

THE UNIVERSITY OF MANITOBA

A SURVEY OF JUNIOR HIGH MUSIC PROGRAMS IN THE
PUBLIC SCHOOLS OF MANITOBA

by

ALAN J. JANZEN

A Thesis

Submitted to the Faculty of Graduate Studies
In Partial Fulfillment of the Requirements for the Degree
of Master of Education

DEPARTMENT OF CURRICULUM: HUMANITIES AND SOCIAL SCIENCES

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WINNIPEG, MANITOBA

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ABSTRACT

The purpose of this study was to develop a profile of junior high music programs in Manitoba public schools.

A survey questionnaire prepared by the researcher gathered data on: (1) enrolments in band, orchestra, choral/vocal, guitar, and other programs, (2) program emphases, (3) time allotments, (4) teacher roles and qualifications, (5) extra-curricular music activities, (6) facilities and funding, (7) community support, and (8) projections for the future.

The results were collected and displayed in numerous tables and appendixes. Percentages and means were calculated for the appropriate items in the questionnaire, with maximum and minimum values for items where it was significant to know the range of responses. A profile of Manitoba music programs emerged as a composite of these results.

Conclusions included:

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

2. Band programs had the highest enrolments of all music programs; almost equal to choral/vocal, orchestra,

guitar and "other" programs added together.

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

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

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

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

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

8. Music programs were projected for a net increase of 12.7% for the coming school year despite declining enrollments and shrinking budgets.

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CHAPTER I

Introduction

Music in Manitoba has been a part of public school education for a relatively long time. It is significant that in the Inspectors' reports of 1897, music was systematically reported as a subject taught in the schools,¹ and the following excerpt from a report in 1901 confirms this positive attitude towards music in Manitoba at the turn of the century:

Music is the popular subject. Its teaching is appreciated by the parents and enjoyed by the pupils. In many schools there is not enough attention given to voice culture.²

In a sense this assessment might well apply today. Music is a popular subject in many schools. It appears that vocal music has largely given way to instrumental music in the junior high and high schools, but there has been very little data available as to the extent and nature of music programming. At the same time there are schools that have virtually no program. Inspectors' reports are no longer filed and even there the arts were not reported in such a way that a provincial picture could be obtained.

¹Manitoba Department of Education, Annual Report 1897 (Winnipeg, Man.: Queen's Printer, 1897), p. 34.

²Manitoba Department of Education, Annual Report 1901 (Winnipeg, Man.: Queen's Printer, 1901), p. 47.

It has been difficult to make any validated judgment about the state of music education in Manitoba due to a lack of data. The updating of curriculum as the new thrusts in methodology (Kodaly, Orff, Dalcroze, etc.) have made their impact on the school scene, has been hindered by a lack of knowledge about "what is." This study is a first step in the documentation of public school music programs, at least as they exist in the so-called junior high years, grades 7, 8 and 9.

The rationale for focusing on these years lies in a number of factors besides the fact that very little research exists based on Manitoba school music programs. The junior high or upper middle years are between the more or less non-optional programs of the elementary school and the completely elective high school programs. The provincial curriculum guides at the Grade 7, 8 and 9 level identify the possibility of at least five different music programs: band, chorus, orchestra, guitar or a modular approach. This diversity allows for wider differences between student interests and skills. At the same time there is a need to monitor the choices that are being exercised to determine how successful various options are and to gain a profile of the overall music program at this level.

Hopefully, also, future directions will become clearer as one observes the current state of music programs. At least one should be able to identify areas of high potential

where future initiatives might be focused with some hope of success.

In short, a survey of music education in Manitoba schools was thought to be valuable to all sectors of the educational community for the following reasons:

1. Knowledge would be gained about the extent of music programming in the schools at a time when budgets were being restrained. Casual observation had indicated an increase in the number of school music programs in recent years.

2. Base-line data would be accumulated from which future progressions or regressions could be traced; this at a time when the call for "back to the basics" was being heard. Repeated systematic research would help us know the direction we were heading.

3. Program (curriculum) planning would be more directly linked to a logical progression from existing realities in the province.

4. Information would also be generated regarding: (a) the needs of existing programs, (b) the potential for new programs, and (c) the range of alternatives already being supported.

5. Priorities in programming could logically be established as music needs were identified.

There will hopefully also be some valuable side benefits related to: (a) teacher training needs now and in the future, (b) teacher encouragement as evidence of successful programs

emerges, (c) administrative awareness of the extent (abundance or lack) of music programming in local school divisions, (d) arts facilities in new or upgraded school building projects, and (e) increased public awareness of the importance of music and the arts in a cultured society's public education system.

Statement of the Problem

The purpose of this study was to create a profile of junior high music programs in Manitoba public schools. This included an investigation of what percentage of students were involved in music programs, where the various music programs were located, and what constituted a well developed junior high music program by Manitoba standards.

More specifically, the following were identified as significant elements of the profile:

1. Student enrolment in grades 7, 8 and 9 according to modes of music making: band, orchestra, choral/vocal, and guitar
2. Time allotments according to modes of music making
3. Program descriptions
4. Teacher roles and qualifications
5. Extra-curricular music activities
6. Facilities
7. Community support
8. Projections for the future

Theoretical Assumptions

Each of the various "arts" makes a claim for uniqueness and music is unique in that it is essentially an aural art which takes place in time. In this way it differs significantly from the visual arts. A painting is not usually performed, while music cannot be framed for an extended look. It can only be performed over and over again and be temporarily lost to our hearing over and over again as soon as it has been played. Music is only truly music when it is heard.

From this most basic and yet brief definition springs a part of the rationale for its inclusion as an indicator of a society's cultural development. One could argue that music is furthermore an essential part of life, and without it a part of life is missing. Even a superficial survey of civilizations reinforces the argument that music is really a basic human endeavour. That is not to say that it should not be cultivated, but somehow, in some form it is already there, waiting to come out and find appropriate avenues of expression as it is allowed to flourish.

Public schools have over the last century acknowledged the place of the arts as an important part of the cultural life of society. Music instruction has varied greatly from place to place because schools, though acknowledging the place of the arts, were not always the places where the arts were taught. Special schools and academies catered for the needs and demands of the gifted, but the notion that

public schools might at least attempt to reflect a more complete microcosm of the society in which they existed is a product of more recent times. Again, serious questions are being asked about the roles of schools and sometimes the place of music and art becomes confused with entertainment and "frillolity." At this point one needs to identify very definitely the place of the arts in a cultured society and the contribution that the arts make towards a well-balanced curriculum.

This study assumed that music had a definite place in a public school curriculum. This assumption was based on the fact that a provincially approved curriculum guide existed and that schools were offering an instructional program. This was taken to indicate that in our society at least the first steps had been taken to consider music, and perhaps other arts, as worthy areas of intellectual and cultural pursuit. Furthermore, this study was based upon the assumption that improvements in the design and delivery of music programs were important and that a profile of current programming would provide a valuable base from which to proceed.

Limitations

Time constraints as well as considerations of cost and distance made a survey questionnaire the most practical means of gathering this information from the schools. Base-line data was the major goal. Comparisons of various kinds could

be undertaken as further studies based upon trends and patterns in this study were designed.

In view of the fact that school administrators received numerous requests for information, it was necessary to design an instrument that was concise and still provided the required information about junior high music programs.

In considering the schools of Manitoba with grades 7-9 as the target for the study, it became apparent that a tremendous range of grade groupings existed. In September of 1979, there were 470 schools registering at least one of grades 7, 8, or 9. This involved well over half of all Manitoba schools and in many cases would duplicate any potential studies in elementary or senior high schools. This was particularly true where grade 7 was the last year in an elementary school or grade 9 was the first year of a secondary school.

In the drawing of a music profile of the province and, to a lesser extent, of each school division, it was necessary to limit the questions to those that could be expected to generate accurate data. Quantifiable items predominated, but these gave rise to further qualitative questions, many of which need to be followed up in later studies.

Delimitations

A provincial profile of junior high music programs was the goal, and therefore a fairly extensive number of schools

was surveyed initially. This study focused on the public system. No private schools were surveyed though there are schools with notable programs.

Initially the survey included all schools that registered two or more of grades 7, 8, or 9 and had three or more classrooms. This eliminated all one and two-room schools since these would generally take on the profile of an elementary school. The junior high students in this sample represented largely those in identifiable junior high schools and in grade 7-12 schools. A few of the target schools also consisted of the following groupings: K-7, K-8, 5-8, 8-10, etc. The grade 9-12 grouping was eliminated because these schools generally take on a high school pattern. These would be more logically included in a high school survey.

This reduced the number of schools to 343. Out of the 127 that were eliminated, 69 represented Hutterite schools. Music as described in provincial junior high curricula is not generally taught at these schools. There is some singing of songs, but instruments are generally frowned upon. Of the remainder, 28 were high schools with grades 9-12 and 30 schools were an assortment of one- and two-room schools.

The results from the survey of 343 schools represent the vast majority of grade 7, 8, and 9 students. When one considers that only 30 small schools were eliminated besides Hutterite schools and high schools with grades 9-12, then the survey becomes even more significant.

Definitions

Music programs refer to regularly scheduled classes on the school timetable where systematic instruction is being given. The definition will include any timetabled program which is conducted by a qualified teacher and which is reported on a student's record as a subject.

A qualified teacher for this purpose will be someone who has a teaching certificate or letter of authority and has been hired by a particular school board to teach music.

Extra-curricular programs will be those that take place outside of the regular school timetable and are at the same time not part of the optional courses offered by the school. For example, a school might for various reasons schedule a band class three noon hours per cycle and consider this a part of the regular program. The noon hour scheduling was in this instance undertaken only to solve timetabling difficulties. This kind of a course would in effect be timetabled regularly and reported as part of the standing of the student in a particular grade, hence not extra-curricular.

Choral/vocal is a designation used to signify a balance between group and individual singing approaches. Both are assumed to be a part of the program if a school choral or vocal option is identified.

Skills in music in this paper refer to facility in music making. This includes technical skill, such as the blowing and fingering of an instrument, and skill in the

interpretation of musical notation. Skills can be improved through practise.

Courses are the specific yearly instructional packages which, when placed together, form an overall program. Again, they are curricular offerings, regularly timetabled and offered as a part of the regular school day.

Modes of music making will be identified as vocal/choral, band, orchestra, and guitar.

Itinerant teachers teach music in more than one school.

Music specialists will be so designated when they teach music as one-half of their teaching assignment or more.

CHAPTER II

REVIEW OF LITERATURE

A review of related literature in this instance had to begin from local sources and then proceed to relevant materials further afield. If such a study had not been undertaken locally, perhaps one could gather the best advice from other researchers in similar studies elsewhere.

Local Studies

The area of school music programs has received relatively little attention in Manitoba research. The Faculty of Education at the University of Manitoba records nine theses in the area of music and only one of these attempts to give any provincial perspective on the state of music. Herbert Belyea in 1960 surveyed the province in terms of "The Nature and Distribution of Motivating Forces and of Opportunities in the Musical Development of Manitoba Children," and it is interesting to note that the focus for musical activity was not in the schools at that time. Community performing groups, private music teachers and extra-curricular school groups formed the backbone of musical activity.

The Manitoba Music Educators' Association has from time to time presented briefs to the Minister of Education

(1970), to the Manitoba Teachers' Society (1976) and to the Faculties of Education (1978). Sample data about music teachers and supervisors was collected, but again, no comprehensive study of the nature of school music programs has ever been undertaken.

There is no indication anywhere of a study of the history of music education in Manitoba. Fragmentary bits of information could be gleaned from school inspectors' reports and the recollections and reports of music teachers, supervisors and administrators. This would require extensive research and again might prove useful in tracing the priorities and patterns of music education in this province. A casual and quick estimate of the development of music in the schools would seem to indicate a steady increase in the formal curricular opportunities available to students. However, on the extra-curricular side one might in fact find a decrease in many local school districts. This could be the basis for another study, but at the same time pointed out the need for this one.

Educational Research

An initial computer search of the ERIC files in which the criteria focused heavily on the middle or junior high years resulted in only one, "A Status Study in Elementary and Junior High School Music Education" in Rhode Island, 1973. Though generally applicable, this study focused on known

music educators and developed a profile of music education in terms of: (1) teachers and their qualifications and workloads, (2) music facilities and materials, and (3) music schedules. Music course offerings were inferred and only somewhat described in the questionnaire by a designation of choral and instrumental categories. Profiles of different kinds of music teaching situations were very clearly drawn, but no state-wide picture of the extent of music programming was attempted.

A second ERIC search with widened parameters resulted in twenty-eight items being identified. Of these, most had to be discarded as irrelevant to this particular study. One, however, proved to be particularly helpful in giving further shape to some of the questions at hand locally. A national study was undertaken in July, 1973, entitled "Contemporary Practices and Problems in Music Education in the Elementary Public Schools of the United States: A Survey and Study." Florence Caylor in her doctoral study attempted to do an initial, exploratory survey from which more detailed studies could be undertaken. An overall picture was arrived at and the results pointed to a number of definite recommendations. Though undertaken on a national basis at the elementary level, this study had a lot to contribute in clarifying the problem faced in a provincial survey.

Music Education

Current music educators contribute considerably to the framing of rationale and goal statements for music education. Related to the whole question of determining the state of music education in the junior high public schools is the question of why one values music education at all. Is it even worth documenting? A sampling of the statements of a few outstanding music educators adds considerable weight to any argument for music education.

Bennett Reimer, one of the more commonly quoted sources in music and aesthetic education states:

Music education has a dual obligation to society. The first is to develop the talents of those who are gifted musically, for their own personal benefit, for the benefit of the society which will be served by them, for the benefit of the art of music which depends on a continuing supply of composers, performers, conductors, scholars, teachers. The second obligation is to develop the individual levels of musical talent, for their own personal benefit, for the benefit of society which needs an active cultural life, for the benefit of the art of music which depends on a continuing supply of sympathetic, sensitive consumers. These two obligations are mutually supportive; the neglect of either one inevitably weakens both.¹

Abraham A. Schwadron argues from an aesthetic education base.² He states that aesthetic stimulation is a necessary facet of life and that musical tastes can be developed. This gives music education its mission.

¹Bennett Reimer, A Philosophy of Music Education, Contemporary Perspectives in Music Education (New Jersey: Prentice-Hall, 1970), p. 112.

²Abraham A. Schwadron, "Aesthetic Values and Music Education," Music Educators Journal (May 1964): p. 55.

Often music has been given a place in a given school curriculum because of the side benefits or effects that it can have. Harry S. Broudy refers to this when he writes:

"The place music may achieve in a specific curriculum often depends more on the relations of music to other areas of value and life than of aesthetic consideration."³ In another source he suggests that serious art tries to disclose modes of feeling that we rarely experience in our ordinary life.⁴

Locally, music has been valued to the extent that systematic music curriculum revisions have been undertaken by the Department of Education. The elementary (K-6) guide was distributed in September, 1978, and the junior high revision took place immediately after, with an interim document available in the spring of 1978. A final version was sent to the schools for implementation in the fall of 1979. The senior high music curriculum review began in the spring of 1979. This implies a commitment of curriculum development funds on a par with such curriculum areas as physical education and second languages, and in terms of final documents, music curriculum guides match those of any subject on the curriculum. One must recognize at the same time that music is an optional

³Harry S. Broudy, "A Realistic Philosophy of Music Education," Basic Concepts in Music Education in The Fifty-Seventh Yearbook of the National Society of Education, ed. Nelson B. Henry (Chicago: University of Chicago Press, 1958), p. 69.

