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# A Study of the Comparative Perceptions of Non-Tenured and Tenured Music Teachers and Music Supervisors Regarding the Needs and Concerns of the Teacher in Music Performance Education

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## Abstract

The purpose of this study was to elicit information through a survey from non-tenured and tenured music performance teachers and their music supervisors concerning their perceived needs and concerns at work. An instrument created for evaluation and assessment was constructed to yield twelve scale areas of needs and concerns. Comparison of responses provided results showing areas of congruence and disagreement among music performance teachers and supervisors.

Teachers placed teaching materials and resources as a high concern while supervisors expressed greatest concern in the area of music-related competence. In terms of assistance, non-tenured music teachers felt that mentor teachers, music conferences, and discussions with experienced colleagues provided the greatest support during their early years of teaching.

This study provides a means by which music supervisors could better assist their non-tenured music performance teachers. Findings from this research should be of assistance in the development of mentoring and professional development programs.

## Introduction

It is becoming increasingly necessary for the teaching profession to do more for beginners than it has in the past. (Scherer, 1999). Statistics tell us that in the next decade, the United States will experience enormous teacher shortages. The National Institute of Education (1992) contends, with regard to teacher retention that:

...the conditions under which a person carries out the first years of teaching have a strong influence on the level of effectiveness with which that teacher is able to achieve and sustain over the years; on the attitudes which govern teacher behavior over even a forty-year career; and, indeed, on the decision whether or not to continue in the teacher profession (p.6).

Studies have indicated that approximately one-fourth of all teachers leave the teaching profession by the end of their second year (Smith, 1997). This finding, as well as those in other reports on beginning teachers, suggests that the first years of teaching may play a greater role in determining the health of the profession than previously considered (DeLorenzo, 1992). Among the reasons cited for this exodus is the lack of assistance related to perceived concerns expressed by beginning teachers (Metropolitan Life Insurance Company, 1992; National Center for Education Statistics, 1992) . If more teachers are to remain in the profession, then their perceived needs and concerns must be identified and appropriate support must be provided.

In response to a growing awareness of beginning teachers' needs, many educators have argued for special assistance during the first years of teaching and these programs often evolve from research based on studies of beginning classroom teachers (DeLorenzo, 1992) . Although a wealth of research about the experiences of the beginning teacher has been completed in the general classroom, the number of descriptive studies in which researchers specifically investigated beginning music performance teachers remains limited.

Non-tenured (beginning) teachers in general have long been identified as a population with specific problems or needs to be addressed in order for them to experience job satisfaction or reduced job stress. Lack of attention to the needs of beginning teachers may lead to their job dissatisfaction and ultimately leaving the profession. Critics have also noted that education is relatively alone among professions with regard to its comparatively high level of demand placed upon its novice practitioners. Other professions use clerkships, internships, residencies, apprenticeships, and other similar induction processes while the beginning teacher is, essentially, expected to maintain the same job responsibilities as the twenty-year veteran after minimal student-teaching experience. In addition, music teachers generally work in relative isolation from their peers for most of the workday as a result of the specific nature of their teaching responsibilities. McDonald (1980) speculated that, without early support and guidance, coping strategies around difficult yet essential learning tasks and activities might crystallize into patterns that will characterize a teacher's style throughout his or her entire career.

Although there have been numerous studies of beginning teachers, with a select few dealing with beginning music teachers, none have looked specifically at the particular aspects of a beginning music teacher who is responsible for performing organizations and all that it entails. The differences in job-related tasks that exist between music teachers and other teaching faculty result in differences in perceptions of job experience and satisfaction during the initial years of teaching experience for both groups. Clearly, there exists a need to specifically examine the needs and concerns related to the work experiences of beginning music performance teachers.

Having the responsibility to prepare students and put on a concert performance in the short period of four months into the job is certainly a unique characteristic of these types of positions. The very nature of the music performance classroom presents a host of unique circumstances and problems including: aspects of recruitment, as well as maintaining students in the program; student discipline, student control and classroom management with large groups of students (each armed with an instrument or voice), acquiring and using original instructional materials (scores, sheet music, method books, etc.); organizing and maintaining supplies, instruments, and equipment as necessary; alternate classroom routines with the rehearsal as the primary vehicle for delivery; and tremendous time on task and active participation from students with a greater amount of direct student feedback throughout the class period.

