	0
___19.	Purchase new music	0	0	0	0	0
___20.	Purchase records, books, and other supplementary materials	0	0	0	0	0
___21.	Keep a record of expenses within the music department	0	0	0	0	0
___22.	Keep an inventory of musical equipment and supplies	0	0	0	0	0
___23.	Make arrangements for costumes (i.e., choosing designs)	0	0	0	0	0
___24.	Maintain costumes (i.e., mending and storing)	0	0	0	0	0
___25.	Provide accessible storage of musical equipment and supplies	0	0	0	0	0
___26.	Develop the music library	0	0	0	0	0
___27.	Maintain the music library	0	0	0	0	0
___28.	Control the use of the music library	0	0	0	0	0
___29.	Schedule use of performance areas	0	0	0	0	0
___30.	Provide stage facilities (i.e., for props)	0	0	0	0	0
___31.	Provide lighting for the stage	0	0	0	0	0
___32.	Provide risers for concerts	0	0	0	0	0
___33.	Provide publicity for musical events	0	0	0	0	0
___34.	Provide printed programs	0	0	0	0	0
___35.	Provide music rooms that are adequate in lighting	0	0	0	0	0
___36.	Provide properly designed chairs for instructional use	0	0	0	0	0
___37.	Plan musical tours	0	0	0	0	0
___38.	Plan transportation arrangements	0	0	0	0	0

(/) - Include this task
in the music teacher
education program
___ - Do not include this
task in the music teacher
education program

(3) - The task is extremely important
(2) - The task is important
(1) - The task is slightly important
(0) - The task is of no importance
(NA) - Not applicable.

TEACHER PREPARATION	ADMINISTRATIVE TASKS	IMPORTANCE LEVEL				
		3	2	1	0	NA
<u>Technical</u>						
___39.	Plan concert schedules	0	0	0	0	0
___40.	Manage Time	0	0	0	0	0
<u>Conceptual</u>						
___41.	Evaluate musical activities	0	0	0	0	0
___42.	Evaluate textbooks	0	0	0	0	0
___43.	Develop curricula	0	0	0	0	0
___44.	Make lesson plans	0	0	0	0	0
___45.	Select music	0	0	0	0	0
<u>Human Relations</u>						
___46.	Organize chaperon committees	0	0	0	0	0
___47.	Coordinate committees to conduct fund-raisers	0	0	0	0	0
___48.	Conduct fund-raisers	0	0	0	0	0
___49.	Organize committees for assistance (i.e., booster groups)	0	0	0	0	0
___50.	Correspond with: committees, volunteers, alumni, guest performers, and hired personnel, etc.	0	0	0	0	0
___51.	Employ special service personnel (i.e., choreographers; costume, sound, & art specialists; & photographers)	0	0	0	0	0

DEMOGRAPHIC DATA for Secondary Choral Music Educators:

Please check the appropriate answer(s) for each of the following items.

1. Enrollment size of your school: (Check one)

☐ 1) less than 500,
☐ 2) 500 - 1,000,
☐ 3) 1,000 - 1,500,
☐ 4) Over 1,500

2. Type of school system you are employed: (Check one)

☐ 1) Private
☐ 2) Public,
☐ 3) Other (please explain) _____

3. Number of years in your current music teaching position: (Check one)

☐ 1) less than one year,
☐ 2) 1-5 years,
☐ 3) 6 - 10 years,
☐ 4) 11 - 15 years,
☐ 5) 16 - 20 years,
☐ 6) More than 20 years

4. Total number of years as a secondary school music teacher: (Check one)

☐ 1) less than one year,
☐ 2) 1-5 years,
☐ 3) 6 - 10 years,
☐ 4) 11 - 15 years,
☐ 5) 16 - 20 years,
☐ 6) More than 20 years