⁴Harry S. Broudy, "The Case for Art Education," Readings in Art Education (Waltham, Mass.: Ginn-Blaisdell, 1966), p.462.

subject at the junior and senior high levels; an indication that a further valuing and weighing can take place at the school or school division level as to the offering of a program. The extent to which this option is taken at the junior high level is a part of the information gathered by this study.

A further review of the literature in the area of music education philosophy would tend to take us farther afield and beyond the context of this study. Very few examples of systematic program profile documentation exist, either on a provincial basis or on a national level. Hopefully, this study can serve as a beginning for such documentation in Manitoba.

CHAPTER III

PROCEDURES AND METHODOLOGY

Selection of Schools

Public schools registering junior high grades (grades 7, 8, 9) were surveyed in order to develop a profile of junior high music programs in the province with base line data from which future trends in music education could be traced.

The goal was to develop a comprehensive provincial profile based on a profile of each of the 48 school divisions and the northern and remote school districts. Of the 470 schools registering any of the grades 7, 8, and 9, there were 343 that could potentially reflect a junior high program. The 127 schools that were eliminated for this study were comprised of 69 Hutterite one- and two-room schools, the remainder of the one- and two-room schools left in Manitoba, and high schools with grades 9-12. One- and two-room schools generally offer an extended elementary music program and the enrolments at the grade 7, 8, and 9 level are so small that instrumental programs are usually not offered. Schools with grades 9-12 generally include grade 9 in a secondary program. Also, the number of junior high students in these schools represents a very small fraction of the sample.

Data Collection

After the approval of the proposal for this study, the following steps were taken:

1. The questionnaire was revised with the help of representative music supervisors and data processing-research oriented experts.

2. The revised questionnaire, which is included in appendix 1, was printed and mailed to the junior high schools in the sample over the next two weeks. Care was taken to have the questionnaires mailed towards the end of the week so that they would arrive in the schools on Monday or Tuesday. A self-addressed envelope was provided. An accompanying letter indicated that the questionnaire should be answered by the principal and the music teachers of the school where they existed. Itinerant teachers participated in the reporting of their programs through the schools in which they taught.

3. A period of four weeks was allowed for the return of the questionnaires. Spring break necessitated the further delay of a week since it was unwise to have a reminder arrive in the schools the last week before the break. A follow-up letter was sent with another copy of the questionnaire to arrive early in the week after the holidays.

4. It had earlier been proposed that nil reports could be confirmed by telephone since it was known from discussion with teachers that many smaller schools had no music programs for junior high students. Since the response

rate was fairly high a general telephone follow-up was not undertaken.

5. As the questionnaires were returned they were checked off against the master list and the total grade enrolments were checked against the provincial statistics to insure that this item had been interpreted correctly. In those cases where it was obvious that music enrolments had been reported instead of total student enrolments, the provincial enrolment statistics which are collected annually by the Department of Education for each school by grade were inserted. Responses were filed by school division in preparation for key punching.

6. After another three weeks the data collection period was cut off. Returns had dropped off almost entirely. Only three questionnaires were received after data processing had begun.

7. After scanning the returns, it became evident that virtually all questions could be translated into computer coded responses so that manual tabulation was largely eliminated. The one question that elicited free responses, extra curricular activities, produced a pattern of its own which could be codified and largely captured that way.

Treatment of Data

The responses from the questionnaires were coded and the data was key punched. Two cards were required for each

case. A computer program was developed to provide the required tabulations. Percentages were calculated manually after the frequency accumulations had been made on a divisional basis.

Divisional profiles. A graph presentation was developed for all of the school divisions and school districts in the sample. The graph presents percentage enrolments in the five major areas of music programming. Percentages were arrived at by totalling the numbers of students in a school division in a given music stream and finding the percentage of the total reported junior high enrolment that was represented in the sample. The formula was simply:

$$\frac{\text{Grade 7, 8, 9 students enrolled in major music area}}{\text{Total reported student enrolment in Grades 7, 8, 9}} \times 100$$

Provincial data

1. A provincial graph on enrolment percentages was developed to parallel the divisional graphs described above. Provincial enrolments in the five major areas of music programming were expressed as percentages of the total student enrolments as reported in these grades. The divisional enrolment graphs can readily be seen to fall above or below the provincial percentages. Also, the variations between the five areas of programming provide valuable data about student interest in the various branches of music making.

2. Provincial totals were tabulated for the following:
(a) numbers of music rooms, (b) numbers of junior high

students in each of the five program areas of music,
(c) numbers of teachers teaching music and the major categories
of qualifications, (d) semester and full year patterns.

3. Provincial averages were calculated for:

- (a) weekly time allotments in each of the five program areas,
- (b) numbers of performances in each of the five program areas.

4. Provincial patterns were identified for methods
of funding and community support.

5. Items of program content were tabulated and
listed in order of frequency to give a description of program
components.

6. Extra-curricular activities were tabulated and
listed in order of frequency with an analysis of numbers of
students reached and numbers of people involved as resource
persons.

From these various summaries and tables, statements
about the frequency and content of music programs in the
province can be made. Comparisons can be made between the
various areas of music making, and the existence of intensive
programs gives evidence that such programs are in fact
possible. In this context it appears possible to describe
those factors that exist in so-called "successful" programs.
This in turn provides some direction to those who are
attempting to build such programs.

CHAPTER IV

RESULTS AND INTERPRETATIONS

Rationale

The major goal of this study was to generate a profile of junior high music programs in Manitoba schools. In this context quantitative data becomes the basis for further investigations of program quality. Music enrolments at the junior high level, for example, are a significant indicator as to whether a viable program exists or not. If enrolments are consistently high in one area of the program and low in another, then that raises further questions as to what factors or conditions are operating. Similarly, high music enrolments in one school division indicate that different factors are operating there than in schools where the music enrolments are low. This study was not designed to look particularly at the factors behind the figures; however, the argument is being advanced that enrolment figures, particularly in an optional subject area, are an important base from which to start asking questions of a qualitative nature. One must obviously avoid the trap of simply stating that "bigger is better," but a program that fails to attract students immediately raises questions about its design and purpose.

Many of the questions in the survey questionnaire asked for quantitative data, which again often implied a quality of program. The results will be displayed under the appropriate headings in this chapter in order to provide an overall profile of junior high music programs.

The value of the data generated by this study increases as one traces developments during the coming years. It seems imperative then, to follow this study with similar ones in the elementary and secondary levels and to plan for another survey in 1990 to see how programs have developed. In that context the results of this study take on added significance.

Tabulation of Responses

It was gratifying to realize a return of 255 questionnaires based on a mailing to 343 schools which translated into a 74.3% return. Only 3 school divisions were not represented adequately enough in the returns to develop a divisional enrolment profile. In all other instances a good cross-section of returns was received.

For purposes of data treatment most school divisions were categorized by their division number. The following adjustments were made to facilitate computer coding: Mystery Lake School District #2355 was coded as School Division #7 since no school division has that number. Western School Division #47 had only one school in the sample and no reply

was received. As a result this slot was used to collect all special revenue and remote school districts. Frontier School Division remained as #48 and Indian Affairs schools were grouped under #49. In short, there are 49 division groupings in this study and the schools in each grouping are detailed in appendix 2.

Program Options and Enrolments

The survey yielded the numbers of students enrolled in each of grades 7, 8, and 9 according to the program options outlined in the current provincial music curriculum guide. Table 1 presents the provincial enrolment results based on a reported total student enrolment of 37,543 in the sample of 255 schools that completed the survey. It had been predicted that band programs were dominating the junior high music scene and the results of this study indicate that slightly more than one-half of all music students are located in band programs.

From the data in table 2 it appears that 38.6% of junior high students are involved in regularly timetabled music programs. This is somewhat misleading since there is particularly one area of overlap that prevents a simple totalling of enrolments. The survey category "other," on individual questionnaires often produced exactly the same enrolment figures as the guitar category. From previous discussions with teachers it had been noted that guitar

TABLE 1

TOTAL STUDENT ENROLMENTS BY GRADE

Grade 7	12,679
Grade 8	12,993
Grade 9	11,871
Total	37,543

TABLE 2

STUDENTS ENROLLED IN THE FIVE CATEGORIES
OF GRADE 7, 8, 9 MUSIC PROGRAMS

Program Option	Enrolment	Percent of Total
Band	6,809	18.1%
Choral/Vocal	3,211	8.6%
Guitar	2,297	6.1%
Orchestra	638	1.7%
Other	1,538	4.1%
Totals	14,493	38.6%
Total reported enrolment in Grades 7, 8, 9: 37,543		

programs were often part of a general music program. Since there was no category given on the questionnaire to general music, largely because the term lacks definition, many of the responses in the category "other" included students who were playing guitar and were at the same time taking part in a general music program. Though the elimination of the student count of 1,538 from the total would also be inaccurate, it is safer to say that in Manitoba the enrolment of junior high music programs is somewhere between 34.5% and 38.6%.

For further comparisons in this study, however, it was assumed that students were enrolled only in one music stream. The survey did not allow for differentiation and if students were actually enrolled in two or more streams of music this would be commendable and would in no way affect the validity of the totals in each stream.

Table 3 displays the student enrolments in music for each stream in each grade. Though some students might be involved in more than one music program in each grade, the comparisons from grade to grade are still rather striking. In grade 7, 6,092 students of the reported enrolment of 12,679, or 48.0%, were involved in music programs. In grade 8 there was a slight decrease to 41.1%, but in grade 9 there was a drastic decrease to 25.8%.

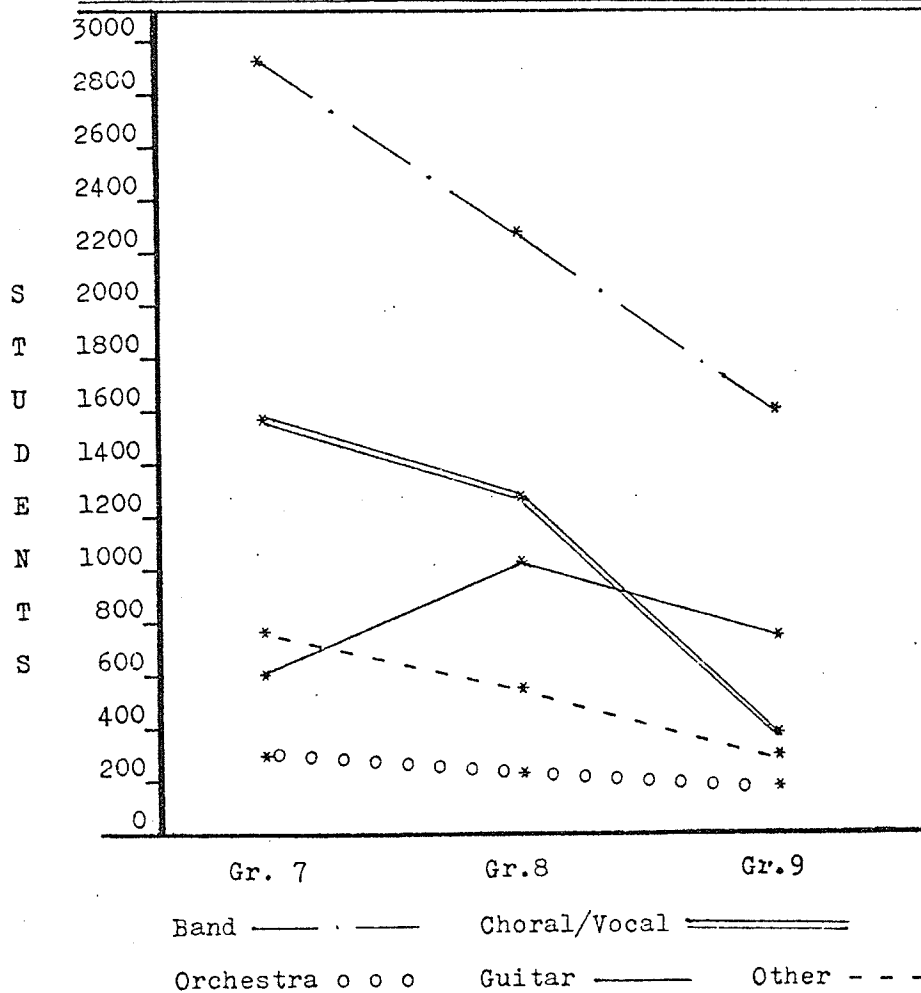
TABLE 3
MUSIC STUDENT ENROLMENTS
BY GRADE AND PROGRAM

Program	Grades		
	7	8	9
Band	2,907	2,313	1,589
Orchestra	279	229	130
Choral/Vocal	1,555	1,271	385
Guitar	593	1,008	696
Other	758	519	261
Totals	6,092	5,340	3,061

Further interesting and significant comparisons become evident, which the graph in table 4 displays visually. Where there were 2907 students involved in Grade 7 band programs there were only 1589 or only 54.7% of that number involved in Grade 9. The decline in the choral area was even more drastic. Grade 9 choral enrolments were only 24.8% of those in Grade 7. The same general decrease from Grade 7 to 9 existed in all streams except guitar. Here almost a reverse pattern was indicated with a peak in Grade 8 and a greater Grade 9 enrolment than was evident in Grade 7.

Some of the high Grade 7 enrolments were probably due to beginning programs that had not yet progressed to Grade 9. Also it is known from previous contact with schools that some

TABLE 4
STUDENT ENROLMENTS BY GRADE AND PROGRAM



compulsory programs still exist at the Grade 7 level. Students in Grade 8 and 9 are able to exercise their options and the results are evident. Other factors more appropriately discussed in the next chapter, may also account for this phenomenon.

Of the 255 schools that returned questionnaires, 119 or 46.7% reported no enrolment in any music program. One hundred and thirty-six schools or 53.3% showed enrolments in one or more of the music programs on a regular curricular basis. Those junior high school students who were reported as taking music and who comprised 38.6% of the total number of junior high students in this sample, were located in 53.3% of the schools. This confirms the divisional results which show that in some school divisions sixty to eighty percent of the students take music.

Table 5 displays the percentages of table 1 in graphic form. A similar table has been developed for each school division with the exception of those that reported no music programs or where insufficient responses were returned. These graphs are displayed in appendix 3 and compare divisional results with provincial averages.

Program Emphasis

Instrumental programs. A high emphasis on learning to play an instrument was indicated by the response to question 5 in the questionnaire. This was anticipated since instrumental programs in Manitoba generally begin at Grade 7. Table 6 shows that History received the lowest emphasis with 83.1% of the respondents rating it low or no priority. Instrumental programs emphasized performance items. Theoretical, historical and ear training components were reported as a much lower priority.

