

A STUDY OF ACCULTURATION PRONENESS
OF AN ETHNIC SUBCULTURE WITHIN AN URBAN
COMMUNITY: MENNONITE MUSICIANS IN WINNIPEG

By

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CHAPTER ONE

REVIEW OF LITERATURE AND THEORY

THE PROBLEM

The problem is to isolate those social variables within a changing ethnic subculture that are associated with acculturation as its members move from the country to the city. The sample includes Mennonite musicians who are members of an ethnic group subjected to urban influences in the city. Mennonites are a cultural-religious ethnic group who in 1874 first settled on both sides of the Red River in the southern region of Manitoba. Since then, many Mennonites have left the farms and villages to reside in the city, particularly Metropolitan Winnipeg. The results of urbanization have included proliferation into different occupations and interests; the focus of this study is music because it is an area of specialized interest in which Winnipeg Mennonites are well represented.

Rural living may make it easier for an ethnic group to develop and maintain its own norms and values while urban living tends to strain some of the norms and values of ethnic

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groups. Total loss of the old norms and values by ethnic group members in the city is mitigated by the presence of other members of the group. When many members of an ethnic group join together, social solidarity may enable them to adhere to some of their old norms, or adapt them so they still belong to the corporate group. Variations concerning the acceptance of new norms arise among ethnic group members as a result of different factors encouraging or impeding acculturation that are manifest in different attitudes and activities. Two categories of dependent variables were selected to indicate proneness to acculturation:

1) Attitudes; and 2) Ethnic Identity. Two categories of independent variables were used to type musicians:

1) Musical Competence; and 2) various Social Attributes.

The variables are described in Chapter Three.

The first part of the problem is to isolate the dependent variables which indicate proneness to acculturation. Attitudes towards the social values of the ethnic group, as well as the dominant society constitute one type of indication of acculturation. The four variables to be examined are: 1) musical preference; 2) musical environment; 3) receptivity to change; and 4) view of the function of music.

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Another indicator is the extent of participation both inside and outside the ethnic group. For Mennonites, the church is an integral part of the cultural heritage and the extent to which individuals participate within it is an indication of identity with the Mennonite ethnic group. Another factor is the proportion of relationships and activities Mennonite musicians have inside, compared to those they have outside the ethnic group. Ethnic identity for this study is measured by two variables: 1) church activity; and 2) associations with Mennonites.

The second part of the problem is to isolate the independent variables, which categorize the sample into different types of musicians. The variables are of two types: musical competence and various social attributes. The range of musical competence may be wide, so four variables will be utilized to divide the population including: 1) musical training; 2) participation in select groups; 3) musical experience; and 4) musical versatility.

Factors other than musical competence may affect a musician's relationship to this ethnic group. Five variables, known as Social Attributes to be

studied are: 1) length of rural-urban residence; 2) amount of education; 3) Conference membership; 4) age; and 5) sex.

THEORETICAL CONSIDERATIONS

Theories of Ethnic Accommodation

Various forms of relationship occur when a rural ethnic group comes in contact with the dominant society; pluralism, segregation, stratification, discrimination, conflict, annihilation, amalgamation, adjustment, accommodation, acculturation and assimilation are some of the relationships that sociologists have described.¹ Of these processes, amalgamation, adjustment, accommodation, acculturation and assimilation connote a relationship of mutual tolerance while the others suggest intolerance on the part of at least one of the groups. Amalgamation is the term used to describe fusion of two groups while adjustment is used to describe how a group "fits" into a situation. Accommodation has been utilized by Park and Burgess as a social process that follows, reduces or avoids conflict.²

¹ Brewton Berry, Race and Ethnic Relations, Boston: Houghton Mifflin Company, 1958; Robert E. Park and Ernest Burgess, Introduction to the Science of Sociology, Chicago: The University of Chicago Press, 1921; George Eaton Simpson and J. Milton Yinger, Racial and Cultural Minorities (Third Edition), New York: Harper and Row, 1965. Dictionary of the Social Sciences, Toronto: Collier MacMillan Canada Ltd., 1964.

² Robert E. Park and Ernest Burgess, Introduction to the Science of Sociology, Chicago: The University of Chicago Press, 1921.

Assimilation was defined by Park and Burgess as " a process of interpenetration and fusion in which persons and groups acquire the memories, sentiments and attitudes of other persons or groups, and by sharing their experiences and history, are incorporated with them in a common cultural life."³ Robert E. L. Faris views assimilation as "the way in which the minority becomes incorporated into the system of social relations which constitutes the greater society."⁴ The concept acculturation is related to assimilation. Acculturation as a phenomenon commands considerable interest among anthropologists and to a lesser extent among sociologists. The Social Science Research Council has attempted "to order and codify the central concepts which will make the studies yield maximum results."⁵

³ Robert E. Park and Ernest Burgess, Introduction to the Science of Sociology, Chicago: The University of Chicago Press, 1921, p. 40.

⁴ Robert E. L. Faris, "Assimilation", in The Dictionary of the Social Sciences, Toronto: Collier MacMillan Canada Ltd., 1964, p. 46.

⁵ Social Science Research Council Seminar on Acculturation, 1953, "Acculturation: An Exploratory Formulation," American Anthropologist, 56:5 (1954), p. 973. Members of the Seminar were: H. G. Barnett, Leonard Broom, Bernard J. Siegel, Evon Z. Vogt and James B. Watson.

In 1935 the United States Social Science Research Council, "Recognizing the importance of the study of acculturation and the varying points of view from which the problem has been approached,"⁶ appointed a three member committee to "analyze the work on the problem already done, to study the implication of the term 'acculturation' and to explore new leads for further investigation."⁷ The definition they published in 1936 was the following: "Acculturation comprehends those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original culture patterns of either or both groups."⁸ Considerable research on acculturation has been carried out since that time. Keesing in 1953 codified the anthropological sources to 1952.⁹

⁶ Social Science Research Council Committee for the study of Acculturation, "Memorandum for the Study of Acculturation," American Anthropologist, 38:1 (1936), p. 149.

⁷ Ibid. P. 149. Members of the Committee were: Robert Redfield, Ralph Linton and Melville J. Herskovits.

⁸ Ibid. P. 149

⁹ Felix M. Keesing, Culture Change: An Analysis and Bibliography of Anthropological Sources to 1952, Stanford: Stanford University Press, 1953.

The Social Science Research Council Seminar on Acculturation in 1953 further envisaged four principal facets of the phenomenon of acculturation: "(1) the characterization of the properties of the two or more autonomous cultural systems which come into contact; (2) the study of the nature of the contact situation; (3) the analysis of the conjunction relations established between the cultural systems upon contact; and (4) the study of the cultural processes which flow from the conjunction of the systems."¹⁰ The first facet characterizing the properties of cultural systems explores boundary-maintaining mechanisms, the relative "rigidity" or "flexibility" of a cultural system, and the nature and functioning of self-correcting mechanisms in cultural systems. The study of contact situation includes ecology and demography. The third facet is the analysis of intercultural roles and intercultural communication.

One of the processes of acculturation, which is the fourth facet of acculturation, is assimilation. The statement, "acculturation is a necessary but not sufficient condition of assimilation"¹¹ indicates that acculturation is part of the larger process of assimilation.

¹⁰ Social Science Research Council Summer Seminar on Acculturation, 1953, Op. Cit. P. 975.

¹¹ Ibid. P. 988.

Milton M. Gordon in Assimilation in American Life has analyzed the role of race, religion and national origins in the United States.¹² He submits that relationships between ethnic groups and the dominant society are of three types: 1) Anglo-Conformity; 2) the "Melting Pot" concept; and 3) Cultural Pluralism.

The first type, Anglo-Conformity, embodies the "desirability of maintaining English institutions (as modified by the American Revolution.)"¹³ Its underlying assumption is that a dominant culture has been well developed with firm roots in past history and philosophy, so that for any particular issue, an individual or minority group is juxtaposed to established Anglo-American standards. The question, "To what is a person being assimilated?" is readily measured by the extent to which he has surrendered ethnic identity, and adopted the heritage of Anglo-Americanism as his own.

The second type is the "Melting Pot" theory. This description presupposes loss of identity on the part of individuals and groups, and the subsequent emergence of a

¹² Milton M. Gordon, Assimilation in American Life: The Role of Race, Religion and National Origins, New York: Oxford University Press, 1964.

¹³ Ibid. P. 88.

totally new culture.

Cultural Pluralism is Gordon's third theory of assimilation. Here the component ethnic groups of a society maintain identifiable sub-cultures though they may have membership in the society.

Review of Ethnic Studies

The nature of the minority group studies vary considerably as illustrated by the following examples of studies in different parts of the world. Cultural differences such as language, religion, customs or cultural patterns distinguish an ethnic group from the dominant society with which it has close contact; the patterns emerging from this contact constitutes the study of ethnic groups.¹⁴ O'Dea's study of the Mormons,¹⁵

¹⁴ Other major differences between groups are biological and are studied under race relations. Some examples of these types of studies include C. Wright Mills, Clarence Senior and Rose Kohn Godsen, The Puerto Rican Journey: New York's Newest Migrants, New York: Harper & Brothers Publishers, 1950; Franklin E. Frazier, The Negro in the United States (revised edition), New York: The MacMillan Co., 1957; Melville J. Herskovits, The American Negro, Bloomington; Indiana University Press, 1928 & 1964.

¹⁵ Thomas F. O'Dea, The Mormons, Chicago: The University of Chicago Press, 1957.

Miner's study of French-Canadians,¹⁶ Hostetler's study of the Amish¹⁷ and Francis' study of Mennonites, are general descriptive studies of cultural-religious ethnic groups.¹⁸ These studies include history and ethnographic description of the social heritage of a group before the authenticity of its culture changed because of contact with other groups.

Some writers have attempted to communicate an understanding of a group by focusing on one dominant aspect or problem. Simma Holt described the Sons of Freedom Doukhobors in British Columbia by focusing on their terrorist activity.¹⁹ Everett Hughes' study of a French-Canadian community concentrated on economic change.²⁰ Arensberg and Kimball studied the Irish peasant family.²¹ Instead of attempting a total description

¹⁶ Horace Miner, St. Denis: A French-Canadian Parish, Chicago: The University of Chicago Press, 1939.

¹⁷ John Hostetler, Amish Society, Baltimore: The John Hopkins Press, 1963.

¹⁸ E.K. Francis, In Search of Utopia: The Mennonites in Manitoba, Altona, Man., D.W. Friesen & Sons Ltd., 1955.

¹⁹ Simma Holt, Terror in the Name of God, Toronto: McClelland and Stewart, 1964.

²⁰ Everett C. Hughes, French Canada in Transition, Chicago: The University of Chicago Press, 1943 & 1963.

²¹ Conrad M. Arensberg and Solon T. Kimball, Family and Community in Ireland, Cambridge, Mass: Harvard University Press, 1940.

in one big volume, the anthropologist Evans-Pritchard wrote three books about the Nuer and each from a different perspective. He described Nuer politics in one book, in another he described the family and in another religion.²² Each book provides an understanding in depth of the Nuer society from the perspective of one institution. When taken collectively, the three books convey the complexity of the Nuer society without spreading the description too thinly as a broad general study may have done.

In Search of Utopia, by E.K. Francis is a study of the Mennonites in Manitoba.²³ It includes a history and ethnographic description of their migration from Russia, the settlement along the Red River, and developments till the early 1950's. Since that time, their migration to the city of Winnipeg has accelerated, and using Gordon's typologies they should exhibit a proneness towards one of

²² The three books by Evans-Pritchard are Kinship and Marriage Among the Nuer (1951); The Nuer: A Description of the Modes of Livelihood and Political Institutions of a Nilotic People, (1940); and Nuer Religion, Oxford: Clarendon Press, 1956.

²³ E.K. Francis, Op. Cit.

the three patterns of assimilation. So far, it appears that Mennonites have not been submerged in the "Melting Pot", nor does it appear that a viable culture uniquely Mennonite is emerging. There are Mennonites who are readily distinguishable, and there are Mennonites who do not appear to be distinguishable from the dominant society.

Therefore, it appears that Gordon's Anglo-Conformity pattern of assimilation may apply to urban Mennonites.

Rural-urban Migration

The rapid increase in the importance of cities in America during the nineteenth century and the rural response to that rise was of primary importance to the creation and development of sociology as a discipline in America. The importance of urbanism and the tendency for movement to take place from rural to urban areas was reflected in a series of typologies including: Toennies' Gemeinschaft and Gesellschaft; Durkheim's Mechanical and Organic solidarity; Becker's Sacred and Secular Societies; Sorokin's Familistic, Contractual and Compulsory Relations; Weber's Types of Action Orientation, and Redfield's Folk-Urban.²⁴

²⁴ A concise comparison of these is given in John C. McKinney, "The Application of Gemeinschaft and Gesellschaft as related to Other Typologies," in Ferdinand Toennies, (Charles P. Loomis, trans. and ed.) Community and Society, New York: Harper & Row 1887 and 1957. Pp. 12-29.

Redfield's article "The Folk Society" begins with the sentence "Understanding of society in general and of our own modern urbanized society in particular can be gained through consideration of the societies least like our own, the primitive or folk societies."²⁵ The influence of Robert Park and the Chicago school of sociology is noticeable when Redfield considers that a major distinction in the societies of the world is that of the urban and non-urban dweller. Redfield's concept of "the little community" whose qualities are "distinctiveness, smallness, homogeneity and all-providing self-sufficiency" provides a basis for analysis of villages, small towns and urban neighbourhoods.²⁶

John A. Hostetler has used "the little community" model in his Amish Society.²⁷ The features of the little community

²⁵ Robert Redfield, "The Folk Society", The American Journal of Sociology. Vol 52, (January, 1947). Pp. 293-308.