This study queried music supervisors and non-tenured and tenured music performance teachers and sought their input of perceptions of the teachers' needs and concerns. Through survey analysis of their responses, differences in needs and concerns were revealed and strategies for more successful supervisory coordination and meaningful cooperation can be implemented. This study holds significance for the development process of beginning music teachers and how their supervisors may best be of assistance.

## Purpose

The purpose of this study was to elicit information through a survey from non-tenured and tenured music performance teachers and their music supervisors concerning their perceived

needs and concerns at work. Differences in perceived needs and concerns among music teachers were assessed with regard to 1) teaching level: elementary, middle, high school, and multi-level; and 2) areas of specialization: instrumental performing groups and choral performing groups. An instrument created for evaluation and assessment was constructed to yield twelve scale areas of needs and concerns. The twelve scales were: 1) Classroom Management and Control (student discipline), 2) Motivating Students, 3) Evaluating, 4) Community Relations and Parental Communication, 5) Preparation and Organization of Class Work, 6) Teaching Materials and Resources, 7) Relationship with Colleagues, 8) Relationship with Supervisors, 9) Personal Development, 10) Dealing with Problems of Individual Students, 11) Music Related Competence, 12) Non-instructional Responsibilities. Comparison of responses within these twelve scales identified categories of congruence and disagreement among non-tenured and tenured music teachers and their supervisors.

## Procedures

The data that identified the needs and concerns of non-tenured and tenured music performance teachers and their supervisors were collected over a three-month period through a survey. District music supervisors in 30 Suffolk County, Long Island, New York public school districts received mailed packets containing survey materials with questionnaires for both themselves and their music performance teaching staff members who met the criteria established for the sample population. The total survey questionnaire consisted of three parts. Part I of the survey instrument consisted of seven questions organized to ascertain Background Data from both teachers and supervisors. Respondents were asked to circle the appropriate letter response to each question. In some cases, write-in information was requested. Questions in this section for teachers sought to ascertain years of experience, employment status, teaching level, primary teaching responsibilities, percentage of instructional time, and average class sizes. Questions for supervisors addressed job title, who they report to, how many staff members are under their supervision, grade levels supervised, percentage of time supervising, or other job-related duties, area of expertise, and years worked in administration.

Part II of the survey contained 55 items that assessed the needs and concerns through the twelve categorical areas. It queried both teachers and supervisors; assessing their non-tenured teachers, by providing an overall rating of what they saw as the greatest concerns. For the 55-item survey questions, subjects were asked to indicate their response on a five-point Likert-scale: 1= not concerned, 2 = a little concerned, 3 = moderately concerned, 4 = very concerned, 5 = extremely concerned.

Part III, Assistance for Teachers, a section completed only by non-tenured teachers, queried responses to questions both measured (on a rating scale) and open-ended. Respondents were asked to use a likert-type scale in response to the general prompt: How helpful were the following modes of assistance during your teaching experience? Six response choices were provided for each item, indicating the level of help with the following scale: 1 = no help, 2 = little help, 3 = moderately helpful, 4 = very helpful, 5 = extremely helpful, N = not applicable. Questions for teachers related to the degree of helpfulness with regard to various modes of

assistance during their teaching experience included: observations of their teaching, resources such as books or articles, discussions with other teachers, discussions with administrators, talking to other beginning teachers, advice from professionals outside of the school, college/university courses taken, music conferences or workshops. The open-ended question required an initial yes or no response and then additional narrative description. The final question asked the participants to complete the following sentence fragment: "Schools could greatly assist the beginning music performance teacher by....."

## Conclusions and Implications

Questions were constructed to guide considerations for this study. The following conclusions are presented according to the respective questions.

*Which of the twelve categorical areas of teaching specifically pose problems for non-tenured music performance teachers?*

There was a significant amount of variability among non-tenured teachers across the twelve scales. Thus, they didn't always agree and there were differences regarding their individual needs and concerns. This was determined by viewing the standard deviations for each scale. Post hoc tests were performed and determined that the non-tenured teachers do report significantly higher levels of concern in certain areas. Their greatest concern was expressed in the area of teaching materials and resources, followed by motivating students, dealing with problems of individual students, community relations and parental communication, and music-related competence. These findings indicated that non-tenured music performance teachers experience music-specific problems that are important concerns for them.

