

THE STATUS OF PUBLIC SCHOOL MUSIC EDUCATION  
IN THE PROVINCE OF MANITOBA

by

Bruce Murray Waldie

A thesis

submitted in partial fulfillment

of the requirements of

Master of Education

University of Manitoba

1992



National Library  
of Canada

Acquisitions and  
Bibliographic Services Branch

395 Wellington Street  
Ottawa, Ontario  
K1A 0N4

Bibliothèque nationale  
du Canada

Direction des acquisitions et  
des services bibliographiques

395, rue Wellington  
Ottawa (Ontario)  
K1A 0N4

*Your file* *Votre référence*

*Our file* *Notre référence*

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-77717-6

Canada

THE STATUS OF PUBLIC SCHOOL MUSIC EDUCATION  
IN THE PROVINCE OF MANITOBA

BY

BRUCE MURRAY WALDIE

A thesis submitted to the Faculty of Graduate Studies of the University of Manitoba in partial fulfillment of the requirements for the degree of

MASTER OF EDUCATION

© 1992

Permission has been granted to the LIBRARY OF THE UNIVERSITY OF MANITOBA to lend or sell copies of this thesis to the NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film, and UNIVERSITY MICROFILMS to publish an abstract of this thesis.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

c. 1992

Bruce Murray Waldie

**ALL RIGHTS RESERVED**



## ABSTRACT

### The Status of Public School Music Education

in the Province of Manitoba

by

Bruce Murray Waldie

The purpose of this study was to develop a profile of the current state of public school music education in the province of Manitoba.

A survey was prepared and sent to all public schools in the province of Manitoba, with the exceptions of reserve schools under federal jurisdiction, schools located on Hutterite colonies, and private schools. A response rate of 83.7% (that is, 517 of 625 schools) was obtained. Each school division and district had a response rate of at least 54%. Interviews also were conducted with 35 music teachers, 19 principals, and 3 vice-principals, (57 of 517 respondents, or 11.03%).

Of the responding schools, 86.7% indicated they had music programmes. While this was higher than expected, it still means that over one school in eight still had no music programme of any kind in 1991. Responses to the survey by the large sample also indicated that general music, band, and choir programmes appear to be thriving in Manitoba schools. The number of guitar and keyboard programmes appears to be growing slowly. Orchestra/string programmes are in very rapid decline in the province. Extra-curricular (co-curricular) activities play a large role in most successful music programmes in the province.

The contact time allocated for music varies greatly from one school to another. The department of education either cannot, or does not, enforce its own recommendations for instructional time in music,

nor does the majority of music teachers follow the provincial music curriculum guides. Low approval ratings by teachers suggest that these guides need to be revised or renewed. Where they existed, school or division-based curriculum guides received high approval ratings.

Most music teachers expressed satisfaction with their workloads and working conditions. A substantial majority of music teachers is well qualified. They enjoy their profession, and will probably continue to do so. There does not seem to be a basis for the commonly held belief that smaller centres have less qualified people teaching music in their schools, but at the same time, the percentage of schools having music programmes is directly related to the size of the population centre being served. While almost all schools in population centres of 5,000 or more have music programmes, this is not the case in smaller centres. Over one-third of elementary schools in population centres of under 2,500 do not have music programmes of any kind.

Of the special populations surveyed, Francophone schools (where French is the first language of students; truly milieu, and *not* French Immersion) indicated a very much lower incidence of music programmes than any other group identified in the study.

The support levels of various groups such as administration, staff, parents, and students have a great influence on the success of music programmes. One significant finding of the study was that the attitude of in-school administration has the greatest effect on the existence and effectiveness of music programmes of any support group studied, so while financial support makes the delivery of an effective music programme easier, it is not the factor which appears to govern the success or failure of a music programme.

Based on the aforementioned findings of this study, which relate to music programmes, provincial curricula, teaching backgrounds and expertise, special group influences, and the significant variable of administrative support, music teachers must be much more assertive in their advocacy for music education if they want to see progress in their chosen field. If music teachers do not become more assertive, there is a chance that the quantity and quality of public school music education in the province will suffer.

## ACKNOWLEDGEMENTS

To my committee chair and advisor, Dr. Larry Patterson, and to committee members Dr. Henry Engbrecht and Dr. Sheldon Rosenstock for their time and advice.

To my parents and family for helping with mailing and licking a lot of stamps.

To my three sons, Laurent, Joël, and Stéphane for their understanding.

To my wife, Christelle, for her patience.

## TABLE OF CONTENTS

	Page
Abstract	iii
Acknowledgements	vi
List of Figures	xiv
Chapter	
1.    Statement of Objectives	1
Introduction	1
Statement of the Problem	2
Methodology and Procedures	4
Definition of Terms	5
Basic Assumptions	7
Delimitations	8
Significance of the Study	8
2.    Review of Literature	9
Introduction	9
Historical Information and Statistics	9
Current Dept. of Education Policy	11

Description of Curriculum Guides	12
Grades K-6 Music Curriculum Guide	12
Grades 7-9 Music Curriculum Guide	13
Grades 10-12 Music Curriculum Guides	13
General Comments Regarding Curriculum Documents	15
Review of research in music education in Manitoba as it relates to this survey	15
Belyea, 1960	16
Takoski, 1965	16
Walley, 1970	16
Mendres, 1975	17
Warren, 1979	17
Manitoba Task Force on Arts and Education, 1979	18
Janzen, 1980	22
Koop, 1983	26
Manitoba Art and Music Assessment Programme, 1983	26
Graham, 1989	27
Miscellaneous	29
Summary of Literature	30
3. Procedures and Methodology	31
Introduction	31
Development of Survey Tool	32
Procedure	34
Analysis of Data	34
4. Results and Interpretations	36
Introduction	36

Summary of Survey Document	36
Response to Survey	39
Languages of Instruction	41
Schools' languages of instruction	41
Languages of music instruction	42
Programme Descriptions	43
Band Programmes	45
Orchestra Programmes	46
Guitar Programmes	46
Keyboard Programmes	47
Choral Programmes	48
Elementary General Music Programmes	49
Orff-based elementary music programmes	50
Kodaly-based elementary music programmes	52
Junior and Senior High General Music Programmes	53
Other Types of Programmes	54
Contact Time	55
Curriculum	56
General Findings	56
Elementary Curriculum	57
Band Curriculum	58
Orchestra Curriculum	59
Guitar Curriculum	59
Choral Music Curriculum	60
General Music Grades 7-12	61
Personnel	61
Length of Service	62
Qualifications	62

Job Satisfaction	63
Professional Memberships	65
Working Conditions	65
Employment Status	65
Workload	65
Music-related Teaching Time	66
Preparation Time	66
Opinion of Workload	67
Extra-Curricular(Co-Curricular) Programmes	68
General Findings	68
Importance of Extra-Curricular (Co-Curricular) Activities	69
Perceived Support Levels	72
General Findings	72
Support Levels of Various Groups	72
Financial Support	74
Schools Without Programmes	76
Description	76
Reasons for Termination of Programmes	77
Reasons for Absence of Music Programmes	77
Locations of Schools Without Music Programmes	78
Additional Opinion Information	79
Introduction	79
Importance of Music Education Programmes	79
Teacher Training	82
Additional Comments	84
Additional Comments from Interviews with Administrators	86
	89



5.	Conclusions Implications and Recommendations for Future Research	92
	Introduction	92
	General Conclusions	92
	Languages of Instruction	93
	Specific Types of Music Programmes	93
	Band Programmes	93
	Orchestra Programmes	95
	Guitar Programmes	96
	Keyboard Programmes	96
	Choir Programmes	97
	Elementary Music Programmes	98
	General Comments	98
	Orff-Based Elementary Music Programmes	98
	Kodaly-Based Elementary Music Programmes	99
	Junior and Senior High General Music Programmes	99
	Other Types of Programmes	100
	Contact Time	100
	Curriculum	101
	General Comments	101
	Elementary Curriculum	102
	Band Curriculum	103
	Guitar Curriculum	103
	General Music (Grades 7-12)	103
	Personnel	104
	Qualifications	104
	Professional Memberships	105
	Working Conditions	106

Extra-Curricular(Co-Curricular) Programmes	107
Perceived Support Levels	108
Additional Opinions	111
Importance of Music Education	111
Programmes	112
Teachers Training	113
General Comments	113
Conclusions and Implications for Future Research and Development	114
Significant Findings	118
Recommendations for Future Study	120
Summary Statement	121
Bibliography	123
Appendices	127

## Appendices

A.	Questionnaire and Covering Letter	127
B.	Breakdown of language of music Instruction in Francais and French Immersion schools	138
C.	Statistics on various types of music programme	139
D.	Breakdown of Contact time per instructional group by grade	142
E.	Part time employment percentages	148
F.	Total average contact time per day	149
G.	Percentage of workload which is music-related	150
H.	Preparation Time	151
I.	Length of Service Related to Job Enjoyment	152
J.	Types of Extra-Curricular(Co-Curricular) Activities	153
K.	Support Levels of Various Groups Affecting Music Programmes	154
L.	Teachers' Opinions of Financial Resources Available to Them	156
M.	Source of Majority of Funding for Music Programmes	157
N.	Reasons Cited for Termination of Music Programmes	158
O.	Reasons for Absence of Music Programmes	159

## FIGURES

Figure		
1.	Summary of Survey Document	37
2.	Number of Schools with Music Programmes	41
3.	Number of Schools by Language	42
4.	Languages in Which Music is Taught	43
5.	Number of Schools by Programme	44
6.	Number of Band Programmes by Population of Immediate Area	45
7.	Number of Orchestra Programmes by Population of Immediate Area	46
8.	Number of Guitar Programmes by Population of Immediate Area	47
9.	Number of Keyboard Programmes by Population of Immediate Area	48
10.	Number of Choral Programmes by Population of Immediate Area	49
11.	Number of General Music Programmes by Population of Immediate Area	50
12.	Number of Orff Programmes by Population of Immediate Area	51
13.	Number of Orff Programmes by Population of Immediate Area (alternate)	52
14.	Number of Kodaly Programmes by Population of Immediate Area	53
15.	Number of General Music Programmes in Junior and Senior High Schools	54
16.	Number of Other Types of Programmes by Population of Immediate Area	55
17.	Music Teachers' Length of Service	62
18.	Percentage by Region of Teachers with Specific Qualifications	63
19.	Teachers' Enjoyment of Job	64
20.	Location of Schools without Music Programmes	78

## CHAPTER 1

### Statement of Objectives

#### Introduction

Music is present in all facets of life, from football to funerals. It is one of the omnipresent ties that bind all cultures of the world, regardless of geography, education, or economics. The heroes or role models young people look to are often musicians. Music possesses innate qualities as a subject of study, and indeed it promotes several developmental skills, such as reading, physical co-ordination, listening, problem solving and co-operation.

Since the beginning of recorded history, music has had a place of honour in all cultures of the world. In the ancient Greek curriculum, the core group of subjects was comprised of rhetoric, gymnastics, and music. In the mediaeval university, the core subjects, or quadrivium, were arithmetic, music, geometry, and astronomy. Each of these subjects was given equal weight and importance. During the cultural and intellectual revival of the renaissance, music remained one of the cornerstones of a well-rounded and enlightened education. Accomplishment in the arts is well recognized as an indicator of vision, focus, and clarity of thought. When Poland had its first taste of democracy in 1919, it turned to a pianist, Ignacy Jan Paderewski, to be its first prime minister. When this democracy was under siege during the Nazi occupation, he was unanimously elected president of the government-in-exile. It is no co-incidence that the eastern block countries are turning to people from the world of the arts to lead their

political rebirths. Lithuania has chosen a musicologist, Vytautas Landsbergis to be its first democratically elected president, and Vaclav Havel, a playwright, was elected president of Czechoslovakia.

Music has been taught in Manitoba schools as long as there have been schools in Manitoba. As early as 1885, it was specified that music should be taught as a regular subject.<sup>1</sup> Since that time, progressive thinkers and educators have continued to recognize its importance, and the effects it can have on young people. The development of public music education in Manitoba, although slow, has been ongoing.

### Statement of the Problem

Education must be based on either facts or assumptions. An assumption is, by definition, an unproven hypothesis, which could be correct or incorrect. Music educators in Manitoba are forced to make a great number of assumptions about their working situations because of the lack of research into music education in Manitoba. The goal of this thesis is to replace some of these assumptions with facts and observations, both quantitative and qualitative in nature, which may help those involved in the field of education to make more informed, and more appropriate decisions regarding the teaching of music in public schools.

---

1. Programme of Studies for the Protestant Schools of Manitoba, In Raymond R. Bailey, A Historical Study of Public Education in West Kildonan to 1959. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1966, p.149.

The main instrument of this thesis was a survey which was sent to all public schools in the province of Manitoba. The survey was addressed to the music teacher of the school, or, in the absence of a music teacher, to the principal of the school. The information collected has been analyzed, and a profile of the state of public school music education in Manitoba has been developed.

In the past, it has been difficult to make any validated statement about the state of music education in Manitoba.<sup>2</sup> This thesis does not attempt to solve many of the perceived problems existing in current practise, nor does it seek to answer many questions which could be asked about how to improve music education in our province. Instead, it seeks to provide a data base from which future research can be launched, as well as to raise questions for future researchers. This document provides a bench mark from which change, and hopefully progress, can be measured. It may also be of use to music researchers and educators outside of the province of Manitoba, who may choose to use its information, particularly in the areas of demographics and opinion-based questions, as points of reference and comparison for their own jurisdictions.

Since there exists almost no empirical data on what is currently happening in public school music education in Manitoba, this was the main focus of the survey form. It was assumed that most information acquired would be simple straightforward facts describing what *is*. Very

2. Alan J. Janzen, A Survey of Junior High Music Programs in the Public Schools of Manitoba. Unpublished thesis. University of Manitoba, Winnipeg, Manitoba, 1980.

few open-ended questions were asked, and very little was planned in the area of qualitative evaluation. The study took the form of what noted music education researcher Roger Phelps describes as "status research"<sup>3</sup>. Phelps defines status research as the gathering of data which deals with the present. He defines its purposes as follows:

- to obtain data on current conditions or procedures
- to establish relationships among factors or conditions
- to determine needs, trends or changes<sup>4</sup>

It was not the intent of the researcher to denigrate the importance of qualitative data. It was, however, necessary to maintain a clear focus on the intent of the survey. It was also important that the length of the form be short enough to encourage subjects to respond. In spite of this deliberate tack, the overwhelming amount of qualitative information volunteered by respondents and acquired during the course of interviews provided a deeper understanding of the initial survey data, and made a deeper qualitative analysis necessary. This has presented a clearer picture of music education in the province.

### Methodology and Procedures

Following consultation with a number of experts in the field of music education in the province, and according to research principles

3. Phelps, Roger P.. A Guide to Research in Music Education. Second edition. Metuchen, New Jersey: The Scarecrow Press, Inc., 1980, p.198.

4. Phelps, Ibid., p.199.



set out by established researchers, a survey form was developed. This form was sent to 625 public schools in the province of Manitoba. This figure represents all schools in all 47 school divisions and 11 school districts in Manitoba, with the exception of private schools, Hutterite schools, and reserve schools under federal jurisdiction, all of which were not included. Follow-up letters and telephone correspondence were used in an attempt to obtain a response from each of these schools.

Responses were obtained from a total of 524 schools, a response rate of 83.8%. It was not assumed that a school had refused to participate in the survey unless the researcher had been informed of this either verbally, or in writing. Seven schools were eliminated during the course of the study; two schools sent letters in which they declined to participate in the survey, three schools on the initial mailing list had closed, and two Hutterite colony schools (which were beyond the scope of the study) were inadvertently included.

### Definition of Terms

Music Course refers to a regularly scheduled course of study within the school timetable. Any course of study meeting this criterion is accepted as such. A high school course which is offered outside of the regular school day for credit is considered a music course; for example, a noon-hour band class where credit is involved, or an after school choir rehearsal where credit is involved. Specific course options such as band, guitar, vocal/choral, and orchestra will be referred to as such.

Extra-curricular (Co-Curricular) Activities will mean any musical activities taking place outside of the regular school day, and where credit is not accorded for participation. Noon hour and after school activities where credit is not involved will be considered extra-curricular (co-curricular).

A Music Programme is the entire scope of the pursuit of music within a public school, including both music courses and extra-curricular (co-curricular) activities.

A Kodaly Programme is a music programme based on the theories and methods developed by Hungarian music educator Zoltan Kodaly (1882-1967). Singing is the focal point of this teaching style, which also emphasises the development of musical literacy. Children are taught singing and rhythmic games. Hand signs are used to teach melodic concepts. Folk songs are an important base on which music skills built.

An Orff Programme is a music programme based on the theories and methods developed by German music educator and composer Carl Orff (1895-1982). It was Orff's opinion that music, movement, and speech were inseparable. The pentatonic (5-note) scale, extensive use of speech patterns and ostinatos, movement, improvisation, and the playing of simple instruments are significant elements of the Orff approach.

A Music Specialist is a teacher for whom the teaching of music occupies a significant portion of their teaching time.

A Classroom Teacher is a teacher who may or may not teach music to one or more groups for which they also have teaching responsibilities in other subject areas.

An Itinerant Teacher is a teacher whose teaching assignment includes more than one school.

A Public School is a school operated by the department of education of the province of Manitoba, either in a school division or a school district.

A School Division is a division established under Part XIX section 443 of the Public Schools Act.(1967, p.152)

### Basic Assumptions

It is assumed that music is an area of study which is worthy of concentrated study and can be beneficial to students. It is also assumed that the data collected through the survey is accurate and truthful, and that the participants have not attempted to mislead the investigator. It was not assumed that music education programmes exist in all schools in the province, nor that existing programmes are valid or effective in their delivery.

### Delimitations

This study is delimited to the study of music programmes in the public schools of the province of Manitoba. Data obtained through the survey instrument refers only to the 1990-91 school year. The survey is limited to those public schools, music teachers, and administrators who agreed to participate in the study by responding to the survey document, responding to survey questions orally (either in person or by telephone), or by consenting to participate in an interview.

### Significance of the Study

This study presents the music educators of Manitoba with a series of statistics which they will be able to use when making future decisions about the direction of public music education in the province. It also presents qualitative data gleaned from comments on survey forms, letters included by respondents, and from interviews with respondents. It is hoped that this information will give them a clearer picture of music education as it exists in the province of Manitoba. It may help to reveal strengths which can be exploited in other areas, as well as weaknesses to be avoided. It is the writer's hope that it will result in improvements in the state of music education in Manitoba.

## CHAPTER 2

### Review of Literature

#### Introduction

This chapter will provide a brief overview of the history of music education and the various research projects which have been launched in Manitoba. Publications such as Data on Music Education: a National Review of Statistics<sup>1</sup>, and Growing Up Complete: The Imperative for Music Education<sup>2</sup> (The report of the United States' National Commission on music education), are prime examples of studies from other jurisdictions, but the goal of this overview is to present readers with as clear a picture as possible of the growth of public school music education in Manitoba, and to allow them to better situate the information presented in chapters 4 and 5 in a historical context.

#### Historical Information and Statistics

In Manitoba, the importance of music has been borne out by the fact that it has long been a part of the public school curriculum. Music was first listed in the official programme of studies of the protestant schools of Manitoba in 1876.<sup>3</sup> The Programme of Studies for the

---

1. Daniel V. Steinel, ed.. Data on Music Education: A National Review of Statistics. Reston, Virginia: Music Educators' National Conference, 1990.

2. United States National Commission on Music Education. Growing Up Complete: The Imperative for Music Education. Reston, Virginia: Music Educators' National Conference, 1991.

3. J. Paul Green and Nancy F. Vogan. Music Education in Canada: A Historical Account. Toronto, Ontario: University of Toronto Press, 1991.

Protestant Schools of Manitoba<sup>4</sup> of 1885, states that two percent of total school time (between 30 and 40 minutes per week), should be spent on music. It also lays out general guidelines as to what competences should be acquired at each level. In the Inspectors' reports of 1897, music was systematically reported as a subject taught in the schools.<sup>5</sup> The 1901 report states that music was the most popular subject, and was appreciated by students and parents alike.<sup>6</sup>

Following a recommendation made by the Manitoba Education Association, music was first offered as a subject for credit in 1919. This move, which offered credit for musical studies from grade 8 on, was fully implemented by 1925. Since that time, the music option has been part of the Manitoba Public Schools Curriculum.<sup>7</sup> The first instrumental music programme in the province was launched at Lord Roberts School, in Winnipeg, in 1920.<sup>8</sup>

During the depression of the 1930's, school divisions continued to find funds to support their belief in music education. The West Kildonan School Board made provisions in its budgets for the purchase

---

4. Programme of Studies for the Protestant Schools of Manitoba, in Raymond R. Bailey. A Historical Study of Public Education in West Kildonan to 1959. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1966, p.149.