²⁶ Robert Redfield, The Little Community, Chicago: University of Chicago Press, 1960.

²⁷ John A. Hostetler, Op. cit.

are described by Hostetler:

"The little community is a type of human co-existence that is realized in many parts of the world. These little communities, often tribal in character, that remain around the edges of expanding civilizations are found in different degrees in each of them. The Siriono Indians of the Bolivian forest, the Skolt Lapp community, the Nuer tribesmen of the Sudan, the Trobriand Islanders of Melanesia, or the Maya of Mexico represent different degrees of distinctiveness, smallness, homogeneity and self-sufficiency. The Amish are not a classic folk society in the same sense as the age-old and more completely geographically isolated, primitive types. The Amish developed out of the Reformation, which in itself was a liberalizing and self-determining social movement. Another major difference is that the Amish live within the confines of a highly complex civilization and have conditioned their mode of life to exist as a small community within the western Christian tradition and its codifications of reality that provide the members with many nativistic societies the affinity to nature and the soil; they meet the problems of life in conventional ways, and the whole society is familistic in its social structure. Each Amish community exhibits a local culture, though in its basic orientation it is not unlike other Amish communities. Organization, roles authority, sanction, facility and controls governing relations with the outside world are much alike in all Amish communities.²⁸

Like the Amish, the Mennonites trace their origins to the Anabaptists and their rural villages tend towards "the little community" model. Adjustments demanded by movement to the city

²⁸ Ibid. Pp. 21-22.

are considerable because of numerous modifications in the social order that are characteristic of the city; these include a market for the exchange of goods, occupational specialization, emergence of political leadership, management of the labour force, differential rewards for different tasks and assignment of part of the work force to ensure a continuous food supply and security of the city.

Music as a Part of Culture

Music is part of the culture of most societies. It frequently is part of religious ritual, or it may be a form of art where music is an end in itself. It also may summon individuals to nationalistic fervor or it may be the basis of a friendship just as it may be a social activity that has an economic dimension. Meyer and Farnsworth have explored some psychological and social psychological bases of music.²⁹ Musicologists have carried out careful analyses of the form and structure of music in our society.³⁰

²⁹ Leonard B. Meyer, Emotion and Meaning in Music, Chicago: The University of Chicago Press, 1956. Paul R. Farnsworth, The Social Psychology of Music, New York: Dryden Press, 1958.

³⁰ Aron Copland, What to Listen for in Music, New York: Whittlesey House, 1939; Paul Hindemith, A Composer's World: Horizons and Limitations, Cambridge, Mass: Harvard University Press, 1953.

However, it is when patterns of these and other dimensions emerge in the music of different groups that the study of music takes on a sociological dimension. Anthropologists such as Nettl have studied the music of many tribal societies.³¹ Anthropology has cooperated with Musicology to study the music of many societies but Merriam claims that a liaison between these two disciplines fails to examine the field in sufficient depth. He therefore makes a strong case for the fusion of these disciplines into an independent science, Ethnomusicology, which is developing its own literature, methods and techniques.³² The science of Ethnomusicology appears to be more highly developed in Europe than in America.

Only a few sociologists have looked intensively at music. The most notable is Max Weber who wrote an essay in which he attempted to describe music in a manner

³¹ Bruno Nettl, Music in Primitive Culture, Cambridge, Mass: Harvard University Press, 1956.

³² Alan P. Merriam, The Anthropology of Music, Chicago: Northwestern University Press, 1964.

That would prove useful for social scientists.³³ As he wrote of the city, economics and religion,³⁴ Weber traced in detail the development of music from the societies and time when it was invested with nonrational qualities, to the time when it was replaced by attitudes that were rational and scientific; he was interested in knowing the social factors that determine the appearance of rationality in Western culture. Simmel provided numerous suggestions for research but did not present a coherent theoretical scheme or program. He wrote a paper in 1882 that has not received a wide reading,³⁵ but Etzkorn has ferreted out some factors that are important for contemporary Ethnomusicology.³⁶ Simmel emphasized the relationships between art and the social structure. Etzkorn combines the study of technical aspects of the musical art medium with an

³³ Max Weber, The Rational and Social Foundations of Music, Carbondale: Southern Ill. University Press, 1958.

³⁴ Max Weber, The City, Glencoe, Ill: The Free Press, 1958; Max Weber, The Protestant Ethic and the Spirit of Capitalism, New York: Charles Scribner's Sons, 1958; Max Weber, The Theory of Social and Economic Organization, New York: Oxford University Press, 1947.

³⁵ "Psychologisches and Ethnologische Studien uber Musik, in Lazarus and Steinthal (eds), Zeitschrift fur Volkerpsychologie, (1882). Pp. 261-305.

³⁶ K. Peter Etzkorn, "Georg Simmel and the Sociology of Music," Social Forces, 43:1 (October, 1964). Pp. 101-07.

awareness of the social processes that surround it. All types of musical expressions are examined in terms of their communication function in social life. In order to achieve greatness, the artist has to work within an artistic tradition, parts of which he must accept and refine as Etzkorn illustrates in two studies of songwriters.³⁷ Alphons Silbermann, a German sociologist who appears to be an important contributor to the Sociology of Music in Europe, favours incorporating much of the sociology done in America within the sociological study of music.

Music has been significant in historical Mennonite culture, as well as in the new urban setting of Winnipeg.³⁸ It seems appropriate to focus on this particular aspect of Mennonite

³⁷ K. Peter Etzkorn, "On Esthetic Standards and Reference Groups of Popular Songwriters," Sociological Inquiry, (Winter 1966). Pp. 40-47. K. Peter Etzkorn, "Social Context of Songwriting in the United States," Ethnomusicology, 7:2 (May, 1963). Pp. 96-110.

³⁸ Rosella Reimer Duerksen, "The Anabaptist Hymnody of the Sixteenth Century. A study of Its Marked Individuality Coupled with a Dependence upon Contemporary Secular and Sacred Musical Style and Form," (D. of Sacred Music dissertation, Union Theological Seminary, New York, 1956. E.C. Hughes, "The Study of Occupations," in Robert K. Merton, Leonard Broom and Leonard S. Cottrell, Jr., (eds.), Sociology Today: Problems and Prospects, New York: Basic Books, Inc., 1959. Pp. 442-58;

culture because it is a point of contact between the ethnic group and the dominant society, and therefore can reveal conditions in which the ethnic group exhibits heterogeneity as well as homogeneity.

John C. McKinney and Charles P. Loomis, "The Application of Gemeinschaft and Gesellschaft as Related to Other Typologies," in F. Toennies, Community and Society, (C.P. Loomis, trans. and ed.), New York: Harper & Row, 1957. Pp. 12-29; The Rainbow, Annual Yearbook Publication of the Students of the Mennonite Brethren Bible College, Winnipeg, Manitoba; John P. Klassen, "Mennonite Ideals and Art," Proceedings of the Fourth Annual Conference on Mennonite Cultural Problems, North Newton, Kansas: 1945; Kenneth Peacock, "A Survey of Ethnic Folk Music Across Western Canada," Anthropology Papers, National Museum of Canada, Department of Northern Affairs and Natural Resources, Ottawa, Number 5, Nov. 1963; George D. Wiebe, "The Hymnody of the Conference of Mennonites in Canada," (M. Mus. Thesis, University of Southern California,) June, 1962; Winnipeg Free Press, Clipping File under "Mennonites," and "Music."

CHAPTER TWO

SETTING AND POPULATION

SETTING

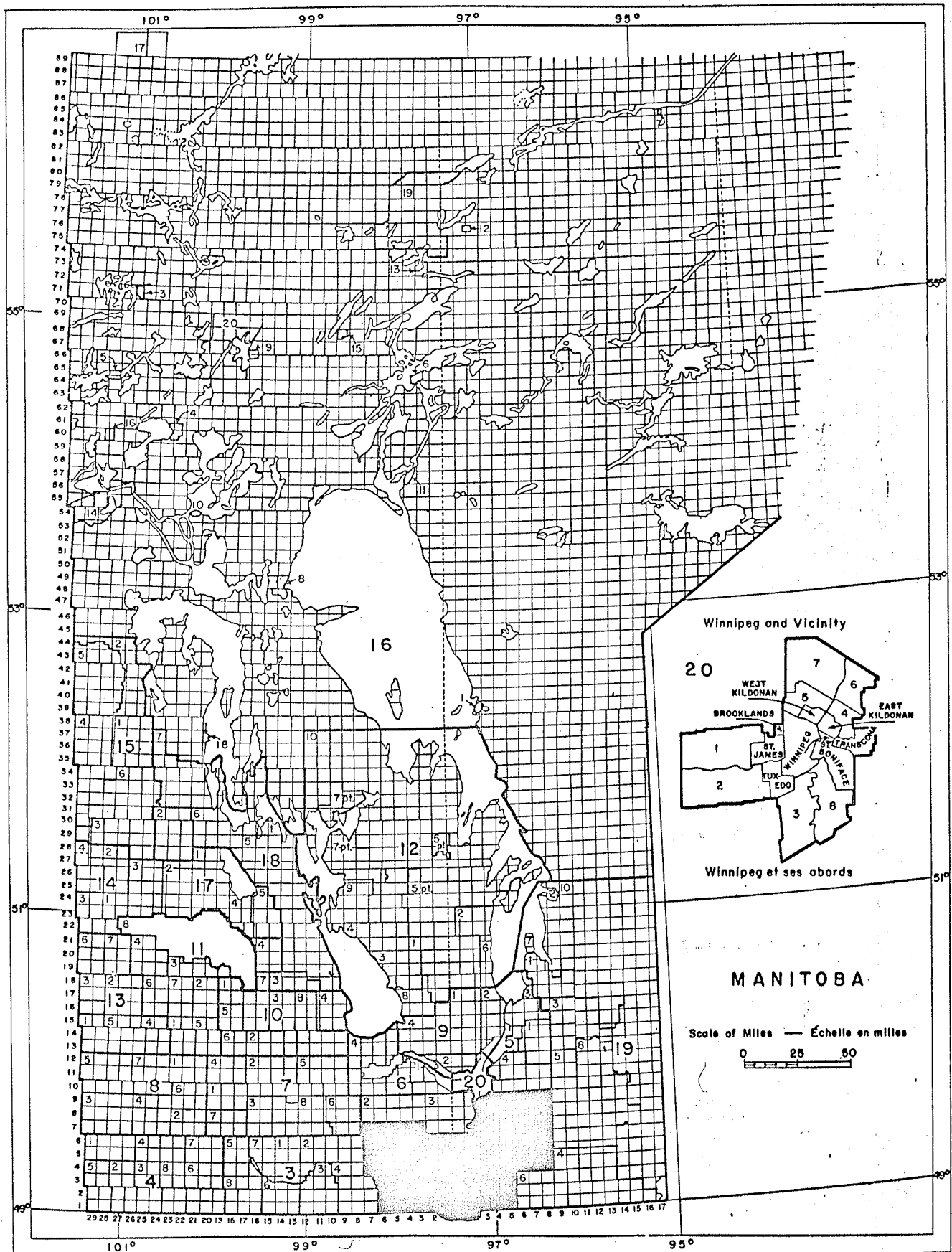
As the largest population centre between Eastern Ontario and the West Coast,¹ Winnipeg's location near the geographical centre of Canada makes it the major metropolis of a vast sparsely populated area.² Its 1966 population of 508,759 accounted for fifty-three percent of Manitoba's population of 963,066.³ Settlement in the area began in approximately 1814 when Lord Selkirk came with a band of Scots, who were followed by homesteaders of many nationalities.⁴

¹ The largest city is Montreal with a population of 2,436,817. The population of Toronto is 2,158,496, Vancouver 892,286, and Winnipeg 508,759. Montreal is 1,519 miles, and Toronto 1,380 miles east of Winnipeg, while Vancouver is 1,679 miles west of Winnipeg. Dominion Bureau of Statistics, Census of Canada, 1966, Vol 1 (1-7); N.L. Nicholson (Director), Atlas of Canada, Ottawa: Department of Mines and Technical Surveys, 1967. Map number 85.

² This area generally includes a Manitoba population density of 3.73 persons per square mile; Saskatchewan, population density 3.83 persons per square mile; Northwestern Ontario, population density less than 2.0 persons per square mile; and parts of the Northwest Territories population density 0.18 persons per square mile. N.L. Nicholson (Director), Atlas of Canada, Ottawa: Department of Mines and Technical Surveys, 1967.

³ Census of Canada, 1966, Op. Cit.

⁴ "Manitoba," Encyclopedia Canadiana, Toronto: Grolier of Canada Ltd., 1966. Vol 6, p. 340. The nationalities listed include English, Irish, French, Germans, Hungarians, Icelandic, Jewish, Dutch, Polish, Slovaks, Swedish, Ukrainians, Austrian, Czechs, Finns, Italian, Russian, Scandinavian and Asiatics.