Furthermore, non-tenured music teachers express concerns about the availability of and access to materials and resources for their content-specific programs. Music supervisors should be aware that non-tenured teachers need assistance in finding and accessing music materials and resources for their performance groups. Examples of such help might include listings of sources of performance pieces, method books, and providing a district curriculum. Conversely, significantly lower levels of concern were observed for relationships with colleagues and non-instructional responsibilities. It is interesting to note that non-tenured music teachers express a much lower concern regarding relationship with colleagues than supervisors perceive. Through coordinating schedules for instrumental lessons, working with other elementary teachers in seasonal concerts, and presenting school concerts, it seems that relationships with colleagues may not be a concern for the music performance teacher because they have regular contact with other staff members in order to operate their programs. The remaining differences in scale scores were moderate and not indicative of a variance that would warrant further examination.

*Which of the twelve categorical areas of teaching specifically pose problems for tenured music performance teachers?*

There was a significant amount of variability among tenured teachers, who expressed differences in their needs and concerns, as evidenced by the differences in the standard deviations for each scale. An ANOVA test indicated that the tenured teachers reported significantly higher levels of concern in the areas of motivating students, teaching materials and resources, community relations and parental communication, dealing with problems of individual students and music related competence. Tenured teachers shared the same concerns except they reversed the ranking of non-tenured teachers and placed motivating students, first and teaching materials and resources second, followed by community relations and parental communication, music related competence, and dealing with problems of individual students. Whereas this finding indicates all teachers do indeed share similar needs and concerns, regardless of their experience level, the degree and rankings of their concerns may change with experience.

*Which of the twelve categorical areas of teaching do music supervisors find pose problems for non-tenured music performance teachers?*

There was more agreement among supervisors across the twelve categories than there was for the non-tenured and tenured music teachers as indicated by the standard deviations for each scale. The supervisors reported significantly higher levels of concern when assessing their non-tenured teachers in the area of music related competence. The area of classroom management and control was ranked second followed by preparation and organization of class work, and motivating students. The supervisors indicated their lowest level of concerns were in their non-tenured teachers' relationship with colleagues and non-instructional responsibilities. Moderate levels of concern were reported for the remaining scales. Although music related competence was the main focus of concern for supervisors, it was a lower ranked concern for their non-tenured teachers. The items that supervisors expressed concerns about specifically were having adequate technical knowledge and skill on all required instruments; teaching music reading; selecting appropriate music for age and skill level; arranging music to the level of the ensemble or class; conducting a productive

Table 1 - Greatest Concerns Within Groups (rank-order)
<b>Non-Tenured Teachers</b>
1. Teaching Materials & Resources
2. Motivating Students
3. Dealing w/Problems of Individual Students
4. Community Relations/Parental Commun.
5. Music-Related Competence
<b>Tenured Teachers</b>
1. Motivating Students
2. Teaching Materials & Resources

3. Community Relations/Parental Commun.
4. Music-Related Competence
5. Dealing w/Problems of Individual Students
<b>Supervisors</b>
1. Music-Related Competence
2. Classroom Management
3. Preparation & Organization of Classwork
4. Motivating Students

rehearsal; and preparing students for a school or public concert. These supervisory responses appeared consistent with the supervisors' primary charge to ensure the quality of the musical experiences that the students receive. Thus, these findings indicate that supervisors need to discuss with non-tenured teachers their primary concerns and to understand the different concerns that non-tenured teachers have. Methods used by supervisors to facilitate discussions in these areas should include scheduling of department meetings; in-service training; encouraging teacher attendance at conferences; presentation of professional literature; demonstration lessons, and a productive dialogue in which concerns are examined and addressed in a collegial fashion. Interestingly, it appears that the traditional concern for classroom management among supervisors has not diminished. The ability to manage student behavior clearly dominated the concern that the supervisors perceived in relationship to non-tenured teachers.

*What are the differences among non-tenured music teachers, tenured music teachers, and their supervisors across the twelve categorical areas?*

A significant difference existed when comparing the three groups of non-tenured teachers, tenured teachers and supervisors. To assess differences, comparisons were made across the twelve categories. They expressed varying perceptions regarding their greatest needs and concerns as indicated in the comparisons of the means and standard deviations for each group in the twelve categories.