TABLE 5

PROVINCIAL PERCENTAGES OF STUDENTS ENROLLED IN FIVE
CATEGORIES OF GRADE 7, 8, 9 MUSIC PROGRAMS

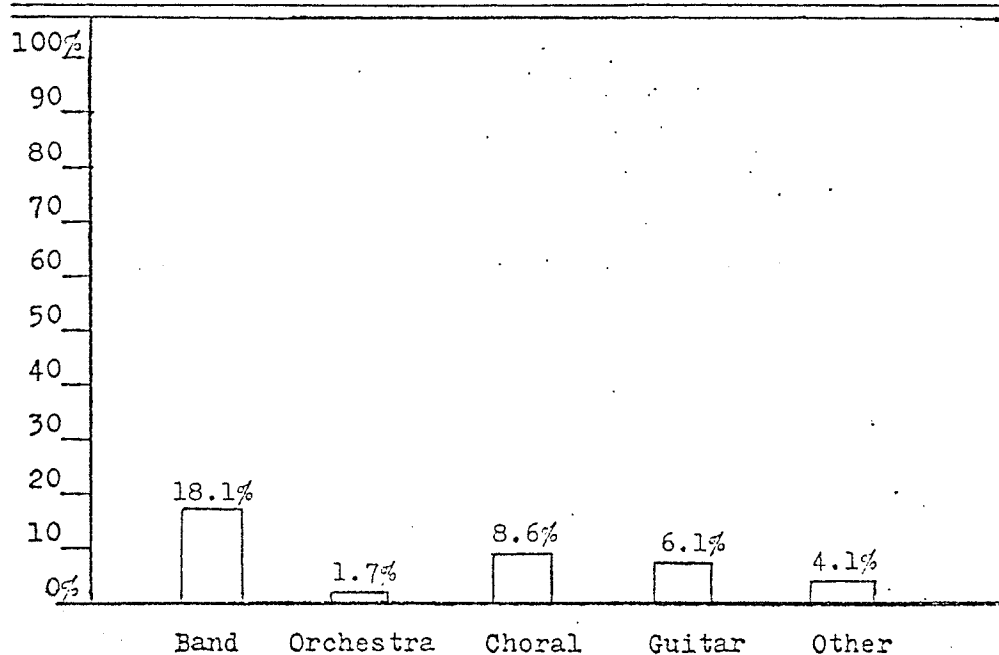


TABLE 6

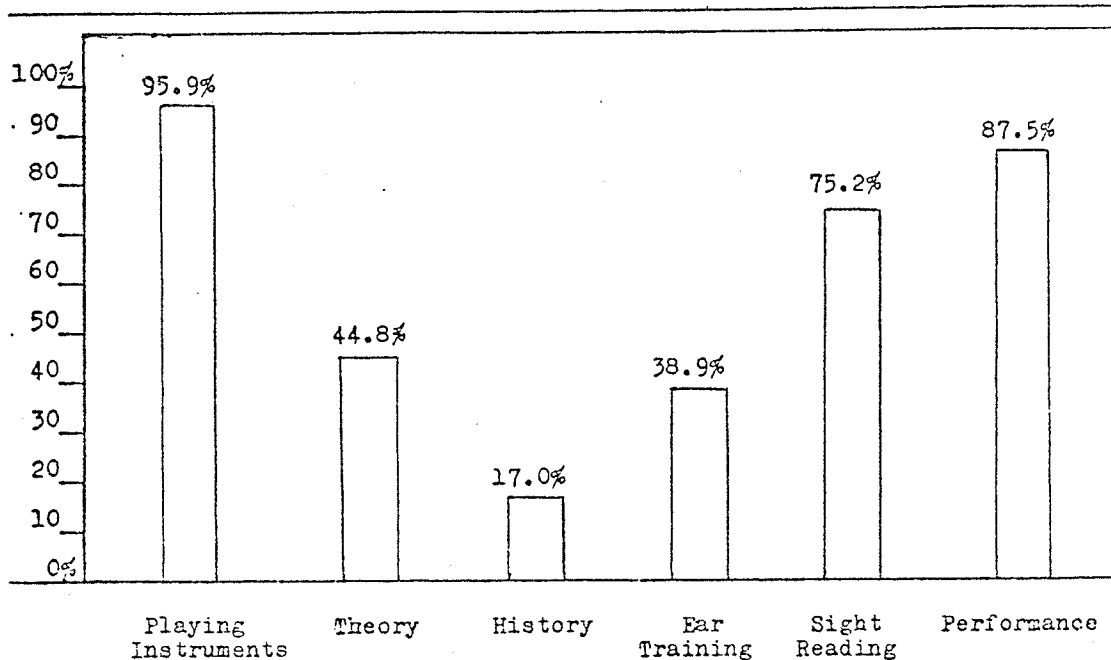
PRIORITY LEVELS IN ITEMS OF EMPHASIS
FOR INSTRUMENTAL PROGRAMS

Emphasis	No. of Schools Reporting Priority Level				Total
	High	Medium	Low	None	
Learning to play instruments . .	101	16	1	4	122
Theory	5	47	47	17	116
History	0	19	58	35	112
Ear training . . .	8	36	47	22	113
Sight reading . .	25	63	22	7	117
Performance . . .	50	55	11	4	120

This becomes more dramatic when high and medium responses are collected and changed to percentages as presented in table 7. By combining these two categories of priority one obtains a fairly clear profile of the course emphasis in instrumental music. Playing instruments was rated high or medium priority by 95.9% of the teachers in these programs. At the same time only 17.0% rated History as a high or medium priority. Somewhat similar results were observed for choral/vocal programs.

TABLE 7

CUMULATIVE HIGH AND MEDIUM RATINGS ON ITEMS OF EMPHASIS FOR INSTRUMENTAL PROGRAMS



Choral/vocal programs. Teachers of choral/vocal programs also reported a high emphasis on the performance aspects. Table 8 shows that voice production and preparing for performances received a somewhat lower response than similar categories in the instrumental programs, but the overall patterns agreed. Theory, History and Ear Training also were rated as low priorities.

TABLE 8

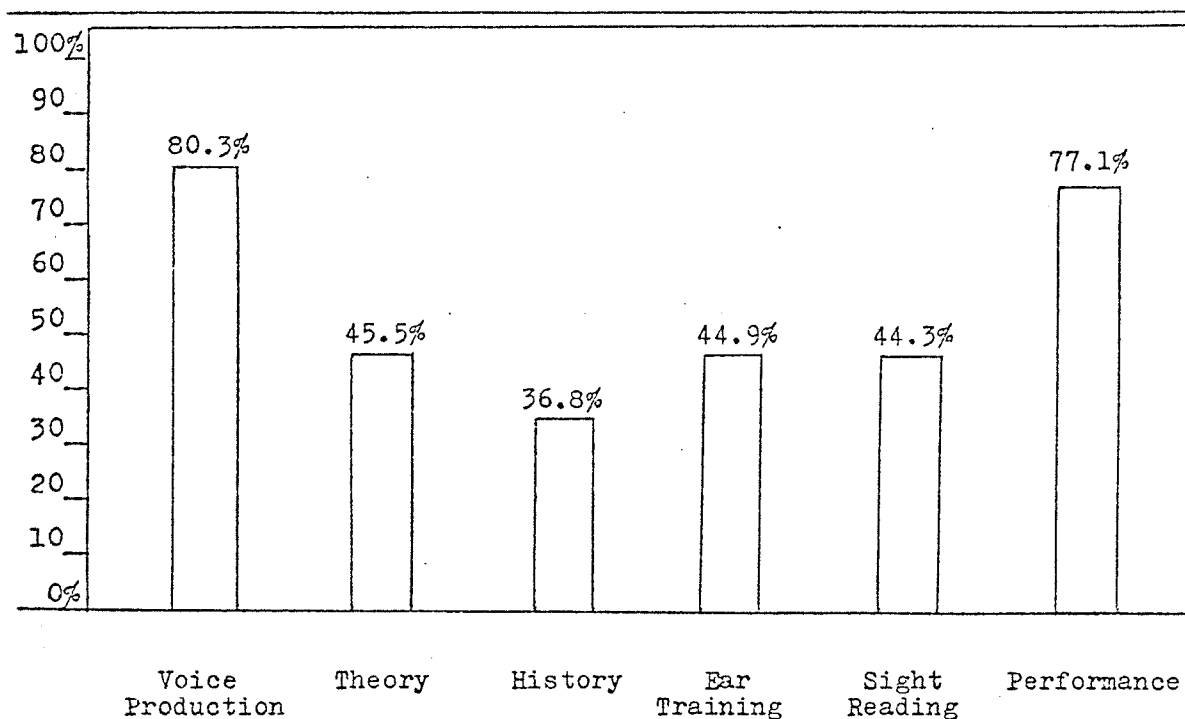
PRIORITY LEVELS IN ITEMS OF EMPHASIS
FOR CHORAL/VOCAL PROGRAMS

Emphasis	No. of Schools Reporting Priority Level				
	High	Medium	Low	None	Total
Voice Production	21	36	6	8	71
Theory	6	24	18	18	66
History	5	20	22	21	68
Ear Training	4	27	26	12	69
Sight Reading	5	26	28	11	70
Performance	25	29	5	11	70

While the overall patterns were largely similar, the cumulative high and medium responses in percentages revealed some significant differences. Perhaps most striking was the considerable difference between the sight-reading priority rating for instrumental programs, 75.2%,

and the sight-reading priority rating for choral/vocal programs, 44.3%. This spread of 30.9% indicates a relatively low expectation for vocal sight-reading.

TABLE 9
CUMULATIVE HIGH AND MEDIUM RATINGS ON ITEMS OF
EMPHASIS FOR CHORAL PROGRAMS



Also, the history priority was much higher here than in the instrumental programs which would indicate that either more formalized history assignments were being given or else the historical context of the choral performance material was better attended to. It appeared that the priorities for choral/vocal programs were less polarized

towards performance and more balanced overall.

A maximum of 112 schools responded to all of the instrumental program emphasis items and 66 schools responded to all of the choral/vocal items. This indicates significantly fewer choral/vocal programs than instrumental programs at the junior high level.

Yearly Schedules and Time Allotments

All of the band and orchestra programs reported a full year schedule in response to question 4. Only a few of the choral, guitar and other programs were offered on a semester or other basis. The "other" category would logically represent shorter time periods than a full year and usually shorter than a semester. Prior contacts with teachers in junior high schools indicated that some programs were being offered on a three month project basis.

Table 10 presents the number of programs in each scheduling pattern. After data processing, the results showed maximum time allocations of 600 minutes per week for band and choral programs, and 500 minutes per week for "other" programs. This prompted a manual review of the replies to question 3 and it was found that 600 minutes had been indicated only once for band and choral programs and for "other" programs a 500 minute time allocation was made. Further analysis of student enrolments in those particular instances indicated that these numbers represented the total weekly time of all grades added together by music

TABLE 10
YEARLY SCHEDULES OF MUSIC PROGRAMS

Program	Number of Programs			
	Full Year	Semester	Other	Total
Band	94	0	0	94
Orchestra.	10	0	0	10
Guitar	23	6	3	32
Choral/Vocal	50	6	3	59
Other.	22	4	1	27
Totals	199	16	7	222

TABLE 11
TIME ALLOTMENTS ON A WEEKLY (5 DAY) BASIS

Program	No. of Schools Reporting	Average Minutes/week	Minimum Minutes/week	Maximum Minutes/week
Band	91	117	40	200
Orchestra.	9	173	80	360
Choral/Vocal	53	78	40	250
Guitar	34	82	20	160
Other.	25	92	10	140

stream, e.g. band, choral/vocal and "other." One additional high time allotment of 458 minutes for band was noticed in this manual review of the results, but no other results above 250 minutes were found. The results in table 11 are based on corrected calculations, where these individual extreme cases were removed entirely and new average time allotments were calculated. Also, new maximum times were located and recorded.

Many schools operate on a six-day cycle which needs to be taken into account in relating this data back to that framework. Assuming a class period to be 40-45 minutes in duration and rounding off times to the nearest whole period, one arrives at the breakdown in table 12.

TABLE 12
TIMETABLE ALLOCATIONS

Program	No. of Classes Scheduled per week
Band	3
Orchestra	4
Choral/Vocal	2
Guitar	2
Other	2

Orchestra or string programs, though few in number, were reported as having the highest time allocated to them per week. Both band and orchestra can in this context be regarded as approaching full option time allotments. The other programs were on the average allocated two-thirds of the time of most optional subjects in junior high schools if one takes an 8% time allotment or 120 minutes as the minimum.

Teacher Qualifications and Assignments

The responses to question 7 are catalogued in table 13. The categories are not mutually exclusive for the most part, since it is possible for someone to have a Bachelor of Music degree and also hold an A.M.M. diploma. For most cases a Bachelor of Music and a Bachelor of Music Education were not held by the same individual, and it is relatively accurate to conclude that 45.7% of junior high teachers in this sample hold either one or the other. Also, 26.6% of the teachers reporting in this study had taken a music major or minor in an undergraduate degree program.

Other qualification categories had to be interpreted with care. It is quite possible to have a grade 9 or 10 standing in piano if a teacher has majored in voice and has a Bachelor of Music degree. It does appear, though one cannot be absolutely certain, that virtually all junior high music teachers have had music training beyond

TABLE 13
TEACHER QUALIFICATIONS IN MUSIC

Training	No. of Teachers Reporting	Percentage of Music Teachers
Bachelor of Music	36	19.6%
Bachelor of Music Education .	48	26.1%
A.R.C.T.	18	9.8%
A.M.M.	10	5.4%
Piano, 9-10	37	20.1%
Voice, 9-10	9	4.9%
Other, 9-10	11	6.0%
Music Major in B. Ed.	24	13.0%
Music Minor in B. Ed.	13	7.1%
Music Minor in other degree . .	12	6.5%

NOTE: In response to question 8(a) on the questionnaire schools reported a total of 184 teachers teaching music. In many instances teachers held more than one of the above qualifications. This accounts for a total greater than 100%.

their public school experience, since the percentages of qualifications reported add up to 118.5%. A separate questionnaire to each teacher would be required to give a more accurate picture of individual qualifications.

A note under table 13 earlier indicated that 184 teachers were reported in this survey. The second part of question 8 asked for music teaching assignments as a percentage of full load. This question was only answered for 170 teachers. Four music teachers could be reported

in the spaces provided. Only in one case were all four slots utilized indicating that four teachers were involved in teaching music in that school.

TABLE 14
PERCENTAGE OF TEACHER LOAD ASSIGNED TO MUSIC

	Teaching Load in Music as Percentage of Full Load					Stand. Dev.	Skew.
	No. of Cases	Mean	Minimum	Maximum			
Teacher A	121	66.4%	1.0%	100.0%	37.9	-0.56	
Teacher B	41	58.2%	2.0%	100.0%	38.5	-0.10	
Teacher C	7	25.9%	1.0%	75.0%	27.7	1.07	
Teacher D	1	1.0%	1.0%	1.0%	0	0	

From table 14 it is evident that 121 schools reported at least one teacher for teacher A, 41 schools reported two or more teachers, 7 schools had at least a third and 1 had a fourth teacher. One can deduce the following since each subsequent category is in addition to the previous one:

Schools having one music teacher.	121 - 41 = 80
Schools having two music teachers	41 - 7 = 34
Schools having three music teachers	7 - 1 = 6
Schools having four music teachers.	1
Total	<u>121</u>

Though the data showed that 162 teachers of the 170 who were indicated in this response had an average teaching assignment involving over 50% of their load, there was at the same time a tremendous range of assignments. The minimum was a 1% assignment and the maximum was 100%. Table 14 also displays minimum and maximum scores for each category with standard deviations and a value for skewness. These figures indicate that in general there were more teachers above than below the means in the first two groups since the skewness is negative. At the same time there were some teachers who were only very slightly involved in teaching music.

One must be careful to avoid a quick judgment as to what level of involvement a teacher should have in music before success can be achieved. It is conceivable that someone might develop a very fine music program in a small school with only one-third of the teaching load in music. At the same time, the expectation is high for the teacher with a 100% music assignment to do well. The results are most significant as indicators of the numbers of teachers who are able and willing to teach music. Also, the results indicate staffing policies that allow for music teaching to be included as a major assignment for a significant number of schools.

Performances

There was not a great difference between programs, and overall a fairly active performance schedule was observed. Guitar programs which generally came into school music more recently showed the lowest average number of performances annually as indicated in table 15. An average of 3 or more performances for most programs would be quite adequate to stimulate younger groups. It must be kept in mind that many Grade 7 programs are involved with the basic skills of an instrument which may prevent frequent performances.