CENSUS OF CANADA, 1961

Figure 1. Map of Manitoba. The shaded regions are the census areas in which Mennonites are the dominant society. (Census of Canada, 1961)

RECENSEMENT DU CANADA, 1961

Winnipeg emerged as a transportation, communication, service financial, administrative and cultural centre, and the city to which many of the descendants of homesteaders migrated so that it now is a cosmopolitan admixture of which Mennonites are a part.⁵

Mennonites first came to Manitoba in 1874 when "in the space of three years twelve hundred peasant households comprising 6,140 souls were transplanted lock, stock and barrel from their villages in Southern Russia to the virgin soil of Manitoba without any mishap or loss of life."⁶ They settled along both sides of the Red River (see areas shaded on the map, Figure 1). They were in search of exemption from military service, religious freedom and land on which they could maintain an agrarian way of life.⁷ Further migration occurred during 1923-29 when 30,000 Mennonites fled Russia

⁵ "Winnipeg," Ibid. Vol 10, p. 340.

⁶ E.K. Francis, In Search of Utopia, Altona, Manitoba: D.W. Friesen and Son Ltd., 1966. P. 50.

⁷ See letter dated Ottawa, 25th July, 1873, from John Lowe, Canadian Secretary for the Department of Agriculture, to the Mennonite Delegates from Southern Russia, in E.K. Francis, Ibid. Pp. 44-45.

following the Bolshevik Revolution, and 1947-61 when 3,500 Mennonites came from Paraguay to Canada.⁸ A long series of migrations pervades their history from their origin in Switzerland and The Netherlands in the decade following 1517, the year Luther is credited with launching the Reformation.⁹

POPULATION

Though the early movement began in the city, the ancestors of the Manitoba Mennonites have been rural since the middle of

⁸ Frank H. Epp, Mennonite Exodus: The Rescue and Resettlement of the Russian Mennonites Since the Communist Revolution, Altona, Manitoba: D.W. Friesen and Sons Ltd., 1962, p. 441.

⁹ The Mennonites trace their origin to the Anabaptists who insisted on carrying the Reformation beyond Luther and Zwingli especially with respect to adult baptism. The movement began in the city of Zurich and spread to cities in Germany and The Netherlands. Their radical tendencies incensed church authority that resulted in widespread persecution that precipitated migration from the city to out-of-the-way places in Germany, and eventually to Prussia. Beginning in 1788, they began moving to Southern Russia upon the invitation of Catherine the Great (1729-1796). See Frank H. Epp, Ibid. E.K. Francis, op. cit; Cornelius J. Dyck (ed.) An Introduction to Mennonite History, Scottdale, Pa: Herald Press, 1967: C. Henry Smith, The Story of the Mennonites, Newton, Kansas: Mennonite Publication Office, 1957: David V. Wiebe, They Seek a Country, Hillsboro, Kansas: Mennonite Brethren Publishing House, 1959.

the sixteenth century.¹⁰ The movements of the past have been mostly international in nature, while still maintaining the rural way of life. However, the migration of the present century is from rural to urban areas. Thus Mennonites now are in the process of adjusting to the city. Mennonites from the rural areas of Manitoba moving to Winnipeg are thrown into a situation new to their tradition, and this environmental adjustment will influence their future as a group. We will consider Mennonites: A) as an ethnic group; B) their mobility from rural to urban life; and C) the contact of their ethnic society with the larger society of Winnipeg.

A. Mennonites as an Ethnic Group

Table I indicates that the Germans who number approximately 50,000 are the third largest national group in Winnipeg, while the Dutch, who number almost 40,000 are the fourth

¹⁰ Records show that Mennonites of Germany and Holland were successful urban businessmen, artists and government officials in the cities of The Hague, Haarlem, Amsterdam and others. C. Krahn, "Dutch Mennonitism and Urbanism," Proceedings of the Tenth Conference of Mennonite Educational and Cultural Problems, Chicago: n.p., 1955. Individual Mennonites in Prussia and Russia left the villages to move to the city for educational or other reasons; however, the Mennonites as a group remained an agricultural people. See articles by E. Crous, "Prussia," and C. Krahn, "Russia," Mennonite Encyclopedia, Scottdale, Pa: Mennonite Publishing House, 1959. Vol IV, pp. 224 & 381.

largest group.

Table I. Breakdown of Manitoba and Winnipeg Populations by Country of National Origin.

National Group	Manitoba	Metropolitan Winnipeg
British Isles	396,445	213,964
French	83,936	39,777
German	91,846	50,206
Jewish	18,898	18,350
Dutch	47,780	14,881
Polish	44,371	24,904
Scandinavian	37,553	17,834
Ukrainian	105,372	53,918
Native Indian	29,219	-
Other	66,266	42,155
TOTAL	921,686	475,989

Source: Census of Canada, 1961.

The Census of Canada lists Mennonites as a religious denomination and not as an ethnic group. Table II provides a breakdown of the Mennonite population of Winnipeg into the countries of national origin.¹¹

¹¹ See E.K. Francis, "The Russian Mennonites: From Religious to Ethnic Group," American Journal of Sociology, 53, (1948), Pp. 101-107.

Table II. Breakdown of Winnipeg's Mennonite Population by Country of National Origin.

National Groups	Percentage Mennonites in each group	Number
Russian	6.2	842
Dutch	38.2	5,199
German	48.5	6,589
French	1.2	163
British Isles	2.4	326
Other	3.5	476

Source: Census of Canada, 1961

Table III shows that the three largest religious denominations in Winnipeg account for approximately two-thirds of the total population. Mennonites constitute 2.9 percent of the 1961 population of Winnipeg, and therefore are a small minority.

Table III. Distribution of the Population of Winnipeg by Religious Denominations.

Denomination	Population	Percent of Total
Anglican	70,972	14.9
Baptist	9,707	1.9
Greek Orthodox	13,907	2.9
Jewish	19,376	4.1
Lutheran	35,918	7.5
Mennonite	13,595	2.9
Pentecostal	3,709	0.7
Presbyterian	15,198	3.2
Roman Catholic	112,693	23.8
Ukrainian & Greek Catholic	27,794	5.8
United Church	134,404	28.4
Other	18,716	3.9

Source: Census of Canada, 1961

Table IV and Figure 2 indicate that Mennonites tend to concentrate in the adjoining areas of Elmwood, East Kildonan and North Kildonan. This may reflect a desire to retain some form of close community in the city. Francis described part of the suburban settlement of East Kildonan as "the only example of a true Mennonite colony found anywhere in a strictly urban community."¹²

Table IV. Distribution of Winnipeg's Mennonite Population between the Census Areas.

Area	Population	Number of Mennonites	Percent Mennonites
Winnipeg city	265,429	6,711	2.5
Assiniboia	6,088	232	0.4
Brooklands	4,369	137	0.3
Charleswood	6,243	163	0.3
East Kildonan	27,305	1,554	5.7
Fort Garry	17,528	643	0.4
North Kildonan	8,888	2,275	25.0
Old Kildonan	1,327	28	0.2
St. Boniface	37,600	334	0.9
St. James	33,977	224	0.7
East St. Paul	1,882	23	1.2
West St. Paul	2,032	18	0.9
St. Vital	27,269	833	3.0
Transcona	14,243	135	1.0
Tuxedo	1,627	81	5.0
West Kildonan	20,077	184	0.9
TOTAL	475,989	13,595	2.9

Source: Census of Canada, 1961.

¹² E.K. Francis, *In Search of Utopia*, Op. Cit. P. 249.

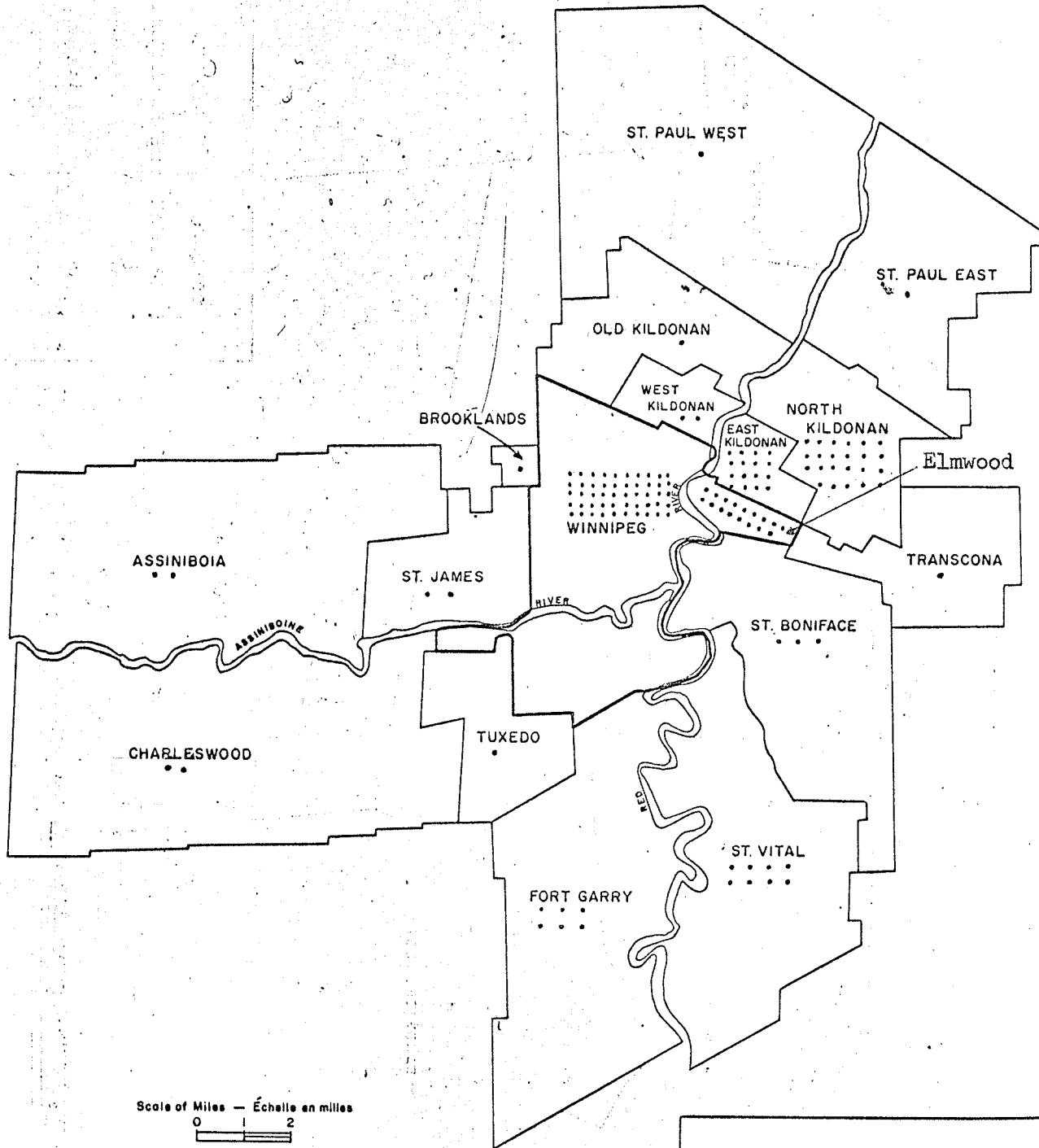


Figure 2. Map showing census areas of Metropolitan Winnipeg. Each dot represents 100 Mennonites. (Census of Canada, 1961).

CENSUS METROPOLITAN	RÉGION MÉTROPOLITAINE
AREA OF WINNIPEG	DE RECENSEMENT DE WINNIPEG

J. W. Fretz describes it as "... a solid settlement of Mennonites on three city streets, about half a mile in length. The people use the German language and have their own social and religious activities apart from the surrounding community."¹³ Mennonites are the largest religious group in North Kildonan, and they also comprise a large proportion of East Kildonan and Elmwood.¹⁴ In these areas it is probable that some Mennonites may have very limited contact with non-Mennonites. There are efforts to maintain in-group ties in the city that were in effect in the country. The next section of this study considers the movement of Mennonites from rural to urban areas.

Rural-urban Mobility

Activities by Mennonites as a group began in Winnipeg in 1907 when some Mennonite Brethren from Winkler began a missionary

¹³ J. W. Fretz, "Factors Contributing to Success and Failure in Mennonite Colonization," Mennonite Quarterly Review, 24 (1950). P. 130.

¹⁴ North Kildonan had 2,275 Mennonites in 1961, while the population of United Church adherents was 2,109, which was the second largest denomination. Elmwood is an area of the City of Winnipeg whose boundaries are the Red River and the Cities of St. Boniface and East Kildonan. According to the Census of Canada, (Bulletin I. 1-8) 1961, its population is 18,906 and the Mennonite population is as high for Elmwood as in East Kildonan. According to Table V, the Mennonite population of East Kildonan is 1,554; if the Mennonite population of Elmwood is as high, this would account for approximately twenty-three percent of the 6,711 Mennonites in Winnipeg City, when Elmwood accounts for approximately seven percent of the population of Winnipeg City.

effort.¹⁵ Other churches were begun in the 1920's partly due to the population increase resulting from the influx of Russian Mennonites from 1923-29, some of whom found employment in Winnipeg.¹⁶ By 1951, 19.6 percent of Manitoba's Mennonites were urban. In the decade following the percentage increased to 34.5 when the Mennonite population was 56,823.¹⁷ The shaded area on the map, Figure 2, had 31,526 Mennonites living there in 1961; this represented fifty-six percent of the Mennonite population in Manitoba. Mennonites form the dominant society in this region because they account for forty-nine percent of the 64,839 persons living there.¹⁸ At least part of the strength of Mennonite ethnicity has been the fact that they

¹⁵ D. Janzen, "Winnipeg," Mennonite Encyclopedia Vol IV, Op. Cit. P. 961.