Specifically, four scale results indicated that groups differed significantly in their level of concern: classroom management and control; relationship with colleagues; relationship with supervisors; and personal development. The analyses assessing group differences on the remaining scales failed to detect any significant differences among the groups.

In the area of classroom management and control, supervisors reported significantly higher concern than non-tenured teachers and tenured teachers. The tenured teachers reported the lowest level of concern in classroom management and control. This finding indicates that supervisors perceive what is going on in the classroom and what is important differently than do the teachers. Beginning teachers are often aware of classroom management and control issues



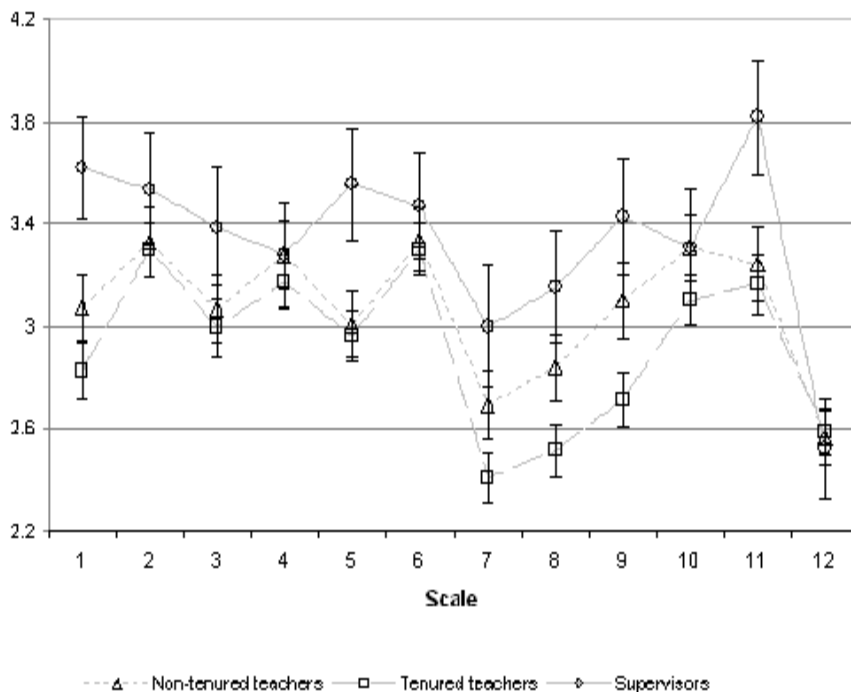
and do not have the experience and confidence to assess them. Supervisors, while making classroom observations, sense the hesitancy and note gaps in classroom management for non-tenured teachers. Both parties need to focus their professional dialogue on this topic if the non-tenured teacher is to benefit from supervision. Tenured teachers logically should have developed classroom management skills and procedures for achieving control in their classroom over the years. It is interesting to note, that new teachers were not concerned about their ability to teach or manage the classroom to the same degree that supervisors were. Their concerns deal more with support and the need to feel successful during their beginning days in the classroom. Thus, when assisting new teachers, supervisors are well advised to create a support system that helps facilitate solutions for individual teacher problems.

In the area of relationship with colleagues, there was greater concern among supervisors and non-tenured teachers than the tenured teachers. It appears that

Figure 1 - Comparison Within Groups (12 scales)

	1	2	3	1	2	3
Scale	Non-tenured	Tenured	Supervisors	SEM	SEM	SEM
1	3.074	2.826	3.62	0.133	0.109	0.198
2	3.328	3.306	3.537	0.135	0.106	0.217
3	3.071	3	3.389	0.135	0.111	0.229
4	3.283	3.177	3.278	0.136	0.103	0.206
5	3.008	2.962	3.556	0.131	0.097	0.22
6	3.34	3.302	3.472	0.122	0.101	0.207
7	2.693	2.413	3	0.134	0.097	0.236
8	2.84	2.516	3.153	0.13	0.103	0.221
9	3.102	2.717	3.431	0.146	0.108	0.227
10	3.308	3.107	3.311	0.129	0.098	0.227
11	3.243	3.165	3.815	0.144	0.117	0.225
12	2.57	2.587	2.522	0.112	0.087	0.197





supervisors and their non-tenured teachers have a greater concern to establish effective working relationships within the department and throughout the district than the tenured teachers' report. Often, when making hiring decisions, the supervisor takes into account whether a candidate will "fit in" to the present work group. Beginning teachers need to feel they are a part of the teaching community and that they are connected to the workplace. Tenured teachers, however, do not appear to be as concerned with this area. This Suffolk county study indicated that although music teachers may feel a degree of comfort in developing relationships with colleagues it is still a concern.