A high number of performances indicates that a fairly advanced and extremely active program exists. In general, groups do not perform more than the average number of times unless they are quite versatile and find places outside of the immediate school environment to perform at. The maximum number of 15 performances, or even 10, becomes almost

TABLE 15
NUMBERS OF PERFORMANCES IN A SCHOOL YEAR

Program	Mean	Minimum	Maximum
Band	4.0	1.0	10.0
Stage Band . . .	3.3	1.0	8.0
Orchestra. . . .	4.1	1.0	10.0
Guitar	2.4	1.0	10.0
Choir.	3.0	1.0	15.0

excessive, since this amounts to more than one performance per month on average. There is however, also a possibility that a particular concert repertoire is given in a number of places in the community within a short space of time.

Since question 9 called for the highest number in each category, these results most likely represented Grade 8 or 9 groups, particularly in instrumental programs. Choral performances would not reflect the same pattern since the continuity from elementary programs should be much greater.

Extra-Curricular Activities

Most of the extra-curricular activities listed in response to question 13 fell into predictable categories. The most commonly listed ones were collected for inclusion in the computer processing. These are displayed in table 16.

TABLE 16
EXTRA-CURRICULAR ACTIVITIES

Activity	Provincial Totals			
	No. of Schools	No. of Students	No. of Teachers	No. of Community Resource Persons
Operetta/Musical. . .	47	5064	170	107
Band/Stage Band . . .	37	1968	49	34
Choir/Swing Choir . .	36	1209	39	18
Orchestra	3	137	3	0
Guitar.	8	111	10	2
Rock Group.	1	10	1	0

Operettas and musicals were the most frequently reported extra-curricular activity at the junior high level and involved the highest numbers of students, teachers and community resource persons. This exceeded the provincial student enrolments in all program options except band. It is noteworthy that a large number of community persons get involved and this activity is particularly well suited for maximum involvement of a diversely talented student population. This activity accommodates many of the often described needs of adolescents for recognition, activity, group identity, drama and change of pace. Schools seem to have discovered or rediscovered this integrating arts experience.

Stage bands have gained prominence in recent years and this was also reflected in the returns. The numbers given in table 16 include many other extra-curricular band groupings besides stage bands. This is borne out by the large average of 53.2 students (1968 divided by 37) in each school. Stage bands have fewer participants.

Choirs are almost as numerous as bands in this extra-curricular context. Their average membership is lower at 33.6 (1209 divided by 36), but this is still a respectable number for a choral group.

Other extra-curricular activities were collected manually and are listed in table 17. Many of these were not ongoing and really overlapped into the area of performance events. Music festivals, Christmas and variety

TABLE 17
 ADDITIONAL EXTRA-CURRICULAR ACTIVITIES

Activity	Provincial Totals			
	No. of Schools	No. of Students	No. of Teachers	No. of Community Resource Persons
Music Festival.	14	768	24	17
Christmas Concert	12	1325	52	5
Variety Concert	3	170	8	1
Piano Lessons	3	60	2	6
Recorder.	2	250	2	0
Handbells	1	30	1	0
Modern Dance.	1	18	1	0
Music Appreciation. . . .	1	15	1	0

concerts fall into this category. Most of the others appeared to be offered on a yearly basis. It is nevertheless of interest to see the wide range of activities.

No doubt many schools and students would have been added to the categories in table 17 if these had been listed beforehand. Many more schools would most likely be involved with music festivals, for example. This list then begins to describe the range of extra-curricular activities but one suspects that it gives only a fraction of the domain in which they exist.

Facilities

This study did not set out to gain detailed information on facilities. Question 2 requested the number of classrooms designated as music rooms, the assumption being that a specifically designated room was one of the better indicators of adequate facility back-up for the program.

One hundred and twenty-two schools reported 156 music rooms with a maximum number of 3 rooms designated for music in any one school. Earlier it was noted that 136 schools indicated at least some curricular music program (p. 29). This would indicate that only 14 schools which offered music had no designated music room.

Unfortunately the indication of a designated music room gives no information about what is contained in it, or what the design or dimensions are. In part, the next section on funding adds to the total facilities picture.

Funding

Patterns of funding were identified for four specific cost items of the music program as documented in table 18 below. Costs for sheet music and uniforms applied to both choral and instrumental programs while instrument costs related particularly to band and orchestra programs.

The total responses to each item in question 10 of the questionnaire varied considerably. No response was

made if the item did not apply and this accounts for the variation in total responses. This was particularly noticeable for the item on uniforms, since many school groups do not have them. Sheet music was seen as a more common item of concern and the responses were highest there.

TABLE 18
SOURCES OF FUNDS FOR MAJOR PROGRAM ITEMS

Categories	No. of Schools Receiving Support				
	Parent Organ.	School Division	Students	Service Club	Total
Small instruments.	9	44	62	0	115
Large instruments.	17	75	5	1	98
Uniforms	23	9	18	1	51
Sheet music.	7	105	7	0	119

Several patterns became apparent. Large, more expensive instruments such as tubas, drums and string basses were supplied by school divisions in 75 (76.5%) of the cases. Smaller, less expensive instruments like clarinets, flutes and trumpets were supplied by students in 62 (53.9%) of the schools. Here a surprising number of schools reported their school divisions as major contributors of funds. Though this was known to be the policy in Winnipeg S.D. #1, for example, it was surprising to see that 44 schools or 38.2% of the sample were in this category. Uniforms were

largely supplied by parent organizations, though students ranked a close second with 45.1% and 35.3% respectively.

The interdependence and co-operation of the various groups within those school divisions that offered music programs was very much in evidence. School divisions supplied almost all of the sheet music and most of the large instruments. Students were indicated as the major purchasers of instruments and this very often comes back directly to the individual parents. Parent organizations were heavily involved in fund raising for uniforms and were most likely quite supportive in other areas that this study did not investigate. Service clubs were mentioned only once as a major source of funds, but again one suspects that many local contributions were made that lay outside the parameters of this study.

Community Support

Teachers were asked in question 11 to choose one of four descriptors to give their assessment of community support for music at the junior high level. Table 19 shows the results of these subjective responses and also indicates the number that did not answer the question.

Though the questionnaire clearly instructed those who had no music programs to proceed directly to this question, many chose to leave it blank. The combined total of those who indicated support as non-existent and those

TABLE 19
COMMUNITY SUPPORT FOR JUNIOR HIGH MUSIC

Level of Support	No. of School Communities
Strong	50
Average.	92
Non-existent	25
Antagonistic	0
No response.	88
Total.	255

who gave no response amounted to 113 schools, which corresponded quite closely to the 119 schools that had no program. A review of the questionnaires verified that most schools with no program left this question unanswered. There were obviously some with no programs that indicated average or strong support. Similarly, the percentage of schools that had programs was very close to the percentage of schools that showed a strong or average community support. Table 20 summarizes this comparison.

TABLE 20
COMPARISON BETWEEN PROGRAMS AND COMMUNITY SUPPORT

Description	Percent of Total	Percent of Total
Schools with music programs	53.3%	
Schools with strong or average community support.		55.7%
Schools with no music programs	46.7%	
Schools with no support or no response		44.3%
Totals	100.0%	100.0%

Future Trends

Five statements describing the prospects of music programs for the coming year, as listed in table 21, were given in question 12. Those responding were asked to choose the one that best described their situation.¹ Unfortunately, 89 did not respond to this question though, again, this question was designed to be answered by all.

Items 1 and 2 in table 21 can be classified as expansion in program and items 4 and 5 specify reductions. By assigning a positive value to items 1 and 2, a negative

¹A detailed chart of responses for each school division is given in appendix 4.

TABLE 21
PROGRAM PROSPECTS FOR THE SCHOOL YEAR 1981-82

Prospects	No. of Schools	Percent of Schools
1. Expansion due to an increase in students choosing music options. . . .	27	16.3%
2. Introduction of additional music programs	12	7.2%
3. No change	109	65.7%
4. Decrease due to a decrease in students choosing music.	12	7.2%
5. Decrease due to financial cutbacks.	6	3.6%
Total	166	100%
No response - 89 or 34.9% of returned questionnaires		

value to items 4 and 5, and ignoring item 3, one arrives at a net increase of 21. In short, there was a net gain of music programming projected for 21 schools, or a new growth rate of 12.7%. This can also be arrived at by adding the percentages for items 1 and 2 and subtracting the percentages for items 4 and 5.

The term "growth rate" in this context has definite limitations in that it only indicates that schools where programs are expanding exceed schools where programs are

retreating by 12.7%. Questions as to the amount of expansion, types of programs to be cut, reasons for different choice patterns and other related issues were not investigated by this study. As long as the limitations of such a gross percentage are appreciated, the fact that there is an indication of growth amidst generally declining enrolments and financial restraint becomes quite significant. Though growth in music programming was evident over the past decade, one would hardly expect such a significant number of schools to look forward to either new programs or an expansion of existing ones at this time.

A further analysis of the responses to this question was programmed by comparing schools that had a program with those that did not. The cross reference for this purpose was made with question 3 where time allotments in the various programs were recorded. Some rather significant trends emerged from the data in table 22. Most of the expansion and introduction of new programs was projected in schools with already existing programs. Only 5 schools with no programs indicated the introduction of a new program while 34 schools with programs projected an expansion or the introduction of a new program.

One could hardly project a decrease if there were no program and therefore the 4 responses in categories 4 and 5 for schools with no program have no significance. The question must have been misinterpreted in these few instances.

TABLE 22

COMPARISON OF PROGRAM PROSPECTS FOR THE
SCHOOL YEAR 1981-82: PROGRAM VS. NO PROGRAM

Prospects	No. of Schools	
	No Program	Program
1. Expansion.	0 0%	27 16.3%
2. Introduction	5 3.0%	7 4.2%
3. No Change.	30 18.1%	79 47.6%
4. Decrease - enrolment .	2 1.2%	10 6.0%
5. Decrease - financial .	2 1.2%	4 2.4%
Totals. . .	39 23.5%	127 76.5%
Missed responses . . .	78	11
Total, no program. . .	117	
Total, program		138

NOTE: A discrepancy exists between the number of schools having a program based on enrolments (p. 29) and these. Two more schools reported time allotments but no student enrolment. The earlier data gave 136 schools with a program and 119 without.

What is significant to note is that 78 of the missed responses for this question came from schools with no programs and only 11 from schools with programs. It is rather doubtful that there would be much change from the present in those schools that failed to answer this question.

Summary

This study has provided results that establish a fairly comprehensive profile of junior high music in Manitoba. On the one hand there are many interesting and diversified programs in existence. On the other hand there are many schools where students do not have the opportunity to participate in a music program. The final chapter will attempt to draw together the findings of this study and provide some prospects for the utilization of this and similar studies towards a further development of music programs for public school students.

CHAPTER V

CONCLUSIONS AND IMPLICATIONS

Introduction

This study set out to develop a profile of junior high music in the public schools of Manitoba. Three hundred and forty-three schools with grades 7-9 received a survey questionnaire and 74.3% of the sample or 255 schools responded. The questionnaire surveyed: (1) enrolments in band, orchestra, choral/vocal, guitar, and "other" programs, (2) program emphases, (3) time allotments in each stream, (4) teacher roles and qualifications, (5) extra-curricular music activities, (6) facilities and funding, (7) community support, and (8) projections for the future.

The results were collected and tabulated for computer processing which facilitated greatly the display of the extensive amounts of data that were generated. The details upon which the following summary is based are dealt with in chapter 4. This summary of the findings will deal with each of the items under investigation as outlined in the statement of the problem.

Summary of Findings

Provincial enrolments. On a provincial basis, 38.6% of junior high students were reported in regularly timetabled music programs if one assumed that all students were involved in only one of the music programs listed. Because of the observations made earlier (p. 25), it would be more accurate to state that junior high music enrolments lay in a range from 34.5% to 38.6%.

The sample in this study involved 37,543 students. Provincial statistics showed a junior high public school enrolment of 48,693 students. (The returns in this study represented 77.1% of the students.) Taking into account the range of music enrolments from 34.5% to 38.6%, one arrives at an estimate of 16,799 to 18,795 students at the grade 7, 8, and 9 levels involved in music in Manitoba in the 1979-80 school year.

Program enrolments. For those students who were reported in music programs the following breakdown can be calculated:

1. Students in band programs.	47.0%
2. Students in choral/vocal programs.	22.2%
3. Students in guitar programs.	15.8%
4. Students in orchestra programs	4.4%
5. Students in other or general programs. . .	10.6%
	<hr/>
Total of music programs.	100.0%

In short, band programs attracted almost one-half of the students taking music at the junior high level, while choral programs were in second place with only approximately one-quarter of the music clientele involved. Orchestras or string programs are in danger of extinction and guitar programs have made tremendous gains when one considers that these have been included as full curricular offerings only within the last decade.

Furthermore, the results showed a conclusive pattern of decreasing music enrolments from grade 7 to grade 9 with the exception of guitar programs. This decline may in fact be less dramatic than the figures indicated, since some programs have not yet progressed to the grade 9 level. The trend is, however, definite enough. The adventure of learning to play an instrument in some cases wears off when less than the anticipated success or acclaim follows. Choral program declines may be due to a widespread inability to cope with changing voices and the too readily adopted "problem syndrome" towards the adolescent voice. Also, the choices become more numerous and vocational pressures may begin to push students away from the arts. A follow-up on student's reasons for dropping out of music programs would be valuable.

Program emphasis. The pattern was clear in both choral and all instrumental programs. Practical music making: playing, singing and performing, dominated the

programs as indicated by the teachers' responses. Theoretical components were de-emphasized, though less drastically in choral programs. Sight-reading suffered in choral programs when compared to instrumental programs; an interesting commentary since singers are often reputed to be poor sight readers.

Time allotments and schedules. Virtually all curricular music programs were offered on a full year basis. Orchestra (string) programs received the highest time allotment per week with an average of 173 minutes. This would amount to four 40-45 minute periods per week. Using the same basis for comparison, band programs were allocated three periods per week and guitar, vocal, and other programs two per week (p. 36). Any program offered only twice per week for 40 minutes begins to lose its continuity and suffers in status as an option. Options at the junior high level have usually required a minimum of 8-10% or 120-150 minutes per week. The weekly or twice weekly choir practise, though valuable in keeping an extra-curricular group going, does not provide the time nor the focus for a comprehensive curricular program.

Teacher roles and qualifications. The results indicated that slightly more than one half, 58.7% of the music teachers at this level held either a Bachelor of Music, a Bachelor of Education (Music major), or a Bachelor of Music Education degree. It was difficult to determine further how many of the other categories of training were

held by individual teachers. A large number, 20.1%, held a grade 9-10 piano standing, but it was entirely possible that they also held a number of other qualifications. The total number of teachers reporting qualifications exceeded the number of teachers in the sample by 34, which indicates that 34 responses were made by teachers who were indicating a second or third qualification.

It appears that most junior high music teachers will not take on a music assignment without considerable training and/or experience. A teacher survey would be necessary in order to get a more detailed listing of the qualifications of the individual teacher. This study adequately catalogues the kinds of training that are held, but fails to discriminate combinations of credentials.

The average music assignment based on the reports of 170 teachers came to 62.4% of total load. There was a great variety of music teaching assignments ranging from 1% to 100% of total load, but a considerable proportion of teachers are approaching a full time assignment in music. This is an acknowledgment of the need for specialized skills and also indicates a commitment on the part of teachers and schools towards curricular music programs.