¹⁶ The second mission was begun in 1921 by the General Conference Mennonites. North End (M.B.), North Kildonan (M.B.), Schoenwiese (G.C.), and Sargent Avenue (G.C.) were founded in 1913, 1928, 1926 and 1928, respectively. Ibid.

¹⁷ Dominion Bureau of Statistics, Census of Canada, 1961, Op. Cit. (Bulletin 1. 2-6).

¹⁸ The 1961 population of this area was 64,839, or seven percent of Manitoba's total population. The percentage of residents who are Mennonite in this area is forty-nine; Mennonites account for six percent of the population of Manitoba. Ibid.

have in the past been able to find sufficient land where separation from non-Mennonites was possible.

The search for land for the purpose of separating the group from society at large was part of the incentive for migration from the Low Countries to Prussia in the sixteenth and seventeenth centuries, the movement from Prussia to Russia in the eighteenth and nineteenth centuries, Russia to Canada in the nineteenth and twentieth centuries, as well as the recent migrations to Central and South America from Manitoba and Saskatchewan.¹⁹ By moving to the city from southern Manitoba, Mennonites have surrendered majority status to become a small minority.

Mennonite Culture

Winnipeg, as the dominant society, has numerous musical programs. The best known include The Royal Winnipeg Ballet, Winnipeg Symphony Orchestra, and the Winnipeg Music Festival. The training, teaching, entertainment, professional and other

¹⁹ Frank H. Epp, Op. cit; C. Henry Smith, Op. cit; W. Schmiedehaus, Ein Feste Burg ist Unser Gott, Mexico: G.I. Rempel, 1948. Schmiedehaus has described the movement of the Old Colony Mennonites to Mexico in 1922 ff. because their children were obligated to attend public schools in Manitoba.

musical needs of the city are provided by many organizations and individuals, and thus music as a part of urban culture has become highly organized.²⁰

For Mennonites, in closed rural communities, the arts traditionally were viewed as the aggrandizement of self, so it was unthinkable that music might be cultivated for its aesthetic or professional value.²¹ Music had a religious value and its purpose was to bind the people with God. In Winnipeg, Mennonites have entered the music circles of the larger society. Choirs from the Mennonite Brethren Bible College and Canadian Mennonite Bible College have presented concerts and performed on radio and television; both colleges are developing music faculties. The Mennonite Children's

²⁰ The Winnipeg studios of the Canadian Broadcasting Corporation prepares music programming for network and local broadcasting on radio and television. The University of Manitoba School of Music, and the Western Board of Music, and the Manitoba Registered Music Teachers' Association are interested in musical training. Other groups try to maintain aesthetic and professional interests. "Winnipeg," Encyclopedia Canadiana, Op. Cit; Winnipeg Free Press clipping file under "Music."

²¹ See John P. Klassen, "Mennonite Ideals and Art," Proceedings of the Fourth Annual Conference on Mennonite Cultural Problems. North Newton, Kansas: 1945, Mary Oyer "A Christian View of the Fine Arts," Proceedings of the Eleventh Conference on Mennonites and Cultural Problems, North Newton, Kansas: 1957, pp. 31-42; Rosella Durksen, "The Music of the Sixteenth Century Anabaptists," Ibid. Pp. 67-76; Walter J. Jost, "A Mennonite Hymn Tradition," Mennonite Life 21:3 (July, 1966). Pp. 126-7; Victor and Elisabeth Peters, "Our Heritage of Music in Manitoba," Mennonite Life, 1: 3, (1948). Pp. 23-26; "Music," "Chorals," "Ausbund," "Hymns," "Art," Mennonite Encyclopedia.

Choir of Winnipeg has competed successfully in international competitions and the Mennonite Symphony Orchestra was an active instrumental group in the 1940's.²² Individual Mennonites have also won acclaim. Numerous singers and instrumentalists have studied in Germany, the United States and elsewhere. The top award for solo singing at the Winnipeg Music Festival, "The Rose Bowl," in the ten years 1957-67, was won by Mennonites on five occasions.²³ Others play or sing in the different highly trained musical groups so there is evidence that Mennonites have become part of Winnipeg's musical assets.

Much of the music of the Mennonites has been acknowledged by non-Mennonites in music festivals, radio, television, newspapers and periodicals; but the question remains whether this is an emerging aspect of a Mennonite subculture, or whether

²² Victor and Elisabeth Peters, "Our Heritage of Music in Manitoba," Mennonite Life, 1 (1948). Pp. 23-26. Two of the leaders, Mr. Ben Horch and the late Mr. K.H. Neufeld are musical pioneers of the Manitoba Mennonites.

²³ The Rose Bowl winners were: 1957 - David Falk; 1962 - Bill Thiessen; 1963 - John Martens; 1965 - Dorothy Martens; 1966 - Alvin Reimer.

this is being lost to the labyrinth of urbanism. This depends on factors such as whether the music of Mennonites is supportive of Mennonite institutions such as churches and schools, or whether the musicians are induced to relinquish ethnic ties in order to assume musical roles in the larger community.

CHAPTER THREE

HYPOTHESES AND VARIABLES

The purpose of this study was stated in Chapter One to be the isolation of those variables in an ethnic sample of musicians that are associated with their acculturation into the dominant society. The first part of this chapter presents the hypotheses while the remainder of the chapter is devoted to a discussion of the variables.

HYPOTHESES

The associations between the dependent and independent variables were tested by the following five hypotheses:

1. The higher the musical competence the higher acculturation proneness will be, and conversely, the lower the musical competence the lower acculturation proneness will be.
2. Musicians with the highest proneness to acculturation will be highly competent musically, highly educated, urban residents for a long time, middle-aged, and be members of larger churches, the General Conference or Mennonite Brethren.
3. High musical competence will be associated with a high desire for change, popular-classical musical preference and a rational view of the function of music.
4. The musicians in the General Conference are expected

to show high acculturation proneness as measured by receptivity to change and music environment. "Other" Conference members are expected to rank lowest in all of them.

5. "Other" Mennonite, Mennonite Brethren and General Conference Mennonite is the expected declining order of ethnic identification, and inclining order of proneness to acculturation.

VARIABLES

The independent variables include musical competence and other social attributes such as residence, education, age, sex and religion. The dependent variables including attitudes and ethnic identity were designed to indicate proneness to acculturation and their respective indices of measurement. The variables are outlined diagrammatically in Figure 3.

DEPENDENT VARIABLES: PRONENESS TO ACCULTURATION

Moving from the country to the city demands adjustment beyond the change of setting. Goals, values, occupational specialization, religious diversity and social contacts all impose or invite new responses and accommodation on the part of the individual so that for satisfactory adjustment, individuals moving from one to the other of these communities will relinquish old norms to accept new norms in the new community. The variables measuring proneness to acculturation are described under two headings:

A) Attitudes; and B) Ethnic Identity. As presented in the theoretical part of Chapter One, acculturation for this study may be based on ethnic group participation, rural-urban migration or participation in two separate, but identifiable cultures.

A. Attitudes

Attitudes, as used by Thomas and Znaniecki, is an "individual tendency to react, either positively or negatively, to a given social value."² Thus there are social values in every society towards which its members are expected to have certain attitudes. Musicians are expected to differ in: 1) music preference; 2) receptivity to change; 3) views of their early environment; and 4) view of function and meaning of music.

1. Musical Preference

Sacred music has been the dominant form of music for Mennonites, but popular and classical types of music are now accessible to them, so the types of music a person prefers

² W.I. Thomas and Florian Znaniecki, The Polish Peasant in Europe and America (second edition), New York: Alfred A. Knopf, 1927. P. 40.

INDEPENDENT VARIABLES

<div> <div></div> <div>TYPES OF MUSICIANS</div> </div>	MUSICAL COMPETENCE	SOCIAL ATTRIBUTES
	1. Musical Training 2. Group Participation 3. Musical Experience 4. Musical Versatility	1. Residence 2. Education 3. Conference 4. Age 5. Sex
ATTITUDES		
1. Musical Preference 2. Musical Environment 3. Receptivity to Change 4. Music Function		
ETHNIC IDENTITY		
1. Church Activity 2. Association with Mennonites		

Figure 3. Classification of the Independent and Dependent Variables

may in part be an indication of change of attitudes that indicate acculturation.

2. Music Environment

Opportunities and limitations have presented themselves in the life of every musician and some types of influences may have been more important in directing a person's interest to music than others. The family and the church are the key institutions of traditional Mennonite society, and a musician of low acculturation proneness will tend to acknowledge these institutions to be more influential in his life than a music teacher or festival. Conversely, a highly acculturated musician will tend to ascribe greater importance to music teachers, festivals or similar influences than to the church or family.

3. Receptivity to Change

Attitudes towards change are of considerable importance for individuals in a setting of rapid change, but whose tradition resists it. The receptivity to change is a measure of the reluctance or ease with which a person or group gives up norms to accept new ones. Close contact with non-Mennonite people in the city provides ample opportunities for attitudinal

changes that are unavailable in "the little community" of rural Mennonites.

4. Music Function

The reason for engaging in musical activity may vary for different individuals. There also is the probability that a musician may enter one type of musical pursuit instead of another just as another may decide to curtail musical studies at one level instead of continuing to a higher level. This study will attempt to differentiate two types of reasons related to the acculturation process - these are the "rational" and the "traditional" types of action orientation of which Weber wrote.³ Religion has been the predominant music-making motive for Mennonites since their inception. A close association of music and religion has been the established pattern for several centuries. This "conformity with the accepted and prevalent way of behaviour, with little evaluation or consideration of their expedience,"⁴ is the "traditional" orientation

³ John C. McKinney, "The Application of Gemeinschaft and Gesellschaft as Related to Other Typologies," in F. Toennies, Community and Society (C.P. Loomis, Trans. and ed.), New York: Harper & Row, 1887 and 1957. Pp. 12-29.

⁴ Ibid. p. 20.

surrounding music. Action which represents music as a means to such ends as prestige, money, profession, career, enjoyment, friends or satisfaction, indicates a "rational" view of the function of music.

B. Ethnic Identity

The activities of the church and social groups are important social contacts for Mennonites. Two variables of Ethnic Identity are: 1) Church activity; and 2) Association with Mennonites.

1. Church activity

Church membership for Mennonites is voluntary and never occurs before adolescence. Membership in the many church organizations also is voluntary so that an individual who actively takes part in one or several activities of the church does so on his own volition within the context of the sub-culture. An individual who is an active participant in church activities generally identifies more closely with the church than the individual who attends public church services only. Furthermore, a leader of the church and its organizations comes to hold his position because of willingness on his part to assume church responsibility, and recognition by the group that he can

carry out the norms of the organization. Since the church is such a significant aspect of the Mennonite ethnic group, church activity or lack of it becomes a measure of ethnic identity.

2. Association with Mennonites

The number of friends and the patterns of socializing tend to be more restricted in rural communities than in the city because urban residents have a wider circle of acquaintances from which to choose. A Mennonite who associates mainly with fellow Mennonites, reads mainly Mennonite periodicals and has received a portion of his education in Mennonite schools is considered in this study to rank higher in ethnic identity and lower in acculturation proneness than a person who has numerous non-Mennonite friends, does not read Mennonite periodicals and has gone to non-Mennonite schools.

INDEPENDENT VARIABLES: TYPES OF MUSICIANS

The independent variables categorizing types of musicians are described under the following headings: A) Musical Competence; and B) Social Attributes.

A. Musical Competence

Music can be a sound, an activity, a profession and an art, but musicians differ in their proficiency and use of music. Furthermore, music is an unmeasurable phenomenon so that distinctions

in musical competence depend on many factors. Training as one of these factors is important because many basic techniques can be acquired through music education; however, musicianship transcends training because musicians of similar training assume different roles and musicians of similar roles may have had different training. Other factors that affect an individual's musicianship depend on the nature of the group in which he participates, the experience he has acquired, as well as his versatility within the field of music. To satisfactorily assess musical competence, this study will differentiate four aspects:

- 1) Musical Training; 2) Participation in Select Groups;
- 3) Musical Experience; and 4) Versatility in the field of music.

1. Musical Training

Current musical performance standards are so demanding that a person who aspires to a career in music usually begins training during childhood. Institutions such as the Western Board of Music in Winnipeg, and The Royal Conservatory of Music in Toronto, have established standards for technique and achievement. High achievement is necessary for a professional career in music, but not everyone desires to become a professional musician. The sample for this variable is divided into two: those of high

training achievement and those who have not acquired high musical training.

2. Group Participation

Music most often is performed in groups. Ensembles, orchestras and choirs demand individual ability, group coordination and compatibility, so a musical group selects its member musicians on the basis of their suitability for its requirements and purposes. Therefore this variable differentiates sample members according to their suitability for group participation.

3. Experience

This is a quantitative measure of the accumulated contact an individual has had with music. Its purpose is to determine whether length and intensity of musical participation is likely to influence acculturation proneness of musicians. This variable divides the sample on the basis of length and intensity of musical experience.

4. Musical Versatility

The high performance standards of music demand that a musician must attain a high level of performance in one area of music in order to be a recognized musician. Some individuals

become highly proficient in one area, some can become proficient in several areas while others prefer not to specialize in any areas but enjoy as many as possible. This variable considers the difference of participation in many or few facets of musical activity.