Also, in the relationship with supervisor scale, supervisors and non-tenured teachers reported greater concern than the tenured teachers. Supervisors wish to maintain positive, open relationships with their staff, and the non-tenured teachers often have more frequent dealings with their supervisors than tenured teachers—thus they may view their relationship with their supervisors as a greater concern than tenured teachers.

Lastly, in the area of personal development supervisors and non-tenured teachers expressed greater concern than tenured teachers. These findings would seem consistent with the supervisors' responsibility to provide opportunities and recommend programs for teachers to strengthen and develop their teaching skills and knowledge base. Supervisors want their beginning staff to grow and improve. Beginning teachers in turn express a need for such assistance and request workshops and in-service programs that provide practical, hands-on strategies for improving their teaching skills. Whereas, concerns identified by the tenured teachers focused on the impact on their students.

*What are the perceived needs and concerns among non-tenured and tenured music performance teachers within the twelve categories with regard to teaching level (elementary, middle, secondary, and multi-level) and area of teaching specialization (choral and instrumental)?*

When examining non-tenured teachers and tenured teachers at various teaching levels, elementary, middle, secondary, or multi level, significant group differences were shown in nine of the twelve scales for the non-tenured teachers only. Thus, for non-tenured teachers, concerns and needs do vary depending on the level at which one is teaching. Among tenured teachers, however, the level at which they were teaching was unrelated to their reported needs.

For non-tenured teachers, in the area of classroom management and control, high school teachers reported the most concern followed by middle school teachers. Multi-level and elementary teachers indicated less concern in this area. In the area of dealing with problems of individual students, middle school teachers expressed the greatest concern followed by high school teachers. Multi-level and elementary teachers expressed less concern. The findings suggest that behavior problems and management of the classroom as well as dealing with problems of individual students appeared to be of more concern for beginning teachers when working with middle and high school students. Since supervisors are greatly concerned about classroom management and control, and beginning teachers working at the middle and upper levels express more concern in this area, supervisors may need to provide more assistance in this area.

Table 2 - Differences In Concern Among Non-Tenured Teachers, Tenured Teachers And Supervisors

	Supervisors	Non-tenured	Tenured
Classroom Management	high	low	low
Relationship with Colleagues	high	high	low
Relationship with Supervisors	high	high	low
Personal Development	high	high	low

*key: high (high concern), low (low concern)*

Table 3 - Level Difference Concern Among Non-Tenured Teachers

	Elementary	Middle	High	Multi
Classroom Management	less	more	more	less
Evaluating Students	less	more	more	less
Community Relations	less	more	more	less
Prep. & Org. of Work	less	more	more	less
Teaching Materials	less	more	more	less

Personal Development	less	more	more	less
Dealing with Students	less	more	more	less
Music Competence	less	less	more	less
Non-Instr. Respons.	less	most	more	less

*key: concern levels- less, more, most*

Table 4 - Concern Differences of Non-Tenured Choral Directors & Instrumental Directors

	Choral Directors	Instrumental Directors
Classroom Management	less concern	more concern
Motivating Students	less concern	more concern
Evaluating Students	less concern	more concern
Relationships with Supervisors	less concern	more concern
Music-related Competence	less concern	more concern

In the area of evaluating students, high school and middle school teachers reported equal concern. Elementary and multi-level teachers expressed less concern. This finding seemed consistent with the fact that more evaluating demands and more stringent requirements for the evaluation of students were part of the responsibility of secondary teachers.

In the area of community relations and parental communication, high school teachers expressed the greatest concern, followed by middle school teachers, multi-level teachers and elementary teachers. Often high school teachers are involved in a myriad of public activities such as parades and community functions. They deal with the public and community to a higher extent than the elementary teacher. This can be somewhat daunting for a new music teacher and supervisors need to provide them additional support in this area.

The results for preparation and organization of class work indicated that elementary and multi-level teachers reported less concern than middle and high school teachers. Significant findings in the area of teaching materials and resources indicated that middle school teachers expressed the greatest concern followed by high school teachers, elementary teachers, and multi-level teachers. Data from these two areas indicated that secondary teachers might require additional supervision and instruction with their lesson planning both in composition of the lesson as well as recommendations for resources and supplies for their lessons. Adequate rehearsal time and space were reported as concerns at all levels.