5. Manitoba Department of Education, Annual Report 1897(1897). Winnipeg, Manitoba, Queen's Printer. p. 34 in Alan J. Janzen. A Survey of Junior High Music Programs in the Public Schools of Manitoba. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1980, p.1.

6. Manitoba Department of Education, Annual Report 1901, in Alan J. Janzen, op. cit., p.1.

7. Quotation from Ernest Butterworth in Ann E. Koop. The History of the Manitoba Music Educators' Association. London, Ontario: The University of Western Ontario, 1983.

8. Ann E. Koop, op. cit., p.11.

of pianos and gramophones for its schools<sup>9</sup>, and in 1936, at the height of the depression, the Winnipeg School Board recommended that Mr Percy G. Padwick be relieved of his regular teaching duties, in order to devote all of his energies to the growing orchestra programme in the division.<sup>10</sup> During the economic and cultural restraints of World War II, the West Kildonan school board appointed a special committee to study music in its schools. In spite of the adverse situation, the findings of this committee resulted in the board's creation of a new position, and the appointing of Mrs. B. Birse as supervisor of music programmes in 1944.<sup>11</sup> Further impetus was added to the movement for music education with the foundation of the Manitoba Bandmasters' Association in 1957, the Manitoba Music Educators' Association in 1959, and the Manitoba Choral Association in 1976. Most sources seem to indicate gradual growth in the music education field from the beginning of the province's history to the present.

### Current Department of Education Policy

The Manitoba Department of Education currently has six different approved curriculum documents. These are:

- a) K-6 general music (approved 1978)
- b) 7-9 music (approved 1979)

---

9. Raymond R. Bailey, op. cit., p.375.

10. Leonard T. Takoski. A History of the Manitoba Schools' Orchestra 1923 to 1964. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1965, p.8.

11. Raymond R. Bailey, op. cit., p.376.

- c) Band 105,205,305 (interim guide-1983)
- d) Choral Music 105,205,305 (interim guide-1983)
- e) Guitar 105,205,305 (interim guide-1983)
- f) Strings/Orchestra (interim guide-1983)

Overall, the curriculum guides are prescriptive in nature, with very little space dedicated to the reasons for which the teaching of music is important. Teachers are told what material they should cover and how, but they are not told *why* they should cover it.

### Description of Curriculum Guides

#### Grades K-6 Music Curriculum Guide

The kindergarten to grade 6 curriculum guide contains a statement of goals and objectives, notes on programme implementation, a programme outline, suggested methodologies, and a list of recommended resource material. This government-approved document recommends that "a meaningful music program will require a minimum of 90-100 minutes a week."<sup>12</sup> Suggested period lengths vary from 20 to 30 minutes, depending on the age level and the attention spans of the students. It also recommends that elementary music be taught either by "classroom teachers who have a strong background in music and love to share their music with children", or by music specialists.<sup>13</sup> Class size should not exceed the normal number of children per classroom teacher in the school.

---

12. Manitoba Department of Education. Curriculum Guide: K-6 Music, 1978, p.8.

13. Curriculum Guide: K-6 Music. p.8.



### Grades 7-9 Music Curriculum Guide

The grades 7 to 9 music curriculum guide begins with a general overview of the programme, and then defines five different curriculum "routes": 1) band route, 2) choral route, 3) guitar route, 4) string/orchestra route, and 5) modular route.

Each of these routes contains a scope and sequence chart, a rationale, course content, and a list of resource materials. One of the guide's declared goals is to "articulate closely with the objectives outlined in years K-6",<sup>14</sup> but to continue in a more specialized area of study which will continue on to high school and possibly university. In each of the routes, a certain amount of time must be designated for the specific study of music theory and history.<sup>15</sup> A minimum of 160 minutes per 6-day cycle is recommended in order to cover the material in any one route.<sup>16</sup>

### Grades 10-12 Music Curriculum Guides

Music 105,205,305(BAND) Interim Guide

Music 105,205,305(CHORAL) Interim Guide

Music 105,205,305(GUITAR) Interim Guide

Music 105,205,305(STRINGS/ORCHESTRA) Interim Guide

---

14. Manitoba Department of Education. Curriculum Guide: 7-9 Music, 1979, p.1.

15. Curriculum Guide: 7-9 Music. p.4.

16. Curriculum Guide: 7-9 Music. p.4.

The interim high school curriculum guides are broken down into five areas: 1) Overview and Implementation, 2) Repertoire, 3) History, 4) Individual Skills, and 5) Theory/Aural Skills. These sections are followed by a series of resource lists. The initial overview and implementation section is common to all four curriculum guides. In this section, the reasons for needing music programmes in high schools are discussed. A time allotment of 110 to 120 hours per credit course is required. This is the same time allotment required for most one credit courses at the high school level in Manitoba. Each of the four streams is designed to be a continuation of the junior high routes discussed above, with the same emphasis on the acquisition of more specialized musical skills. Most of the total time should be spent on performing representative repertoire, developing individual skills and practicing sight reading. The remaining time should be divided between the theoretical/aural and historical components.<sup>17</sup> The three remaining sections of each guide outline the individual requirements and rationale for each area of discipline.

The Department of Education and Training has published a document outlining its basic goals in public education. This document states that one of these basic goals is that all students be able to "express and communicate through play, song, dance, creative movement, drama, visual arts, and other means."<sup>18</sup> Another is that the student "develop

---

17. Manitoba Department of Education. Music 105,205,305 Interim Guides, 1983, p.5.

18. Manitoba Department of Education and Training. The Goals of Learning. Manitoba: Curriculum Development and Implementation Branch, Manitoba Department of Education and Training, 1988, p.2.

aural awareness and a sensitive response to music".<sup>19</sup> It is important to note that these goals are included in the same list, and on a equal footing with basic goals in reading, writing, and arithmetic. Further on, is the statement, "It is intended that all core and elective courses developed or approved by Manitoba Education be freely accessible to all students."<sup>20</sup> Music is described as a core subject in grades K-6 and as an approved elective for grades 7-12.<sup>21</sup>

### General Comments Regarding Curriculum Documents

The simple fact that the preceding curriculum documents exist gives credence to the statement that music has been looked upon by the department of education as an important area of study in Manitoba schools. Whether this importance is still taken seriously is brought into question by the fact that so many of the documents cited exist only in an interim form nine years after their introduction, and no apparent effort has been made to keep them up to date, or to have them officially approved.

### Review of Research in Music Education in Manitoba as it Relates to this Survey

Although there has been general agreement as to the importance of music education in the province of Manitoba, very little research has been done in this field. The next section will seek to provide an overview of what has been done.

19. The Goals of Learning, p.3.

20. The Goals of Learning, p.5.

21. The Goals of Learning, p.7.

In 1960, W. H. Belyea produced the first in-depth research into music education in the province.<sup>22</sup> Although not directly concerned with music in the public schools, Belyea nonetheless made several pertinent observations concerning public music education: "There are not sufficient music teachers in Manitoba to fill the demand for instruction."<sup>23</sup> "There are areas in Manitoba which offer little opportunity for children to develop their musical talent."<sup>24</sup> "There is a strong indication that the quality and quantity of school music instruction in many communities falls far short of curriculum requirements."<sup>25</sup> Although by no means applicable to all situations, these comments still provide an insight into the general inadequacies found in public school music education at that time.

In 1965, Leonard T. Takoski provided music educators with an in-depth history of the Manitoba Schools' Orchestra movement.<sup>26</sup> Although not a study of the methods used, this thesis provides a great deal of factual material which helps later developments to be seen in context.

Colin S. Walley(1970) sought to marry science and art in his study of psychophysiological research as it related to the evaluation of school

---

22. W.H. Belyea. The Nature and Distribution of Motivating Forces and of Opportunities in the Musical Development of Manitoba Children. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1960.

23. W.H. Belyea, op. cit., p.iv.

24. W.H. Belyea, op. cit., p.74.

25. W.H. Belyea, op. cit., p.73.

26. Leonard T. Takoski. A History of the Manitoba Schools' Orchestra 1923-1964. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1965.

music programmes.<sup>27</sup> Walley pointed out one of the difficulties posed by a universal lack of research:

For a music educator, evaluation of programs is made particularly difficult by a lack of objective measurement data in the domains of the affective realm.<sup>28</sup>

Konrad M. Mendres provided a look at the area of Manitoba band programmes in his 1975 thesis, A Report of Creative Musical Activities for Enriching a High School Concert Band Programme.<sup>29</sup>

Gervais Warren's 1979 thesis took a look at the phenomena of different music options at the junior high (grades 7,8,9) level. He discovered several factors which influenced the junior high student's choice of music programme. Most notable among these factors were:

- 1) The student's perceived value of his chosen option (very important),
- 2) Information from course description sheets and the elementary music specialist (fairly important),
- 3) Influence of peers (somewhat important, but not to a great extent).
- 4) Influence of parents (of minimal importance)<sup>30</sup>

No percentages were assigned to responses. These findings resulted in Warren's recommendation that "the flow of

---

27. Colin S. Walley. A Study of One Aspect of Psychophysical Research as it Relates to the Evaluation of School Music Programs. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1970.

28. Colin S. Walley. op. cit., p.62.

29. Konrad M. Mendres. A Report of Creative Musical Activities for Enriching a High School Concert Band Programme. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1975.

30. Gervais Warren. Sources and Strengths of Influences Determining Music Course Options in Grade VII. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1979, p.iii.

information between junior high and elementary grade schools be improved so that the student's perception of the options be as factual as possible"<sup>31</sup>, a logical conclusion in retrospect, but one which had not been borne out by research up to that point. He also provided empirical evidence to show that "the vast majority of students don't mind taking music in grade VII."<sup>32</sup>

In the late 1970's, the Manitoba Task Force on Arts and Education studied the roles of various artistic disciplines in public education. The findings, although not surprising, definitely served to confirm many suppositions hitherto unproved. Here are some of the task force's general findings:

- Often the end product, the "performance", superseded the learning and appreciation of the art. We urge a much greater attention to quality.<sup>33</sup>
- In 1978, 325 teachers in Manitoba claimed to be spending more than one-third of their formal teaching time in music.
- Urban programs are more formalized and occur during regular school hours,...rural programs tend to be extra-curricular.
- There are more than 100 school bands in the province and many more school choirs.
- The total student involvement in music in the province cannot be estimated.

---

31. Gervais Warren. op. cit., p.iii.

32. Gervais Warren. op. cit., p.66.

33. Ann Davis, chair. The Manitoba Task Force on Arts and Education. Winnipeg, Manitoba: Province of Manitoba, 1979, p.3.

- Fourteen of the 64 corresponding schools in the Manitoba Task Force reported NO musical instruments (inc. pianos) on their premises. Ten of these were secondary schools and four of them were in the City of Winnipeg.
- Reluctantly we have been forced to conclude that some school children are deprived of the opportunity to learn basic musical skills. In the light of some extremely high quality programs which have been serving areas of the province for as long as 25 years, this shadow-side of reality graphically illustrates the spectrum of quality which still exists across the music education scene.
- Forty-five percent of Manitoba school music teachers (146 teachers) have some kind of specialized degree in music (B.Mus., B.Ed. in Music, Licentiate or Associateship conservatory degrees)
- Seventy-one percent of music teachers (231 teachers) listed music as a area of post-secondary specialization.<sup>34</sup>

Here are some of the task force's findings regarding elementary school music education:

- (in the schools studied) the official time allocated for music varied from 20 to 120 minutes per week.
- Some of the committee report the hiring of specialists by well-intentioned supervisors or superintendents who were then "thrown at" an unprepared school situation. In two cases,

---

34. The Manitoba Task Force on Arts and Education. p.38.

extreme animosity(sic) was aroused in the school administration. Needless to say, these programs did not flourish.

-Teachers said they used the Department of Education music curriculum guide, but modified it to their own situations. We feel in actual practice, the Manitoba curriculum guide is almost disregarded in music.

-Although many teachers- especially in rural schools- reported some musical training or experience, music was the only discipline for which more teachers expressed discomfort in teaching than comfort. We discovered a feeling shared by many non-specialists that they lacked the skills to teach music effectively.<sup>35</sup>

Here are some of the task forces findings regarding secondary school music education:

-The schools (in the study) offering music courses all employed specialist teachers.

-In some cases music 100, 200, and 300 were taught to a single class.

-Performance courses generally used curricula developed either by the teacher or the school division.

-The supervisor, or consultant...should provide a general resource for expertise.

This...advantage is often negated by the fact the position is usually awarded for longevity, not ability. Still we feel advantages accrue to the music program of a

---

35. The Manitoba Task Force on Arts and Education. pp.38-39.



- school division where a "supervisor" exists.
- For the most part music teachers felt that the facilities and equipment available to them were adequate.
  - We discovered evidence of a meaningful dialogue across divisional boundaries between teachers. There is not much evidence of a similar process at the administrative level.
  - Many Manitoba music educators believe the school music programs are already top-heavy with administrative and bureaucratic interference.
  - Although there is evidence for the existence of a fundamentally sound music education establishment in the province; there is, at the same time, evidence of gross anomalies within that system.<sup>36</sup>

The task force concluded its evaluation of public school education with the following five recommendations:

1. Manitoba should double the percentage of music teachers with specialist degrees in music.
2. Standardized time allotments for instruction should be relatively in force across the province.
3. No school should be without at least one musical instrument on which an accompaniment may be realized.
4. Effective presentation of agreed upon BASICS should be part of the provincial certification program.

---

36. The Manitoba Task Force on Arts and Education. pp.39-42.

## 5. Art should not be a social club or recreation.<sup>37</sup>

It is quite clear that the task force found the delivery of arts education in the province lacking in many areas, and that, although music was seen to be better off than other disciplines, improvement was still needed in many areas. Several of the questions in the survey tool were designed to see what changes have occurred during the last decade, and to what extent the task force's recommendations have been heeded.

In 1980, Alan J. Janzen presented the results of the first province-wide survey of music programmes.<sup>38</sup> Like Warren's thesis, his study also focussed on junior high music offerings, but sought to provide a statistical backdrop for future research, much as this thesis seeks to do on an even larger scale.

Janzen's method of gathering information was a survey questionnaire. He amassed data on enrollments, programme emphasis, time allotments, teacher roles and qualifications, extra-curricular (co-curricular) activities, facilities and funding, community support, and projections for the future, all within the context of the junior high music programme. Here is an overview of some of his conclusions:

---

37. The Manitoba Task Force on Arts and Education. p.43.

38. Alan J. Janzen. A Survey of Junior High Music Programs in the Public Schools of Manitoba. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1980.

1) Slightly more than one-half of the schools that responded offered music as a part of the curriculum and just over one-third of all junior high students were involved in music programs.

2) Band programs had the highest enrollments of all music programs: almost equal to choral/vocal, orchestra, guitar and "other" programs added together.

3) Time allotments varied greatly from school to school, but band and orchestra were gaining timetable recognition equal to that of other optional junior high courses.

4) Teachers had a wide range of music qualifications with a significant number holding Bachelor of Music or Music Education degrees (45.7%).

5) Extra-curricular music activities continue to be an important facet of school life.

6) Funding patterns varied for different parts of the program. Facilities, instructional costs and sheet music were supplied by school divisions. Instruments were often owned by students, and uniforms were largely supplied through parent organizations and fund raising projects.

7) Community support for music programs paralleled the existence of music programs: strong programs had strong support; no programs had little evident support for music.

8) Music enrollments were projected for a net increase of 12.7% for the coming school year despite declining enrollments and shrinking budgets.<sup>39</sup>

Of a total of 343 schools targeted in the survey employed by Janzen, a response was obtained from 255, resulting in a return rate of 74.3%. Music programmes were available to students in 53.3% of junior high schools in Manitoba. Janzen reported that between 34.5% and 38.6% of junior high students in the province were enrolled in regularly timetabled music programmes. Of these, 47.0% were in band programmes, 22.2% were in vocal/choral programmes, 15.8% were in guitar programmes, 4.4% were in orchestra programmes, and 10.6% were in general music or other types of music programmes.<sup>40</sup> 34 out of 50 school divisions studied had band programmes, 28 had choral programmes and 16 offered guitar programmes.

58.7% of junior high music teachers held either a Bachelor of Music, a Bachelor of Education(Music Major), or a Bachelor of Music Education Degree<sup>41</sup>, and it was concluded that, "it appears that most junior high music teachers will not take on a music assignment without considerable training and/or experience", but that "a teacher survey

---

39. Alan J. Janzen. A Survey of Junior High Music Programs in the Public Schools of Manitoba. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1980, pp.iii,iv.

40. Alan J. Janzen, *ibid.*, p.55.

41. Alan J. Janzen, *ibid.*, p.56.

would be necessary to get a more detailed listing of the qualifications of the individual teacher."<sup>42</sup>

Average time allotments were as follows:

Orchestra:	four 40-45 minute classes/week
Band:	three 40-45 minute classes/week
Guitar:	two 40-45 minute classes/week
Choral:	two 40-45 minute classes/week
Other:	two 40-45 minute classes/week

It was concluded that "any program offered only twice per week for 40 minutes begins to lose its continuity and suffers in status as an option,"<sup>43</sup> and that options at the junior high level have usually required 120-150 minutes per week.<sup>44</sup> This is equivalent to 144-192 minutes per 6-day cycle.

The study recommends that junior high programmes should have the following characteristics to be successful:

- 40% or more of the student population enrolled in music programmes
- provision for more than one music option
- emphasis on practical and theoretical considerations

---

42. Alan J. Janzen, *ibid.*, p.58.

43. Alan J. Janzen, *ibid.*, p.57.

44. Alan J. Janzen, *ibid.*, p.57.

- three to four 40-minute periods of music per week
- a well qualified teacher
- an assigned music teaching load of at least 50% where enrollments permit, or the sharing of a teacher between schools up to 100% of a normal teaching load
- general funding by school division, while at the same time encouraging students to purchase their own instruments wherever feasible.
- community support must be expressed through parent organizations<sup>45</sup>

Janzen concludes that we need "to find out much more of what is", and that a similar survey of elementary and secondary schools should take place.<sup>46</sup>

In 1983, Ann E. Koop's history of the Manitoba Music Educators' Association provided more insight into the history of the music educator's profession in the province.<sup>47</sup> While not providing empirical data, this work painted a vivid picture of the importance of the music educator's role in the cultural development of the province.

The Manitoba Art and Music Assessment Programme of 1983 was designed to provide information on the level of learning of grade 5 students in elementary music education programmes.<sup>48</sup> While the final report stated various recommendations and conclusions, it did not

---

45. Alan J. Janzen, *ibid.*, p.62-63.

46. Alan J. Janzen, *ibid.*, p.65.

47. Ann E. Koop. The History of the Manitoba Music Educators' Association. London, Ontario: The University of Western Ontario, 1983.

48. Manitoba Art and Music Assessment Program 1983: Final Report. Curriculum Development and Implementation Branch, Manitoba Education, 1983.

contain any of the results of any of the individual test items, the written test used, or the accompanying teacher survey. Although specific results for individual sections of the test were never disclosed, the report did state that student performance on all but two of fourteen subtests were declared to be unsatisfactory. Wayne Bowman, among others, was highly critical of the way the results were treated. In an article written in 1987, he criticizes not only the reluctance to release data, but also the fact that little attention was paid to the information that *was* released. Bowman also points out that, in spite of the apparently poor showing of Manitoba students, the results could still have provided a great deal of information which may have helped music educators improve their practises.<sup>49</sup>

In 1989 Shannon Graham undertook a re-administration of the same tests used in the 1983 Music Assessment Program. Her research presented some interesting educational statistics. In the area of teacher qualifications, Graham found that 43% of music teachers had a Bachelor of Music degree, compared with 25% in the 1983 study.<sup>50</sup> She cautioned that it would be unsafe to assume that the difference in findings indicated a rise in the number of teachers holding a Bachelor of Music degree. Instead, she recommended that a province-wide study of teacher qualifications be undertaken. She also noted that 29% of music teachers were in their first or second year of teaching (as compared to

---

49. Wayne Bowman. "In Defense of Informed Professional Judgement," Manitoba Music Educator, 1987, vol.27, no.1: pp.7-11.

50. Shannon Graham. A Comparison of Group Achievement on the Manitoba Music Assessment Program and Variables Related to School Music Programs in Manitoba. Unpublished thesis. Brandon, Manitoba: Brandon University, 1989, p.106.