Extra-curricular music activities. The most frequently reported extra-curricular activity was the operetta or musical, which, at the same time, also involved the most students, teachers, and community resource persons.

Extra-curricular bands and choirs came next with virtually the same number of schools reporting each, but with considerably higher student counts in the bands. The variety of items volunteered in the responses leads to the conclusion that extra-curricular music activities are still a vital force in schools. Again, much more could be probed in this area if detailed questions were asked, though one doubts the value of differentiating sharply between curricular and extra-curricular offerings.

Facilities and funding. Most schools with programs had classrooms designated as music rooms. In only 10.3% of the schools this was not the case. Further investigations as to the nature of the facilities and the equipment available were not undertaken here. An intensive facility study would be warranted because of the special requirements that music programs place on rooms and equipment.

Funding patterns for various parts of the music program became quite evident. In most cases students were responsible for the smaller instruments, school divisions supplied the sheet music and the larger more expensive instruments, and parent organizations were largely responsible for the purchase of uniforms. One must not forget that school divisions also bear the costs of the instructional program as they would any other curricular offering.

Community support. There is a strong correlation between support and existing programs and the lack of support or lack of response and no music programs (p. 49). Where programs existed, community support was generally average or strong. This seems self-evident and yet the experience in a number of communities has been such that only a few supported the inception of a music program and later there was general community support once the program had become successful. The question that remains is: "Which comes first, the program or the support?" Since none circled "antagonism" as a response, one is tempted to suggest that music program potentials are not well enough known to be supported or rejected in areas that have no music program.

Projections for the future. This study showed that most programs (65.7%) projected no change overall as related to expansion or reduction. When those listing expansion were compared with those listing reduction, a net increase in music programs of 12.7% was observed. This was somewhat surprising given declining enrolments and tighter budgets.

Conclusions

Junior high music programs were available to students in just over one-half (53.3%) of the schools in Manitoba. Just over one third (34.5%) of the students in grades 7, 8, and 9 were enrolled in music programs.

Music programs at this level showed a high priority for music making and the development of technical and

performance skills. Extra-curricular music activities were still an important component of the total school program even though strong curricular programs existed. Operettas and musicals dominated this scene, but additional choirs and bands were the next most common extra-curricular activity.

Those schools that had music programs were well staffed with 184 teachers for 136 schools. Almost one-half (45.7%) of the teachers had a music degree and many others had extensive conservatory credentials.

Time allotments indicated that music programs on the whole still suffer from a shortage of time. Band and orchestra programs approached full option status, but choral, guitar, and other programs averaged only two periods per week.

Projections for the future showed a net increase in the number of music programs being offered for the next year. Instrumental programs in particular have spread from school division to school division throughout the province to the point where 34 out of 50 school divisions showed identifiable band or orchestra programs. Choral programs were indicated in 28 school divisions and guitar programs in 16. The extent to which guitar programs had taken hold was perhaps one of the greatest surprises in this study.

Implications for Educational Practice

A Well-developed program. One of the expectations for this study was the identification of the elements of a well-developed music program by Manitoba standards. A number of criteria emerged from the profile items addressed by the questionnaire. These have been identified and highlighted below. It must be stated in advance that some successful exceptions may well exist in individual schools where one or the other of these criteria do not apply. However, the results of this study would indicate that these criteria already exist in sufficient programs to warrant their inclusion as standards that are achievable.

A well-developed music program according to the results of this study should have:

1. forty percent or more of junior high students enrolled in music programs, with the provision for more than one and preferably all of band, orchestra, choral/vocal, and guitar programs somewhere in the school division.

2. a program emphasis that pays attention to practical as well as theoretical considerations and the present as well as the past, though at the junior high level the emphasis can well shift in the direction of music making as opposed to music analysis.

3. time allotments that allow for an intensity of time ranging from 3 to 4 forty minute periods per week so that student progress can become evident.

4. a well qualified teacher, preferably with a Bachelor of Music Education degree, a Bachelor of Education with a major in music and appropriate private study, or any study and experience equivalent to the above, in order to provide the teacher with a thorough grounding in the music discipline as well as the related pedagogy.

5. such a teacher assigned to teach music in one school for at least 50% of the time, if total student enrollments permit, or on a shared basis with another school or schools up to 100% of a normal teaching load.

6. a designated music room with adequate space and arrangements for the size and program requirements of the groups to be taught.

7. funding patterns that place the responsibility for large instruments, sheet music, and general instructional costs on the school division, but at the same time encourage students (and their parents) to purchase their own instruments wherever feasible.

8. community support that expresses itself in active parent organizations, who in turn promote the music program and tap the resources of the wider community.

The preceding profile contains achievable specifications which can be traced back to the results of this study. In each instance, the standard that has been identified is either at the mean for those schools that have music programs, or is current in a sufficiently diverse sample of school

divisions to be recommended as a minimum standard of quality. For example, the enrolment criterion under item 1 was met by 4 urban and 10 rural school divisions, item 3 was the provincial average that emerged from the data on bands and orchestras, and item 4 was reported by 58.7% of the teachers. Similarly it could be shown that the other criteria relate directly to the results as displayed in chapter 4 and summarized earlier in this chapter.

There are distinct limitations to any list of criteria and this is no exception. Many details of program and practice are omitted and cannot be adequately addressed in a concise profile statement. The satisfactory or average standards are in danger of being misunderstood to represent the ideal. In addition, all those factors that make the individual situation unique, student-teacher relationships, facts of location or population, or whatever caveats apply in a given setting, are not taken into account. In short, such criteria should only serve as a macroscopic measure with sufficient room left in the mould for creative diversity.

What then are the implications for educational practice? Hopefully, the survey results will encourage those without programs to contemplate the possibility of introducing them. Also, it is hoped that examples of high music enrolments, well qualified teachers, diversified programs and supportive communities will encourage others to reach for levels that they had earlier thought impossible. Most important perhaps, are those concerns,

questions, or projects that may be generated directly or indirectly by the results of this study.

Implications for Future Research and Development

Virtually every question in the questionnaire opens up a series of further questions that could be asked. Perhaps the greatest and the least tangible question relates to music programming. Here further research not only needs to find out much more of what is going on in the schools, but also what ought to be. This is no easy matter and would require a research undertaking quite different from this study.

Elementary and secondary school programs should also be surveyed, preferably within the near future so that a composite picture of public school music could be developed. A systematic approach towards music education research would provide trends and directions if a long range view were taken. This and similar studies should be followed up after a decade had elapsed to trace developments and hopefully project into the future.

A number of school divisions have been identified in this study as having high percentages of students involved in a fairly broad spectrum of programs. An in-depth study of significant contributing factors would add some of the detail that this study was not designed to deliver. The whole area of music supervision would no doubt surface as an important factor and could become a

study in itself. The overview data from this study indicates that a significant number of rural programs could hold their own in any comparison with city programs. Again more in-depth analyses could be undertaken than was possible in a province-wide survey.

Teacher qualifications and assignments were mentioned earlier as an area for further research. This could be combined with a study on program priorities for the various levels of the K-12 music program. Studies of this kind, though often bemoaned by teachers as a source of additional work, nevertheless cause them to focus on issues that concern their programs, and provide a forum for on-going discussion and renewed research.

Summation

This study has generated a large amount of data related to eight major aspects of school music programs. Much of the data, with the exception of enrolments and time allotments, only provides an overview. One senses the need to follow up such topics as program emphases, teachers' qualifications, facilities, etc., with further questions and research.

Hopefully, this study has established a base of information which will help to sharpen those issues and concerns that need to be researched in greater detail. Music has become an important part of the curriculum in

many programs and the prognosis indicates additional schools with plans to move in this direction. It will be interesting to follow the developments of the next decade.

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APPENDIX 1

QUESTIONNAIRE AND LETTERS OF INTRODUCTION

February 25, 1980


Dear Colleague:

I am currently surveying Manitoba junior high music programs to obtain the data required for my Master of Education thesis. I hope to develop a profile of music programs at the junior high level from which future trends and directions can be researched.

I would kindly ask you to have your music teacher(s) fill out the enclosed questionnaire for your school. If you do not have a music program in your school, please fill in the few pertinent questions and return it to me directly in the stamped, self-addressed envelope. A response indicating that there is no music program in the school is also an important feature of this study.

May I thank you and your teachers in advance for taking time to provide data for the first music survey of junior high programs in Manitoba. I will be happy to share my findings with you when the research has been completed.

Sincerely,


Alan Janzen
93 Tunis Bay
Winnipeg, Manitoba
R3T 2X2

April 8, 1980

Dear Colleague,

About a month ago you received a questionnaire surveying junior high music programs for the purpose of developing a complete profile at this level in the province. The initial response has been most gratifying, and with an equal response to this second mailing a comprehensive profile will be possible.

Would you kindly ask your music teacher(s) to fill out the questionnaire for your school before April 21, or if you do not have a music program, please fill out the few questions at the beginning and return the rest unanswered.

May I thank you in advance for taking your valuable time to provide data for a comprehensive music survey of junior high music programs in my Master of Education thesis.

Sincerely,



Alan J. Janzen
93 Tunis Bay
Winnipeg, Manitoba
R3T 2X2

P.S. If you have recently mailed your questionnaire, please accept my thanks and ignore this request.

Music Questionnaire (Junior High)

Name of School _____

School Division/District No. _____ (7)*

Number of students enrolled in Grade 7 _____ (5) Grade 8 _____ (8)

Grade 9 _____ (77)

If your school has a music program that is offered on a regularly timetabled basis as a subject, please respond to the following questions. If music activities are offered on an extra-curricular basis only, please proceed immediately to item 11. If neither of these apply, please return the questionnaire immediately. A nil response is an important feature of this survey.

1. Record the number of students enrolled in regularly timetabled music instruction. (Extra-curricular activities will be recorded in a later question.) Blank spaces will count as zero.

	Band	Orchestra	Guitar	Choral/Vocal	Other
Grade 7	(14)	(77)	(20)	(22)	(25)
Grade 8	(22)	(30)	(33)	(35)	(38)
Grade 9	(40)	(43)	(46)	(48)	(51)

2. Circle the number of classrooms designated as music rooms.

0 1 2 3 (53)

3. Circle the number of minutes per week that comes closest to the amount offered in your school. Those on 6-day cycles take the total number of minutes in a 6-day cycle and multiply by 5/6; other cycles should similarly adjust their time allotments to weekly amounts. Those on semesters should record the weekly time during the semester without averaging it out on a yearly basis.

Vocal/Choral	35-40	60	80	100	120	140	160	more, specify	(54)
Band	35-40	60	80	100	120	140	160	more, specify	(57)
Orchestra or Strings	35-40	60	80	100	120	140	160	more, specify	(60)
Guitar	35-40	60	80	100	120	140	160	more, specify	(63)
Other, please specify.	35-40	60	80	100	120	140	160	more, specify	(65)

* the number in parenthesis will assist in processing the data.

4. Circle how your music courses are offered.

- Vocal/Choral 1) full year 2) semester 3) other _____ (69)
- Band 1) full year 2) semester 3) other _____ (70)
- Orchestra
or Strings 1) full year 2) semester 3) other _____ (71)
- Guitar 1) full year 2) semester 3) other _____ (72)
- _____ 1) full year 2) semester 3) other _____ (73)
- Other, please
specify.

5. Circle the designation that best describes the emphasis given to various items in your instrumental music program (band, guitar, etc.).

- a) learning to play an instrument 1) high 2) medium 3) low 4) none (74)
- b) written theory 1) high 2) medium 3) low 4) none (75)
- c) music history 1) high 2) medium 3) low 4) none (76)
- d) formalized ear training 1) high 2) medium 3) low 4) none (77)
- e) sight reading after the
first year 1) high 2) medium 3) low 4) none (78)
- f) preparing selections for
performance 1) high 2) medium 3) low 4) none (79)

6. Circle the designation that best describes the emphasis given to the various items in your choral/vocal program.

- a) voice production 1) high 2) medium 3) low 4) none (7)
- b) written theory 1) high 2) medium 3) low 4) none (2)
- c) music history 1) high 2) medium 3) low 4) none (3)
- d) formalized ear training 1) high 2) medium 3) low 4) none (4)
- e) sight reading 1) high 2) medium 3) low 4) none (5)
- f) preparing selections for
performance 1) high 2) medium 3) low 4) none (6)

7. Indicate the number of teachers having any of the following qualifications.

Bachelor of Music	_____ (7)	Bachelor of Music Ed.	_____ (8)
A.R.C.T.	_____ (9)	A.M.M.	_____ (10)
Grade 9 or 10 piano	_____ (11)	Grade 9 or 10 voice	_____ (12)
Grade 9 or 10 (other instrument) Please specify.	_____ (13)	Music major in a B.Ed. degree	_____ (14)
Music minor in a B.Ed. degree	_____ (15)	Music minor in a Bachelor's degree other than the above	_____ (16)
Other qualifications, please specify _____			

8. a) Indicate the number of teachers teaching junior high music in your school. _____ (17)
- b) Please indicate for each music teacher the percentage of a full teaching load that is assigned to music.
- | | | | |
|----------------------------------|-----------|---------|------|
| | teacher A | _____ % | (18) |
| | teacher B | _____ % | (21) |
| | teacher C | _____ % | (24) |
| (Please add teachers as needed.) | teacher D | _____ % | (26) |

9. Circle the number of performances for parents or the larger public that each of the following programs offers in a school year. Make your response for the most advanced group in each category.

Band	0	1	2	3	4	5	6	7	8	9	10 or more	(28)
Stage Band	0	1	2	3	4	5	6	7	8	9	10 or more	(30)
Strings/Orchestra	0	1	2	3	4	5	6	7	8	9	10 or more	(32)
Guitar	0	1	2	3	4	5	6	7	8	9	10 or more	(34)
_____	0	1	2	3	4	5	6	7	8	9	10 or more	(36)

Other, please specify.

10. Circle the major source of funds for each of the following items that apply to your program.

- a) smaller, less expensive instruments (flutes, violins, saxophones, etc.) 1) parent organization 2) school division 3) students 4) service club (38)
- b) larger, more expensive instruments (tubas, string bass, drums, etc.) 1) parent organization 2) school division 3) students 4) service club (39)
- c) uniforms 1) parent organization 2) school division 3) students 4) service club (40)
- d) sheet music 1) parent organization 2) school division 3) students 4) service club (41)

11. Circle the word that best describes your assessment of community support for music at the junior high level.

- 1) strong 2) average 3) non-existent 4) antagonistic (42)

12. What best describes the prospect of music programs in your school for the next school year?

- 1) expansion due to an increase in students choosing music options 2) introduction of additional music program
- 3) no change 4) decrease due to a decrease in students choosing music
- 5) decrease due to financial cutbacks (43)

13. List extra-curricular activities in music and give approximate numbers of students, teachers, and/or community resource persons involved.

<u>Music Activities</u>	<u>No. of Students</u>	<u>No. of Teachers</u>	<u>No. of Community Resource Persons</u>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

APPENDIX 2

SCHOOLS INCLUDED IN THE SURVEY

Those schools returning questionnaires are cross-referenced with Appendix 6. The numbers in the brackets following the names of the schools are the case numbers in Appendix 6.