B. Social Attributes

The non-musical variables of the musician's background will be considered under social attributes. They include: 1) Rural-urban residence; 2) Respondent's education; 3) Conference affiliation; 4) Age; and 5) Sex.

1. Rural-urban residence

This variable differentiates sample members according to their length of residence in rural and urban areas. The purpose of including this variable is to determine whether long-time urban musicians differ in acculturation proneness from long-time rural musicians. Therefore the sample is divided according to the length of residence in rural and urban areas.

2. Education of Respondents

Education exposes individuals to many concepts, facts and opportunities that are not available to those who are unable to receive education. This variable is introduced to determine

whether those Mennonite musicians who are highly educated show greater acculturation proneness than those whose education has not been as high.

3. Conference Affiliation

Mennonite congregations belong to one of several Conferences which are national or even larger decision-making bodies; they may differ in size, structure and in the beliefs they emphasize. Six Conferences are represented in Winnipeg by twenty-six church congregations as shown in Table V.

Table V. Number of Congregations in each of the Mennonite Conferences in Winnipeg in 1968.^a

Conference	No. of Congregations
1. General Conference Mennonites	10
2. Mennonite Brethren	8
3. Evangelical Mennonite Church	3
4. Evangelical Mennonite Brethren	2
5. Evangelical Mennonite Mission Church	2
6. Sommerfelder - Chortitzer	1
TOTAL	26

^a This is a summary table from the map of Mennonite churches and Institutions in the Appendix. There were twenty-three churches when the sample was selected.

The General Conference Mennonites and Mennonite Brethren constitute the bulk of Mennonites and are the only ones dealt with in this study. The General Conference of Mennonites was created in

1860 in the United States, while the Mennonite Brethren Conference emerged in Russia in the same year in the wake of a Pietistic revival that swept through the Mennonite settlements.⁵ The Mennonite Brethren adopted immersion as their form of baptism while for most other Mennonite groups, baptism was administered by pouring or sprinkling. Furthermore, Mennonite Brethren are predominantly Russian Mennonites while General Conference also includes Mennonites of Dutch, Swiss and German origin. Consequently the Mennonite Brethren are the more homogeneous of the two and are more likely to have strong group sanctions.

⁵ A.H. Unruh, Die Geschichte der Mennoniten-Brudergemeinde, Winnipeg: The Christian Press, Ltd., 1955.

CHAPTER FOUR

METHODOLOGY

SAMPLE SELECTION

Questionnaires were mailed to two hundred Mennonite musicians from twenty-three Mennonite churches in Winnipeg. Music talent is spread unequally among the churches; some churches have many highly qualified musicians while others have very few. To obtain a cross-sectional view, musicians were selected from all the churches.¹

The sampling procedure was the following. The pastor or church secretary of each congregation was asked for names of one or more leading musicians in their congregations. These musicians were then asked to provide the names and addresses

1

The sample could be chosen by several methods. One method would be to select one musician for each fifty members from each church. This method would assure representation from all the churches on a quota basis; it was not used because the organization of the music program varies from church to church. Some churches have one or two highly qualified musicians shouldering heavy responsibilities widely; the jeopardy of the quota method is that some churches who have only a few persons interested in music, would fill their quota with several who have only a slight interest in music. Another method would select the most highly qualified musicians. Several churches would be over-represented while several others would not be represented if this method were employed. The object was to select musicians who by their action or lack of it would in some way affect the musical program. For example, if an unqualified musician assumed responsibilities as a choir leader, he would qualify as a musician. Likewise, a musician of high musical qualifications who does not participate in any musical activities of the church also qualifies as a musician, because of his ability.

Table VI. Comparison of the 123 returned questionnaires with the list of 200 names to whom questionnaires were mailed; by sex and conference affiliation.

Conference	Number on the Mailing List			Number of Returned Questionnaires			Percent Returned		
	M	F	Total	M	F	Total	M	F	Total
General Conference	38	52	90	17	34	51	45	65	57
Mennonite Brethren	35	61	96	21	46	67	60	75	70
Other Mennonite Conferences	8	6	14	3	2	5	37	33	36
TOTAL	81	119	200	41	82	123	51	69	62

of the musicians who qualified according to certain criteria.²

A list of two hundred names and addresses was prepared.

Questionnaires were mailed to the persons on the list; one hundred and thirty-two persons responded and of these, nine failed to complete the questionnaire. Five others were not included because they did not belong to either the General Conference Mennonite or Mennonite Brethren Conference.

Analysis therefore is based on one hundred and eighteen of the two hundred musicians to whom questionnaires were mailed.³

Table VI compares the two hundred musicians to whom questionnaires were mailed with the one hundred and eighteen returned, by sex and Conference affiliation because this is the only information available for the two hundred musicians

² Besides membership in a Mennonite church in Winnipeg, the criteria included: (i) training in music beyond Grade X; (ii) earn all or part of livelihood from music, and/or (iii) be in demand by some organization, group or church to regularly perform activities of a musical nature.

³ Several reasons why respondents did not complete questionnaires were noted from letters and telephone conversations. Some of those to whom questionnaires were mailed indicated that they did not qualify as a musician. Several of the older persons, having a language problem, were unable to cope with the questionnaire in English. Several objected to the questionnaire on religious grounds because they felt that a questionnaire sent to members of a religious group should not include terms such as "go-go," "nite-club," or "jazz." On the other end of the scale, some of the professional musicians felt the questionnaire did not distinguish finely enough on some matters of musical theory. Thus the nature of the study and instrument may have discouraged those of highest and lowest proneness to acculturation from returning the questionnaire.

to whom questionnaires were mailed. Fifty-seven percent of the General Conference musicians, seventy percent of the Mennonite Brethren musicians and thirty-six percent of the musicians of the other Mennonite Conferences returned the questionnaires. The table further shows that fifty-one percent of the males returned questionnaires while sixty-nine percent of the females returned questionnaires. The Mennonite Brethren musicians and the female musicians were heavily represented.

INSTRUMENT

The instrument for data collection was a mailed questionnaire.⁴ It was mailed with a covering letter and a stamped, self-addressed return envelope. The questionnaire had twenty-two questions. Questions 1, 2 and 3 dealt with musical competence while questions 15, 18, 19, 20 and 21 dealt with social attributes. The remaining questions provided data for the dependent variables. Questions 4, 6, 7, 8, 9, 10, 12 and 13 were devoted to attitudes, and questions 5, 11 and 16 to ethnic identity. Questions 14, 17 and 22 were not used. The one hundred and eighteen respondents answered fully all

⁴ See Appendix.

questions except 14, 17 and 22. Many did not distinguish between any of the alternatives in question 14. Question 17 asked for an estimate of income, but because of the large proportion of housewives and students in the sample, many respondents did not fully complete this question. Question 22 was an open-ended question leaving opportunity for comment. The comments were diverse and did not reveal data for analysis of this study.

SCALES FOR MEASUREMENT OF DEPENDENT VARIABLES

The object of this section is to describe how acculturation proneness according to the scale in Figure 4 is determined for each respondent under the headings:

(A) Attitudes; and (B) Ethnic Identity.

1	2	3	4	5
1	1	1	1	1
low	Proneness to Acculturation			high

Figure 4. Scale for Proneness to Acculturation

A. Attitudes

1. Musical Preference

High preference for sacred music will indicate low acculturation while high preference for popular and classical music will indicate high acculturation. The value ascribed to each individual on the five-point scale is a summation of the respondent's preference for each of the three music types.⁵

Question 10 indicates preferences for different forms of music. Each form of music may have five possible responses: "enjoy very much," "enjoy," "don't know," "enjoy once in a while," and "do not enjoy." For sacred music preference, "enjoy very much" ranks 1 on the scale, and "do not enjoy" ranks 5, because sacred music is part of traditional Mennonite music. "Enjoy very much" ranks 5 on the scale for both popular and classical music because these types are relatively new to Mennonites. There are five forms of sacred music in question 10, and each respondent noted his preference; this preference was given the appropriate value from 1 to 5. These five numbers for the forms of sacred music were averaged to

⁵ Five music forms are included in each of three types:

<u>Sacred</u>	<u>Popular</u>	<u>Classical</u>
Hymns & Anthems	Jazz	Orchestral
Chorales	Folk Songs	Choral
Oratorios	Go-Go	Chamber Music
Gospel Songs	Band Music	Ballet
Liturgy	Teen-Time	Opera

obtain the value for Sacred Music Preference. A similar procedure was followed for popular and classical music. The respondent's rank on the scale for this variable was the average of the three music types; Sacred, Popular and Classical Music Preference.

2. Music Environment

Respondents were asked to rank, in question 12, seven factors in the order in which they influenced them toward musicianship. The church and the family have been the important institutions in traditional Mennonite society while music teachers, festivals and other institutions often take the place of the family and church as an educational function in urban society. The values on the five-point scale for this variable are the following:

- 1 - Church and family are first and second in importance.
- 2 - Church or family are of first importance; teacher, festival or innate interest are of second importance.
- 3 - No answer.
- 4 - Teacher, festival or innate interest are of first importance; family or church are of second importance.
- 5 - Teacher, festival and/or innate interest are first and second in importance.

3. Receptivity to Change

The attitude towards change refers to the reluctance or ease with which a person will give up norms to accept new ones. Two categories in which an individual may show attitudes toward change are the following: (i) the desire or reluctance to introduce new forms of expression into the church music program including the introduction of new types of hymns, oratorios or paid professional organists; (ii) the desire or reluctance to take part in musical activity outside the church which may include festival, television performance, nite-club performing or ballet.

(i) Attitudes to change in religious practices were probed by question 8. The attitudes to ten forms and practices ranged from "strongly approve" which ranked 5, to "strongly disapprove" which ranked 1. The ten numbered responses for each respondent were averaged and placed on the five-point scale.

(ii) The same procedure was followed for attitudes to change in non-religious activities from the responses given to question 6.

The value for the variable, Receptivity to Change, was obtained by summing the two values (i) and (ii), and dividing by two.

4. Views of the Function of Music

Questions 7 and 13 of the questionnaire deal with the functions of music such as: (i) reasons why the respondent participates in musical activities; and (ii) the reasons why the respondent was initially attracted to music.

(i) Question 7 allows the respondent to select one of five categories ranging from "very acceptable" to "very unacceptable" for each of seven reasons for participating in music.⁶ "Very acceptable" indicates acculturation proneness and ranks 5 on the acculturation scale while "very unacceptable" ranks 1 and the intermediate categories rank 2, 3 and 4. The seven scores are added and divided by seven to obtain the average for the five-point acculturation proneness scale.

(ii) Question 13 is an open-ended self-evaluation of the respondent regarding his interest in pursuing music. The categories on the scale illustrated in Figure 4 are the following:

⁶ The seven reasons for engaging in musical activities are the following: (a) for worship; (b) to find friends; (c) for money; (d) for a career; (e) for fame; (f) for prestige; and (g) for enjoyment.

- 1 - Religious reasons predominate.
- 2 - General or non-specific reasons.
- 3 - No answer.
- 4 - Aesthetic-artistic reasons predominate.
- 5 - Social and professional reasons predominate.

The numerical value for the variable is the average of (i) and (ii).

Summary of Attitude Measurement Procedures

A composite of the four attitude variables ranked each respondent on the five-point scale illustrated in Figure 4. This was obtained by summing the values of the four variables and dividing this sum by four.

B. Ethnic Identity

1. Church Activity

This variable includes the extent of participation both in and outside the church in: (i) musical activities; and (ii) non-musical activities.

(i) Musical activities. The following items indicate the values for the scale illustrated in Figure 4 for church activity:

- 1 - Participation in church activities only.
- 2 - Participation in more church activities than non-church activities.
- 3 - Equal participation in church and non-church activities.
- 4 - Participation in more non-church activities than church activities.
- 5 - Participation in non-church activities only.

(ii) Non-musical activities. The same index for non-musical activity has been used as for musical activity in (i).

2. Association with Mennonites

The number of friends and the patterns of socializing tend to be more restricted in rural communities than in the city because urban residents have a wider circle of acquaintances from which to choose. The three indices of identity with the Mennonite ethnic group are: (i) number of Mennonite periodicals the respondent reads regularly; (ii) number of Mennonite schools the respondent has attended; and (iii) proportion of the respondent's friends who are Mennonite.

(i) Number of Mennonite periodicals respondent reads regularly. Persons reading numerous Mennonite periodicals were ranked low in association with Mennonites acculturation proneness.

(ii) Number of Mennonite schools respondent attended. Winnipeg has four educational institutions operated by Mennonites, and there are at least four more in rural Manitoba.⁶ There

⁶ The institutions in Winnipeg are: Westgate Mennonite Collegiate, Mennonite Brethren Collegiate Institute; Mennonite Brethren Bible College; and Canadian Mennonite Bible College. The institutions outside Winnipeg are: Steinbach Bible Institute in Steinbach; Elim Bible Institute in Altona; Winkler Bible School in Winkler, and Mennonite Collegiate Institute in Gretna.

are numerous other institutions in Canada and the United States, including several that confer advanced degrees. Attendance at several of these indicated low acculturation proneness for association with Mennonites.