High school teachers expressed greatest concern in the area of personal development, followed by middle school teachers, multi-level teachers and elementary teachers. Additionally, significant findings for music related competence indicated that high school teachers expressed greatest concern followed by middle school teachers, multi-level and elementary teachers.

Results in these areas reveal that the beginning teachers need to obtain greater knowledge and understanding of the scope of their subject matter at the secondary level especially in the selection of appropriate music for the more advanced student, conducting productive rehearsals, and having adequate technical knowledge in multiple music skills at an advanced performance level.

Finally, in the area of non-instructional responsibilities, middle school teachers reported the greatest concern followed by high school teachers, elementary teachers and then multi-level teachers. This finding is in keeping with the fact that secondary teaching positions generally have more non-instructional responsibilities such as extra duties (eg. advising, hallway monitoring, lunch duty) additional paper work and other school-wide demands. One explanation why multi-level teachers may have expressed the lowest concern in this area is that travelling teachers (those assigned to more than one building) are often relieved of duty assignments. It is interesting to note that the middle school teachers seem most concerned with this issue and therefore, supervisors may want to attend to these concerns with their middle school teachers.

The areas of motivating students, relationships with colleagues and relationships with supervisors failed to detect any significant differences among the teaching levels.

To summarize, in most cases, elementary and multi-level teachers reported less concern than middle and high school teachers. Exceptions were in the areas of music related competence where elementary, multi, and middle school teachers reported less concern than high school teachers. Also, in the area of non-instructional responsibilities, elementary and multi-level teachers reported less concern than high school teachers, with middle school teachers reporting the most concern.

In comparing non-tenured choral directors with non-tenured instrumental directors, greater concern was reported by instrumental directors in the areas of classroom management and control, motivating students, evaluating, relationship with supervisors, and music related competence. However, with the tenured teaching staff, no significant difference was found between the two groups.

In the assistance for teachers section, beginning teachers ranked eight items from highest to lowest as to what was most helpful to them. For non-tenured teachers, the results showed that discussion with teachers was most important. This was followed in order by attending music conferences, discussions with supervisors, talks with new teachers, advice from professionals, resources (books, articles), observation of teaching, and college courses. Specifically, beginning teachers identified discussions with teachers as most helpful and college courses as least helpful. These responses illustrated the importance that new teachers feel about having contact with other teachers for discussion while on the job. This finding was aligned with narrative responses where teachers indicated a desire for someone with whom they could discuss their teaching and teaching-related problems. The information presented points to a clear need and recommendation that school districts incorporate a mentor-type program into their systems as part of the induction for new teachers.

Within the larger field of education, a small number of researchers have examined types of sex bias in classroom reading materials through content analysis. An early investigation by Fraser and Walker (1972) studied four first- and second-grade basal reading series published between 1962 and 1970.

### **Additional Findings**

Supervisors view the areas of Music-related Competence and Classroom Management as their highest concerns for their non-tenured teachers while the non-tenured teachers expressed highest concern in the areas of Teaching Materials and Resources and Motivating students. These findings indicate a need for more dialogue and discussion between the music supervisor and their non-tenured teachers in order to make clear each groups' concerns to the other and ultimately provide for better solutions to their improvement.

Supervisors and their teachers differ in their level of concern regarding Classroom Management. Therefore, the supervisor needs to be sensitive to this fact when developing a dialogue with their non-tenured teachers.

Findings revealed that in nine of the twelve scale areas, Classroom Management and Control, Evaluating Students, Community Relations, Preparation and Organization of Classwork, Teaching Materials, Personal Development, Dealing with Students, Music Conferences, and Non-Instructional Responsibilities, were of greater concern for secondary teachers (middle and high school) and of less concern for elementary and multi-level teachers. Music supervisors, aware of these findings would best serve their secondary staff with a continued support system in these areas. Elementary teachers, it seems reasonable to conclude are able to deal with, and often solve some of their problems and concerns on site with their school principals. Secondary people, with their greater needs and demands as a result of the intricacies of teaching at the higher grade levels, often require assistance from a subject specialist administrator (music supervisor).