SCHOOLS INCLUDED IN THE SURVEY

WINNIPEG #1

Aberdeen	General Wolfe	J.B.Mitchell (8)
Andrew Mynarski	Gordon Bell (7)	River Heights (10)
Cecil Rhodes (2)	Grant Park (1)	Sargent Park
Churchill High (6)	Hugh John Macdonald (3)	Sisler
Earl Grey	Isaac Brock (5)	St. John's High (9)
Elmwood (4)	Isaac Newton	

ST. JAMES-ASSINIBOIA #2

Alexander Ross (19)	Golden Gate (15)	Ness Jr. High (12)
Brooklands (11)	Hedges Jr. High (18)	Sansome Jr. High (13)
Bruce Jr. High (17)	Lincoln	Spring Valley
Deer Lodge Jr. High (14)		Stevenson-Britannia (16)

ASSINIBOINE SOUTH #3

Dieppe (22)	River West Park (24)	Westdale Jr. High (21)
Laidlaw (23)	Royal (20)	

ST. BONIFACE #4

Beliveau (30)	Marion (31)	Shamrock (28)
Guyot (29)	Niakwa Place (26)	Tache
Lacerte (25)	Provencher (32)	Van Belleghem (27)

FORT GARRY #5

Acadia (33)	General Byng	Viscount Alexander (34)
Arthur A. Leach (35)	Pembina Crest (36)	

ST. VITAL #6

Darwin	Hastings (42)	Varennes (37)
Ecole Lavalee (45)	Lavallee	Victor H.L.Wyatt (44)
Glenwood (41)	Minnetonka (39)	Victor Mager (43)
	Norberry (40)	Windsor (38)

MYSTERY LAKE #2355 (#7 in data printout)

Burntwood (48)	Juniper	Riverside
Deerwood (49)	R.D.Parker Coll.(46)	Westwood (47)
Eastwood		

NORWOOD #8

Ecole Precieux-Sang (50)	Nordale (52)	Queen Elizabeth (51)
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NOTE: Numbers in brackets refer to cases in Appendix 6.

SCHOOLS INCLUDED IN THE SURVEY

RIVER EAST #9

Chief Peguis (56)	Morse Place (57)	Robert Andrews
John Henderson(54)	Monroe (55)	Valley Gardens (58)
John Pritchard(53)		

SEVEN OAKS #10

Edmund Partridge (62)	Ken Seaford (63)	R.F.Morrison (64)
H.C.Avery (60)	Jefferson (59)	West St. Paul(61)

LORD SELKIRK #11

Happy Thought Lockport (57)	Selkirk Jr. High (66)	Walter Whyte (65)
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TRANSCONA-SPRINGFIELD #12

Arthur Day (71)	Ecole Centrale (68)	Park Circle (70)
Bernie Wolfe (73)	Grafton	Richland
Central (72)	John W.Gunn (69)	Springfield Jr.High

AGASSIZ #13

Edward Schreyer (75)	Powerview (74)	Whitemouth (76)
Lac du Bonnet Sr. (77)		

SEINE RIVER #14

Ecole Ile-des-Chenes(82)	Lorette (83)	St. Norbert Coll. (81)
Ecole Noel-Ritchot	St. Adolphe	Ste. Anne (Anglo.)(85)
Ecole Richer	Ste. Anne (84)	Woodridge
Ecole Saint Joachim (78)	La Broquerie (80)	LaVerendrye (79)

HANOVER #15

Blumenort (91)	Kleefeld (86)	Niverville Coll.(87)
Bothwell	Landmark Coll.(89)	Steinback Jr.High (88)
Green Valley (90)		

BOUNDARY #16

Emerson	Roseau Valley Coll.(93)	Shevchenko (92)
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RED RIVER #17

Letellier (94)	St. Malo Jr.High (97)	Ste. Agathe (98)
St. Jean Sec. (96)	St. Pierre Coll.(95)	

RHINELAND #18

Gretna (101)	New Hope (100)	Parkside (102)
Kronsthal (99)		

MORRIS-MACDONALD #19

Lowe Farm	Rosenort	Starbuck (103)
Morris	Sanford Coll.(104)	

WHITE HORSE PLAIN #20

St. Laurent (106)	St. Paul's Coll.(105)	
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SCHOOLS INCLUDED IN THE SURVEY

INTERLAKE #21

Balmoral (107)	Stonewall Centennial	Teulon Coll.(110)
Brant (109)	Stony Mountain	Warren
Grosse Isle (108)		Woodlands

EVERGREEN #22

Arborg Coll. (111)	Gimli Composite (113)	Riverton (112)
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LAKESHORE #23

Alf Cuthbert (116)	Fisher Branch Coll.(114)	Lyndar (117)
Ashern Central (118)	Inwood	Poplarfield
Eriksdale (115)		

PORTAGE LA PRAIRIE #24

Crescentview (121)	La Verendrye (122)	Prince Charles (119)
High Bluff	Oakville (120)	Yellowquill (123)

MIDLAND #25

Carman Coll.	Elm Creek Coll.	Miami Coll.(124)
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GARDEN VALLEY #26

Blumenfeld (127)	Hochfeld (126)	Reinfeld (125)
Gnadenthal	Plum Coulee (129)	Southwood
		Winkler (128)

PEMBINA VALLEY #27

Clearwater (130)	Darlingford (131)	Nellie McClung Coll.(132)
Crystal City	Mather	

MOUNTAIN #28

Dandurand (136)	Somerset Coll.	St. Leon
Mariapolis	St. Alphonse (135)	Ste. Marie (133)
Notre Dame Coll.(137)	St. Claude	Swan Lake (134)

TIGER HILLS #29

Baldur (141)	Holland (140)	Rathwell
Belmont (142)	Pilot Mound	Treherne (138)
Glenboro (139)		

PINE CREEK #30

Austin (147)	Langruth (144)	Piumas (146)
Gladstone (143)	MacGregor (145)	Rossendale

BEAUTIFUL PLAINS #31

Arden (149)	Carberry Coll.	Neepawa Area Coll.(148)
Brookdale (151)	J.M.Young (150)	

SCHOOLS INCLUDED IN THE SURVEY

TURTLE RIVER #32

Alonsa (155)	Kelwood (157)	McCreary (156)
Amaranth Coll.(154)	Laurier (153)	Ste. Rose Coll.
Glenella (152)		

DAUPHIN-OCHRE #33

Mackenzie Jr. High (159)	Ochre River (158)	Sifton
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DUCK MOUNTAIN #34

Ethelbert (162)	Pine River (164)	Winnipegosis (163)
Fork River (161)	Rorketon (160)	

SWAN VALLEY #35

Benito (166)	Bowsman (167)	Swan River Jr.High (165)
Birch River	Minitonas (168)	

INTERMOUNTAIN #36

Gilbert Plains (169)	Goose Lake High (171)	Grandview (170)
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PELLY TRAIL #37

Binscarth (172)	Inglis (175)	Oakburn (173)
Elphinstone (174)	Major Pratt (176)	Rosburn

BIRDTAIL RIVER #38

Birtle Coll. (181)	Foxwarren (180)	Miniota (182)
Ecole St. Lazare (179)	Hamiota Coll.(183)	Shoal Lake (177)
	Kenton	Strathclair (178)

ROLLING RIVER #39

Douglas	Oak River (185)	Rivers (188)
Elton Coll.(186)	Onanole (190)	Sandy Lake (184)
Erickson Coll.(187)	Rapid City (191)	Tanner's Crossing (189)

BRANDON #40

Alexander (194)	Harrison Jr.High (197)	New Era (193)
Earl Haig Jr.High	Riverheights (192)	Vincent Massey High(196)
Earl Oxford (198)	Sacred Heart (195)	

FORT LA BOSSE #41

Elkhorn (202)	McAuley	Reston (199)
Kola (201)	Oak Lake	Sinclair (200)
		Virden Jr.High (196)

SOURIS VALLEY #42

Elgin (203)	Souris (205)	Wawanesa (204)
Hartney (206)		

SCHOOLS INCLUDED IN THE SURVEY

ANTLER RIVER #43

Deloraine Coll.(209)	Pierson (208)	Waskada (207)
Melita (210)		

TURTLE MOUNTAIN #44

Boissevain (212)	Dunrea	Margaret
Cartwright	Killarney (214)	Minto (211)
		Ninette (213)

KELSEY #45

(215)
Scott Bateman Jr.High

FLIN FLOW #46

McIsaac (216)	Ruth Betts (217)
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WESTERN #47

Morden

REMOTE AND SPECIAL REVENUE (#47 in printout)

Pine Falls (218)	Pinawa Sec. (219)	Brooke (226)
Greenwood,Shilo (227)	Gypsumville (220)	Ross L.Gray (Sprague)(221)
Princess Elizabeth (223)	Churchill	Leaf Rapias (222)
Pineimuta (225)	Lynn Lake	Snow Lake (224)

FRONTIER #48

Barrows Junction (230)	Duck Bay	Julie Lindal
Berens River (241)	Frontier Coll.	Matheson Island
Brochet	Gillam (233)	Moose Lake
Cormorant Lake (229)	Grand Rapids (231)	Norway House High (234)
Crane River	Jack River (235)	Oscar Blackburn (240)
Pelican Rapids (236)	Thicket Portage (232)	Wanipigow (239)
Pikwitonei (238)	Wabouden	Waterhen (237)

FEDERAL SCHOOLS (#49 in printout)

Anicinabe	Lake St. Martin	Roland Lauze (250)
Cross Lake (242)	Little Black River	Sagkeeng
E.J.Johnson (255)	Little Grand Rapids(246)	Sandy Bay
Fisher River	Miskooseepi (243)	Shamattawa (244)
Garden Hill	Oxford House (245)	Split Lake (249)
God's Narrows	Paungassi (248)	St. Theresa
Jackhead	Pine Creek	Stedman (251)
Lac Brochet	Peguis Central	Wassagamach (254)
Lake Manitoba	Poplar River (252)	
God's River (247)	Red Sucker (253)	

NOTE: Numbers in brackets refer to cases in Appendix 6 . These schools returned questionnaires.

APPENDIX 3

This appendix contains graphs for each school division with the exception of those listed below. In each case the narrow darker bar on the left is the provincial average and the wider white bar is the school division average.

The following school divisions showed no junior high music programs and are not included in the graphs of this appendix.

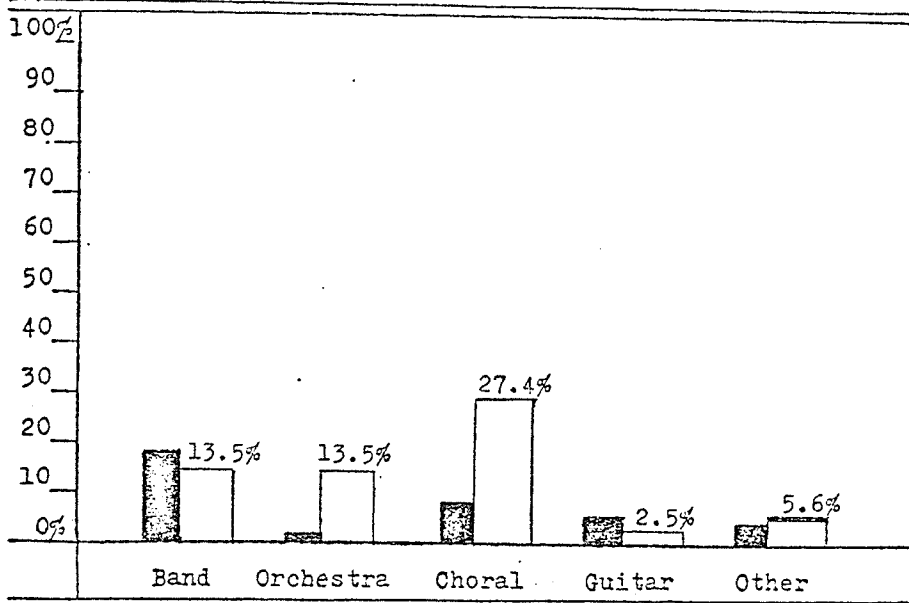
Norwood #8	Evergreen #22
Boundary #16	Turtle River #32
Morris Macdonald #19	Duck Mountain #34
White Horse Plain #20	Pelly Trail #37

The following divisions have a music program, but no schools replied with enrolment figures. In the case of Western S.D. there was only one school within the sample. No graphs will be presented for the following:

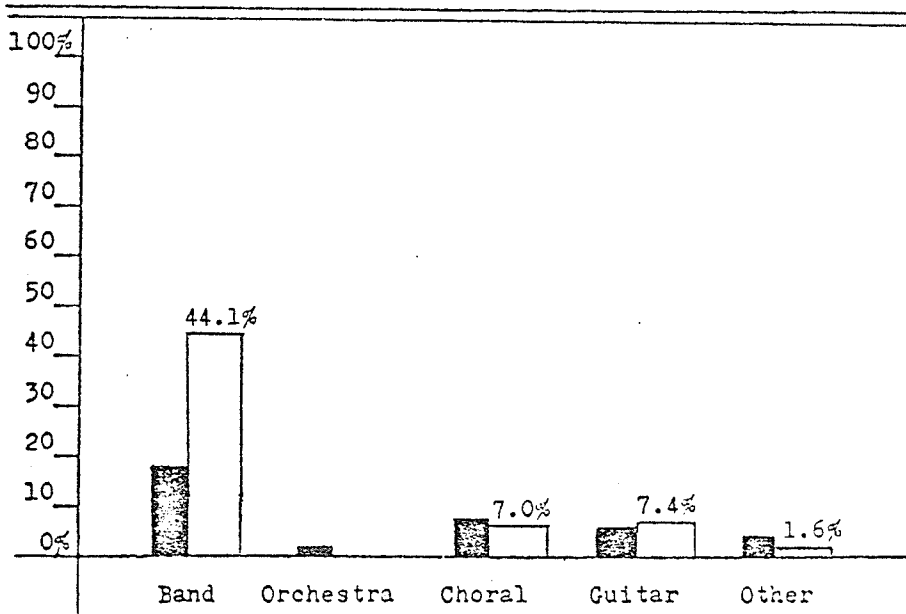
Midland #25	Western #47
Flin Flon #46	

With the exception of those listed above, the graphs will follow in numerical order.