31% in 1983), and 7% of teachers had more than 20 years of teaching experience (6% was reported in 1983). Graham also found a slight correlation between teachers' qualifications and students' scores. While not statistically significant, this correlation was nonetheless present in learner outcomes when teachers with a Bachelor of Education degree were compared with teachers having a Bachelor of Music degree.<sup>51</sup> The 1983 finding that the only statistically significant variable affecting the level of learner outcomes was whether students had private music instruction outside of school hours, was confirmed in the 1988 study.<sup>52</sup> Support by parents, school staff and administration were seen as critical to the success of the public school music programme.<sup>53</sup> Here are some of the recommendations with which Shannon Graham concluded her thesis: 1) that music assessment should be undertaken at regular intervals in order to determine whether curriculum standards are being met, 2) that an evaluation of the music curriculum should be conducted in order to determine whether curriculum skills and standards are appropriate and realistic, 3) that all music teachers should have sufficient space and equipment necessary for the efficient, effective delivery of music instruction, and 4) that music supervisors should be made available for music teachers in all divisions to provide professional support and aid in the evaluation of the music program and curriculum objectives.<sup>54</sup>

---

51. Shannon Graham, *ibid.*, p.105.

52. Shannon Graham, *ibid.*, p.109.

53. Shannon Graham, *ibid.*, p.110.

54. Shannon Graham, *ibid.*, pp.117-118.



A 1984 study done by the Institute for Social and Economic Research, confirmed by default the general disregard still paid to arts education in the province. In this relatively large study on the attitudes of the Manitoba population towards education in Manitoba, not one question dealing with any aspect of arts education was asked.<sup>55</sup>

A history of the choral tradition of the province, entitled A Provincial Choral History<sup>56</sup> was released by the Manitoba Choral Association in 1986. While principally a documentation of the history of the numerous community-based choral groups of Manitoba, the book clearly indicates that singing has been an important part of public school education since long before anyone thought it would be useful to keep precise records of what they were doing.

Various passing references to Manitoba public school music programmes were also found in historical theses by John J. Bergen(1959)<sup>57</sup>, Raymond R. Bailey(1966)<sup>58</sup>, Charles E. Douglas(1964)<sup>59</sup>, and E.A. Davidow(1972).<sup>60</sup> These references

---

55. Attitudes of the Manitoba Population Toward Education in Manitoba. Research Bulletin: Institute for Social and Economic Research, vol. 4, April 5, 1984. Winnipeg, Manitoba: Institute for Social and Economic Research.

56. Manitoba Choral Association. A Provincial Choral History. Winnipeg, Manitoba: Manitoba Choral Association, 1986.

57. John J. Bergen. A Historical Study of Education in the Municipality of Rhineland. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1959.

58. Raymond R. Bailey. A Historical Study of Public Education in West Kildonan to 1959. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1966.

59. Charles E. Douglas. A Survey of Elementary Schools in the City of East Kildonan. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1964.

60. E.A. Davidow. A Comparative Study of Secondary Art Education in Manitoba. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1972.

reinforce the idea that music has historically been viewed as an important part of public school music education in Manitoba.

### Summary of Literature

This chapter has presented an overview of the existing research into public school music education in the province in Manitoba. This research illustrates the historical importance Manitobans place on music education. It is also information which will help situate the results of the accompanying survey in a proper context. It has shown that in spite of many temporary setbacks, music education has continued to grow in Manitoba. It is also interesting to note that many of the changes and new initiatives recorded in the province took place in times of economic or social adversity.

## CHAPTER 3

### Procedures and Methodology

#### Introduction

The goal of the study was to amass a volume of empirical data describing the state of public school music education in the province of Manitoba in 1991. The method of gathering information for this study was a survey which was sent to all public schools in the Province of Manitoba. The survey was addressed to the music teacher of the school, or in the absence of a music teacher, to the principal of the school. The information collected was analyzed manually and with the help of a computer, and a profile of the state of public school music education in Manitoba has been developed. Certain patterns have appeared which indicate problems, and possible solutions to some of these problems have been proposed. The goal has been to develop a base line or bench mark to which future developments and changes can be compared. Comparing the data to information gathered in the past has helped to spot some general trends, but the differing nature of this information has made a direct charting of the progress of music education difficult. The survey was sent to all schools in all forty seven (47) school divisions and ten (10) school districts in Manitoba, with the exception of private schools, Hutterite schools, and reserve schools under federal jurisdiction. All large and small schools, rural and urban schools, and schools in remote locations, were included.

### Development of the Survey Tool

Ideas for questions on the first draft of the survey were compiled with the help of Dr. Richard Colwell of Boston University, a man renowned for his work in the area of evaluation of music programmes across the United States. A good deal of the framework of the survey was established through telephone and written correspondence, as well as lengthy discussions during three personal visits. Dr. Larry Patterson was very helpful, especially in providing direction during the search for reference materials. The survey has also benefited from the direct input of several professional colleagues, most notably Dr. Garry Froese (music supervisor, Assiniboine South School Division), Mr. Roger Gadsdon (teacher, St. Boniface School Division, and former Faculty of Education member, University of Manitoba) Mr. Danny Carroll (music educator, musician, composer and arranger), and Mr. Charles Tinman (Director, St. Boniface School Division Teachers' Centre). These people are responsible for a great deal of the practical nature of the questionnaire. They also helped to fill in some possible gaps in its content.

A major source of help with the structure of the measurement tool was the book A Guide to Research in Music Education<sup>1</sup>, by Roger Phelps. Historical and statistical information uncovered during the review of literature prompted the inclusion of some questions which could provide information that could be compared with historical

---

1. Roger P. Phelps. A Guide to Research in Music Education. Second edition. Metuchen, New Jersey: The Scarecrow Press Inc., 1980.

antecedents. For example, at least two previous studies cited some information regarding music teachers' qualifications, and two studies contained information about time allotments for music classes in Manitoba public schools.

The questions using Likert Scales were carefully constructed according to established research principles, and in such a way as not to unduly affect the impartiality of the responses. A Likert Scale is perhaps the most widely utilized technique for attitude measurement. It is one method of obtaining information pertinent to affective variables. Developed by E.A. Rundquist and R.F. Sletto in 1936, a statement is followed by a five-response continuum (such as "strongly agree", "agree", "undecided", "disagree", and "strongly disagree"), and the respondent selects the category that best describes his or her reaction to the statement. Questions in some areas were limited or eliminated to ensure that the survey was constructed in the manner most conducive to a large response. One of the main concerns in this area was survey length. It was feared that people would not bother to respond to a survey which required too much of their time.

Alan Janzen reported some problems in the data he gathered with questions regarding teacher qualifications, time allotment, the number of music teachers in a school, and support levels of various groups.<sup>2</sup> These concerns were addressed when the questions were being formulated.

---

2. Alan J. Janzen. A Survey of Junior High Music Programs in the Public Schools of Manitoba. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1980, pp.38-39.

The computer programme which was used to analyze data was developed by Sloane Waldie, of S. Waldie Hardware & Software Consulting Corporation, a Winnipeg computer consulting firm.

### Procedure

1) An initial copy of the survey (see appendix A) was sent to the music teacher (or principal, if there was no music teacher) at each school included in the survey. A stamped, self-addressed return envelope was included. This initial mailing was sent on April 2, 1991. Three subsequent mailings were undertaken, and 57 interviews (by telephone and in person) with teachers and administrators were conducted. Interviews were unstructured and open-ended in nature. Respondents were asked a few initial questions taken directly from the survey form, and were then left to comment on any area of music education they chose to discuss. The data cut-off date was June 30, 1991.

Respondents were assured in a cover letter, and verbally in the case of an interview, that all individual responses would be treated as confidential.

### Analysis of Data

Data was divided into two types: quantitative and qualitative. Quantifiable data was analyzed by computer. Lists of descriptive

statistics were compiled, also by computer, for publication in this document. Relationships between variables were looked for and examined. Qualitative data, including personal comments and opinions was examined manually. Frequently occurring comments and opinions were compared and contrasted. Some cross-referencing of comments was also done using a computer.

## CHAPTER 4

### Results and Interpretations

#### Introduction

This chapter includes the results of the survey forms received, as well as information volunteered by respondents in accompanying letters and during personal interviews. The opinions expressed herein are those of the respondents, and not necessarily those of the researcher. Where possible, the exact wording of respondents has been used. Under each heading, quantifiable data will be dealt with first, followed by any relevant qualitative data obtained. Because of the nature of the qualitative data involved, it has not always been possible to give precise numbers of responses for certain opinion questions, which were raised in some interviews, but were not in others. There has been an attempt made to balance the frequency with which certain issues were raised with the importance individual respondents placed on those issues, in order to come up with an accurate, although not necessarily numeric description of various issues.

#### Summary of Survey Document

The following section contains a summary of the questions asked in the survey document in the order in which they were asked. The complete survey document is found in Appendix A.



Figure 1  
Summary of Survey Document

Page 1

Section 1

School population  
 Grades served  
 Location of school (size of population centre)  
 Languages of instruction of school  
 Does your school have a music programme?

If yes, please proceed to section 2

If no:  
 Has your school ever had a music programme?  
 If yes, what was the reason(s) for its termination?  
 If no, what is the main reason(s) for its absence?  
 Would you like to see a music programme in your school?  
 Why?

End of survey for schools without music programmes.

Section 2

For schools with music programmes

Type of music programmes (band, orchestra, guitar, keyboard, choir, Orff-based elementary music, Kodaly-based elementary music, general music, other)  
 Number of students involved in each programme  
 Is each type of programme declining, static, or increasing?

Language of music instruction.

Page 2

Are classes taught by music specialists, classroom teachers or a combination of the two?

Please explain the combination.

How many specialists do you have in your school?

Please list the qualifications of each music teacher in your school.

To what professional organizations does each teacher belong?

Does your school function on a 6-day cycle, weekday cycle, or other cycle? Please explain other cycle.

How much preparation time do you have per cycle?

Is this not enough, about right, or too much?

What percentage of time are you employed?

How many minutes do you teach per cycle?

Is this not enough, enough, or too much?

What percentage of your assignment is music-related?

For how many minutes per week/cycle do you see your music students? Please fill in the appropriate amount of time for each grade level you teach.

Approximately how much time do you spend on music-related extra-curricular (co-curricular) activities each week?

What types of extra-curricular musical activities take place in your school?

In general, how important is the extra-curricular portion of your music programme?

Why?

Do you follow a music curriculum guide?

If yes, is it provincial, division-based, or school-based?

Is it adequate?

### Page 3

Likert scale questions:

How would you describe support levels for your programme by the following groups: students, school staff, parents, school administration, divisional administration.

How would you describe the financial resources available to your programme?

Excluding the teacher's salary, does the majority of your funding come from: parents group, school-based funds, division-based funds, other, combination of the above.

Please give a breakdown of who is responsible for various expenses.

In your opinion, how important is music education?

Why?

Do you enjoy teaching music?

What is the main thing lacking in music programmes in Manitoba?

What is the main thing lacking in the training of music teachers?

How long have you been teaching music in the public school system?

In general, are programmes getting better, staying the same, or getting worse?

Would you like to add any comments on this survey, or on public music education in general?

Would you be willing to participate in an interview with the researcher to discuss aspects of music education in Manitoba?

End of survey document. The complete survey document is found in Appendix A.

## Response to Survey

A total of 625 schools were contacted through the initial mailing of the survey. This figure constitutes the public schools in all 47 public school divisions and 11 school districts in the province. Private schools, Hutterite schools, and reserve schools under federal jurisdiction were not included.

The initial mailing was sent on March 28, 1991. The first responses were received on April 3. Three subsequent mailings were sent out, and extensive telephone follow-up was used to obtain the highest number of responses possible.

Some respondents included letters with their responses. These letters contained information about many different topics in the area of music education, from philosophy to administration. Many respondents also chose to include additional information on their survey forms. When respondents were contacted by telephone, a more extensive interview was undertaken. This interviewing, as well as telephone and in-person follow-up calls helped the author to acquire a good deal of qualitative data, as well as some additional statistical information. In all, the researcher spoke with 35 teachers, 19 principals, and 3 vice-principals.

At the end of the survey period (June 30, 1991) responses had been obtained from 524 schools (83.84%). Responses were

representative of all parts of the province. Response rates by division varied between 54% and 100%.

Seven schools were removed from the survey for various reasons. Three schools on the initial list had closed, two Hutterite schools were accidentally included, and two schools refused to participate in the study. This left a total of 517 responses from a total of 618 eligible schools (83.66%). These schools represented a total student population of over 154,000.

A total of 448 schools (86.7%) indicated they had music programmes of some kind. 69 schools (13.3%) stated that they had no music programme. The percentage of schools with music programmes increases with the population of the immediate area surrounding the school. The lowest frequency of music programmes in schools is found in towns with a population of 0-500 (73% of schools have a music programme of some kind), and the highest frequency of music programmes in schools is found in Winnipeg (98% of schools have programmes).

Figure 2

## Number of Schools with Music Programmes by Population of Immediate Area

Population of Immediate Area	Number of Schools with Programmes	Total Number of Schools	Percentage of Schools with Programmes
0-500	104	142	73
500-2500	84	105	80
2500-5,000	19	23	83
5,000-10,000	29	31	94
10,000-50,000	28	29	97
Winnipeg	184	187	98
Total	448	517	86.7

Languages of InstructionSchools' Languages of Instruction

364 of 415 English language schools stated they had music programmes (87.7%). 26 of 26 total French Immersion schools stated they had music programmes (100%). 31 of 32 dual track English/French Immersion schools had music programmes (96.8%). Twelve (12) of 15 schools which taught in English and a heritage (Ukranian, German, Cree, Salteaux, Hebrew) language had programmes(80%). Fifteen (15) of 29 schools with Francais or partial Francais programmes said they had music programmes (51.7%).

Figure 3

## Number of Schools by Language

	Total	With Programme	Without Programme	% with Programme
English-	415	364	51	87.7
Total French Immersion-	26	26	0	100
English/French Imm. Dual Track-	32	31	1	96.8
English/Heritage Language-	12	11	1	91.7
Francais/Partial Francais-	29	15	14	51.7
English/ Native Language	3	1	2	33.3
Totals	517	448	69	86.7

Languages of Music Instruction

English is the most commonly used language of music instruction (399 schools). Most single-track French immersion schools teach music in French, while most dual track English/French Immersion schools teach music in English. Most Francais or partial Francais schools use French as the language of music instruction.

Figure 4

## Languages in which Music is Taught

	Number of schools
English:	399
French:	32
English and French:	11
English, French and Ukranian:	1
English and Ukranian:	3
English and German:	2
Total	448

Programme Descriptions

A total of 448 schools (86.7%) indicated having music programmes of some kind. The most common types of programmes were general music programmes at the elementary level, choral programmes, and band programmes. There were also several other types of programmes operating, including guitar, keyboard, recorder, jazz band, ukulele and orchestra.

Data regarding programmes is broken down according to the population of the immediate area in which schools are located. This was done for several reasons. Data is not presented by school division or district because two school divisions stipulated that any information gathered about their schools was to be presented anonymously, and that they did not want their schools to be compared with schools in other divisions and districts. Data is not divided by regions because of the

large differences in access to services present in any given region of the province, and because of the differences within regions which are caused by the fact that several different school divisions or districts with varying agendas and circumstances are at work in any given region of the province. Most importantly, the population of the immediate area which the school serves was chosen because it is the most equitable way to compare like situations on a province-wide basis. Access to various services is most often directly related to the size of the clientele to be served. Such a presentation will also make the data more useful to groups outside the province of Manitoba who may wish to compare the results of this survey with data from their own situations.

It must be noted that the same school may appear more than once in the figures in this section, if they have more than one type of music programme in operation.

Figure 5

Number of Schools by Programme

Band-	182	Orchestra-	10
Guitar-	48	Keyboard-	19
Choir-	266	Orff-	148
Kodaly-	66	General-	277
Other-	69	Orff,Kodaly,General-	348



## Band Programmes

One hundred eighty-two (182) schools claimed to have band programmes. The average band programme serves 88 students. Mean enrollment is 70. 16.4% of band programmes said that their size was decreasing, 42.8% said it was static, and 40.9% said it was increasing. Many people who stated that their programmes were decreasing in size equated this with a general decrease in school size. No comments were added for increases in programme size.

Band programmes appear to be fairly evenly distributed around the province, and serve population concentrations of all sizes. Even in schools in small towns of under 500 people, band programmes are common.

Figure 6

### Number of Band Programmes by Population of Immediate Area

Population of immediate area	# of schools with programmes	% of schools with programmes
0-500:	41	28.9
500-2500:	37	35.2
2500-5000:	12	52.2
5000-10,000:	13	41.9
10,000-50,000:	15	51.7
Winnipeg:	64	34.2
Total:	182	35.2

### Orchestra Programmes

The number of schools claiming to have orchestra programmes was too small to provide any quantifiable demographic data. Only one programme was listed outside of Winnipeg. Of 10 programmes, 6 are in decline, 2 are remaining static, and 2 are increasing. It is the opinion of virtually everyone interviewed that public school orchestra and string programmes have declined drastically in recent years and continue to do so. The teacher of the one responding string programme outside of Winnipeg said that the programme was increasing in size.

Figure 7

Number of Orchestra Programmes by Population of Immediate Area

Population of Immediate Area	# of Schools with Programmes	% of Schools with Programmes
0-500:	0	0
500-2500:	0	0
2500-5000:	1	4.3
5000-10,000:	0	0
10,000-50,000:	0	0
Winnipeg:	9	4.8
Total:	10	1.9

### Guitar Programmes

48 schools declared that they had guitar programmes. These programmes seem to congregate at both ends of the population spectrum, with 12 in towns of 0-500, and 31 in Winnipeg. Eleven (11) schools stated that their programmes were increasing, 19 described

them as static, and 4 said they were decreasing. Descriptions of programmes varied greatly from one school to another. The main difference in focus seems to hinge on the type of music used in the classroom. Some schools emphasize a classical orientation, some emphasize pop/folk/country technique, and others try to cover many types of music.

Figure 8

Number of Guitar Programmes by Population of Immediate Area

Population of Immediate Area	# of Schools with Programmes	% of Schools with Programmes
0-500:	12	8.5
500-2500:	0	0
2500-5000:	0	0
5000-10,000:	4	12.9
10,000-50,000:	1	3.4
Winnipeg:	31	16.6
Total:	48	9.3

Keyboard Programmes

A total of 19 schools have keyboard programmes. There appear to be two very different definitions of keyboard programmes. Group instruction appears to occur almost exclusively in Winnipeg schools (10 schools). Private keyboard lessons (piano, organ) organized and delivered within the school are most often found in smaller towns across the province. There is almost always a good deal of financial and/or organizational input from parents' groups in this type of activity. Six (6)

programmes appeared to be increasing, 5 were declining, and 4 remained static.

Figure 9

Number of Keyboard Programmes by Population of Immediate Area

Population of Immediate Area	# of Schools with Programmes	% of Schools with Programmes
0-500:	5	3.5
500-2500:	2	1.9
2500-5000:	0	0
5000-10,000:	2	6.5
10,000-50,000:	0	0
Winnipeg:	10	5.3
Total:	19	3.7

### Choral Programmes

Two hundred sixty-six (266) responding schools have choral programmes. In addition, virtually all elementary music programmes involve a certain amount of choral singing. The average choir programme serves 97 students. Mean enrollment is 63. Choral singing appears to be the most common musical activity in Manitoba Public schools. Two hundred twenty-six (226) schools responded to the question on enrollment tendencies, with 122 indicating that enrollment was static, 82 that were increasing, and 22 that were declining. Frequency of choral programmes increases with location size, with a small but noticeable reversal of this trend in Winnipeg.

Figure 10  
Number of Choral Programmes by Population of Immediate Area

Population of Immediate Area	# of Schools with Programmes	% of schools with programmes
0-500:	45	31.7
500-2500:	40	38.1
2500-5000:	13	56.5
5000-10,000:	18	78.3
10,000-50,000:	23	79.3
Winnipeg:	127	67.9
Total:	266	51.5

### Elementary General Music Programmes

A total of 343 schools (83.7% of eligible schools) indicated having elementary music programmes with either a general, Orff, or Kodaly emphasis. It is difficult to give exact figures in this section because a large number of respondents responded more than once, either duplicating enrollments or programme existence. Most (277) indicated that they ran a general elementary music programme. One hundred forty-eight (148) indicated that they had an Orff-based elementary music programme, and 66 indicated that they had a Kodaly-based elementary music programme. Again, it must be stated that many people responded twice in this section.

The percentage of schools having elementary music programmes increases with the size of the population centre, with virtually all

elementary schools in population centres of over 2,500 having some kind of elementary music programme. It is very significant that over one-third of elementary schools in population centres of less than 2,500 do not have any form of music education in their schools. Because programme participation is generally compulsory, programme enrollment appears to be directly related to school population.

Figure 11

Number of Elementary Music Programmes by Population of Immediate Area

Note: These figures include all types of elementary music programmes, including general, Orff, and Kodaly programmes.