(iii) Proportion of Mennonite friends. The city affords considerable opportunity for friendships across ethnic lines. But there also is the opportunity to choose friends primarily from the Mennonite group. The following is the breakdown of values for the scale illustrated in Figure 4 according to the percentage of the respondent's friends who are Mennonite:

- 1 - 86-100% of the friends are Mennonite.
- 2 - 71-85% of the friends are Mennonite.
- 3 - 56-70% of the friends are Mennonite.
- 4 - 41-55% of the friends are Mennonite.
- 5 - 0-40% of the friends are Mennonite.

The respondent's rank on the acculturation scale is the addition of scores obtained in (i), (ii) and (iii) divided by three.

Summary of Measures of Ethnic Identity

A composite of the two ethnic identity variables ranked each respondent on the five-point scale illustrated in Figure 4. This was obtained by summing the values of the two variables and dividing the sum by two.

CATEGORIZATION OF INDEPENDENT VARIABLES

The nine independent variables are discussed under two headings: A) Musical Competence; and B) Social Attributes.

A. Musical Competence

1. Musical Training

This variable represents the level of musical training of the musicians divided into two categories:

- High - Grade X music training or more.
- Low - Less than Grade X musical training.

2. Participation in Select Musical Groups

Many respondents may qualify, and are members of musical groups that select members on the basis of musical proficiency and suitability to a particular group. The two categories are:

- High - Membership in one or more select groups.
- Low - Membership in no select groups.

3. Musical experience

This variable divides the sample according to the length and intensity of contact with music. The two categories are:

- High - Professional music experience, or more than 10 years non-professional experience.
- Low - 10 years or less non-professional experience.

4. Musical Versatility

The breadth of the individual's musical base is designated by musical versatility. The following are areas of music participation: (i) participation in church and in non-church activities; (ii) participation in instrumental and vocal music; (iii) performance as an individual and in groups; (iv) taking roles of leadership such as directing or conducting a group, as well as participating in groups that are conducted by others; (v) composing and/or arranging music as well as performing the music of others. Each of the areas (i) to (v) represent one area of versatility, and categories for this variable divided the sample as follows:

- High - participation in three, four or five areas of versatility, above.
- Low - participation in none, one or two areas of versatility, above.

B. Social Attributes

1. Rural-urban Residence

This variable divides the sample on the basis of length of urban and rural residence. The three categories are:

- Highly rural - 16 years or more rural residence and 15 years or less urban residence.
- Rural and urban - 16 years or more residence in both rural and urban areas.

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Highly urban - 16 years or more urban residence,
and 15 years or less rural
residence.

2. Education of Respondents

The median educational level for the sample was completion of thirteen years of non-musical education. Education was categorized as follows:

High - 13 years education complete or more.
Low - less than 13 years education complete.

3. Conference

Members of two Mennonite Conferences are included in the analysis. They are:

G.C. - General Conference of Mennonites.
M.B. - Conference of the Mennonite Brethren.

4. Age

The three categories of age are:

Young - under 25.
Medium-aged - 25-34.
Older - 35 and over.

5. Sex

Differences according to male and female were noted.

STATISTICAL TESTS

The section on scaling in this chapter outlined how the one hundred and eighteen respondents were located on a five-point acculturation proneness scale for each of six variables and also for composite values for attitudes and ethnic identity. The section of this chapter dealing with categorization of independent variables describes how the one hundred and eighteen respondents were categorized according to nine independent variables. Using percent of sample, each of the dependent and independent variables were placed in association in chi-square cells and tests for significance were run. Differences to the .05 probability level were accepted as significant.

CHAPTER FIVE

PRESENTATION OF DATA

In this chapter we will present and analyze the data in two parts: attitudes measurement of acculturation proneness; and ethnic identity measurement of acculturation proneness.

ATTITUDE MEASUREMENT OF ACCULTURATION PRONENESS

Four variables measure acculturation proneness under Attitudes. They are: (1) Musical Preference; (2) Preferred Musical Environment; (3) Receptivity to Change; and (4) View of the Function of Music. The results of the associations between these and the independent variables are summarized in Table VII.

1. Musical Preference

Each of the sample members were ranked on a five-point acculturation proneness scale according to their preference of several types of music. Table VII shows that musicians who are versatile are likely to prefer popular and classical types of music.¹ Young people also favour popular and classical music compared to the musicians who are

¹ $\chi^2 = 8.04$, $df = 1$, $P < .01$. See Table VIII. The numbers in the chi-square cells of tables in this chapter indicate percent of sample.

Table VII. Summary Table of Probability Values of Chi-square Tests of Association Between the Variables of Attitude Measurement of Acculturation Proneness and the Variables of Musical Competence and Social Attributes.

Attitudes	Musical Competence				Social Attributes				
	Musical Training	Group Participation	Experience	Versatility	Residence	Education	Conference	Age	Sex
1. Musical Preference				.01				.05	
2. Musical Environment						.05		.02	
3. Receptivity to Change					.05		.01*		
4. Function of Music			.02*						
COMPOSITE ATTITUDES	.05			.05	.05			.05*	

* Associations where the direction is the opposite to that predicted by the hypotheses.

older.² The musicians of high musical training and long time urban residence show a slight preference for popular and classical music, although the difference is not statistically significant.³

2. Musical Environment

This variable ranks the sample according to the five-point acculturation scale on the basis of influences toward musical interests during the years of socialization. Table VII shows that some social attributes tend to be of greater significance than musical competence in distinguishing proneness to acculturation. Musicians with higher education and who are younger, tend to acknowledge influences such as music teachers and festivals in their musical development rather than influences of the church or family.⁴ Those of high musical training were influenced less by the church and family

² $\chi^2 = 6.83$, $df = 2$, $P < .05$. See Table VIII.

³ $\chi^2 = 1.96$, $df = 1$, $P < .20$, for association between Music Preference and Music Training. See Table A in Appendix C. $\chi^2 = 4.18$, $df = 2$, $P < .20$ for association between Music Preference and Residence. See Table VIII.

⁴ $\chi^2 = 4.72$, $df = 1$, $P < .05$, and $\chi^2 = 8.15$, $df = 2$, $P < .02$. See Table IX.

than those who had less training although this was only a trend.⁵

3. Receptivity to Change

This variable ranks the population on the five-point scale according to individual attitudes to change. Statistical tests on variables related to Musical Competence show no tendencies in either direction. Two associations with social attributes variables show significant differences. The musicians who have lived in the city the longest tend to accept change more readily than those who have moved from the country more recently.⁶ Also, General Conference musicians are more receptive to change than are Mennonite Brethren musicians.⁷ Education, age and sex do not appear to show differences for receptivity to change acculturation proneness.

4. Function of Music

Musicians were ranked on the basis of "rational" and "traditional" views of the function of music. Those of high musical experience are more traditional in their view of the

⁵ $\chi^2 = 2.09$, $df = 1$, $P < .20$. See Table IX.

⁶ $\chi^2 = 7.71$, $df = 2$, $P < .05$. See Table X.

⁷ $\chi^2 = 7.04$, $df = 1$, $P < .01$. See Table X.

Table VIII. Chi-square Tests of Association Between Acculturation Proneness for Musical Preference and the Variables Musical Training, Versatility, Residence and Age.

A. Musical Preference

		A.P.*		
		Low	High	
Musical Training	Low	29	22	51
	High	21	28	49
		50	50	100
		$\chi^2 = 1.96$		
		$P < .20$		

B. Musical Preference

		A.P.*		
		Low	High	
Versatility	Low	28	14	42
	High	22	36	58
		50	50	100
		$\chi^2 = 8.04$		
		$P < .01$		

C. Musical Preference

		A.P.*		
		Low	High	
Residence	Rural	20	15	35
	Rural-urban	14	9	23
	Urban	16	26	42
		50	50	100
		$\chi^2 = 4.18$		
		$P < .20$		

D. Musical Preference

		A.P.*		
		Low	High	
Age	Young	8	19	27
	Medium-aged	22	13	35
	Older	20	18	38
		50	50	100
		$\chi^2 = 6.82$		
		$P < .05$		

* A.P. represents Acculturation Proneness

Table IX. Chi-square Tests of Association Between Acculturation Proneness of Musical Environment and the Variables Musical Training, Education and Age.

A. Musical Environment

		A.P.★		
		Low	High	
Musical Training	Low	30	18	48
	High	25	27	52
		55	45	100
		$\chi^2 = 2.09$		
		$P < .20$		

B. Musical Environment

		A.P.★		
		Low	High	
Education	Low	34	18	52
	High	21	27	48
		55	45	100
		$\chi^2 = 4.72$		
		$P < .05$		

C. Musical Environment

		A.P.★		
		Low	High	
Age	Young	9	19	28
	Medium-aged	23	12	35
	Older	23	14	37
		55	45	100
		$\chi^2 = 8.15$		
		$P < .02$		

A.P.★ represents Acculturation Proneness

Table X. Chi-square Tests of Association Between Acculturation Proneness for Receptivity to Change and the Residence and Conference.

A. Receptivity to Change					B. Receptivity to Change				
		A.P.*					A.P.*		
		Low	High				Low	High	
Residence	Rural	26	12	38	Conference	G.C.	19	25	44
	Rural-urban	16	7	23		M.B.	39	17	56
	Urban	16	23	39			58	42	100
		58	42	100			$\chi^2 = 7.04$		
				$\chi^2 = 7.71$					$P < .01$
				$P < .05$					

* A.P. represents Acculturation Proneness

Table XI. Chi-square Tests of Association Between Acculturation Proneness for Function of Music and the Variables Musical Training and Experience.

A. Musical Function					B. Musical Function				
		A.P.*					A.P.*		
		Low	High				Low	High	
Musical Training	Low	27	26	53	Experience	Low	12	30	42
	High	16	31	47		High	31	27	58
		43	57	100			43	57	100
$\chi^2 = 2.89$					$\chi^2 = 6.03$				
$P < .10$					$P < .02$				

A.P.* represents Acculturation Proneness

Table XII. Chi-square Tests of Association Between Composite Attitude Acculturation Proneness and the Variables Musical Training, Versatility, Residence and Age.

A. Composite Attitudes					B. Composite Attitudes				
		A.P.*					A.P.*		
		Low	High				Low	High	
Musical Training	Low	31	21	52	Musical Versatility	Low	27	17	44
	High	19	29	48		High	23	33	56
		50	50	100			50	50	100
$\chi^2 = 4.00$					$\chi^2 = 4.06$				
$P < .05$					$P < .05$				
C. Composite Attitudes					D. Composite Attitudes				
		A.P.*					A.P.*		
		Low	High				Low	High	
Residence	Rural	21	18	39	Age	Young	8	20	28
	Rural-urban	14	6	20		Medium-aged	21	14	35
	Urban	15	26	41		Older	21	16	37
		50	50	100			50	50	100
$\chi^2 = 6.38$					$\chi^2 = 7.22$				
$P < .05$					$P < .05$				

A.P.* represents Acculturation Proneness

function of music than are those of less experience.⁸ None of the other variables, except Musical Training, show differences for the function of music. Musicians of high training tend to take a more rational view of music, although this was only a trend and not statistically significant.⁹

Summary of Findings on Attitudes

The composite for attitude measures the average for the four Attitudes variables of each respondent. Thus this is a composite score of proneness to acculturation of four variables. Table VII indicates that the associations between Composite Attitudes of high proneness to acculturation and high Musical Training,¹¹ High Versatility,¹² Urban Residence,¹³ and younger Age¹⁴ are statistically significant at the .05 level.

⁸ $\chi^2 = 6.03$, $df = 1$, $P < .02$. See Table XI.

⁹ $\chi^2 = 2.89$, $df = 1$, $P < .10$. See Table XI.

¹⁰ $\chi^2 = 4.00$, $df = 1$, $P < .05$. See Table XII.

¹¹ $\chi^2 = 4.06$, $df = 1$, $P < .05$. See Table XII.

¹² $\chi^2 = 6.38$, $df = 2$, $P < .05$. See Table XII.

¹³ $\chi^2 = 7.22$, $df = 2$, $P < .05$. See Table XII.

Musicians of high musical training show proneness to acculturation by their composite attitude; this occurred despite the fact that none of the association between the individual variables showed statistically significant difference. Those of high Versatility also show proneness to acculturation. Direction was not apparent for group participation nor musical experience.

Of the variables related to Social Attributes, the musicians of long-time urban residence showed greater proneness to acculturation. The younger musicians also show higher proneness to acculturation by their attitudes. No significant differences were found for the variables education, Conference affiliation or sex.

ETHNIC IDENTITY MEASUREMENT OF ACCULTURATION PRONENESS

Two variables are included under Ethnic Identity. These are: (1) Church Activity; and (2) Association with Mennonites. A summary of the composite score of Ethnic Identity will conclude this section.

1. Church Activity

The musicians were ranked on the five-point acculturation scale on the basis of participation in church activities compared

Table XIII. Summary Table of Probability Values of Chi-square Tests of Association Between the Variables of Ethnic Identity Measurement of Acculturation Proneness and the Variables Musical Competence and Social Attributes.