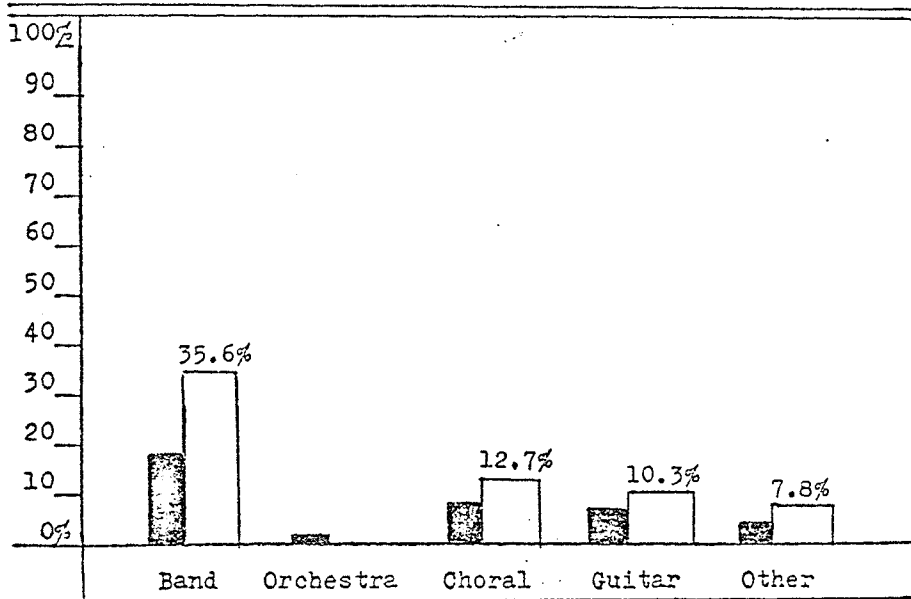
WINNIPEG #1



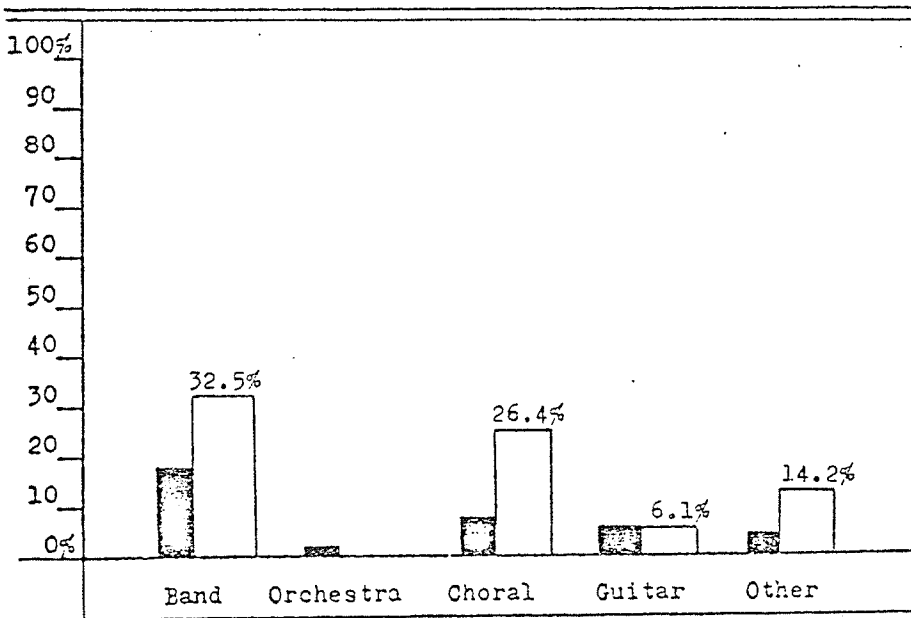
ST. JAMES ASSINIBOIA #2



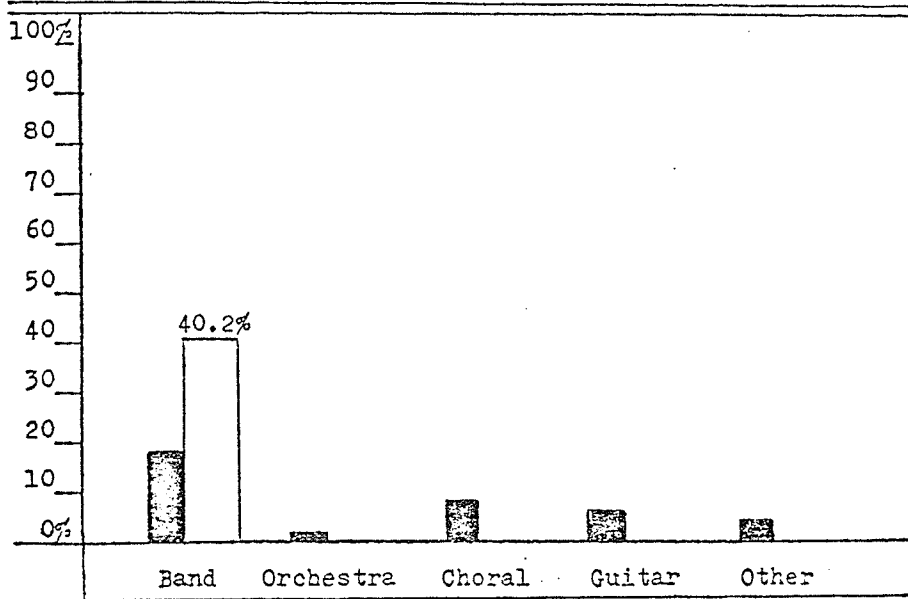
ASSINIBOINE SOUTH #3



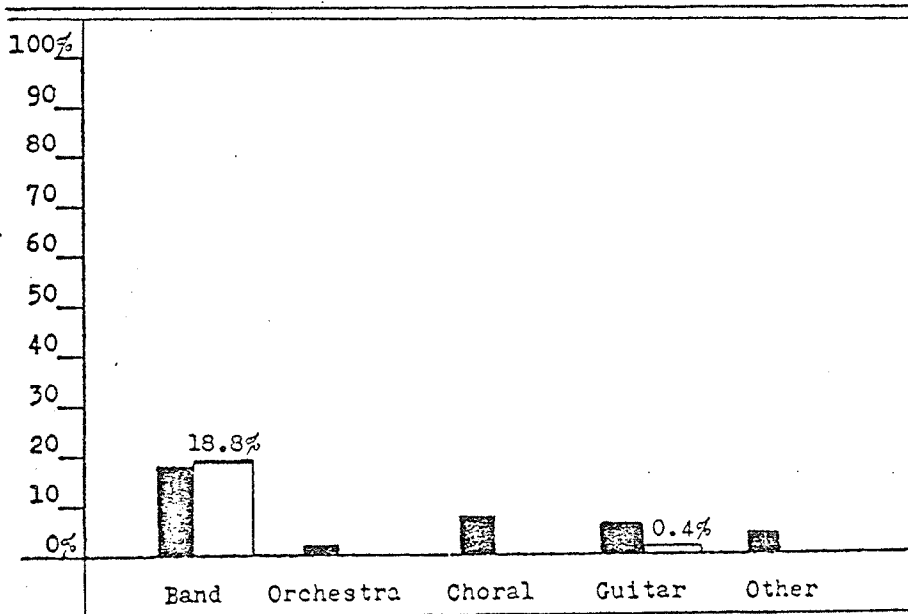
ST. BONIFACE #4



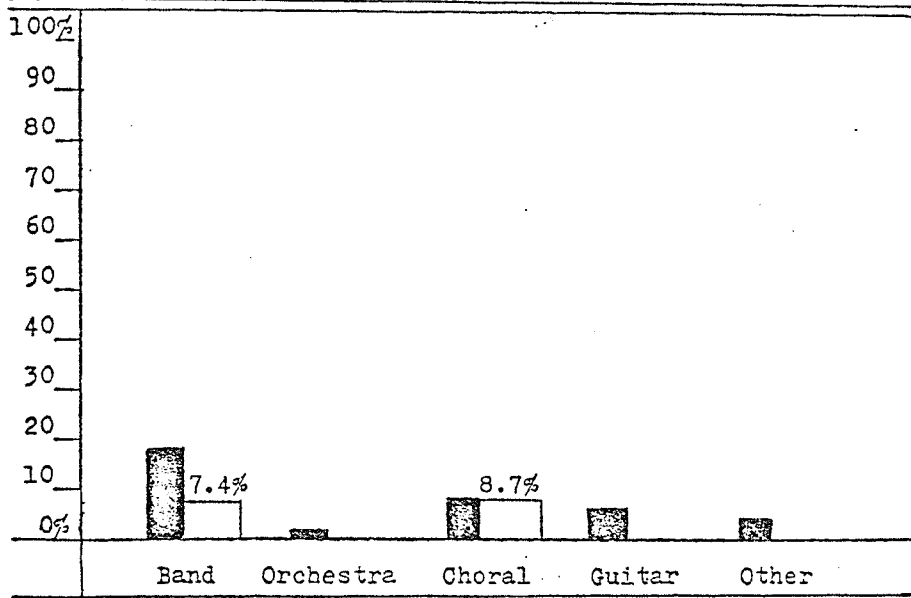
FORT GARRY #5



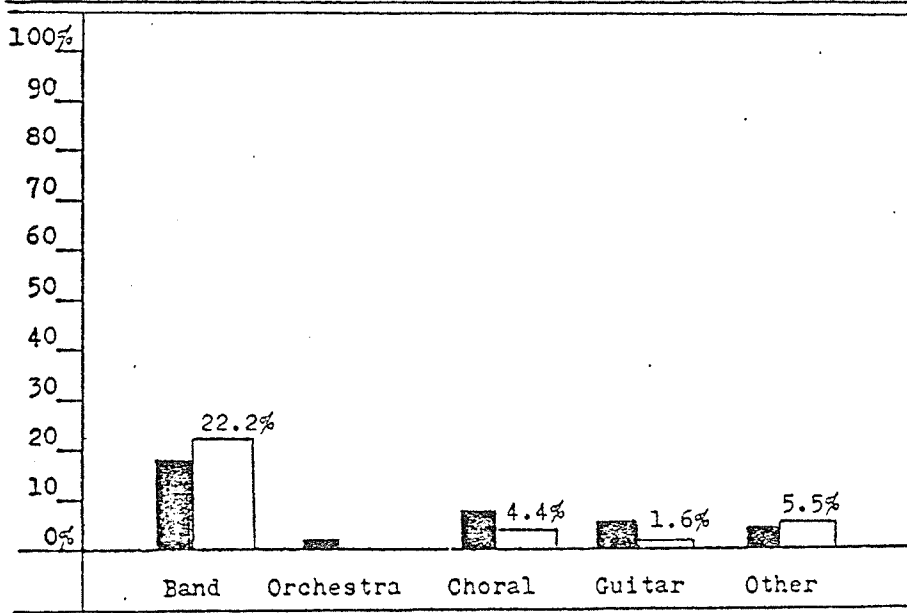
ST. VITAL #6



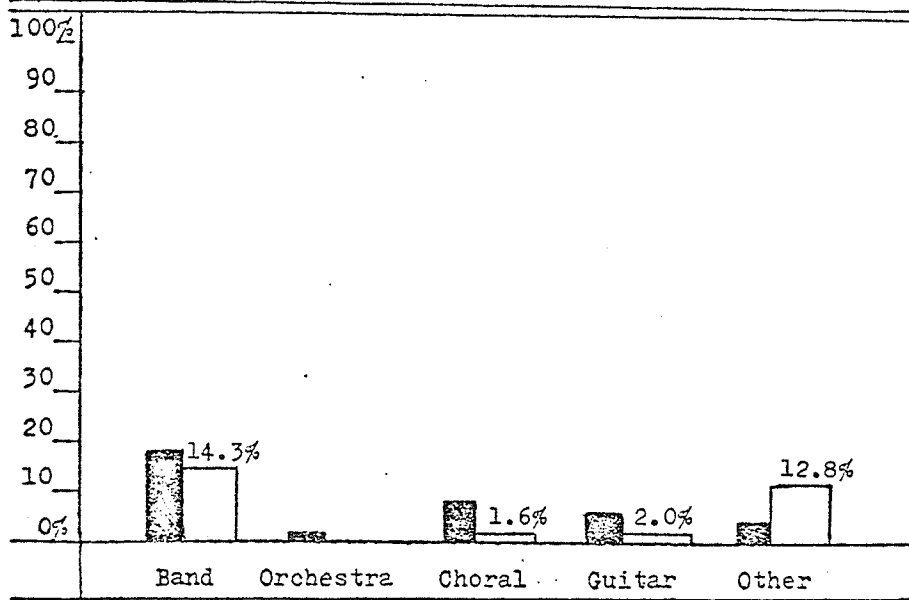
MYSTERY LAKE #2355



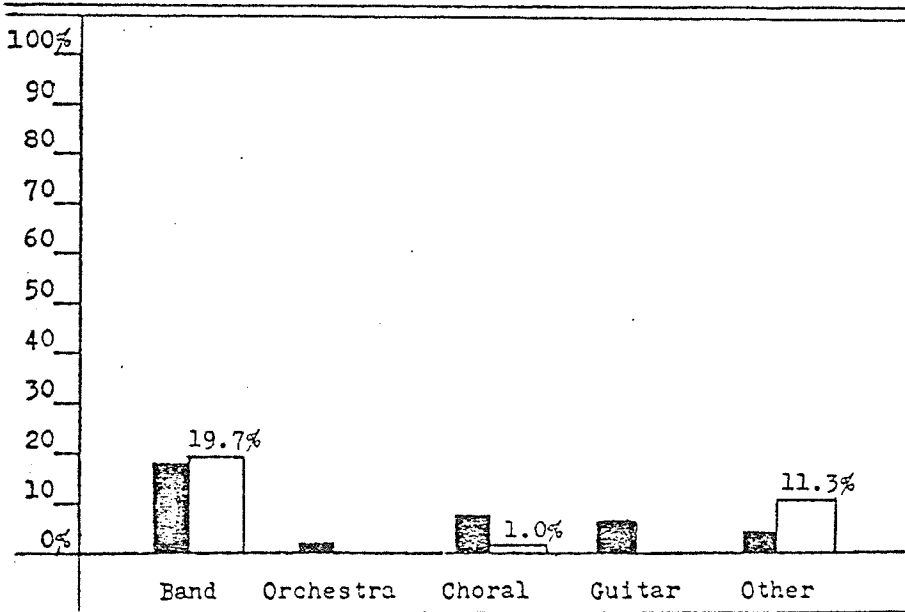
RIVER EAST #9



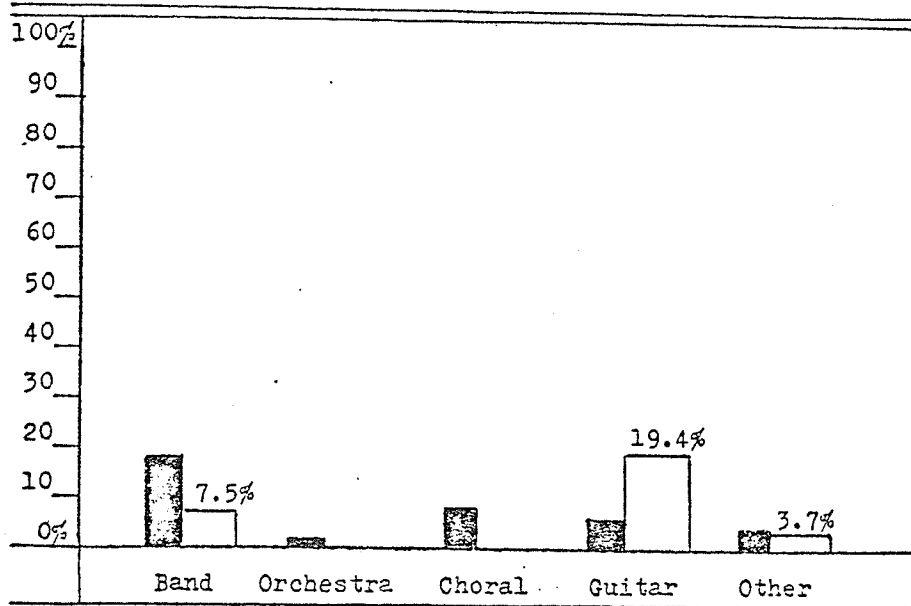
SEVEN OAKS #10