Population of Immediate Area	Total number of Schools Serving Elementary Grades	Number of Elementary Schools with Music Programmes	Percentage of Schools with Elementary Music
0-500:	135	85	57.0
500-2500:	78	63	69.2
2500-5000:	13	13	100
5000-10,000:	21	21	100
10,000-50,000:	21	21	100
Winnipeg:	142	140	98.6
Total:	410	343	83.7

Orff-based elementary music programmes. 148 schools indicated that Orff techniques played a significant role in their elementary music programmes. The extent of this role varied greatly from school to

school. Most additional comments described Orff techniques as being important, but that it was important that they remain a part of a more eclectic programme. Very few teachers declared themselves to be Orff purists. Orff is used in centres of all sizes, but there is a very noticeable jump in the use of it in centres of 10,000 or more. Orff is employed in 21.9% of schools in centres of 0-10,000, and in 57.6% of schools in centres of over 10,000. Eighty-two (82) schools (68.9% of respondents) stated that their Orff programmes' enrollments were static, 30 (25.2%) said they were increasing, and 7 (5.9%) said they were declining. Some additional comments tied each of the three directly to changes in school population. This is because in most situations all students in a given grade level will participate in the existing music programme.

Figure 12

Number of Orff Programmes by Population of Immediate Area

Population of Immediate Area	# of Schools with Programmes	% of Schools with Programmes
0-500:	21	15.5
500-2500:	23	29.5
2500-5000:	4	30.8
5000-10,000:	6	28.6
10,000-50,000:	12	57.1
Winnipeg:	82	58.7
Total:	148	36.1

Figure 13

Number of Orff Programmes by Population of Immediate Area  
Alternate breakdown

Population of Immediate Area	# of Schools with Programmes	% of Schools with Programmes
0-10,000:	54	21.9
10,000 + :	94	57.6
Total:	148	36.1

Kodaly-based elementary music programmes. Sixty-six (66) schools indicated that Kodaly techniques played a significant role in their elementary music programmes. The extent of this role varied greatly from school to school. Use of Kodaly techniques seems to increase with the size of the school location, but it drops off very significantly in Winnipeg. 69.2% of respondents declared their enrollments to be static, while 19.2% said they were increasing, and 11.5% said they were decreasing. Kodaly techniques seem to be used only about half as often as Orff techniques (66 schools as compared to 148 schools).

There were many comments on the need for qualified teachers (specialists) at the elementary level. These came not only from people in elementary settings, but also from secondary school music teachers. They stressed the fact that good music education must start in the early years of life. It was also pointed out that elementary music education is one of the strongest determiners of the success of the secondary programme.



Figure 14  
Number of Kodaly Programmes by Population of Immediate Area

Population of Immediate Area	# of Schools with Programmes	% of Schools with Programmes
0-500:	11	8.1
500-2500:	12	15.4
2500-5000:	4	30.8
5000-10,000:	5	23.8
10,000-50,000:	8	38.1
Winnipeg:	26	18.3
Total:	66	16.1

### Junior and Senior High School General Music Programmes

The Junior and Senior High School (upper middle and senior years) general music programmes appear to divide into three groups. Firstly, there are the small schools who work to keep a hybrid programme going. Some of these are minimal, while some are very successful. They vary greatly. Secondly, there are general music options offered opposite band or other types of fine arts courses. In general, teachers see these programmes as make-work projects designed to occupy students who are resistant or unaccepting of other options. According to teachers interviewed, this type of programme has diminished rapidly over the past few years. The third group includes programmes with a specific focus, such as music appreciation, electronics, or composition. These appear to be generally successful.

They seem to work well because of the hard work and dedication of specific teachers.

Figure 15

Number of General Music Programmes  
in Junior and Senior High Schools

General music programmes in grades 7,8,9:	26
General music programmes in grades 10,11,12:	5
Total	31

Other Types of programmes

Sixty-nine (69) schools indicated that they had music programmes which did not fit any of the descriptions on the survey. Most common in high schools are Jazz Band, Musical Theatre and Jazz Choir. At the elementary level, the most common responses were recorder and ukulele. Other descriptions which occurred at various grade levels included violin (most of which indicated cancellation for 1991-92), Orff enrichment groups, recording studio/electronics courses, steel band, handbells, music therapy, and special music education for the mentally handicapped. Presence of other types of programmes increased slightly with the population of the centre served.

Figure 16  
Number of Other Types of Programmes  
by Population of Immediate Area

Population of Immediate Area	# of Schools with programmes	% of schools with Programmes
0-500:	15	10.6
500-2500:	7	6.7
2500-5000:	2	8.7
5000-10,000:	4	12.9
10,000-50,000:	5	17.2
Winnipeg:	36	19.3
Total:	69	13.3

### Contact Time

Average contact time increases with grade level from pre-kindergarten to grade ten, and then are fairly even at grades 10, 11, 12. The mean response times were remarkably consistent. Pre-kindergarten time was very low (6 minutes/day), with a very small sample. The mean kindergarten response time was 8 minutes per day. The mean response was the same for each grade from 1 to 6: 15 minutes/day (the Manitoba Department of Education recommends 18-20 minutes/day). Mean responses for grades 7,8 and 9 were each 20 minutes per day (the Manitoba Department of Education recommends 32 minutes/day), and the mean response for grades 10, 11 and 12 was 33 minutes per day. If the mean response for grades 10, 11 and 12 is multiplied by the number of days in the school year, the figure of 110 hours results. This is the recommended time for one high school credit.

## Curriculum

### General Findings

Of the 398 teachers responding to all or part of this section, 263 (66%) stated that they followed a curriculum guide. One hundred thirty-five (135) (34%) said they did not follow a curriculum guide of any kind. Of the 263 who did follow a guide, 249 said they followed a provincial document, 53 used a division-based document, and 19 stated they used a school-based curriculum guide. Some people responded that they used more than one curriculum model.

Three hundred (300) teachers responded to the question on adequacy of the curricula they used. One hundred sixty-eight (168) (56%) thought they were adequate, and 132 (44%) thought they were inadequate. Most teachers who do not follow a curriculum did not respond to this section, but a sizable number did respond very vehemently as to the inadequacy of the curricula in their various areas of expertise.

Most of the criticism articulated on survey forms and in interviews was directed at the elementary curriculum. The most frequently recurring theme was that the curriculum was outdated and needed revision. Many others felt it was utopian in its thinking, and that expectations were unrealistic in most situations. Approval of the curriculum seemed to be directly proportional to the time allotment the teacher was working with. In conversation, some teachers said that even in an ideal situation it was difficult to cover all the material at a given

grade level in a school year. On survey forms, two teachers stated that provincial curricula in their area did not exist.

Upon further questioning, some teachers in each area of specialization who had originally said they followed a curriculum, stated that they use it only as a reference, or as an additional tool brought out on rare occasions. Other than teachers at the elementary level, few teachers spoke of using any pre-planned global strategy for their teaching.

It was necessary to do a manual breakdown of the curriculum data because of the large number of additional comments and multiple responses this section generated.

### Elementary Curriculum

Eighty-four (84) teachers out of 189 (44%) who responded to this section claimed to use the provincial elementary music curriculum and felt that it was adequate. Five teachers said they followed the curriculum, but did not comment on its adequacy. One hundred (100) teachers felt it was inadequate. Forty-two teachers (42) said they follow a division or school-based elementary curriculum and that it was adequate. Only 2 of the 42 teachers (5%) who followed a division or school-based curriculum said it was inadequate. Seventy-nine teachers declared that they did not follow a music curriculum of any kind.

When questioned in interviews, many teachers who said they followed the provincial guide admitted that they used it more as a

resource book for ideas on occasion, rather than as an actual teaching guide.

Some teachers said they used other curricula. Elementary documents from the province of Alberta were mentioned twice, as well as commercially available books and material.

During interviews, teachers in "ideal" situations at the elementary level tended to speak highly of the elementary curriculum, although most admitted that they rarely follow the entire document because of time constraints.

### Band Curriculum

Sixteen (16) band teachers said they followed the provincial curriculum and that it was adequate. Three (3) teachers said they followed the guide but made no comment as to its adequacy. Twenty-nine (29) teachers felt the curriculum was inadequate. Fifteen (15) teachers stated that they followed a division or school-based curriculum. All indicated that it was adequate. Forty-three (43) band teachers said they did not follow a band curriculum of any kind.

Although most band teachers claimed that theory and music appreciation should be vital parts of all music programmes, their teaching practise, as described in interviews, rarely seemed to reflect this view. When discussing what they did in their classrooms, they spent most of their time describing preparations for concerts and competitions, and some time talking about techniques they used to help

individuals to improve their playing skills, but rarely offered more than a token acknowledgement of the importance of the other areas of musical learning prescribed in curriculum documents. The information received suggests that very little class time is set aside for activities other than the playing of the instruments. Performance is almost universally viewed as the principal goal of band programmes, and theory seems only to be taught when it is necessary to further performance goals.

When describing what they would like to see in a curriculum, most band teachers speak of a highly prescriptive document, with easily measurable outcomes and consequences. They are in search of a practical tool, as opposed to a highly philosophical document.

#### Orchestra Curriculum

There were no direct comments regarding the strings/orchestra curriculum guide. Only one string teacher was contacted following the survey. This teacher expressed little knowledge of the document.

#### Guitar Curriculum

There were very few responses to this section. One teacher claims to follow the provincial curriculum and that it is inadequate. Three teachers said they followed a division or school-based document, and that it was adequate. Seven teachers stated they did not follow a curriculum of any kind.

Guitar teachers seem to be searching for the best way to teach their programmes without a central guiding force. In interviews they talked more about consulting one another and benefitting from the efforts of other teachers in their area of specialization, than did any other identifiable group. The programmes they describe are generally adapted to suit their clientele, and teachers appear to accept readily the idea that there are wide differences in programme delivery within their specialization.

### Choral Music Curriculum

It was difficult to calculate the number of people who follow, or do not follow the choir curriculum because of ambiguous responses on the survey form. A pattern of practise did become evident during follow-up conversations with teachers. When asked if they followed the provincial curriculum, most said they rarely, or very rarely looked at it, and that while it contained some good ideas, they did not follow it. This included one of the teachers who worked on the 1983 document. One teacher said that the curriculum should be followed more closely, especially if a high school credit were being offered, but admitted to not following it at all.

The question of the teaching of theory was raised several times. It was felt that the curriculum dealt with theory as an end in itself, as opposed to a tool to be used in the production of music. No choral music teachers said they followed the theory requirements set out in the document, but many said that they taught some theory, as it became relevant to the music they were studying. All choir teachers interviewed



saw performance as the focal point of their programmes, but many tied this very closely to music appreciation goals.

### General Music Grades 7-12

Again there were few responses in this area. There is no current specific guide dealing with this area. Out of 13 respondents to this section, 3 teachers (23%) feel the provincial curriculum guide is adequate and follow it. Two (2) teachers (15%) feel it is inadequate. Two (2) teachers (15%) said they followed a division or school-based curriculum and that it was adequate. Six (6) teachers (46%) declared that they do not follow a curriculum guide of any kind.

As with guitar programmes, general music programmes are developed or adapted to suit the particular clientele they serve. Judging from the way they discuss their programmes, there appears to be little concern on the part of the teachers about the need for a standardized across-the-board curriculum. Instead they stress the need to reach individuals, and to have them understand the nature of music. Comments on forms would lead one to believe that such standardization would not work anyway.

### Personnel

Three hundred forty-seven (347) responding schools with music programmes (78.5%) have music specialists. Fifty-eight (58) schools (12.9%) use a combination of specialists and classroom teachers, while 38 (8.6%) schools use classroom teachers for all music instruction.

Figure 17

Music Teachers' Length of Service  
406 responses

Length of Service	# Responses	%
1 year:	35	8.6
2-5 years:	140	34.5
6-10 years:	88	21.7
10-20 years:	95	23.4
over 20 years:	48	11.8
Total:	406	100

### Qualifications

A total of 509 teachers checked off at least one of the qualifications in this section. A very high percentage of teachers from each demographic group responded to this section. Most of these responses were from specialists, but some were from classroom teachers.

There appears to be no definite pattern to the data. A statistical analysis of the information was undertaken, but it was impossible to draw any clear conclusions due to the small size of some of the demographic samples (and in spite of the high percentage of responses). Differences outside the standard of deviation can probably be attributed to these small samples. If the above factors are taken into account,

there is probably no substantive difference in teacher qualifications between population centres of different sizes.

Figure 18  
Percentage by Region of Teachers  
with Specific Qualifications

Qual.	0-500	500-2500	2500-5000	5-10,000	10-50,000	WPG	Global Total
B.Ed.	59.6	57.1	32.1	57.1	36.0	54.2	54.0
B.Mus.	20.2	19.5	25.0	11.4	12.9	23.3	21.0
B.MusEd.	18.0	28.6	42.9	20.0	30.8	27.8	27.1
ARTC	6.7	3.9	3.6	8.6	10.3	8.8	7.7
AMM	0	0	7.1	2.9	0	4.0	2.6
Kodaly	9.0	11.7	25.0	5.7	12.9	4.4	8.3
Orff	9.0	26.0	17.9	14.3	23.1	29.7	23.2
M.Ed.	1.1	2.6	0	0	0	8.4	4.7
M.Mus.	1.1	1.3	3.6	2.9	2.6	3.6	2.8
M.MusEd	3.4	2.6	7.1	0	10.3	4.4	4.5
Ed.D.	0	0	0	0	0	0	0
Ph.D.	1.1	0	0	0	5.1	2.0	1.6
Other	16.9	27.3	10.7	14.3	7.7	23.3	22.0

### Job Satisfaction

Only 4 teachers stated that they did not enjoy teaching music (1%). One hundred sixty-two (162) of 384 teachers responding (42.2%) said they enjoyed teaching music, and 176 (45.8%) said they enjoyed teaching music very much. Forty-two (42) teachers (10.9%) stated that they did not enjoy teaching music as much as they used to. This

information was co-related with the length of service of teachers. One first year teacher did not enjoy teaching music, one teacher who had been teaching from 2-5 years did not enjoy teaching music, and 2 teachers who had been teaching for 6-10 years did not enjoy teaching music. No one who had been teaching music for over ten years did not enjoy what they were doing. It is interesting to note that two of the four teachers who did not like teaching music were specialists and two were classroom teachers.

The number of people who don't enjoy teaching music as much as they used to is spread fairly evenly across length of service charts, but there are slightly fewer in the 2-5 years of service category. One first-year teacher stated that she/he did not enjoy teaching music as much as she/he used to.

Figure 19

Teachers' Enjoyment of Job  
384 responses

	# responses	%
Do not enjoy teaching music:	4	1
Do not enjoy teaching music as much as they used to:	42	10.9
Enjoy teaching music:	162	42.2
Enjoy teaching music very much:	176	45.8
Total:	384	100

### Professional Memberships

The most commonly reported professional memberships were for the Manitoba Music Educators' Association (MMEA) (275), the Manitoba Band Association (MBA) (129), the Manitoba Choral Association (MCA) (124), and Music for Children: Carl Orff (96). Other groups included the Kodaly Association (36), the American Federation of Musicians (A F of M) (23), Registered Music Teachers Association (14) and the Association of Canadian Choral Conductors (ACCC) (13).

### Working Conditions

#### Employment Status

Of 423 teachers who responded to the question on employment status, 297 (70%) indicated they were employed on a full-time basis, and 126 (30%) were employed on a part-time basis. The lowest part-time employment percentage reported by a music teacher was 9% and the highest was 92%. Twenty-three (23) teachers (18.3%) were employed from 9 to 25%, 19 (15.1%) were employed from 26 to 49 percent, 43 (34.1%) were employed 50% of the time, 22 (17.5%) were employed at 51 to 75%, and 19 (15.1%) were employed from 76 to 92 percent.

#### Workload

A total of 183 full-time teachers responded to this section. Part-time teachers were not studied. The average daily full-time workload was 260 minutes. The mean response was 250 minutes.

### Music-related Teaching Time

Of 391 full and part time teachers responding to this section, 67.5% indicated that all of their teaching load (full or part time) was music related. The lowest response was 2%, or one 30-minute class per cycle. 2.6% of teachers indicated that music occupied 10% or less of their time. 6.4% stated that between 11 and 25 percent of their teaching time was spent in music, 3.6% said between 26 and 49%, 6.1% said half of their time was music related, another 6.1% were between 51 and 75%, and 7.7% declared their music related teaching time to be between 76 and 98%. Because of the way the survey was constructed, it is impossible to break down these figures according to the grades taught by the teachers in question.

### Preparation Time

Two hundred forty-six (246) full time teachers responded to this section. Part time responses were not used. The average reported preparation time was 41 minutes per day. The mean response was 35 minutes per day.

Thirty-one (31) teachers indicated having 0 minutes preparation time. These can be divided into three groups. Most are part time teachers who do not have preparation time calculated into their job assignment. The second group is made up of itinerant teachers who are employed full time. Their travel time is their only out-of-class time. Some employers class this time as preparation time. The third group (mostly elementary specialists) is made up of teachers who teach full time in one school. There are very few of these with no preparation

time. Some classroom teachers who teach music in very small schools said they had no preparation time.

If one adds the average total workload (260 minutes) and the average total preparation time (41 minutes), one arrives at a total of 301 minutes. The actual school day is 330 minutes. The difference appears to be made up by accounting for recess time, supervisory time, time devoted to opening exercises, and time allowed for students to travel between classrooms.

### Opinions of Workload

Of 284 teachers responding to this question, 67.3% felt that their workload was about right, 20.0% felt it was too heavy, and 12.7% felt it was not heavy enough. Of the 36 teachers who felt their workload was too light, all but one of them was employed part time. The way these forms were filled out would indicate that these teachers felt that their part time percentage should be increased, rather than the fact that their actual load for the percentage of time they worked was too light. The one exception was a high school band teacher who was employed full time.

Three hundred sixty-six (366) teachers responded to the opinion question on preparation time. 42.3% thought that their allowed preparation time was not enough, 57.4% felt it was about right, and 0.3% (1 teacher) said they had too much preparation time.

## Extra-Curricular (Co-Curricular) Programmes

### General Findings

Of 269 responses, the average weekly extra-curricular (co-curricular) time was 159 minutes. Zero (0) responses were not included in the calculation. By far the most frequently occurring activity was singing. 240 schools out of 379 who responded to this section reported vocal/choral groups which met outside of class time. This included four staff choirs. One hundred seventy-four (174) schools included concerts as an extra-curricular (co-curricular) activity, but virtually all schools with music programmes put on concerts of one type or another, and teachers who did not include concerts as an extra-curricular (co-curricular) activity probably took them for granted. Musical productions were the next most common (105). Seventy-four (74) schools claimed recorder groups. Sixty-five (65) said they had jazz/pop/stage band programmes on an extra curricular basis. This is in addition to the many high schools who said they had these types of ensembles for credit.

There were 30 respondents who indicated that they spent an average of 0 minutes per week on extra curricular activities. Many of these forms still included descriptions of extra curricular activities taking place in the school, so one could conclude that at least some time is spent on these activities. Ten teachers who say they spend no time on extra curricular activities come from Winnipeg schools. One is from an institutional school. The rest (19) come from outside Winnipeg. Eleven



(11) teachers were itinerant, 7 were part time teachers, and 8 were classroom teachers.

### Importance of Extra-Curricular (Co-Curricular) Activities

Fifteen (15) of 385 respondents (3.9%) felt that extra-curricular (co-curricular) musical activities were of no importance. Teachers did not really state why they felt that their extra-curricular (co-curricular) programme was not important. Instead, they explained why they did not have one. Some stated that there were too many other activities taking place in the school, so they couldn't run a music activity, while itinerants said they did not have any free time in some schools. One teacher said they didn't need to have an out-of-school-time programme because the principal managed to schedule extra musical activities into the regular day, and was very supportive. Some teachers stated a lack of interest, but none stated what group showed the lack of interest.

Forty-eight (48) schools (12.5%) stated that their extra-curricular (co-curricular) programme was of little importance. The same types of reasons for problems appeared here, such as bussing, getting students interested, itinerant teachers, lack of a tradition of out-of-school-time activities, but the respondents in this category seemed to feel that in spite of the difficulties encountered, it was necessary to try to offer musical alternatives to students. They seemed to take a different view of situations similar to those of the previous group. There were still a certain number of pessimistic responses in this section.

One hundred sixty-one (161) schools (41.9%) felt that their extra-curricular (co-curricular) programme was important. The reasons given by this group were universally positive. They ranged from the need to offer enrichment and challenge to gifted and motivated students, to giving a chance for students encountering difficulties a chance to improve their skills and experience success. The need to make musical expression a satisfying and integral part of the student's life was also stated. Development of the student as a whole person, with a broad range of knowledge and interests, was stressed. At all grade levels, benefits to the school as a whole were seen as being central to such activities. School spirit, a feeling of belonging, easing of discipline problems, student-teacher relations, school-community relations, and public relations are all enhanced by a strong extra-curricular (co-curricular) music programme. One caveat was added. It is important "that the tail not wag the dog". Some extra-curricular programmes tended to overshadow the regular in-class programmes from which they spring, which can lead to confusion as to priorities and goals.

Another 161 (41.9%) schools stated that their extra-curricular (co-curricular) music programmes were very important. The same types of reasons as the previous group were stated, but there seemed to be more emphasis on the importance of performing groups here. The benefits derived in other subject areas, such as improved reading and mathematical skills, as well as heightened concentration skills, were brought up in many comments. One principal claimed, "It's part of what makes the school tick- it's part of everything you do. I can't see a school functioning without music."