5. Current teaching assignment: Please check the appropriate answer(s).

☐ Choral ensemble(s)
☐ Band ensemble(s)
☐ Orchestra ensemble(s)
☐ Theory
☐ Music Appreciation
☐ General Music
☐ Nonmusic classes

6. Current grade assignment: (Check one)

☐ 1) 10th through 12th
☐ 2) 9th through 12th,
☐ 3) 8th through 12th,
☐ 4) 7th through 12th,
☐ 5) Other (please explain) _____

7. Current teaching responsibility (Check one)

☐ One school
☐ More than one school

8. Teaching experience: Please check the appropriate answer(s).

☐ Elementary Number of Years _____
☐ Middle School _____

9. Do you have assistants (i.e., students, aides, volunteers, and parents) in your high school music department?
- ☐ 1) Yes
☐ 2) No
☐ 3) Other (please explain) _____
10. Does your local school district employ a centrally located administrator (i.e., director of music education, supervisor, coordinator, curriculum specialist, or music consultant) who is involved in coordinating, planning, organizing, controlling, and/or evaluating, the music curriculum?
- ☐ 1) Yes
☐ 2) No
☐ 3) Other (please explain) _____
11. Comments on the questionnaire. If more space is needed, please use the reverse side.

Name:

(Please Print)

(Date)

DEMOGRAPHIC DATA for College and University Choral Music Educators:
Please check the appropriate answer(s) for each of the following items.

1. Music teaching experience:

	<u>Number of Years</u>
<u> </u> High school	<u> </u>
<u> </u> Middle school	<u> </u>
<u> </u> Elementary school	<u> </u>

2. Choral music teacher certification:

- 1) Kindergarten through 12th grade
- 2) Kindergarten through 5th grade
- 3) 6th through 8th grade
- 4) 9th through 12th grade

3. Total number of years as a college/university choral music educator:
(Please check one answer)

- 1) less than one year,
- 2) 1-5 years,
- 3) 6 - 10 years,
- 4) 11 - 15 years,
- 5) 16 - 20 years,
- 6) More than 20 years

4. Current college or university requirements and offerings:

- Undergraduate choral music methods course
- Undergraduate general or professional education course (Courses usually taught in the education department)

5. Does your music department provide experiences (i.e., workshops, continuing education, and clinics)?

- 1) Yes
- 2) No
- 3) Unsure

6. Comments on the questionnaire. If more space is needed, please use the reverse side.

Name:

(Please print)

(Date)

Vita

VITA

SHARON NELSON RUSH

Personal Data: Date of Birth: February 26, 1960
Place of Birth: Johnson City, Tennessee
Place of Residence: 244 Town and Country
Drive, Jonesborough, Tennessee 37659

Education: Doctorate of Educational Leadership and
Policy Analysis: Fall of 1992
Master of Arts in Teaching (M.A.T.), East
Tennessee State University
Bachelor of Music Education (B.M.E.), East
Tennessee State University

Certifications:
Tennessee Department of Education (Elementary
Grades 1 - 8, and School Music K-12)
State and National certification in piano
instruction

**Professional
Experience:** Member of the Board of Judges for the
National Guild of Piano Teachers: Teacher
Division of American College of Musicians
Full-time self employed music instructor at
Cates' Music School, Johnson City, Tennessee
Director of the music program at Jonesborough
United Methodist Church, Jonesborough,
Tennessee
Developed and directed the first Summer Piano
Camp at East Tennessee State University,
Johnson City, Tennessee
Pianist for church choirs
Interim teacher: Doak Elementary;
Greeneville, Tennessee
Substitute teacher: Washington County, and
Johnson City, Tennessee

**Honors and
Awards:** Tennessee's Governor's School for the Arts
Outstanding Teacher Award
Elsie Arts Music Scholarship
Paderewski Medal (National Piano Playing
Tournament)
National Honor Roll of Guild Teachers
(American College of Musicians)
High School Music Awards:
Outstanding Choral Member Award
Who's Who Among Music Students in American
High Schools