Ethnic Identity		Musical Competence			Social Attributes					
		Musical Training	Group Participation	Experience	Versatility	Residence	Education	Conference	Age	Sex
1.	Church Activity		.01							
2.	Association with Mennonites	.01*		.05	.001*		.01*			
COMPOSITE ETHNIC IDENTITY		NO SIGNIFICANT RELATIONS FOUND								

* Associations where the direction is the opposite of that predicted by the hypotheses.

to participation in non-church activities. None of the Social Attributes showed statistically significant association with acculturation proneness, though the more highly educated musicians and male musicians participated in fewer church activities and participated in more non-church activities.¹⁴

The association between church activity and participation in select musical groups was significant. Musicians who participated in numerous select groups did not participate in church activities as much as those who were involved in few select groups.¹⁵ There was a tendency for highly trained musicians to participate less in church activities than those who are not highly trained; however, the association was not statistically significant.¹⁶

2. Association with Mennonites

Musicians of high musical training, high musical versatility and high academic education tend to read Mennonite periodicals,

¹⁴ $\chi^2 = 3.01$, $df = 1$, $P < .10$, for association between Church Activity and Education variables. See Table XIV.

$\chi^2 = 3.57$, $df = 1$, $P < .10$, for association between Church Activity and Sex variables. See Table XIII.

¹⁵ $\chi^2 = 8.86$, $df = 1$, $P < .01$. See Table XIV.

¹⁶ $\chi^2 = 2.85$, $df = 1$, $P < .10$. See Table XIV.

Table XIV. Chi-square Tests of Association Between Acculturation Proneness for Church Activity and the Variables Musical Training, Group Participation, Education and Sex.

A. Church Activity

		A.P.*		
		Low	High	
Musical Training	Low	44	9	53
	High	32	15	47
		76	15	100
		$\chi^2 = 2.85$		
		$P < .10$		

B. Church Activity

		A.P.*		
		Low	High	
Group Participation	Low	39	4	43
	High	37	20	57
		76	24	100
		$\chi^2 = 8.86$		
		$P < .01$		

C. Church Activity

		A.P.*		
		Low	High	
Education	Low	44	9	53
	High	32	15	47
		76	24	100
		$\chi^2 = 3.01$		
		$P < .10$		

D. Church Activity

		A.P.*		
		Low	High	
Sex	Male	25	13	38
	Female	51	11	62
		76	24	100
		$\chi^2 = 3.57$		
		$P < .10$		

A.P.* represents Acculturation Proneness

Table XV. Chi-square Tests of Association Between Acculturation Proneness for Association with Mennonites and the Variables Training, Group Participation, Experience and Versatility.

A. Association with Mennonites

		A.P.★		
		Low	High	
Musical Training	Low	11	35	46
	High	28	26	54
		39	61	100
		$\chi^2 = 8.30$		
		$P < .01$		

B. Association with Mennonites

		A.P.★		
		Low	High	
Group Participation	Low	11	28	39
	High	28	33	61
		39	61	100
		$\chi^2 = 3.32$		
		$P < .10$		

C. Association with Mennonites

		A.P.★		
		Low	High	
Experience	Low	24	24	48
	High	15	37	52
		39	37	52
		$\chi^2 = 4.73$		
		$P < .05$		

D. Association with Mennonites

		A.P.★		
		Low	High	
Versatility	Low	8	35	43
	High	31	26	57
		39	61	100
		$\chi^2 = 13.26$		
		$P < .001$		

A.P.★ represents Acculturation Proneness

Table XV. (continued) Chi-square Tests of Association Between Acculturation Proneness for Association with Mennonites and the Variable Academic Education of Musicians.

E. Association with Mennonites

		A.P.*		
		Low	High	
Education	Low	11	35	46
	High	28	26	54
		39	61	100
		$\chi^2 = 8.29$		
		$P < .01$		

A.P.* represents Acculturation Proneness

attend Mennonite schools and have many Mennonite friends. These findings were statistically significant and in the opposite direction to that predicted.¹⁷ Musicians who participate in many select groups tend toward greater association with Mennonites, but the association was not statistically significant.¹⁸ Musicians of high musical experience tend to read few Mennonite periodicals, attend non-Mennonite schools and have few Mennonite friends; this association is statistically significant.¹⁹

Summary of Findings on Ethnic Identity

Table VIII shows that none of the associations between the Composite Ethnic Identity and the independent variables were statistically significant. The two variables, Church Activities and Association with Mennonites, do not reinforce one another, and instead, their tendencies are opposite in direction.

¹⁷ $\chi^2 = 8.30$, $df = 1$, $P < .01$, for Association with Mennonites and Musical Training.

$\chi^2 = 13.26$, $df = 1$, $P < .001$, for Association with Mennonites and Musical Versatility.

$\chi^2 = 8.29$, $df = 1$, $P < .01$, for Association with Mennonites and Education. See Table XIV.

¹⁸ $\chi^2 = 3.22$, $df = 1$, $P < .10$. See Table XV.

¹⁹ $\chi^2 = 4.73$, $df = 1$, $P < .05$. See Table XV.

CHAPTER SIX

DISCUSSION OF RESULTS

This chapter is devoted to a discussion of the hypotheses, followed by a summary of conclusions, and a discussion of implications for further research.

DISCUSSION OF THE HYPOTHESES

Hypothesis 1. - The higher the musical competence of musicians the higher the proneness to acculturation will be, and conversely, the lower the musical competence the lower the proneness to acculturation.

It was found that musicians highly trained and versatile in music showed significantly greater proneness to acculturation in their attitudes, than the musicians whose training and versatility were not as high. Musicians of long musical experience, or participants in select musical groups were not found to be more acculturation prone than those whose musical experience was less and who did not participate in any select musical groups. Attitudes were more important in differentiating proneness to acculturation than activities related to ethnic identity.

Hypothesis 2. - Persons with the highest proneness to acculturation will be those of high musical competence, high education, long-time urban residence, middle-aged and be members of larger churches, such as the General Conference of Mennonite Brethren.

The profile of the musicians showing considerable proneness to acculturation differs from the profile in the hypothesis in several ways. The attitudes of middle-aged musicians indicated significantly lower proneness to acculturation than younger musicians. The musicians with higher education did not indicate greater proneness to acculturation than those who had less education. Musicians of high musical training and versatility tended towards high attitudinal acculturation proneness. Thus musicians who are highly trained musically, with wide musical versatility who grew up in the city, and who are young, showed significant proneness to acculturation. The hypothesis can be partly accepted and must be rejected in part.

Hypothesis 3. - High musical competence will be associated with a high desire for change, secular-classical music preference and a rational view of the function of music.

This hypothesis deals with variables related to attitudes

and the variables related to musical competence. There is no significant association between receptivity to change and musical competence. The association between secular-classical music preference and high musical competence is significant. Musicians whose musical experience is short tend to be more rational than traditional; this association is significant in the opposite direction of the prediction in the hypothesis. Thus musicians of high musical competence tend to prefer secular-classical music and musicians of long-time musical experience tend toward traditional views of the function of music. This hypothesis can in part be accepted and must in part be rejected.

Hypothesis 4. - The musicians in the General Conference are expected to show the greatest secular-classical preference and rational view of the function of music, while musicians who are members of the Mennonite Brethren Conference are expected to rank high in receptivity to change and musical environment. "Other" Conference members are expected to rank lowest in all of them.

The data show no significance between the two Conferences in association with music preference, environment and function of music. The General Conference Mennonite musicians, however,

showed greater receptivity to change than did the Mennonite Brethren musicians; the direction of this association is the opposite of the hypothesis. This may be because the membership within Mennonite Brethren churches may be more homogeneous than the General Conference Mennonites so the Mennonite Brethren musicians may be more likely to resist change. This hypothesis must largely be rejected.

Hypothesis 5. - "Other," Mennonite Brethren and General Conference is the expected declining order of ethnic identity, and inclining order of the proneness to acculturation.

"Other" Conference musicians were not included in the analysis of the data because less than fifty percent of the questionnaires were returned and the number was small. The association between the General Conference musicians and high receptivity to change is significant as stated by the hypothesis. Significance was not shown for any other associations. There was no significant association between Conference and ethnic identity; therefore this hypothesis can be accepted only in part.

CONCLUSIONS

Types of Musicians and Their Attitudes

"New Mennonite musicians" who are highly trained, versatile, urban and youthful indicate preference for popular and classical music, and attribute their interest in music to the influence of music teachers and festivals. They are receptive to change, and view the production, creation or listening to music as intrinsically worthwhile.

On the other hand, musicians whose musical training and versatility is not very high, and are more rural and older, tend to prefer sacred to popular and classical music. They also attribute their musicianship to the influence of their church and family. They express little receptivity to change and tend to view music as a means to an end that is likely to be religious in nature. This group might be called "traditional Mennonite musicians."

High musical training and versatility are common in the city but not to the country. Furthermore, it is the younger musicians who are in the training years of their lives. Musicians of these characteristics therefore represent a group

of emerging "new Mennonite musicians," and as time progresses, this group may be expected to grow.

Ethnic Identity Versus a Musical Subculture

With the apparent emergence of "new Mennonite musicians," there is evidence which suggests that a Mennonite musical subculture is developing in Winnipeg. This emerging subculture is attracting the attention of musicians in Metropolitan Winnipeg as Mennonites compete successfully in music festivals, dominate the CBC Hymn Sing, maintain choirs and instrumental ensembles of high excellence, perform choral masterpieces in auditoriums and develop music faculties in their colleges. While the "new Mennonite musicians" spend increasingly more time in musical pursuits outside the Mennonite church, the "traditional Mennonite musicians" devote more of their time to musical work within the Mennonite ethnic community. Both groups identify with a Mennonite "little community;" "traditional Mennonite musicians" identify closely with religion, while the "new Mennonite musicians" identify closely with music in a secular sense.

The "little community" of the "traditional Mennonite musicians" is religious in nature because of devotion to the

activities of the church. The nature of the "little community" of the "new Mennonite musicians" is cultural because of devotion to music in its cultural context within the larger community of Winnipeg. The pursuit of musical excellence will determine the time and energy of members of this new "little community."

Anglo-Conformity or Cultural Pluralism?

The music of Winnipeg Mennonites spans a wide spectrum with some measure of polarization into "traditional Mennonite musicians," and "new Mennonite musicians" groups. The relation between the two becomes important for the future and it appears that because of the nature of the emerging group, the "new Mennonite musicians," that the acculturation process is increasing. The age of musicians showing high acculturation proneness is relatively low and therefore they are in a position where they may take advantage of the training opportunities available in the city.

As suggested previously, acculturation is a necessary but not a sufficient condition of assimilation, and whether Mennonites assimilate according to Gordon's Anglo-Conformity, or remain identifiable in a Culturally Plural society depends

in part on the acculturation process. Mennonite musicians appear to retain their ethnic identity and therefore submergence into a "Melting Pot" appears unlikely. Mennonite musicians also appear to incorporate some of their own values into their way of life in the city; therefore assimilation according to the Anglo-Conformity pattern appears unlikely. Mennonite musicians take part in many musical activities of the dominant society yet retain some values and their identity as Mennonites. The assimilation pattern of Mennonites in Winnipeg therefore appears to conform to the Cultural Pluralism pattern.

IMPLICATIONS FOR FUTURE RESEARCH

1. The movement of Mennonites to the city is not lessening so the acculturation process is likely to continue. Mennonites have been in the city for a relatively short time so the existence of a Mennonite musical subculture is not yet firmly established; therefore it is subject to change and further acculturation. Two of the possibilities for the future are that the subculture becomes organized or that it simply dissipates into the larger urban culture. Description that is more definitive of Mennonite musicians requires intensive study of the young, highly trained, versatile and urban musicians. This

group of musicians who frequently are semi-professional or professional can be distinguished by the nature and location of their performances, the instruments they play, the types of music they perform or compose, their socialization into musicianship, as well as the extent of their musical training, the musical groups in which they participate, their musical experience and their musical versatility.

2. Mennonite musicians seem to be one of several emerging subcultures. The musicians who are part of this musical subculture share several characteristics. Each has devoted major portions of his life to attain musical excellence yet his livelihood depends heavily on an appreciative audience that may never materialize. Thus musicianship as a profession is both precarious and demanding in terms of energy and time. Mennonites are entering other spheres of endeavour that are similar to musicians. Politics, writing and publishing may be such areas, and as Mennonites are urbanizing more of them may enter these areas. A study of possible subcultures such as politicians, writers and publishers would further an understanding of the acculturation process of this ethnic group.