While more than half of the comments addressed the importance of music to the individual, a large number seemed to view the group as the important operative. Visibility and well-being of a specific ensemble or programme, in competitions or in public performances was very clearly the focal point. One teacher said their extra-curricular (co-curricular) involvement was too important. "It runs our program. Public relations with parents and the community is overwhelming", was their comment. Another teacher used the same expression of "the tail wagging the dog", cited earlier. Public relations and image-building received heavy emphasis.

Another completely different group stated that the extra curricular portion of the programme was extremely important because it *was* the programme. They had no in-class time to devote to the teaching of music. It is difficult to give an exact number because not all forms were filled out completely, but a substantial number of schools appear to have their entire music programmes operating on an extra-curricular basis.

In telephone and personal interviews, teachers who did a lot of extra curricular activities often spoke of the support or enthusiasm of a particular group of people. They made comments such as "My parents' group is great", or "My principal really makes a difference". Those who described their administrations as being very supportive seemed to be those who put in much more time, and did so willingly. They did not seem to have added up the extra time they put in before having been

asked, and took this commitment in stride. They talked of the support of students as being the most rewarding, and enjoyed the recognition that came with the support of parents and community. One teacher said she was given one day off for every 50 hours of extra curricular time put in.

There are also many teachers who work very hard to keep activities going without a lot of support. While this group tended to describe a smaller commitment in terms of time, they were much more aware of how much time they were putting in, and frequently spoke of how much hard work it involved.

### Perceived Support Levels

#### General Findings

Teachers were asked to rate the support levels they perceived from various groups involved with the delivery of public school music education. The response rate to these questions was very high (over 400 responses for each question).

#### Support Levels of Various Groups

The highest approval rating went to in-school administrators. A total of 82.5% of respondents felt that the support level of this group was either good or very good. This is consistent with the view expressed by many teachers in interviews that it is the in-school administration which sets the tone for the programme, and the success or failure of a music programme can be largely attributed to this group. It must be

stressed that this rating applies only to administrators in schools with music programmes. In various comment sections of the survey form, as well as in interviews, principals were very often singled out as being the source of the music programme's continuing success. One teacher said, "The principal is the prime motivator of (the) music program and is the reason the program is in existence." There are schools in the province where the entire music programme is run by the principal, on an extra-curricular basis. These principals feel that music is important, and that this is the only way they can succeed in having a music programme. On the other hand, when a programme is struggling, or in schools which do not have music programmes, the principal is very often identified as one of the prime causes for this situation. In interviews with administrators of schools without music programmes, principals very often stated that their school did not have a music programme because in their opinion it was not very important to have one.

Support levels were fairly equal amongst students, staff and parents (74% to 80% of each group were rated as good or very good). The lowest scoring group was divisional administration. Only 64% of respondents rated them as either good or very good. It must be remembered that these statistics include only schools which had music programmes at the time of the survey.

In written comments and in interviews, many teachers questioned the lack of support offered by the department of education. It was felt that in a subject area already viewed by many as a "frill", that a focal point for development and an advocate at the provincial level was an

absolute necessity. Many wondered if there were any other subject area which received so little provincial support.

### Financial Support

The section on funding provided some questionable data. Respondents were asked whether the majority of funding (excluding the teacher's salary) came from parents' groups, school-based funds, division-based funds, other sources, or a combination of the above. Four hundred eleven (411) forms contained responses to this section. Many people checked off several answers, which is contradictory in itself, and explanation and description responses were even more cryptic. When questioned in interviews, it became clear that a large number of teachers simply do not know where the money for their programmes comes from, and in many cases they did not have a clear understanding of how to gain access to funds.

Other sources for funding included fund raising, donations from service clubs such as the Rotary Club, and use of small schools grants. In at least one town, the town council is responsible for underwriting a portion of the school music programme. Many people included parents and school divisions as other sources of funding instead of indicating them under the appropriate headings.

The request for a breakdown of funding yielded much information. Virtually all urban schools receive their funding from school or division-based sources, depending on how each division

operates. Money from parents groups and other sources is almost exclusively reserved for "extras", such as trips, supplementary equipment, and uniforms. Fees for music are generally limited to instrument rentals. Students are expected to pay for small items like recorders, reeds, valve oil and rosin.

Schools in smaller communities seem to, by necessity, be more creative and eclectic in their funding sources. Music programmes in these areas seem to generate more feeling of ownership on the part of their constituents, and the line between school and community is less clearly defined. In some cases, parents not only raise the money needed for all the equipment needed to run a music programme, but they also pay the music teacher's salary. As in urban centres, parent groups and fund raising tends to pay for trips, uniforms etc.

Dedicated music teachers also make financial contributions to music programmes. Several teachers admitted that they tend to buy some equipment themselves, and others stated that they pay for most or all of the music and equipment used in their programmes. The phenomenon of music teachers paying for purchases is not limited to any particular demographic area. It seems to correlate roughly with the perceived support level of in-school administration. The teachers who indicated spending their own money tended to have a lower opinion of the support they received from their principals.

A few teachers stated that they did not know, or were not sure, where the money they needed came from.

Information volunteered by respondents indicates that very many teachers' budgets were being reduced for the 1991-92 school year. A few said their budgets had been reduced to zero and they did not know how they were going to keep their programmes going. Many felt that in the recent round of budget cuts music had been singled out as an easy way to reduce spending. Teachers in this situation generally said they felt powerless. In other school divisions, teachers who had received budget cuts they perceived to be equitably distributed were worried about having fewer resources to work with, but did not seem to harbour the same feelings of resentment. One rural school teacher stated that music was not being cut at all while other programmes were. This appears to be the exception to the rule.

When asked their opinion of the adequacy of funding available to them, only 39.9% of respondents thought that the financial resources available to them were good or very good.

### Schools Without Programmes

#### Description

Of the 69 schools without music programmes, 49 schools stated that they had never had a music programme. Twenty (20) schools stated that they had had programmes in the past, but that they had been terminated.



### Reasons for Termination of Programmes

The most common reason given for programme termination was financing. Over half of the 20 schools (11) cited this as one of the reasons for the loss of their programme. The second most common response was lack of board support (6 schools). Some additional comments included dealt with specific situations, such as a principal who had to choose between keeping the music programme or hiring a teacher's aid, and a school whose staffing reduction caused them to lose their qualified teacher. Administrators who responded often said that the music programme was a good place to save money in light of recent budget cuts in the education field.

One teacher stated in an interview that he or she was told seven days before the end of the school year that part of his or her programme would be cut in September. When the teacher protested, he or she received a telephone call from a school division official who threatened him or her with dismissal if the information was divulged to parents. The teacher chose to remain silent.

### Reasons for Absence of Music Programmes

The most common reason for the absence of music in schools which had never had a programme was again financial. The most common reason given under the "other" category dealt with the size of schools (small schools can't afford a music programme). The next most common reason was inability to find a qualified teachers.

### Location of Schools Without Programmes

The largest number of schools without music programmes is found in smaller towns and villages:

Figure 20

#### Location of Schools without Music Programmes

Population. of Immediate Area	# Schools without Programmes	% Schools without Programmes
0-500	38	26.8
500-2500	21	20.0
2500-5000	4	17.4
5000-10,000	2	6.5
10-50,000	1	3.4
Winnipeg	3	1.6
Total	69	13.3

Twenty-six (26) schools which do not have a music programme stated they would like to have one. Most of these indicated that music was an important part of life, and needs to be part of a well-rounded education. The broadening of students' horizons, the development of self-confidence, cultural development, and benefits for the school (school spirit, morale, sense of community involvement) were among the reasons mentioned. One respondent felt particularly short-changed at his school. "Music is a part of everyone's lives. Why not ours?", was his response. There was only one negative comment added in this section. One person felt that there would not be enough student

interest in his school, and that it wouldn't be feasible to run a programme for just a few students.

### Additional Opinion Information

#### Introduction

The information in this section is based on the opinions and comments of respondents. The opinions expressed herein are those of the respondents, and not necessarily those of the researcher. As much as possible, the exact words of the respondents have been used.

#### Importance of Music Education

Teachers were asked to rate the importance of music education. This question was included more as a method of eliciting comments than as a way of acquiring hard data, so it was not surprising when 95.1% of 389 teachers responded that music education was either important or very important. It was somewhat surprising to note that 2 teachers thought it was not important, and that 3 teachers thought it was of minimal importance. The comments generated by this section covered a variety of areas and in many cases were expressed with a great deal of fervor.

When asked why, the two respondents who said that music education was not important simply stated, "not enough time". They did not say anything more. Only one of the three who felt it was of minimal importance offered a comment. His comment was that the emphasis of the class was on "fun" rather than "learning". Those who saw music as

somewhat important (14 responses or 3.5%), seemed to echo the enthusiasm of others, rather than express their own views. One, for example, said that music education was important in their community, but that this wasn't the case in others, while another said that it was important as a life skill, and for enjoyment, but that it wasn't crucial. There were no negative comments offered here, but the faint praise expressed did confirm their feeling that music education was only somewhat important.

One hundred twenty-eight (128) people (32.9%) rated music education as important, and 242 (69.2%) rated it as very important. The comments in these two groups were very similar. This is where the most philosophical statements were made by respondents. The intrinsic value of music as a discipline which frees the soul and soothes the mind was stressed, as was the creative aspect of music, as a vehicle for self-expression and self-realization. The fact that music develops the affective domain and enhances both right and left brain maturation was stated. Music is viewed as unique in what it can do. Spin-off benefits such as the transfer of skills to other areas, the development of fine motor skills, reading skills and abstract reasoning also came up. On a more practical level, it was seen as a break for the students, who went back to other classes refreshed and able to learn more easily.

Here are some examples of comments:

"Music exists almost everywhere in our lives. We hear it all around us. It is important to direct children to an understanding of music and an appreciation for all kinds of music."

"(Music) trains (the)left brain to receive information, which can increase IQ...(it)trains co-operation, listening, and group skills, as well as physical eye-hand co-ordination. (It) adds to self-esteem and feelings of accomplishment. All can participate regardless of ability or disability. (Music) cultivates sharing."

"Music education helps develop the whole child, not only stressing facts and figures, but working on the intellect, the emotions, the spiritual."

"Everybody needs music, especially in today's often impersonal world. We need that musical expressive part of our nature to help us stay human!"

"It(music) assists the children in social development. It gives them a chance to express themselves and to share their feelings with others."

"Appreciation of the arts is fundamental in our civilization."

"It creates a family atmosphere within the school. It provides healthy fun. Emotions are allowed to show. The glue that binds the soul together- that's music!"

"Creativity and imagination are very important elements in the growth of a human being. Music education offers these elements."

'Music touches all three domains of learning- cognitive, affective and psycho-motor. A child may find success even if academically in class he/she is weak."

"It develops self-esteem through success in a non-competitive environment".

"It is an art form which can be enjoyed all through one's life."

"Music can be enjoyed by everyone, not only talented musical people. Giving children the chance to appreciate this universal language is important."

### Programmes

When teachers were asked what music programmes lacked in general terms, their responses took over thirty pages to print. Money and contact time were the most popular subjects. In these areas people tended to react to their own situations; those with below average contact time stated it was their main problem, while those who felt their financial resources were inadequate wanted more money. Aside from direct references to these two areas, problems of timetabling and lack of resources, which are direct results of them, were very common. Other local issues included discipline problems in the music room and safety in the classroom.

More globally perceived shortcomings involved community and societal attitudes. The need for music, and the arts in general to be recognized as important and valuable pursuits came up frequently. The desire for respect for their discipline from other educators was an extension of this. Many teachers seemed to feel tolerated within their schools, but thought that what they did was seen as less important than other subject areas. There exists a general feeling that educators do not feel the same level of commitment to music education as they do towards other areas, such as physical education. A similar lack of support from parents was felt. Some felt that while parents generally think music is good for their children, it is not really important. One teacher summed it up, "It's okay if you got a D in music".

The idea that music existed only to provide other teachers with preparation time came up very frequently in both written forms and in interviews. Some administrators admitted that they thought this was the main reason they had music programmes. Music teachers in these schools seem to be less motivated to develop quality music programmes. One music teacher mentioned that when she asked her principal why she received less preparation time than her colleagues, and indeed, less than what the school's policy called for, she was told that this policy was for classroom teachers, and that since she was not a classroom teacher, she did not actually qualify for preparation time.

Lack of resource people at the divisional and provincial levels was mentioned as a reason for the lack of standardization in music education, and as a reason for the dearth of effective, up-to-date curriculum documents. The word "consistency" appeared very frequently. Most comments in interviews and in written form would indicate that the department of education recommendations regarding time allotments and curriculum goals already in existence are acceptable, but will continue to be of no value as long as they are not enforced. The fact that there are still many schools in Manitoba with no music programmes whatsoever (13.3% of responding schools have no musical activities of any kind), was brought up by many as a major failing. "If some students deserve music education, why is it that others don't", was their argument.

The lack of designated space for music education in schools appeared many times. Some spoke of the inadequacy of the space in

which they worked, while others stated that they either shared space in a gym or a lunch room, or had to move their equipment from classroom to classroom as their day progressed. Some questioned the formula used in the allotment of space when schools are planned and built.

It was not surprising to find many references to the lack of curriculum and resource materials. This has already been discussed.

The lack of qualified music teachers in some schools caused concern in some respondents, who wondered how someone can be expected to teach in an area they know little or nothing about. It was felt that this would not be tolerated in other subjects, but that it is in music.

### Teacher Training

When asked what was lacking in the training of music teachers, most teachers seemed to refer to their own failings and the areas in which they felt inadequate when they began their career.

Lack of classroom management skills, which was one of the more popular responses seemed to be linked to a lack of exposure to appropriate models for behavior in the classroom. More time in real-life situations, observing and practise teaching, as well as other forms of field experience were the most common suggestions. Many teachers felt that they left university with an unrealistic view of what music education was. Some linked this to their lack of field experience, but others blamed the university for giving them unrealistic or inappropriate goals.



It was pointed out that music teachers must continue to learn after they leave the university, and that music consultants, co-ordinators and supervisors at the divisional level must be able to offer appropriate professional development to their music staff. Again the lack of provincial and divisional resource people was raised up here. Generally music teachers are suggesting that they need more professional development activities.

It was the view of more than one person that faculties of education should take it upon themselves to ensure the quality of their graduates by encouraging those who do not show a talent for teaching to explore opportunities in other areas. One teacher pointed out that a good student does not necessarily make a good teacher. It is up to the education professor to discern this during field experience exercises.

There seem to be two very different points of view in one area. One group of people is calling for more specialized training in specific areas. For example, several teachers have called for at least one level of Orff training as a requirement for graduation, while others have called for at least one level of Kodaly training as a requirement for graduation, and still others are calling for instrumental techniques courses on *all*(sic) instruments as a requirement for graduation. The opposing point of view is put forward by teachers who are calling for a more generalized view of music education, where music teachers are exposed to many different ideas and philosophies, so they have a broad base of knowledge to work from when they begin teaching music. This group feels that teachers must be exposed to as many different types of music,

from as many different cultures as possible, and that we all must know something about jazz and ethnomusicology, as well as the classical tradition.

The same dichotomy occurs in another area. Some claim that music teachers are often good musicians, but they cannot teach, while others are convinced that some teachers have very little comprehension of the principles of musicianship they are supposed to be teaching.

Specific musical rehearsal, performance, and teaching techniques were discussed, but not very frequently.

Some felt that some sort of administrative training should occur, since the successful music teacher must possess good organizational skills and know how to pace one's self to avoid burnout. One teacher said that over fifty percent of teaching band has nothing to do with music.

### Additional Comments

At the end of the survey was a section where teachers were invited to add their comments on any segment of music education. The following is a composite sampling of some of those comments. The wording is that of the respondents:

Communication between music teachers from kindergarten to grade 12 is crucial to the success of the programme. It is important that

the music department act as a whole and that all teachers know what is going on at each level. It is important that music associations act as a unified group, possibly under the auspices of the Manitoba Music Educators (MMEA) instead of having several organizations fighting over the same things. The fragmentation that is taking place is worrisome, with allegiance to various interest groups such as Orff, Kodaly, choral and band slowing down the progress of music education. Most teachers lack a definitive voice and consequently credibility. It is absolutely imperative that we develop not only the voice but the means to make ourselves heard in order to SURVIVE(sic).

Because of cuts in music consultant positions, teachers must now create their own network.

The current state of programmes depends on where you are. Many programmes have been cut this year to save programmes in other areas. This should not happen. The pressure is on to justify the need for arts education- we've got to fight back. There needs to be more direction from a central authority. Divisions without music coordinators tend to do their own thing. Public awareness regarding the value of music must improve and continue. We need to publicize our music programmes to develop awareness. All the arts need a higher profile in education.

Music is often treated as a frill, not an important learning tool. It is the first thing to go during budget cuts. In rural areas music programmes tend to be shelved for lack of funds and lack of specialized people. Administrators and school boards need more information about the values of music education.

One of the biggest problems is teaching to the "middle"- some students are keen with enriched backgrounds, while others create management difficulties. Too much energy goes into the latter group. Unfortunately we live in a TV and pop culture that affects children's (and adults') attitudes towards everything- the beauty of music and poetry is lost. It gets tougher as kids tend more towards being spectators in music rather than being participants.

Elementary schools should have a room reserved specifically for music. This room should be equipped with some basic tools, for example a sound system and a good piano.

There is an increasing number of bands in the rural setting. In general bands are getting better, but is music education getting better? There is too much talk and not enough action. Music education needs a serious review with the intent to change. The elementary programme is too general in orientation. The Manitoba curricula need to be revised. Music education as it is set up in many schools, cannot meet the needs of students or accomplish its goals. Music education is for everyone, but not every vehicle (band, choir, guitar etc.) is appropriate for every student.

Students still respond best to songs from their background (movies, mother's lullabies, etc.). They don't respond as well to tunes they or words they are not familiar with. Native expectations for a music programme are not in line with the standard music programme.

More music is required in the Francophone schools. I hope authorities will recognize the importance of music in the schools. It is also hard finding appropriate materials in French. Sometimes we use whatever we can find.

(Some teachers point out that there is a lot of poor teaching going on. Others point out that there is a lot of good teaching going on. Some things are getting better and some are getting worse.)

There should be a minimum of 90 minutes of music per cycle. Daily physical education is now a reality. There should be similar requirements for music.

Teaching music is a very challenging but rewarding job. We as music teachers should do more to stand up for our programmes, so they are not viewed as a "frill" subject, but rather as an important part of the whole education system.

#### Additional Comments from Interviews with Administrators

In addition to conversations with 32 music teachers from across the province, 22 administrators (19 principals and 3 vice principals) from schools with and without music programmes were contacted. Although it seems to be true that an enthusiastic and qualified teacher is necessary for a music programme, the actual state of music programmes in these 22 schools appeared to reflect very directly the attitude of the administrator. In general, in a school where the principal felt that music was important, the music programme was more likely to flourish, while in a school where the principal was somewhat antipathetic to music, the music programme was either very weak, or did not exist at all. These traits seem to exist regardless of specific divisional policies. For example, principals in some school divisions where music is encouraged at the divisional level, although they do not actively campaign against music programmes, do not make any special efforts to ensure the success of their programmes. Ordinarily,

programmes in such schools are viewed as not very influential, and as peripheral to school life. From the interviews conducted, it would appear that rural schools which lack local administrative support tend not to have music programmes, while urban schools in the same situation tend to have un-influential programmes with frustrated teachers.

On the other hand, some administrators manage to actively promote music with very few resources at their disposal. One principal of a very small and somewhat remote school began by saying that he had no music programme in his school. He then proceeded to describe how the parents and the school had arranged for a private music teacher to visit the school on a regular basis to teach music to the students, how half of the student population was involved in a programme of private voice, piano and organ lessons during school hours, how the community had banded together to purchase expensive instruments for use in the school, and how they had extra activities that involved music, theatre and dance, and included a small tour. "We believe in arts education, and we do it any way we can", was his comment. This is not the only case of such support. Another principal explained how community fund raising paid for a music teacher to come in and teach singing to all three classes in his school. In a small northern school, a principal told of how arrangements had been made for a local community person to come in and teach country songs to the students, while some of them learned to play guitar. This principal tended to be almost apologetic for these efforts, instead of realizing that a method of teaching music that was appropriate and effective to this situation, had been identified.

Greater care in the hiring of music specialists was urged. Teachers felt that criteria and programme needs were not looked at adequately before the hiring process was started.

## CHAPTER 5

### Conclusions, Implications and Recommendations for Future Research

#### Introduction

The following chapter contains conclusions and recommendations based on the data presented in chapter 4. In general, material is dealt with in the same order as in chapter 4. The chapter concludes with the section on implications and recommendations for future research.

#### General Conclusions

Music is firmly entrenched as a subject worthy of study in the public schools of the province of Manitoba, in spite of the fact that one school in eight still has no music programme of any kind. Programme delivery varies greatly from location to location, and although curriculum documents exist, they are rarely followed, further contributing to the inconsistency of programme delivery across the province.