The type of instructional content within the performance programs as well as the goals in the classroom may provide an explanation for the findings. Curricula for performance-oriented programs often evolve from specific performance pieces and/or instrument method books that provide a sequence of material for the teacher (DeLorenzo, 1992). The wide range of student abilities and interests, student lesson group schedules, as well as the proliferation of music teaching methodologies may account for some of the curricular difficulties that instrumental directors feel more greatly in their beginning years. The added performance responsibilities such as recruiting and preparing students for parades and marching band competitions may account for reasons of concern in the area of motivating and music-related competence skills to the position as this added dimension to the position takes time to master.

Lastly, non-tenured teachers of music performance groups reported concerns with several elements of the organizational structure that were beyond their control, such as classroom space, scheduling of lessons and class size.

## Recommendations and Implications for Future Research

The results of this study established several areas of concern for school districts and supervisors to consider when assisting their beginning music performance teachers, and suggests that there is a clear need for a formalized teacher induction process. The delimited sample in this study suggests that it is the responsibility of school districts and supervisors to address their music teachers' needs and concerns. Efforts to induct new teachers into a school system should include assistance for the non-tenured teacher in the form of a planned program of orientation, mentoring, discussions with other professionals and staff development that promotes a sense of support for new teachers and ultimately reinforces their desire to remain in the profession.

District practices or policies that influence the experiences of beginning music teachers and induction programs may have long lasting positive effects. Whether or not a school district participates in a formalized teacher mentor program, it is critical for each beginning music performance teacher to be assigned a colleague or buddy to provide assistance with day-to-day general questions and to provide the necessary reassurance and support sought by beginning music teachers.

In consideration of those problems determined to be the same for all beginning teachers, districts should include beginning music teachers in any orientation or induction activities provided to the beginning regular education teachers. This effort will integrate the beginning music teacher into the regular program routines and procedures, as well as assist them with some of the problems they experience with regular education procedures.

Induction programs that effectively respond to music performance teacher needs should include the following elements: development of personal strengths and ideas; defined rationales and goals; provision of continuous year-long support aimed at collaboration, and collegiality; and efforts to increase the beginning teachers knowledge base, through such means as special in-service, networking, peer coaching, and mentoring. Further research is recommended in this area to programs and the perceived needs and concerns of the new teacher after experiencing the different orientation programs. Also, beginning teachers expressed interest in receiving professional development from expert teachers and supervisors should consider this assistance as part of the school district in-service program.

## Implications

The study of the professional needs of music educators, particularly those beginning their career, should be an ongoing area of inquiry. The music classroom is a dynamic place that continues to reflect changes in the larger society including the increasing role of technology and the changing of students' needs and attitudes. Continuing assessment of teachers' expressed abilities to meet these changing needs should be an area of investigation.. The needs and concerns survey used in this study may serve as a helpful instrument to gather information about any group of music performance educators. Although beginning music teachers experience some of the same problems as other beginning teachers, findings suggest that non-

tenured music teachers need help with a variety of concerns: teaching materials and resources, motivating students, music related competence and discussions with other experienced music teachers. Collaboration with experienced music teachers in mentoring or in other professional relationships is of particular importance for beginning music teachers. This study should be of assistance in the development of mentoring, assistance, and professional development programs by noting the specific areas of concern within and among non-tenured and tenured teachers and supervisory personnel in music education. At the state and national levels, ensuring the success and effectiveness of new teachers in order to meet our national goals for education continues to be an educational priority. This study identified specific areas in which non-tenured and tenured music teachers expressed a desire for assistance. Supervisors who consider the areas of concern identified in this study will better serve the needs of their teachers in any staff development program that they choose to provide.

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Dr. Johanson holds an Ed. D in educational administration and technology from Dowling College, administrative certifications from Brooklyn College, MME from Long Island University - C.W. Post College, and BME from Indiana University. While attending Indiana she studied clarinet with Bernard Portnoy and Henry Gulick.

Dr. Johanson is an active member of many professional arts organizations. She has served on the board of directors of NYSCAME, as well as holds memberships in MENC, NYSSMA, NMEA, ASA and LIATA. She serves as a woodwind adjudicator for NYSSMA Solo & Ensemble festivals. She performs professionally as a clarinetist with the Atlantic Wind Symphony as well as in other orchestras, bands and chamber music ensembles.

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