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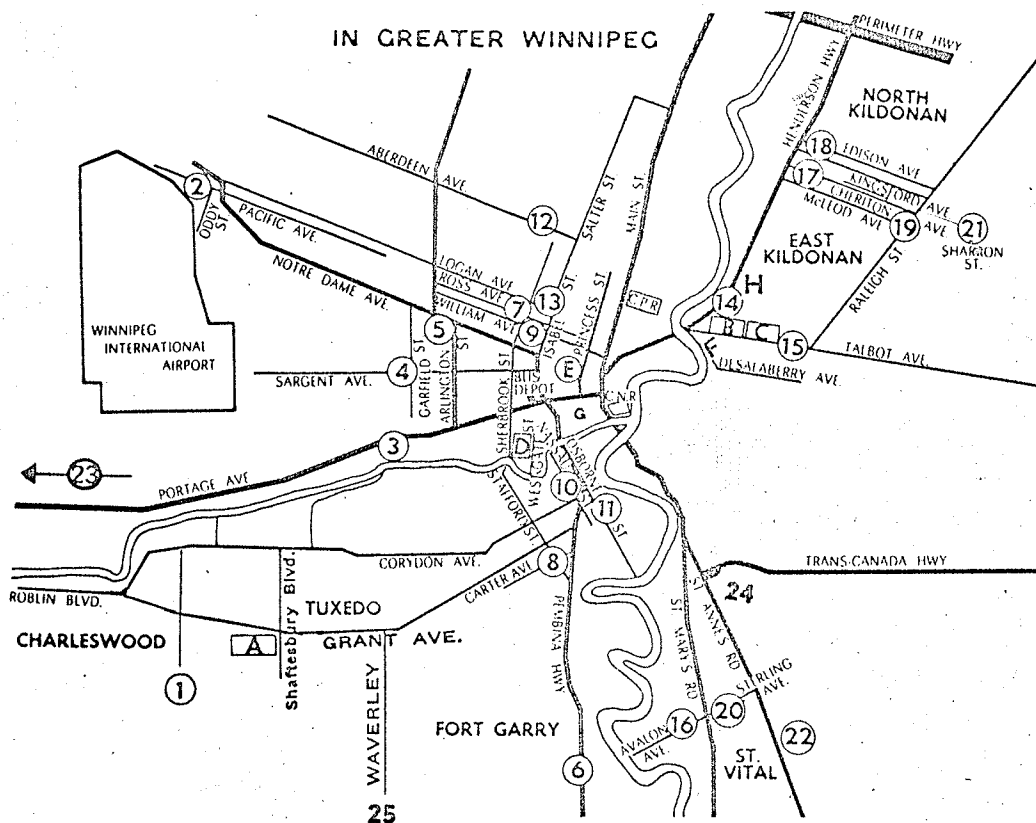
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APPENDICES

APPENDIX

MENNONITE CHURCHES AND INSTITUTIONS

IN GREATER WINNIPEG



A. CHURCHES

KEY	NAME	ADDRESS	MINISTER	PHONE
1.	Charleswood (GC)	699 Haney	Cornie G. Rempel	837-7982
2.	Brooklands (MB)	44 Tentler	Abe Quiring	772-8062
3.	Portage Ave. (MB)	Portage & Raglan	H. R. Baerg	SP 4-7777
4.	Sargent Ave. (GC)	Sargent & Garfield	Gerhard Lohrenz	SP 4-6870
5.	First (GC)	Notre Dame & Alverstone	J. H. Wiebe	SU 3-0108
6.	Fort Garry (MB)	1771 Pembina Hwy.	John Wall	453-7576
7.	Bergthaler (GC)	Sherbrook & Ross	Clarence Epp	SU 3-1721
8.	Bethel (GC)	Carter & Stafford	Wm. Block	GR 5-6301
9.	Central (MB)	William & Juno	Jacob Suderman	SP 5-0637
10.	Gospel (EMMC)	232 Nassau	D. J. Gerbrandt	GR 5-5738
11.	Christian Fellowship (EMB)	465 Osborne	Frank Koop	GL 2-5720
12.	Evangelical (EMC)	533 Aberdeen	C. R. Plett	JU 2-1843
13.	Salem (MB)	691 Alexander	Jake Balzer	772-0606
14.	Elmwood (MB)	145 Henderson Hwy.	Wm. Schmidt	553-5883
15.	Elmwood Bethel (GC)	384 Talbot	H. P. Friesen	533-2218
16.	Avalon (EMB)	On Avalon in St. Vital	Rudy Wiens	256-3500
17.	North Kildonan (GC)	Cheriton & Rech	Abe Rempel	ED 9-0306
18.	North Kildonan (MB)	217 Kingsford	Wm. Neufeld	ED 9-7422
19.	River East (MB)	McLeod & Raleigh	Ernie Isaak	338-2461
20.	Sterling Ave. (GC)	On Sterling in St. Vital	J. W. Schmidt	256-2387
21.	Springfield Heights (GC)	570 Sharon Bay	G. Epp	ED 8-1163
22.	Sommerfelder-Chortitz Fel'ship.	St. Anne's Road	Sommerfeld and Chortitz ministers alter.	
23.	Crestview Fellowship (EMC)	271 Hamilton	Melvin Koop	837-9490
24.	St. Vital Gospel Mennonite (EMMC)	51 Morrow Ave.	Norman Friesen	533-6620
25.	Fort Garry Mennonite Fellowship (GC)	Waverley & Lee	Carl Heinrichs (chairman)	269-1623
26.	Braeside (EMC)	Munroe & Louelda	C. R. Plett	JU 2-1843
B.	Mennonite Brethren Bible College	77 Henderson Hwy.	Victor Adrian	533-4717
	Canadian MB Conf. Office	21 Henderson Hwy.	J. Riediger	533-8923
C.	Menn. Breth. Coll. Inst.	173 Talbot	John M. Thiessen	533-2011
D.	Westgate Mennonite Collegiate	86 Westgate	William Kruger	783-0963
E.	Menn. Central Comm. (Canada)	607 Paris Bldg.	J. M. Klassen	943-0155
F.	Concordia Hospital	400 DeSalaberry	J. Redekop	586-8005
G.	Crosstown Credit Union	171 Donald	Harry Peters	947-1243
	The Canadian Mennonite	102-171 Donald	Larry Kehler	947-0529
H.	The Christian Press	159 Henderson Hwy.	Vern Ratzlaff	533-4749

Table A. Distribution of the 118 Respondents on the Five-point Acculturation Proneness Scale for each of the Dependent Variables.

Measurement of Acculturation Proneness	Low	1 ↓	2 ↓	3 ↓	4 ↓	5 ↓	High	Total
PRONENESS TO ACCULTURATION								
Attitudes								
1. Musical Preference		2	46	22	43	5		118
2. Environment		22	40	4	31	21		118
3. Receptivity to Change		25	33	17	32	10		118
4. Music Function		9	26	37	33	13		118
COMPOSITE ATTITUDES		12	42	10	41	13		118
Ethnic Identity								
1. Church Activity		11	50	38	19	0		118
2. Association with Mennonites		2	26	46	38	8		118
COMPOSITE ETHNIC IDENTITY		17	33	35	27	6		118

QUESTIONNAIRE

54 Noble Avenue
Winnipeg, Manitoba

August 9, 1967

Dear Sir or Madam:

As I have been given to understand, you are a member of a Mennonite church and also have shown considerable interest in music. As you are aware, Mennonites have been moving to the city for several decades which has caused numerous changes in the way of life for many of us from the farm way of life.

Music particularly appears to be an area of differences. I am sending this questionnaire to musicians who are Mennonite in order to find how they relate to the music of the Mennonite church, and how they take part in the musical functions outside the Mennonite church. If all those to whom the questionnaire has been sent complete it as well as possible and return it in the enclosed envelope, interesting as well as worthwhile trends may be uncovered that may prove useful in the future.

The information will be used for a thesis at the University of Manitoba under Dr. L. Driedger. If you have further interest in the subject, I welcome additional comments. I hope you can take 15 or 20 minutes to complete this questionnaire and return it in the enclosed stamped self-addressed envelope.

Thank you kindly

Arnold Schellenberg

QUESTIONNAIRE

1. Please mark with a check-mark (✓) in the left-hand column the level you completed and the degrees you attained in music studies. Also, please indicate the areas or instruments of your training and your teachers or the institutions at which you received the training.

	Area, instrument (e.g. piano, voice)	Teacher or institution where you studied
___ Grade VI, or 6 yrs. Instruction	_____	_____
___ Grade VII, or 7 " "	_____	_____
___ Grade VIII, or 8" "	_____	_____
___ Grade IX	_____	_____
___ Grade X	_____	_____
___ ARCT	_____	_____
___ AMM	_____	_____
___ Dipl. of Sacred Music	_____	_____
___ B. Mus.	_____	_____
___ M. Mus.	_____	_____
___ Other - please specify	_____	_____
_____	_____	_____
_____	_____	_____

2. Please name the select groups in which you sang or played (choir, orchestra, etc.) or musical association (Musical Teachers' Ass'n, etc) of which you were a member in 1966-67. Indicate also the number of years you have been associated with the group, and in the last column, indicate the position you had within the group (alto, secretary, member, etc).

Name of group	Number of years with that group	Position in 1966-67
(a) _____	_____	_____
(b) _____	_____	_____
(c) _____	_____	_____
(d) _____	_____	_____
(e) _____	_____	_____

3. In the categories of the following table, please name the most significant events or activities during your musical career. In column 2 ("Year of attempts"), give approximately the year you were first associated with that activity as well as the last year. Also, please indicate whether it was a church and/or non-church activity.

Event or Activity	Year of attempts		Activity	
	first	last	Church	non-Church (✓)
(a) Choir or vocal ensemble				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
(b) Instrumental ensemble or orchestra				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
(c) Vocal soloist				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
(d) Instrumental soloist				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
(e) Competitor in music competition				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
(f) Conductor, leader, director				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

3. (continued) Name of event	Year of attempts		Activity	
	first	last	Church	non-Church
(g) Composer, arranger of music				
(h) Teacher (10 students or more)				
(i) Annual income from music 50% or more of total income				

4. What have been some of your most enjoyable, interesting, or worthwhile musical experiences? Comment briefly.

5. Name the organizations in which you participated actively in 1966-67 and the positions you held. Do not name those you mentioned in number 2 (above). (e.g. Sunday School Superintendent, Young peoples, YMCA).

(a) Organizations inside the church	Your position
(b) Organizations outside the church	

6. Assuming you or one of your fellow church members had the opportunity to participate in the activities listed down the left-hand column, how would you tend to view the prospects? Check whatever represents your view most closely.

	Quite acceptable	Less acceptable	Undecided	Unacceptable	Quite unacceptable
concert soloist					
supper-time entertainer					
symphony player					
professional pianist					
Organist in a United or Anglican Church					
go-go club performer					
jazz musician					
opera singer					
radio performer - religious music					
radio performer - popular music					
ballet dancer					
TV performer - Hymn Sing					
TV performer - jazz program					
Nite-club performer					

7. Please indicate by check-marks in the following table which of the reasons are acceptable or not for you or your fellow church member to engage in music.

	Very acceptable	Acceptable	Don't know	Unacceptable	Very unacceptable
for worship					
to find friends					
for money					
for a career					
for fame					
for prestige					
for enjoyment					

8. The church music program can take different forms. In the following table are listed numerous forms and practices that are a regular part of some churches. Write "yes" in column A if they are part of your church, and put a check-mark (✓) in one of the squares under B that most closely represents your opinion on each of the practices.

	A Are a part of your church (yes or no)	B				
		Strongly disapprove	Disapprove	Undecided	Approve	Strongly approve
oratorios						
gospel songs						
cantatas						
anthems						
chorales						
liturgy						
Kernlieder						
piano						
grand piano						
reed organ						
pipe organ						
electric organ						
paid organist						
Bach-type preludes						
paid soloists						
choir gowns						
German language						
paid choir director						

9. Place the number one (1) beside what you would consider first in choosing hymns for congregational singing. Then place the numbers 2, 3, and 4 beside the others in order of importance. Please qualify if you like.

artistic beauty _____

message content _____

fellowship _____

worship _____

10. As a musician, you probably have preferences concerning the types of music you enjoy performing or listening to. How do you rate each music type listed in the left-hand column assuming each type is in its appropriate environment? Please indicate with one check-mark (✓) for each music type.

	Enjoy very much	Enjoy	Don't know	Enjoy "Once in a while"	Do not enjoy
folk songs					
opera					
gospel songs					
Chamber music					
symphony					
oratorio					
go-go					
ballet					
cantata					
jazz					
choral music					
Kernlieder					
Western					
chorales and anthems					
teen-time					
hymns					
band music					

11. Estimate the number of close friends you have, defining "close friend" in your own terms.

- (a) About how many "close friends" would you say you have? _____
- (b) About how many of these "close friends" are Mennonite? _____
- (c) About how many of these "close friends" are musicians? _____
- (d) About how many of these "close friends" are Mennonite musicians? _____

12. Place the number one (1) beside the factor that has influenced you most in your musicianship. Place the numbers 2 to 7 beside the others in order of importance. Please qualify if you like.

family _____
 church _____
 music festival _____
 innate interest _____
 music teacher _____
 friend _____
 Sunday school _____

13. Why did you enter music in the area that you did? Why did you go as far as you did? Why did you limit yourself to as few types, or take part in as many as you did? If you have any remarks of you music interest and/or career, comment briefly.

14. What is your occupation? _____

15. (a) What grade did your parents complete in school?

Father _____ Mother _____

- (b) What additional education did your parents receive? (Bible School, College, etc.)

Father _____

Mother _____

- (c) Please indicate the institutions where you received your formal education, and your final standing.

Name of school	Final standing
_____	_____
_____	_____
_____	_____
_____	_____

16. Which Mennonite periodicals do you read regularly?

17. Please indicate with a check-mark the bracket of your total annual income. Also, estimate the income of your parents for one year when you were in public school; check the appropriate category.

	Your income 1966-67	Your parents income when you were in public school.
Less than \$3,000	_____	_____
\$3,000 to 4,999	_____	_____
\$5,000 to 7,999	_____	_____
8,000 or more	_____	_____

18. Please indicate your age bracket with a check-mark.

under 20 _____	35 - 39 _____
20 - 24 _____	40 - 49 _____
25 - 29 _____	50 - 59 _____
30 - 34 _____	60 or over _____

19. Of which local congregation are you a member?

20. Approximately how many years have you lived in each of the following?

farm _____ village or town _____ city _____

21. Are you: Male? _____ Female? _____

22. If you have any comments in general or of any particular question, write them on the reverse side.