Music teachers are hard working individuals who are dedicated to the success of their students and their programmes. In addition to their regular instruction load, they contribute a great deal of time and energy to extra-curricular (co-curricular) activities in their schools.



## Languages of Instruction

When responding schools were divided according to the major language of instruction in the schools, it was clear that all major groups were about equally well served, with one serious exception. The Francophone schools of the province (whether totally Francophone, or partially Francophone) showed a very much lower percentage of music programmes. Music has been historically a large part of the Franco-Manitoban culture, as it has been with most cultural groups. If it is true that these schools are seeking to promote the Francophone identity, they must take on the responsibility of providing a musical education to their students. Of the three responding schools with a native language component, only one reported having a music programme.

## Specific Types of Music Programmes

### Band Programmes

In general, band programmes are in good health in the province of Manitoba. Most programmes are either maintaining their enrollments or increasing, and there are still new band programmes being started in schools across the province. Band programmes are able to serve communities of all sizes and accommodate a wide variety of student needs.

In general the band movement is very conservative in nature. There appear to be very few fundamental differences in the way band is taught in 1991 and the way it was taught in 1971. Many teachers are still clinging to the idea that they can form the ideal band and make it work,

instead of following a more student-centred approach, where group expectations are adapted to suit the needs of the students. This could have serious ramifications for band programmes in the future if current population and funding trends continue.

Band teachers are hard workers who put a great deal of extra time into their programmes to make them successful. They believe strongly in the importance of music education, but seem to have a hard time articulating what is important and why. They also seem to see themselves as being different from other types of music teachers. They are highly goal-oriented, and in general tend to see the product (playing music) as being much more important than the process of learning to understand music. Their generally hard-working nature has led them, possibly through frustration, to run many activities on their own (and through the Manitoba Band Association) rather than work with music teachers from other areas, who seem generally less inclined to put in the large amounts of time and energy expended by them and their organization.

The overwhelming majority of band teachers do not follow the current curriculum. Others try to follow it while feeling it is inadequate. It is clear that the document does not reflect standard practise in the province. If it is decided that a provincial curriculum is necessary, an intensive consultation process will have to take place to come up with a curriculum that is both useable and used.

Band programmes can succeed under almost any educational circumstance, providing there is administrative and community support, and a capable, motivated teacher. Schools which support their music programmes almost universally find that they contribute greatly to the quality of life of the students and of the school.

### Orchestra Programmes

Generally orchestra programmes are struggling in Manitoba. Most programmes are declining in size, and teachers express a general discouragement with their situations. This is a reversal of the trend noted by Alan J. Janzen in his 1980 study of music programmes in junior high schools of the province<sup>1</sup>. The more transient nature of today's society, combined with the long-term commitment needed to succeed at playing a stringed instrument is the probable cause of this decline. It is very difficult to integrate a student into a group if they move into a community at an age when their classmates have already achieved a certain level of mastery, and the original group is almost always subject to attrition as families move away. This theory is supported by the fact that all of the groups which said they were declining were in Winnipeg, while the only programme which was located in a smaller centre with a more stable population, reported growth.

It is possible that the days of the strings/orchestra programme in Manitoba schools are numbered. This is evidenced by the fact that many string/orchestra programmes have already been discontinued.

1. Alan J. Janzen. A Survey of Junior High Music Programs in the Public Schools of Manitoba. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1980.

### Guitar Programmes

Guitar programmes are a relatively new phenomenon on the Manitoba scene, and most were born as a result of the interest and motivation of one person, or a group of individuals. Most programmes are stable or increasing. Guitar programmes adapt very well to their environment, playing upon the interests and strengths of their clientele. They are also fairly economical to furnish and operate (guitars are inexpensive and easy to maintain). This is the cause of their widely varying nature. Guitars can be used as a vehicle for large group performances as well as solo performances, and can be used to play classical and popular repertoire. If the number and size of guitar programmes continues to increase, steps will have to be taken to ensure the quality of these varying groups. It is clear that any attempt to bring homogeneity to the guitar field would be resisted and would probably fail, but it is also clear that guitar teachers are looking for support and new ideas to help them grow. There was a significant contribution to the guitar curriculum field in 1991. In his unpublished thesis, Richard E. Schulz proposed a guitar curriculum model he developed for use in the St. Boniface School division. In it, he attempted to provide a structural format for the teaching of guitar, while at the same time taking into account the various strengths of individual guitar teachers.<sup>2</sup>

### Keyboard Programmes

Like guitar programmes, the types of keyboard classes which exist vary widely. The number, however, will continue to be limited by the

2. Richard E. Schulz. A Programme Model for Classroom Guitar Instruction in St. Boniface School Division No. 4. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1991.

cost of implementation of such programmes. The keyboard, like the guitar is a good vehicle for teaching music as a lifeskill, as it can be played individually, but keyboard ensembles do not seem to develop the same esprit de corps in the school setting as do band programmes. In smaller centres private keyboard instruction (usually piano, but sometimes organ) offered through the school, will probably continue to furnish a much needed and appreciated service, but such a service should not be seen as a total music programme. It does not reach the entire school population and does not teach the student the joy of learning to make music in a group setting.

### Choir Programmes

This most common of musical activities is once again growing in Manitoba. Like band programmes, choir programmes are able to serve students in varying situations, and can thrive in communities of any size. They provide a form of musical education that is easily accessible to almost all students. There was a perceived decline in choral activities in public schools during the 1970's and the early 1980's, which teachers say is definitely over. Winnipeg is lagging behind the rest of the province in this regard, but teachers have noted a marked increase in interest in singing. Perhaps the simple fact that it is relatively inexpensive to run a choral programme has contributed to this. The increasing popularity of vocal groups such as the Nylons, Manhattan Transfer, and Winnipeg's own Easy T's, the multi-part singing in so much of today's pop music, and the prominence of vocal musicians like Bobby McFerrin have made singing "cool" again.

Care will have to be taken to ensure that a successful extra-curricular choir does not take the place of the well-rounded in-class musical education, for there is more to singing than just choir, and there is more to music than just choir.

### Elementary Music Programmes

General Comments When music is offered at the elementary level, it is almost always offered to all students. This gives a chance for all students to benefit from a musical education, but it can also lead to abuse when it is viewed as simply a way of providing preparation time for other teachers. It would appear that many administrators and teachers view this as the main reason for the music programme's existence. While virtually all music teachers feel this is not the case, not many go out of their way to correct the misconception. Although there are numerous exceptions, elementary music teachers tend to feel that they are at the mercy of their school or their administration. They manage to deliver well-thought-out and pedagogically sound education to their students, but are hesitant to stand up for what they believe when they are confronted. As a group, elementary music specialists will have to become more decisive and assertive in their articulation of the need for, and the importance of, good elementary music education. Without such expert advocacy, programmes could suffer greatly in the current economic climate.

Orff-based Elementary Music Programmes There are more Orff-based programmes in larger centres than in small ones. This is probably because of the cost of the equipment needed to set up such

programmes. While this may continue to hinder the increase in the use of Orff instruments in smaller centres, it need not stop teachers from implementing some Orff techniques which do not require expensive equipment. The percentage of teachers with Orff training is fairly common in all but the smallest centres.

Kodaly-based Elementary Music Programmes There are less than half the number of schools using Kodaly techniques as there are using Orff techniques, but the pattern of demographic distribution is similar to that of Orff techniques with one major exception. The use of Kodaly methodology increases with the population of communities served, but drops off very suddenly in Winnipeg. One would expect that a method which required very little financial outlay for instruments would be very popular in smaller centres with less readily available cash, but this does not appear to be the case. It is possible that Kodaly teaching has a less prominent role in Manitoba because music corporations see more reason to support programmes whose existence will benefit them financially. It is also possible that school administrations tend to value a programme more highly if a considerable financial investment has been made in it.

#### Junior and Senior High General Music Programmes

It is likely that general music programmes will continue to succeed in specific schools because of the efforts of specific individuals, but it is unlikely that the number of such programmes will increase in the near future. They provide a highly flexible vehicle for music education, but

still carry the stigma of being a "dumping ground" for those not quite good enough for performance-based programmes.

### Other Types of Programmes

There are many different types of programmes operating in Manitoba schools. Some are extensions of more standard programmes, such as recorder and ukulele programmes which tend to grow out of elementary music programmes, and vocal and instrumental jazz programmes which tend to emanate from successful band and choir programmes. Others represent new and innovative directions in music education. The field of electronics is opening up in Manitoba schools, and this trend will probably continue, albeit somewhat slowly. Others, like steel band and handbell ensembles come from a particular interest in a school. Non-traditional programmes are almost always the product of the imagination of one or more resourceful people in a school. This individual commitment can make them highly successful, but it also makes them more vulnerable to a quick end when the motivating factor is removed from the equation.

### Contact Time

It is interesting and reassuring to note that the mean and average contact times for various grade levels resemble so closely the recommended provincial norms, but upon closer examination of the data, it is evident that a large number of schools are very far below these norms. The Manitoba Task Force on Arts and Education found the



same type of large variation in contact time in its 1979 study.<sup>3</sup> This is especially true at the elementary level when music class time is not calculated on the needs of the programme, but based on the school's formula for preparation time. One 20-minute music class per week (an average of 4 minutes per day) is not unheard of, and 25 minutes per week (5 minutes per day), is very common. It cannot be expected that a proper music education be achieved within such time constraints. The department of education recognized this when it recommended that music be allowed 18-20 minutes per day. Teachers will have to be much clearer in their expression of the need for adequate teaching time if this situation is to be improved.

## Curriculum

### General Comments

The majority of teachers within any musical discipline feels that their curriculum guide is not adequate. The same comments recur across the board: the curriculum is outdated, not realistic in its expectations, or not reflective of the priorities expressed by music teachers. If the expertise of teachers in the field is any indication, the music curricula of the province are seriously lacking. Curricula developed closer to the student base, at the divisional or school level seem to fare much better. There is a genuine need for direction at the provincial level, but this direction must be more clearly thought out, and must address the educational situation of today and tomorrow, not that of yesterday and the day before.

3. The Manitoba Task Force on Arts and Education. p.38.

As long as specific requirements, especially in terms of time and physical resources are not enforced, there is no point in having standardized curricula, because their implementation will be impossible. Teachers want the support of a broad general outline, which will give them a framework in which to function, while at the same time allowing them to exploit the strong points of the situations in which they find themselves. It was generally agreed that requiring the same things from all students in all four corners of the province would be confining and counter-productive, but the idea of a level playing field on which to begin was seen as being of prime importance.

### Elementary Curriculum

According to music teachers in the field, the general thrust of the elementary curriculum is good, but the document is basically flawed. It does not allow for the variation in student experiences and in available resources which exist in the province. It is admirable in that it aims at a very high level of accomplishment, but it has aimed so high that most teachers find its objectives unattainable and abandon it altogether. If such a curriculum is to be followed, there will have to be much more effort put into equipping schools and teachers for the job they have been given.

If, for whatever reason, it is decided this cannot be done, the curriculum guide needs to be designed so that it can be followed successfully in the many different settings in which it will be used. Perhaps there needs to be a sliding scale of educational goals, based on

the resources available. This solution would probably be met with wide resistance, but expectations will have to be altered to fit reality until the decision to alter the reality of teaching situations has been made.

### Band Curriculum

Common practise in the teaching of band does not reflect the goals and tenets of the current band curriculum. Most teachers seem satisfied with the current situation. Band teachers will have to decide whether their curriculum needs to be re-written to reflect the goals they have established for themselves, or whether they need to alter their teaching practises to deal with the objectives set out in the curriculum. Either of these alternatives will be beneficial to the band movement in Manitoba.

### Guitar Curriculum

Many guitar programmes were still in their infancy when the 1983 interim guide for guitar was produced. Since that time, the teaching of guitar has become much more firmly entrenched in Manitoba public schools. It is time that the knowledge acquired by guitar teachers in the province be brought together in a curriculum guide which would help them to establish a set of goals and a needed sense of direction.

### General Music (grades 7-12)

Because of the small number of such programmes from which information was gathered, it is difficult to make any pronouncements here, but if such programmes are considered valid, some sort of appropriate curricular support should be made available to them.

## Personnel

### Qualifications

Most schools use specialists in the instruction of music. Qualifications of music specialists vary widely, but there does not seem to be a basis for the commonly held belief that smaller centres have less qualified people teaching music. It may be true that it is difficult to secure and retain them in some places (possibly because they feel a lack of support, or are frustrated by a lack of resources), but this is more directly related to the community climate in these locations than to the population size. Many smaller centres have very well qualified and satisfied music specialists who firmly believe that success is not measured by their proximity to a major population centre.

Shannon Graham's finding that in 1988, 43% of music teachers had a Bachelor of Music degree<sup>4</sup>, as compared with 25% in the 1983 Department of Education study<sup>5</sup>, seems to hold up well. Alan J. Janzen's finding that 45.7% of junior high music teachers held either a bachelor of music or music education degree<sup>6</sup>, also compares favourable with this study's finding that 48.1% of responding teachers had either a Bachelor of Music degree or a Bachelor of Music Education degree. Perhaps this is indicative of a rise in the level of qualifications of music teachers, but it is also possible that it is because of the fact that the 1991

---

4. Shannon Graham. op.cit., p.106.

5. Manitoba Art and Music Assessment Program 1983: Final Report(1983), in Shannon Graham. op.cit., p.106.

6. Alan J. Janzen, op.cit., p. 37.

sample was over 15 times the size of the 1988 sample. This study is also the first study to look at the qualifications of teachers from Kindergarten to grade 12, while the two earlier ones looked only at elementary music teachers. It is also therefore possible that the figures reflect a lower level of qualifications in elementary teachers than in grades 7 to 12 teachers. This is highly probable because classroom teachers have been shown to teach music in at least 20% of schools, almost all of which are elementary schools.

### Professional Memberships

Although the Manitoba Music Educators' Association (MMEA) holds the largest membership roster among public school music teachers in the province, more specifically defined discipline groups like the Manitoba Band Association, the Manitoba Choral Association, and the Manitoba Orff chapter have much more actively involved memberships. It is unquestionable that these groups provide an invaluable service to their members and to the community at large, but the fact that they act as separate groups is sometimes counter-productive. In interviews, teachers showed a tendency to speak in terms of "us" and "them" when discussing their professional affiliations, instead of seeing the larger picture of a diverse but unified group of music educators. In a sparsely populated province such as Manitoba, unity of purpose amongst music educators, similar to the unity seen in the work of the Music Educators' National Conference, in the United States, is crucial. The decision to work together as music educators under a common banner (possibly that of the MMEA), will have to be made by individual music teachers.

### Working Conditions

Almost three quarters of the music specialists in the province are employed full-time. Often a second music teaching position in a school is held by a part-time person. Most music specialists teach music full time, but a significant minority teach other subjects. Both of these options are valid in many situations. Teaching only music allows the teacher to devote all of his or her energies to music education, while teaching responsibilities in other areas can allow small schools to keep a qualified music specialist on staff. It would be unwise to rule out either option as being less effective across the board.

Most teachers feel that their workload is appropriate and that they have an adequate amount of preparation time. It would be wise for administrators (where the workload is inordinately heavy, or where little time is allotted for preparation) to study the long-term effects of this on the well-being of their teachers, and of their music programmes.

A large majority of music teachers enjoys their profession, and will likely continue to do so. Those who do not enjoy teaching music generally leave the profession very early, while those who stay continue to express interest and enthusiasm for what they do throughout their careers.

Teachers may be remaining in the field of music education longer than they were. In 1983, 6% of teachers had over 20 years experience. In 1988, this was reported to be 7%, and in 1991, it is 11.8%. Once

again, it is possible that this is because the current sample includes music teachers from kindergarten to grade 12, while the earlier ones contain only elementary teachers. Because data was gathered in a different way, it is hard to compare the data on beginning teachers, but it is possible there are also fewer beginning teachers in music. In 1983, 31% of those sampled indicated they were in their first or second year of teaching. In 1988, 29% indicated that they were in their first or second year of teaching. In 1991, 8.6% of teachers sampled were in their first year of teaching, and 34.5% had been teaching from 2-5 years. A further study would have to be done to confirm these findings.

#### Extra-Curricular (Co-Curricular) Programmes

Extra-curricular (co-curricular) activities are an important part of almost all music education in the province. This confirms the findings of Alan J. Janzen's 1980 study.<sup>7</sup> When a school does not have an active out-of-class programme, this is seen as a weakness in the programme. Extra-curricular (co-curricular) activities provide enrichment for motivated and talented students, a sense of musical accomplishment and satisfaction for the teacher, and much appreciated publicity for the school. Extra-curricular (co-curricular) activities are more successful when they exploit the strong points of the teacher or a particular interest of the students.

There does come a point beyond which extra-curricular (co-curricular) activities begin to hinder the music programme. When the

---

7. Alan J. Janzen. op.cit., p.58.

importance of an out-of-class group (usually a jazz band, chamber choir or a small performing ensemble) begins to overshadow the importance of participation in the larger performing group available to all, a feeling of inferiority can set in amongst those only involved in the larger group. This can lead to a drop off in interest in the regular classroom activities of the music programme and a general decline in overall music education in the school. Teachers can also tend to lose sight of their true educational goals when they place too much emphasis on a high flying performance group. This is doubly dangerous because administration tends to enjoy the favourable image such groups create for the school in the community at large. Too many teachers expressed concern about the "tail wagging the dog" syndrome for this to be an idle concern about a few isolated incidents.

### Perceived Support Levels

The support levels of the various factions contributing to the music education programme are crucial to its existence. Alan J. Janzen found the same strong correlation between in his study in 1980.<sup>8</sup> According to the statistics gathered, and comments of teachers, the support of in-school administration is the most important factor in deciding the success or failure of a music programme. An actively supportive principal can make music a part of his or her school in virtually any circumstance. They must also share a good deal of the blame if music is not available to their students. The fact that the importance of music education is almost at the discretion of the

---

8. Alan J. Janzen. op.cit., p.60.



principal is worrisome. Many people questioned how music could be so important for students in one area and not for students in another. It is the responsibility of arts educators in general to ensure that educational administrators are aware of the importance of arts education (in this case music) in the development of well-rounded young people.

Student support levels seem to be a rough approximation of the support levels of their milieu. Similar groups of students seem to respond to music differently based on where they go to school. This appears to be the case in any socio-economic group, for there are successful music programmes running well in many economically depressed areas.

The support of one's colleagues within the school and the support of parents can make the music teacher's job easier or harder, but they do not seem to have as much effect on programmes as do other factors. Most teachers said that these two groups tended to come on side more as the programme became successful and they saw its benefits. One teacher did describe a situation where a good deal of resentment was present in the school staff because the profile of the music programme was so high that the rest of the school felt neglected. This is another example of the "tail wagging the dog". Over a long period of time it could lead to a serious erosion of the music programme.

The lowest scoring support group, divisional administration, also seemed to have less effect on the music programme. This appears to be because school-based administrators have enough discretionary powers

to counter the effect of divisional policy in most cases should they choose to do so. At the same time it must be said that most of the very successful music programmes in the province are in divisions where divisional policy supports music, and it is undoubted that such support makes programme delivery easier and, in most cases, more effective.

Financial support does not translate directly into successful programmes. There are many programmes which appear to be successful that function on very little money, and there are well funded programmes which appear to have solid financial backing, and yet do not fare well. In interviews teachers did indicate that having funds available to them does make their job easier, but they did not speak of the need for money in the same way they spoke of the need for "people" support from the various groups discussed above. Money seemed to be less of a problem to teachers who spoke of having a strong support network around them. They said they usually found ways of getting the things they needed, and that they understood when money was tight. On the other hand, teachers who said they did not have great difficulty getting the things they needed to run a class still spoke negatively about their programmes if they did not feel they were supported by those around them.

Most teachers are satisfied with the level of financial support they receive. The most surprising thing about teachers' responses to questions about money matters was the extent to which teachers do not understand how their programmes are funded and how to gain access to money. Most satisfied teachers said that someone else took care of

these things for them and that they didn't really understand how, while most dissatisfied teachers stated that they didn't know how to get funding they needed and no one was there to show them how to do so. In both cases, teachers generally failed to take responsibility for their own financial well-being, choosing instead to relinquish this responsibility to someone else who was, or was not, willing to help them. If education dollars continue to become harder to get, this has serious implications for all music programmes. Teachers must take the time to find out where the money they use comes from, and how to successfully make use of it.

Programmes generally achieve stability when there are at least three supporting factors. These must include a competent teacher, a supportive school administration, and active support from at least one of the other support groups discussed earlier. When at least three supports are present, programmes seem to survive changes more easily and maintain their vitality and relevance.

### Additional Opinions

#### The Importance of Music Education

Music education is important for many reasons. It is important for the intrinsic value of music as an art form, as a way of expressing one's self, and as therapy for the soul. It is also important because of the spin-off effects it generates. Through music, students develop thinking skills, reading skills, co-operation skills, and fine motor skills. The school benefits from the music programme because it develops an

esprit de corps among the students and provides good public relations in the community.

Music teachers feel that music is very important in the lives of their students. Principals are divided on the same question. Those who see it as important support it, and those who don't, do not support it.

The importance of music education needs to be reflected in a more active approach by the department of education. It is no longer acceptable to pay lip service to its importance while not actively supporting it. Since no rural school divisions, and only some urban ones, have music consultants, a provincial music consultant is very badly needed.

### Programmes

While music is generally accepted as an area of study, it is still frequently regarded as being an area of study of less importance than other subjects. Those who feel that music education, and arts education in general, is important, will have to take a much more vocal role in advocacy for their point of view. If they do not do so, nobody else will. Music educators are well aware of the benefits of music in society, and therefore it is their responsibility to do something about it. If they succeed, the result will be an educational system in which music is supported by the community in general, curriculum development is seen as a priority, and where the music class is not provided as a means to furnish preparation time.

### Teacher Training

In teacher training, there needs to be more linkage between musical skills and teaching skills. A firm grounding in both of these domains is essential to successful music education. Depending on where they studied, most teachers state that one of these two was stressed at the expense of the other. There will always be a struggle for students' time between these two needs, but a balance must be sought. One way this balance can be addressed is through integrated music education programmes. It makes much more sense to learn how to *teach music*, than to learn music, and then learn how to teach.

More specifically, there needs to be more attention paid to practise teaching, classroom management skills, and preparation for the realities of school life. Music teachers must be taught to cope with the reality of public school music teaching situations before they are *forced* to do so in their first real teaching position.

### General Comments

Music teachers will have to learn to see their profession more globally, and to understand what goes on in public school music education from beginning to end. They can no longer afford to focus only on their own grade level or speciality. This develops unhealthy professional biases about who is more important than whom, and it also impedes the development of students, who are supposed to be at the centre of the system.

Care must also be taken not to address only the "average" student, but to also provide support to those students who experience difficulty, and to provide a challenge to those whose abilities require more advanced training.

Music programmes need to be culturally sensitive to their clientele in order to reach students more effectively. The same solution does not necessarily apply in different situations. The successful teacher must be aware of this and act accordingly.

#### Conclusions and Implications for Future Research and Development

The goal of this survey was to paint a picture of public school music education in Manitoba which could serve as a point of reference for future studies. Virtually every question in the study could be delved into more deeply. The broad strokes with which the information has been painted do not allow for such detail.

The least well-served segment of the population, in terms of music education, is the Franco-Manitoban community. If, as is planned, a separate system of French-language education is established in the province, this new organization *must* address this issue. If urban Francais schools with very strong music programmes fall under the same jurisdiction as rural Francais schools with little or no music programmes, and no action is taken, dissatisfaction and resentment will undoubtedly result. It is unlikely that schools with good music

programmes will voluntarily give up what they have, in the interest of equality of education, and it is equally as unlikely that schools without music will sit back and accept the fact that others are being offered opportunities which they are being denied.

If band programmes are to continue to remain strong and viable educational vehicles, band teachers as a group will have to become more flexible in their approach, and more open to interaction with other groups in the field of music education. In a fragmenting society, the "ideal" band programme of the 1960's and 1970's will exist in fewer and fewer places. It is up to the leaders in the band field to come up with viable ways of adapting what is obviously an excellent educational medium, to the reality of the teaching situations of the future.

Unfortunately string/orchestra programmes in the public schools of Manitoba are declining rapidly, and will probably continue to do so. The demographics of an increasingly transient society will continue to eat away at these programmes until there is nothing left of them. Since the need for orchestral musicians around the world is still growing, a new way of educating these musicians will have to be found.

It is hard to say what will become of guitar and keyboard programmes in the future. The two most commonly used instruments in our culture today have not yet established a clear sense of the role they are to play in public education. Both can be used for individual instruction and performance, and both are recognized as excellent instructional tools, not only for performing, but also for the teaching of

theory. The high cost of electronic keyboards will probably inhibit their use until the current economic climate changes, but student interest in them, and their use outside of the keyboard classes, will undoubtedly keep interest in them alive. Guitar programmes may continue to grow because of the inexpensive nature of the instruments used. As long as rock and roll is around, the guitar will be of interest to young people. This easy link to the young may also prove to be the door through which they are introduced to the world of classical music, in which the guitar also plays an important role.

Singing will probably remain the most common of musical pursuits. The ease with which students can be integrated into the singing programme, the multiple levels on which singing can be taught and appreciated, and the relatively low cost of programme implementation, all combine to make choral activities very attractive in the public school setting.

Elementary music education is the key to the success of all of the programmes it feeds. If the young person is exposed to music in a positive manner, at the time in their life when they are the most open to new ideas and new experiences, the way has been paved for music to play a positive role in their lives. As in all other areas of education, music educators must realize the importance of instruction in these early years. They must lobby for universal elementary music education, and pay more attention to the quality of the programmes being taught. Whether specific techniques such as Orff and Kodaly are to be used is secondary to the issue of quality music education for all. Elementary



specialists must not lose sight of the importance of their role in their quest to find which tool is best suited to the job.

The key to the future success of any musical venture in the public schools system, is the allotment of adequate instructional time for its implementation. There is no point at all in the Department of Education making recommendations on what constitutes a sufficient amount of instructional time for the curriculum if they have no intention of enforcing their own recommendations. The recommendations which are in place are widely viewed as being acceptable, and the department has studied the question seriously enough to see what works and what doesn't, but it is still reticent to pay anything but lip service to what it knows to be right. Improvement on a province-wide basis will remain impossible until this attitude changes.

Curriculum development in all areas of music education needs to be looked at very seriously, and to be dealt with properly as soon as possible. The Department of Education's own study of elementary music education pointed out serious flaws, either in the way the curriculum was structured, or in the way it was being delivered, but when it was in possession of the empirical data needed to spark serious discussion among music educators (the 1983 Manitoba Music Assessment Program), it chose to bury the results instead of examining them in the light of day. Since 1983 most other music education disciplines have been functioning with "interim" curriculum guides, most of which are not being used anyway. If music education is to have credibility, its curricula must outline the goals of the programmes which

are reflected in common practise. Without such credibility, it is to be expected that music education will not be taken seriously. If they truly believe in the importance of what they are doing, it is up to professionals in the field to demand that they be taken seriously, and to demand that curriculum reform take place as soon as possible.

A music consultant at the provincial level is a necessity if reform in music education is to take place. The fact that so many of Manitoba's music educators have expressed a need for such a position needs to be looked at seriously by the Department of Education. There has been no provincial consultant in any fine arts field since 1985.

### Significant Findings

The percentage of schools which have a music programme of some kind is directly related to the size of the population centre being served. While almost all schools in population centres of 5,000 or more have music programmes of one kind or another, this is not the case in smaller centres. Over one-third of responding elementary schools in population centres of 2,500 or less do not have music programmes. The department of education has recommended that students have the benefit of a music education. They have not said that music is more important to students who live in larger centres, than to students who live in smaller centres. It is alarming to see the disparity between the two. If it were not possible to have music programmes in smaller centres, this would be understandable, but the researcher has found that music programmes can, and do exist in every corner of the province, and

in every type of political and economic situation. The ingredient that seems to make the difference is the will to make music an important part of the young person's education.

The decision to support a music programme, or not to support a music programme, is largely controlled by the in-school administration. There were too many instances of principals who said that they did not have a music programme in their school because it was their opinion that music was not very important to their students' education, or that they felt that other things were more important. If the existence of entire programmes hinges on the opinions of one or two people, no matter how well-informed or well-intentioned the individual, there is a danger of abusive situations.

Curriculum guides which are developed at the local level receive much higher approval ratings than do guides which are developed at the provincial level. Although it is not realistic to say that individual school divisions should all develop their own curriculum documents, it *is* realistic to suggest that provincial curriculum guides need to be developed in such a way as to allow for as much flexibility as possible at the local level. A strong statement of philosophy needs to be developed which could help the local teacher or administrator to choose a course of action which would be appropriate to the local situation. Perhaps a variety of strategies from which local educators would choose appropriate methods and procedures, could be presented.

The average music educator does not appear to feel a great deal of responsibility for the global well-being of their profession. While virtually all teachers involved in music claim to be convinced of its importance, and work very hard within the confines of their own programmes, very few of them actively work towards educating the public in general. It is true that music teachers are generally very busy people, but the same can also be said for physical education teachers, who, in general, appear to have taken the time to lobby for their discipline, and to actively advocate advances in it. Perhaps music educators need to take their cue from those involved in physical education, and work more as a team in the interests of the betterment of music education, and arts education in general.

While it is indeed encouraging to find that 86.7% of Manitoba public schools have music programmes, fully one school in eight in Manitoba still has no music programme of any kind. This leads the researcher to wonder why the department of education has bothered to make recommendations about music education, since it appears to lack either the will or the influence to have those recommendations respected.

#### Recommendations for Further Study

The area of curriculum development needs to be addressed immediately. Before the development of new, or revised curriculum guides in all areas of music education is undertaken, a study should be conducted to determine what facets of the curriculum should be mandated at the provincial level (perhaps such things as contact time

and philosophy of music education), and what should be dealt with at the local level (possibly specific course content and method of delivery).

A study on the feasibility of a system of conditional funding based on schools' willingness to provide music education should be looked at. A need exists to know what the long term benefits of music education are to Manitoba students, and what value they have derived from the current system. An improved version of a study similar to this one should also be undertaken a few years hence.

Studies dealing with the needs of music programmes in small and remote schools should also be undertaken, since these schools are currently the least well-served in the province. Issues dealing directly with the role of the itinerant music teacher should also be looked at. A study of the attitude and role of in-school administration in music education should be done.

### Summary Statement

It is evident from the findings of this survey and others that music has an important place in the education of the youth of Manitoba. This has been the case from the beginnings of formal education in the province, and continues to be so today. In spite of this, and possibly because of the generally compliant nature of most music teachers, music has very often been the first target when budgets needed to be cut, and

the last to be examined when looking at important factors governing education.

Music is not a frill attached to the hem of society. It is one of the vital threads that holds the fabric of society together. It is difficult to imagine life without music. The one thing that sporting events, openings of parliament, weddings and funerals have in common is music. Films had music before they had dialogue, and the musical sound track of a film is one of the most important elements in its success. Would "Jaws" have been as frightening without the two-note musical undercurrent that accompanied his arrival? Would a runner on a beach in "Chariots of Fire" have been as touching without sound? The answer is evident. If it is true that music has the capacity to alter the human state of mind, and to touch the soul, then it is of utmost importance that the youth of today and tomorrow be acquainted with such a powerful tool.

In most areas, music is well established in the public schools of Manitoba. Care will have to be taken to ensure that the progress made in music education in the past are not lost due to educational restructuring and tightening fiscal restraints. Music educators must become more assertive in their advocacy of a field of education they know to be very important. If they do not, they are already beaten. If they do, the musical generations of the future will be in their debt.

BIBLIOGRAPHY

- Barnes, Stephen H., ed. Cross-Section of Research in Music Education. Washington, D.C.: University Press of America, Inc., 1982.
- Bailey, Raymond R.. A Historical Study of Public Education in West Kildonan to 1959. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1966.
- Bartz, Albert E.. Basic Descriptive Statistics for Education and the Behavioral Sciences. Fourth edition. Minneapolis, Minnesota: Burgess Publishing Company, 1971.
- Belyea, W.H.. The Nature and Distribution of Motivating Forces and of Opportunities in the Musical Development of Manitoba Children. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba Press, 1960.
- Bergen, John J.. A Historical Study of Education in the Municipality of Rhineland. Unpublished thesis. Winnipeg, Manitoba: The University of Manitoba, 1959.
- Bessom, Malcolm E.. Supervising the Successful School Music Program. West Nyack, New York: Parker Publishing Company Inc., 1969.
- Bessom, Malcolm E., Alphonse M. Tatarunis, and Samuel L. Forcucci. Teaching Music in Today's Secondary Schools. United States: Holt, Rinehart, and Winston, Inc., 1974.
- Blom, Eric, ed.. "Ignacy Jan Paderewski." In Grove's Dictionary of Music and Musicians vol.VI, pp482-3. Toronto, Ontario: The Macmillan Company of Canada Limited.
- Davidow, E.A.. A Comparative Survey of Secondary Art Education in Manitoba. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1972.
- Davis, Ann, Chair. The Manitoba Task Force on Arts and Education. Winnipeg, Manitoba: Province of Manitoba, 1979.
- Douglas, Charles E.. A Survey of the Elementary Schools in the City of East Kildonan. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1964.

- Education Statistics for the United Kingdom, 1989 Edition. London, England: Her Majesty's Stationery Office, 1989.
- Graham, Shannon L.. A Comparison of Group Achievement on the Manitoba Music Assessment Program and Variables Related to School Music Programs in Manitoba. Unpublished thesis. Brandon, Manitoba: Brandon University.
- Green, J. Paul, and Nancy F. Vogan. Music Education in Canada: A Historical Account. Toronto, Ontario: University of Toronto Press.
- Janzen, Alan J.. A Survey of Junior High Music Programs in the Public Schools of Manitoba. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1980.
- Koop, Ann E.. The History of the Manitoba Music Educators' Association. London, Ontario: The University of Western Ontario, 1983.
- Lehman, Paul R.. Tests and Measurements in Music. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1968.
- Leonhard, Charles, and Robert W. House. Foundations and Principals of Music Education. Second Edition. United States: McGraw-Hill Book Company, 1972.
- Machlis, Joseph. The Enjoyment of Music. Third Edition. New York: W.W. Norton and Company Inc., 1970.
- Major, Judith S.. Arts and the Curriculum for the 80's. Toronto, Ontario: Ministry of Colleges and Universities, 1983.
- Manitoba Art and Music Assessment Program 1983: Final Report. Curriculum Development and Implementation Branch, Manitoba Education.
- Manitoba Choral Association. A Provincial Choral History. Winnipeg, Manitoba: Manitoba Choral Association, 1986.
- Manitoba Department of Education. Curriculum Guide: K-6 Music. Manitoba: Department of Education, 1978.
- Manitoba Department of Education. Curriculum Guide: 7-9 Music. Manitoba: Department of Education, 1979.
- Manitoba Department of Education. Music 105,205,305 (BAND) Interim Guide. Manitoba: Department of Education, 1983.



- Manitoba Department of Education. Music 105,205,305 (CHORAL) Interim Guide. Manitoba: Department of Education, 1983.
- Manitoba Department of Education. Music 105,205,305 (GUITAR) Interim Guide. Manitoba: Department of Education, 1983.
- Manitoba Department of Education. Music 105,205,305 (STRINGS/ORCHESTRA) Interim Guide. Manitoba: Department of Education, 1983.
- Mason, Greg. Attitudes of the Manitoba Population Toward Education In Manitoba. Winnipeg, Manitoba: Institute for Social and Economic Research, 1984.
- Mendres, Konrad M.. A report of Creative Musical Activities for Enriching a High School Concert Band Programme. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1975.
- McCall, Chester H.. Sampling and Statistics Handbook for Research in Education. Playa del Rey, California: M/M Associates, 1980.
- Phelps, Roger P.. A Guide to Research in Music Education. Second edition. Metuchen, New Jersey: The Scarecrow Press, Inc., 1980.
- Schulz, Richard E.. A Programme Model for Classroom Guitar Instruction in St. Boniface School Division No.4. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1991.
- Takoski, Leonard T.. A History of the Manitoba Schools' Orchestra 1923 to 1964. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba, 1965.
- Walley, Colin S.. A Study of One Aspect of Psychophysiological Research as it Relates to the Evaluation of School Music Programs. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba Press, 1970.
- Warren, Gervais. Sources and Strengths of Influences Determining Music Course Options in Grade VII. Unpublished thesis. Winnipeg, Manitoba: University of Manitoba Press, 1979.

APPENDICES

Appendix A.  
Questionnaire and Covering Letter

Note: The questionnaire was actually printed on three legal size pages. Although the layout is different, content and order of questions included is the same.

Survey of Public School Music Programmes

School Population \_\_\_\_\_

Grades served \_\_\_\_\_

Location of School:

 town of 0-500 people town of 500-2,500 people town of 2,500-5,000 people town of 5,000-10,000 people town of 10,000-50,000 people Winnipeg

What is the principal language(s) of instruction of your school?

---

Does your school have a music program of any kind?

 Yes No

If yes, please go to page 3. If no, please complete the remainder of this page.

(pages 1 and 2 of this document will be compressed into 1 page)

Has your school ever had a music program?  Yes  No

If yes, what was the reason(s) for its termination?  
Please check appropriate response(s):

 Financial  Political  Parental demand Lack of student interest  Lack of Board support Lack of administrative support  Lack of teacher support

\_\_\_ Perceived lack of teacher expertise

Other \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

If no, what is the reason(s) for the absence of a program?

\_\_\_ Financial \_\_\_ Political \_\_\_ Lack of Parental interest

\_\_\_ Lack of student interest \_\_\_ Lack of board support

\_\_\_ Lack of administrative support \_\_\_ Lack of teacher support

Other \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Would you like to see a music program in your school?

\_\_\_ Yes No \_\_\_

Why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Thank you for completing this survey. Please return it in the accompanying stamped envelope at your earliest convenience.

What types of music classes are included in your school's music programme? Please check all appropriate answers. Also please circle the correct letter to indicate whether enrollment in each option is (d) declining, (s) static, or (i) increasing.

___	Band	number of students involved	___	d	s	i
___	Orchestra	number of students involved	___	d	s	i
___	Guitar	number of students involved	___	d	s	i
___	Keyboard	number of students involved	___	d	s	i
___	Choir	number of students involved	___	d	s	i
___	Orff-Based Elementary Music	number of students involved	___	d	s	i
___	Kodaly-based Elementary Music	number of students involved	___	d	s	i
___	General Music	number of students involved	___	d	s	i
___	Other	number of students involved	___	d	s	i

Please describe \_\_\_\_\_  
\_\_\_\_\_

In what language(s) is music being taught in your school?  
\_\_\_\_\_

Are the classes taught by:

\_\_\_ music specialists (persons for whom the teaching of music occupies a significant portion of their teaching time)

\_\_\_ classroom teachers (teachers who teach music to one or two groups for which they also have teaching responsibilities in other subject areas)

\_\_\_ a combination of the two

please explain \_\_\_\_\_  
\_\_\_\_\_

How many music specialists do you have in your school?

0 \_\_\_\_\_ 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

Please list the qualifications of each music teacher in your school:

	Teacher #1	Teacher #2	Teacher #3
B.Ed.	_____	_____	_____
B.Mus.	_____	_____	_____
B.Mus.Ed.	_____	_____	_____
A.R.T.C.	_____	_____	_____
A.M.M.	_____	_____	_____
Kodaly certificate (please indicate level)	_____	_____	_____
Orff certificate (please indicate level)	_____	_____	_____
M.Ed.	_____	_____	_____
M.Mus.	_____	_____	_____
M.Mus.Ed.	_____	_____	_____
Ed. D.	_____	_____	_____
PhD.	_____	_____	_____
Other	_____	_____	_____

To what professional organizations does the teacher belong?

	Teacher #1	Teacher #2	Teacher #3
Manitoba Music Educators Association (Canadian Music Educators Association)	_____	_____	_____
Manitoba Band Association (Canadian Band Directors Association)	_____	_____	_____
Manitoba Choral Association	_____	_____	_____

Association of Canadian Choral Conductors	_____	_____	_____
Music for Children:Carl Orff	_____	_____	_____
Kodaly in Manitoba	_____	_____	_____
A.F. of M.	_____	_____	_____
Manitoba Registered Music Teachers Association	_____	_____	_____
Other	_____	_____	_____

Does your school function on a:  
 \_\_\_ 6-day cycle      \_\_\_ weekday cycle      \_\_\_ other  
 Please explain

\_\_\_\_\_  
 \_\_\_\_\_

How much preparation time do you have per cycle? \_\_\_\_\_ minut  
 es

Is this:

\_\_\_ not enough      \_\_\_ about right      \_\_\_ too much

What percentage of time are you employed?

\_\_\_ 100% (full time)      \_\_\_ % (part-time percentage)

How many minutes do you teach per cycle? \_\_\_\_\_

Is this:

\_\_\_ not enough      \_\_\_ about right      \_\_\_ too much

What percentage of your assignment is music-related?

\_\_\_ 100%      \_\_\_ % (part-time percentage)



For how many minutes per week/cycle do you see your music students? Please fill in the appropriate amount of time for each grade level you teach.

K_____		Pre-K_____				
1_____	2_____	3_____	4_____	5_____	6_____	
7_____	8_____	9_____	10_____	11_____	12_____	

Approximately how much time do you spend on music-related extra-curricular (co-curricular) activities each week?

\_\_\_\_\_

What types of extra-curricular musical activities take place in your school? Please list in order of importance.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

In general, how important is the extra-curricular portion of your music programme?

\_\_\_\_\_ of no importance

\_\_\_\_\_ of little importance

\_\_\_\_\_ important

\_\_\_\_\_ very important

Why? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Do you follow a music curriculum guide? \_\_\_yes \_\_\_no

If yes, is it:

\_\_\_provincial \_\_\_division-based \_\_\_school-based

Is it adequate? \_\_\_yes \_\_\_no

How would you describe support levels for your program by the following groups?

students:

\_\_\_very poor \_\_\_poor \_\_\_adequate \_\_\_good \_\_\_very good

school staff:

\_\_\_very poor \_\_\_poor \_\_\_adequate \_\_\_good \_\_\_very good

parents:

\_\_\_very poor \_\_\_poor \_\_\_adequate \_\_\_good \_\_\_very good

school administration:

\_\_\_very poor \_\_\_poor \_\_\_adequate \_\_\_good \_\_\_very good

divisional administration:

\_\_\_very poor \_\_\_poor \_\_\_adequate \_\_\_good \_\_\_very good

How would you describe the financial resources available to your program?

\_\_\_very poor \_\_\_poor \_\_\_adequate \_\_\_good \_\_\_very good

Excluding the teacher's salary, does the majority of your funding come from:

\_\_\_parent group \_\_\_school-based funds

\_\_\_divisional-based funds

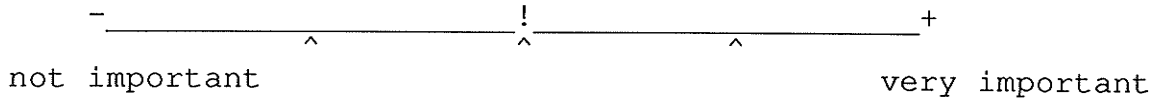
\_\_\_other

please explain \_\_\_\_\_

\_\_\_combination of the above

please give a breakdown of who is responsible for various expenses \_\_\_\_\_

In your opinion, how important is music education?  
 Please indicate your opinion by drawing a line at the  
 appropriate point on the following scale:



Why? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Do you enjoy teaching music?

- no
- not as much as I used to
- yes
- yes, very much

What is the main thing lacking in music programs in Manitoba schools?

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

What is the main thing lacking in the training of music teachers?

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

How long have you been teaching music in the public schools system?

- 1st year
- 2-5 years
- 6-10 years
- 10-20 years
- over 20 years

In general, music programs are:

- getting better
- staying the same
- getting worse

Would you like to add any comments on this survey, or on public music education in general?

---



---



---



---

Would you be willing to participate in an interview with the researcher to discuss aspects of music education in Manitoba?

If yes, please write your name, address and phone number in the space below.

---



---



---

Thank you for completing this survey. Please return it in the enclosed stamped envelope as soon as possible.

April 2, 1991

Dear music teacher or school administrator:

I am currently surveying public school music programmes in the province of Manitoba to obtain the data required for my Master of Education thesis. I hope to develop a profile of the current state of public school music education from which future trends and directions can be researched.

I would kindly ask you to fill out the enclosed questionnaire for your school. If there is a music teacher in your school, it is preferred that they fill out the form. If you do not have a music programme in your school, please fill out the section for schools with no music programme (section one), and return it to me in the enclosed stamped, self-addressed envelope. Please be assured that all individual responses will remain confidential. The number on your survey form is for administrative and data collection purposes only, and will not affect confidentiality. Responses indicating that there is no music programme in operation are an important part of this study.

May I thank you in advance for taking time to provide data for the first comprehensive survey of all music programmes in public schools in the province of Manitoba. I will be happy to share my findings with you when the research has been completed.

Sincerely,

Bruce Waldie

R

## Appendix B.

Breakdown of language of music instruction in Francais and French Immersion Schools

French Immersion schools where music is taught in French: 21  
 French Immersion schools where music is taught in English: 3  
 French Immersion schools where music is taught in Eng/Fr: 2

English/Immersion schools where music is taught in French: 0  
 English/Immersion schools where music is taught in  
 English:22  
 English/Immersion schools where music is taught in Eng/Fr: 9

Ecoles Francaises where music is taught in French: 10  
 Ecoles Francaises where music is taught in English: 1  
 Ecoles Francaises where music is taught in Eng/French: 0

English/Francais Schools where music taught in French: 1  
 English/Francais Schools where music taught in English: 2  
 English/Francais Schools where music taught in Eng/French: 0

Francais/Immersion schools where music taught in French: 0  
 Francais/Immersion schools where music taught in English: 1  
 Francais/Immersion schools where music taught in Eng/Fr: 0

## Appendix C.

Statistics on various types of Music ProgrammesBand Programmes

# enrollment responses: 145  
 Total enrollment: 12,708

## Band programme state

		%
Declining:	26	16.4
Static:	68	42.8
Increasing:	65	40.9

Orchestra Programmes

# enrollment responses: 9  
 Total enrollment: 805

## Orchestra programme state

Declining:	6	60.0
Static:	2	20.0
Increasing:	2	20.0

Guitar Programmes

# enrollment responses: 38  
 Total Enrollment: 1486

## Guitar programme state

		%
Declining:	4	11.8
Static:	19	55.9
Increasing:	11	32.4

Keyboard Programmes

# enrollment responses: 12  
 Total Enrollment: 790

## Keyboard programme state

Declining:	5	33.3
Static:	4	26.6
Increasing:	6	40.0

Choir Programmes

# enrollment responses 188  
 total enrollment: 18,315

## Choir programme state

Declining:	22	9.7
Static:	122	54.0
Increasing:	82	36.3

Elementary General Music Programmes

# enrollment responses: 207  
 Total enrollment: 39,518

## General music programme state

Declining:	16	7.9
Static:	162	80.2
Increasing:	24	11.9

Orff-based General Music Programmes

# enrollment responses: 99  
 Total enrollment: 23,659

## Orff programme state

Declining:	7	5.9
Static:	82	68.9
Increasing:	30	25.2



Kodaly-based Elementary Music Programmes

# enrollment responses: 42  
 Total enrollment: 10,197

## Kodaly programme state

Declining:	6	11.5
Static:	36	69.2
Increasing:	10	19.2

Other Types of Music programmes

# enrollment responses: 42  
 Total enrollment: 1,730

## State of other types of programmes

Declining:	3	6.0
Static:	31	62.0
Increasing:	16	32.0

Descriptions of other types of programmes:

Recorder (16)  
 Jazz Band (12)  
 Ukulele (12)  
 Musical theatre (7)  
 Jazz Choir (5)  
 Recording Studio/Electronics (3)  
 Choir (3)  
 Orff Group (3)  
 Steel Drum (2)  
 Handbells (2)  
 Violin (cancelled for next year) (2)  
 Individual Vocal instruction for all chamber choir members.  
 Music Shop  
 Music Therapy  
 piano  
 Show choir  
 Small Ensembles  
 Special Ed. For mentally handicapped.  
 Violin  
 Violin(out of class)

Appendix D.

Breakdown of contact time per instructional group by Grade

Pre-kindergarten (nursery) contact time  
sample of 12 schools

Minutes	3	5	7	8	10	13	15
No. Resp.	1	3	2	1	2	2	1

Average response: 8.42 minutes  
Mean response: 6 minutes

Kindergarten contact time  
sample of 190 schools

Minutes	2	3	5	6	7	8	9	10	11	12
# Resp.	3	6	33	9	24	21	2	43	1	6

Minutes	13	15	16	17	18	20	23
# Resp.	15	13	1	2	2	7	1

Average response: 9.33 minutes  
Mean response: 8 minutes

Grade 1 contact time  
sample of 291 schools

Minutes	3	5	6	7	8	9	10	12	13	15
# Resp.	1	11	8	17	5	3	55	13	31	79

Minutes	16	17	18	19	20	21	23	25
# Resp.	3	4	19	2	32	1	5	2

Average response: 13.44 minutes  
Mean response: 15 minutes

Grade 2 contact time  
sample of 297 schools

Minutes	3	5	6	7	8	9	10	11	12	13
# Resp.	1	9	7	17	5	2	52	1	15	32
Minutes	14	15	16	17	18	19	20	21	23	25
# Resp.	1	80	2	5	20	2	39	1	3	3

Average response: 13.70 minutes  
Mean response: 15 minutes

Grade 3 contact time  
sample of 297

Minutes	3	5	6	7	8	9	10	11	12	13
# Resp.	1	7	7	14	5	5	53	1	13	34
Minutes	14	15	16	17	18	19	20	21	23	24
# Resp.	1	79	3	3	19	2	41	1	3	1
Minutes	25									
# Resp.	4									

Average response: 13.86 minutes  
Mean response: 15 minutes

Grade 4 contact time  
sample of 299 schools

Minutes	1	4	5	6	7	8	9	10	11	12
# Resp.	1	1	8	9	10	6	3	48	1	14
Minutes	13	15	16	17	18	19	20	23	24	25
# Resp.	40	84	2	2	18	2	41	3	1	3
Minutes	26	27								
# Resp.	1	1								

Average response: 13.93 minutes  
Mean response: 15 minutes

Grade 5 contact time  
sample of 304 schools

Minutes	4	5	6	7	8	9	10	11	12	13
# Resp.	1	9	7	9	7	4	51	4	17	38
Minutes	15	16	17	18	19	20	21	23	24	25
# Resp.	79	1	2	15	2	42	1	4	1	3
Minutes	27	35	40							
# Resp.	5	1	1							

Average response: 14.15 minutes  
Mean response: 15 minutes

Grade 6 contact time  
sample of 308 schools

Minutes	4	5	6	7	8	9	10	11	12	13
# Resp.	1	8	8	12	4	2	47	3	15	36
Minutes	14	15	16	17	18	19	20	23	24	25
# Resp.	1	70	2	1	15	2	50	7	2	3
Minutes	27	28	29	35	40					
# Resp.	13	1	1	1	3					

Average response: 15.24 minutes  
Mean response: 15 minutes

Grade 7 contact time  
sample of 158 schools

Minutes	5	6	7	9	10	11	12	13	14	15
# Resp.	1	3	4	2	5	1	6	14	1	8

Minutes	16	17	18	19	20	21	22	23	24	25
# Resp.	2	3	3	2	27	1	1	9	5	4

Minutes	27	28	29	30	32	33	34	35	37	38
# Resp.	35	1	1	3	1	5	1	2	1	1

Minutes	40	47	60	90
# Resp.	1	1	1	1

Average response: 21.61 minutes  
Mean response: 20 minutes

Grade 8 contact time  
sample of 155 schools

Minutes	1	6	7	9	10	11	12	13	14	15
# Resp.	1	3	3	1	5	1	5	13	1	8

Minutes	16	17	18	19	20	21	22	23	24	25
# Resp.	1	2	4	2	29	1	1	10	3	4

Minutes	27	28	29	30	32	33	34	35	37	40
# Resp.	35	1	1	3	3	6	1	1	1	3

Minutes	60	67
# Resp.	1	1

Average response: 21.92 minutes  
Mean response: 20 minutes

Grade 9 contact time  
sample of 118 schools

Minutes	6	7	10	13	15	16	17	18	19	20
# Resp.	2	1	2	9	6	1	1	4	3	20

Minutes	22	23	24	25	27	29	30	32	33	35
# Resp.	1	6	1	3	20	2	6	3	10	1

Minutes	37	39	40	41	55	66	67
# Resp.	4	1	5	1	1	1	3

Average response: 25.92 minutes  
Mean response: 20 minutes

Grade 10 contact time  
sample of 69 schools

Minutes	7	8	10	13	15	18	19	20	27	28
# Resp.	1	1	1	4	3	1	2	3	6	2

Minutes	29	30	33	35	37	38	39	40	41	43
# Resp.	1	4	8	1	5	3	1	12	1	2

Minutes	45	47	55	60	67	90
# Resp.	1	2	1	1	1	1

Average response: 32.75 minutes  
Mean response: 33 minutes

Grade 11 contact time  
sample of 69 schools

Minutes	7	8	10	13	15	17	18	19	20	27
# Resp.	1	1	1	4	3	1	1	2	3	6

Minutes	28	29	30	33	34	35	37	38	39	40
# Resp.	2	1	4	7	1	1	5	2	1	12

Minutes	41	43	45	47	55	60	90
# Resp.	1	2	2	2	1	1	1

Average response: 32.14 minutes  
Mean response: 33 minutes

Grade 12 contact time  
sample of 68 schools

Minutes	7	8	13	15	17	18	19	20	27	28
# Resp.	2	1	1	4	3	1	1	2	3	6

Minutes	29	30	33	34	35	37	38	39	40	41
# Resp.	1	4	7	1	1	5	2	1	12	1

Minutes	43	45	47	55	60	90
# Resp.	2	2	2	1	1	1

Average response: 32.47 minutes  
Mean response: 33 minutes

## Appendix E.

Part time employment percentages

Percentage	9	10	13	15	17	20	22	25	30
# Responses	1	1	5	2	4	3	1	6	4

Percentage	33	40	42	45	47	48	50	55	59
# Responses	4	4	4	1	1	1	43	1	1

Percentage	60	63	66	67	73	75	80	83	84
# Responses	3	1	2	2	1	11	5	1	1

Percentage	85	87	88	90	92
# Responses	2	2	3	4	1



## Appendix F.

Total average contact time per day  
sample of 183 full time teachers

Minutes	25	110	113	140	151	168	180	190	200	208
# Resp.	1	2	1	1	1	1	1	2	3	1
Minutes	209	213	216	217	218	220	221	223	225	226
# Resp.	1	1	2	2	1	1	1	1	4	1
Minutes	227	228	233	234	237	240	242	243	245	248
# Resp.	1	1	3	1	2	12	2	1	3	1
Minutes	249	250	253	255	256	257	260	262	263	265
# Resp.	1	12	3	1	1	2	5	1	2	6
Minutes	266	267	268	270	271	272	274	275	277	279
# Resp.	2	11	3	17	1	1	1	1	2	2
Minutes	280	282	283	285	287	290	293	298	300	301
# Resp.	17	1	1	3	2	1	2	1	8	1
Minutes	306	308	310	317	318	320	323	330	340	359
# Resp.	1	1	1	4	1	1	1	1	1	1
Minutes	390	408								
# Resp.	1	1								

Average response: 259.77 minutes

Mean response: 250 Minutes

## Appendix G.

Percentage of workload which is music-related

391 responses

Percentage	2	3	4	5	7	8	10	11	12
# Responses	1	2	1	1	1	1	3	1	3
Percentage	13	14	15	16	17	18	20	25	30
# Responses	2	2	3	1	1	1	5	6	5
Percentage	33	35	40	45	50	60	62	64	65
# Responses	2	3	3	1	24	5	1	2	1
Percentage	66	67	70	71	75	78	80	83	84
# Responses	1	1	4	1	8	1	7	1	2
Percentage	85	86	88	90	95	98	100		
# Responses	6	1	1	9	1	1	264		

## Alternate Presentation:

Percentage of workload which is music-related

391 responses

Percentage	2-10	11-25	26-49	50
# Responses	10 (2.6%)	25 (6.4%)	14 (3.6%)	24 (6.1%)
Percentage	51-75	76-98	100	
# Responses	24 (6.1%)	30 (7.7%)	264 (67.5%)	

Full time responses: 264

Part time responses: 127

Total # Responses: 391

## Appendix H.

Preparation Time (Full time teachers only)

246 full time responses

Minutes	6	7	10	11	12	13	15	16	17	18
# Resp.	2	1	4	4	3	2	6	1	2	2
Minutes	20	22	23	24	25	27	28	29	30	32
# Resp.	13	1	4	2	9	4	2	2	40	1
Minutes	33	35	36	37	38	40	41	43	45	47
# Resp.	11	12	5	4	3	25	2	1	3	4
Minutes	48	50	53	58	59	60	61	62	63	64
# Res.	3	12	6	1	1	10	1	1	3	2
Minutes	65	67	72	73	75	79	80	83	88	92
# Res.	3	2	1	1	6	1	3	1	2	1
Minutes	100	104	110	116	120	192				
# Resp.	4	1	1	1	2	1				

Alternate presentation:

Preparation time (full time teachers only)

Minutes	1-9	10-19	20-29	30-39	40-49
# Resp.	3	24	37	76	38
Minutes	50-59	60-69	70-79	80-89	90+
# Resp.	20	22	9	6	11

Average daily preparation time: 41.0 minutes  
 Mean daily preparation time: 35 minutes

## Appendix I.

Length of service related to job enjoyment

Teaching for 1 year and does not enjoy teaching music:	1
Teaching for 2-5 years and does not enjoy teaching music:	1
Teaching for 6-10 yrs and does not enjoy teaching music:	2
Teaching for 10-20 yrs and does not enjoy teaching music:	0
Teaching for over 20 yrs and doesn't enjoy teaching music:	0

Teaching for 1 yr, doesn't like as much as used to:	1
Teaching for 2-5 yrs, doesn't like as much as used to:	13
Teaching for 6-10 yrs, doesn't like as much as used to:	10
Teaching for 10-20 yrs, doesn't like as much as used to:	10
Teaching for over 20 yrs, doesn't like as much as used to:	8

Teaching for 1 year and enjoys teaching:	15
Teaching for 2-5 years and enjoys teaching:	60
Teaching for 6-10 years and enjoys teaching:	31
Teaching for 10-20 years and enjoys teaching:	41
Teaching for over 20 years and enjoys teaching:	13

Teaching for 1 year and enjoys teaching very much:	15
Teaching for 2-5 years and enjoys teaching very much:	56
Teaching for 6-10 years and enjoys teaching very much:	43
Teaching for 10-20 years and enjoys teaching very much:	37
Teaching for over 20 years and enjoys teaching very much:	23

## Appendix J.

Types of extra-curricular (co-curricular) activities:

Choir/Vocal(240) (including at least 4 staff choirs)  
 Concerts(109)  
 Musical productions(105)  
 Recorder Club(74)  
 Jazz/Pop/Rock/Stage Bands(65)  
 Christmas Concerts(65)  
 Festivals(61)  
 Orff Groups(47) (including 1 staff group)  
 Small Groups/Ensembles(46)  
 Miscellaneous Activities where groups perform(43)  
 Band/Wind Ensemble activities(39)  
 Individual Help(23)  
 Dance related activities(15)  
 Spring Tea(14)  
 Guitar(14)  
 Trips(11)  
 Handbells(8)  
 Keyboard Activities including piano lessons(8)  
 Rehearsals(7)  
 Band Boosters(5)  
 Violin Prgm(5)  
 No extra-curricular activities(5)  
 Marching Band activities(4)  
 Ukulele(3)  
 Air Band(1)  
 Computers(1)  
 Guest Musicians(1)  
 Juggling Club(1)  
 Language Arts Related(1)  
 Opera Concert(1)  
 Pennywhistle(1)  
 Puppet Theatre(1)  
 Recording Studio(1)  
 Signing Choir(1)  
 Symphony Concert(1)  
 Talent Show(1)  
 Young Composers Club(1)

## Appendix K.

Support Level of Various Groups Affecting Music Programmes

## Student support levels

		%
Very Poor-	2	0.4
Poor-	18	4.3
Adequate-	64	15.4
Good-	195	46.9
Very Good-	137	32.9
Total:	416	100

## Staff support levels

		%
Very Poor-	7	1.6
Poor-	18	4.3
Adequate-	70	17.0
Good-	164	39.3
Very Good-	158	37.9
Total:	417	100

## Parents support levels

		%
Very Poor-	6	1.4
Poor-	20	4.8
Adequate-	83	20.0
Good-	169	40.7
Very Good-	137	33.0
Total:	415	100

## School administration support levels

		%
Very Poor-	5	1.2
Poor-	20	4.8
Adequate-	48	11.5
Good-	137	32.9
Very Good-	207	49.6
Total:	417	100

## Divisional administration support levels

		%
Very Poor-	22	5.4
Poor-	43	10.5
Adequate-	84	20.5
Good-	139	34.0
Very Good-	121	29.6
Total:	409	100

## Appendix L.

Teachers' opinions of financial resources available to them

409 responses

		%
Very Poor:	31	7.6
Poor:	99	24.2
Adequate:	116	28.4
Good:	109	26.7
Very Good:	54	13.2
Total:	409	100



## Appendix M.

Source of majority of funding for music programmes

411 responses

Parents:	18
School:	90
Division:	176
combination:	127
Total:	411

## Appendix N.

Reasons cited for termination of music programmes

Number of schools responding: 20

Financial:	11
Lack of board support:	6
Other reasons:	6
Lack of student interest:	2
Lack of administrative support:	1
Political reasons:	0
Parental demand:	0

## Appendix O.

Reasons for absence of music programmes:

Number of schools responding: 26

Other reasons:	19
Financial:	12
Lack of student interest:	6
Lack of teacher support:	5
Lack of parental interest:	4
Lack of board support:	3
Lack of administrative support:	2
Political reasons:	0