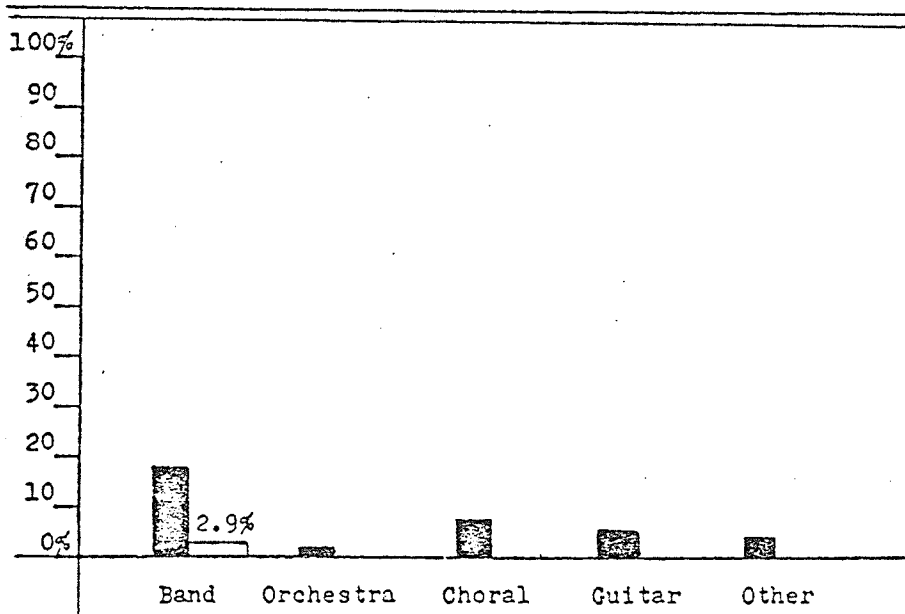
LORD SELKIRK #11



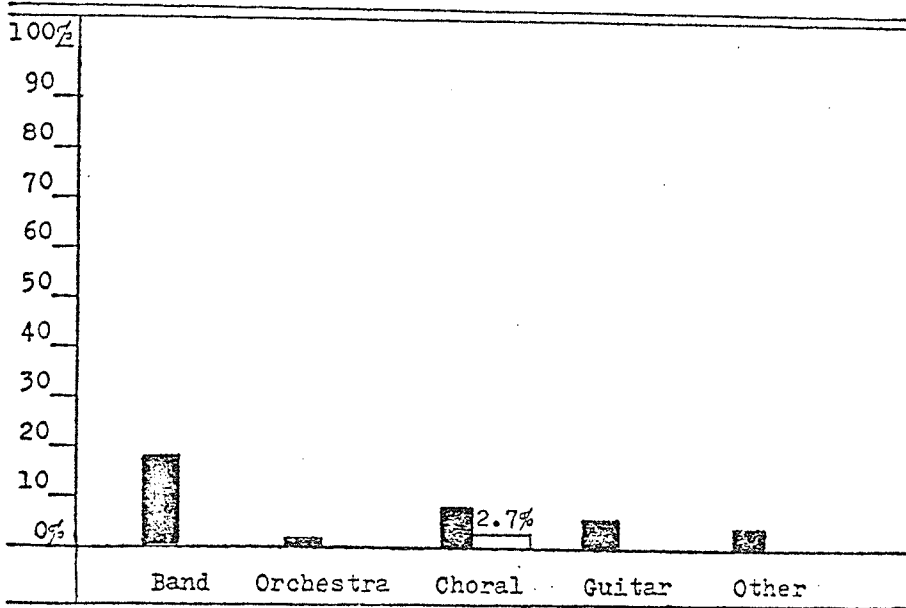
TRANSCONA-SPRINGFIELD #12



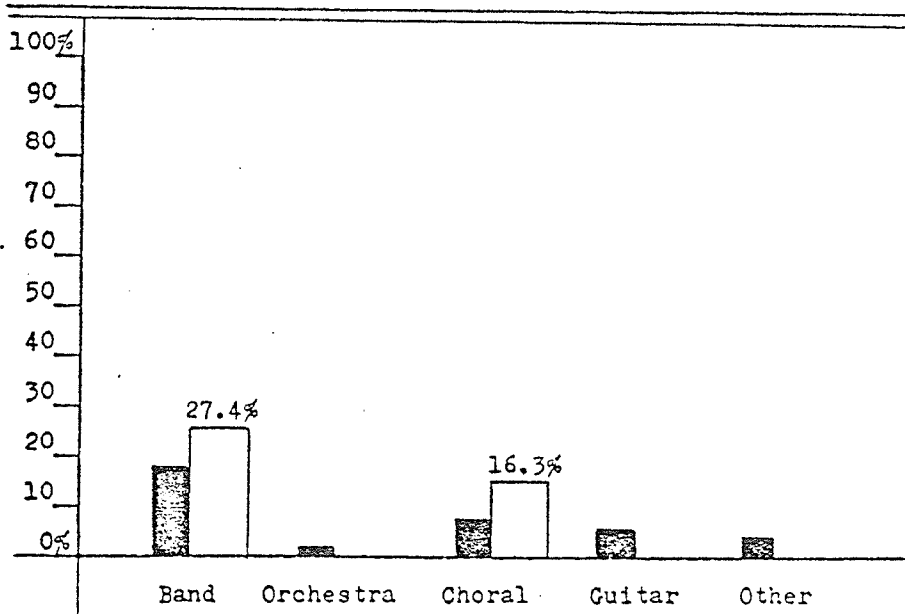
AGASSIZ #13



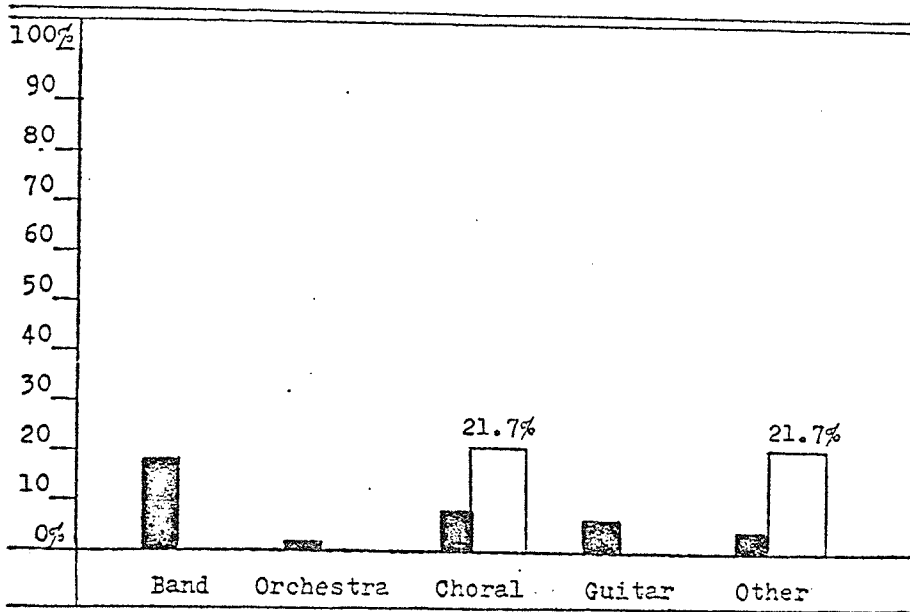
SEINE RIVER #14



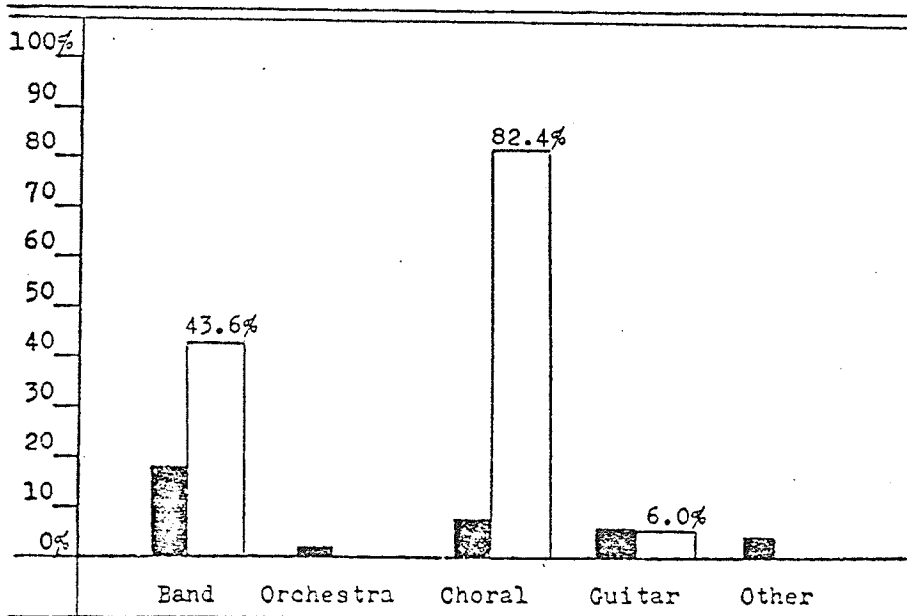
HANOVER #15



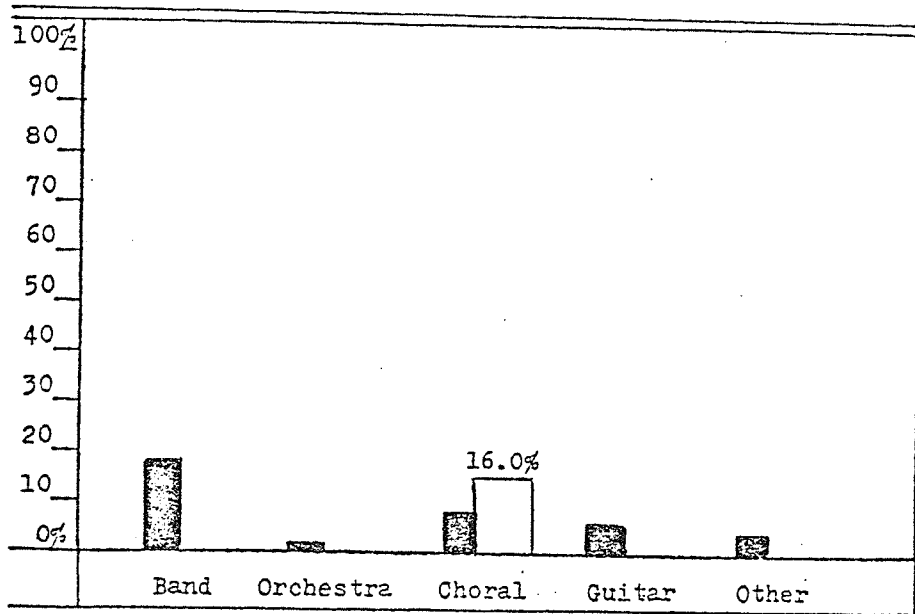
RED RIVER #17



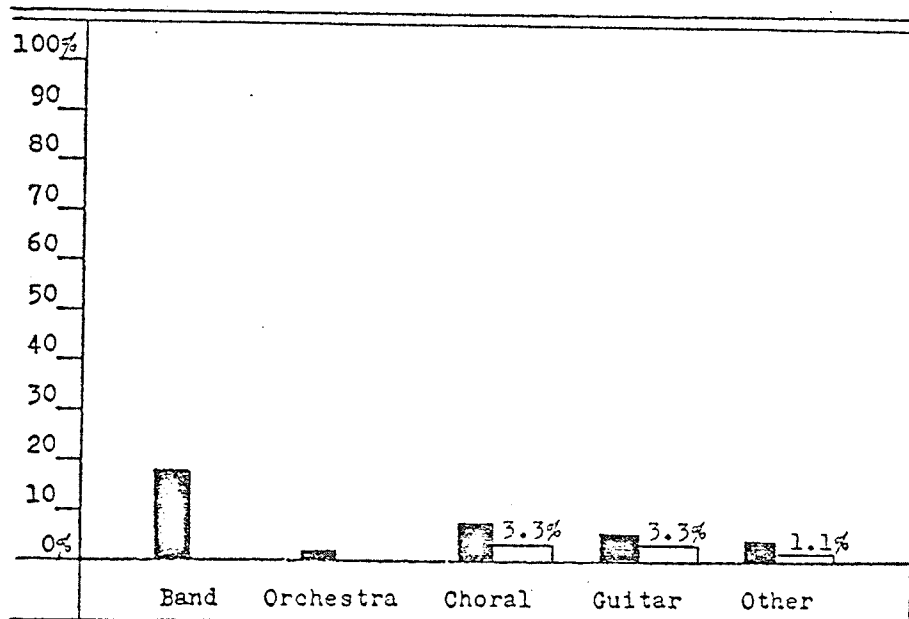
RHINELAND #18



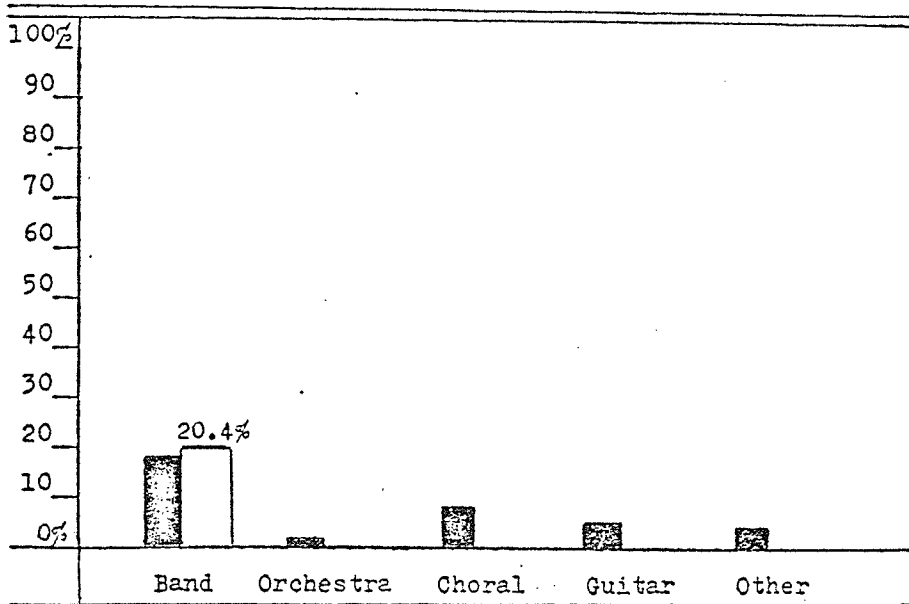
INTERLAKE #21



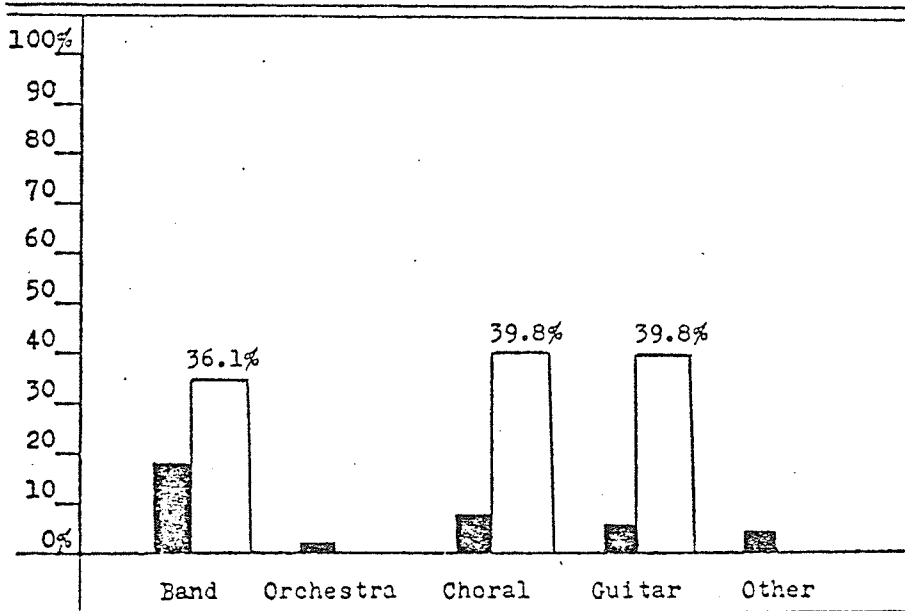
LAKESHORE #23



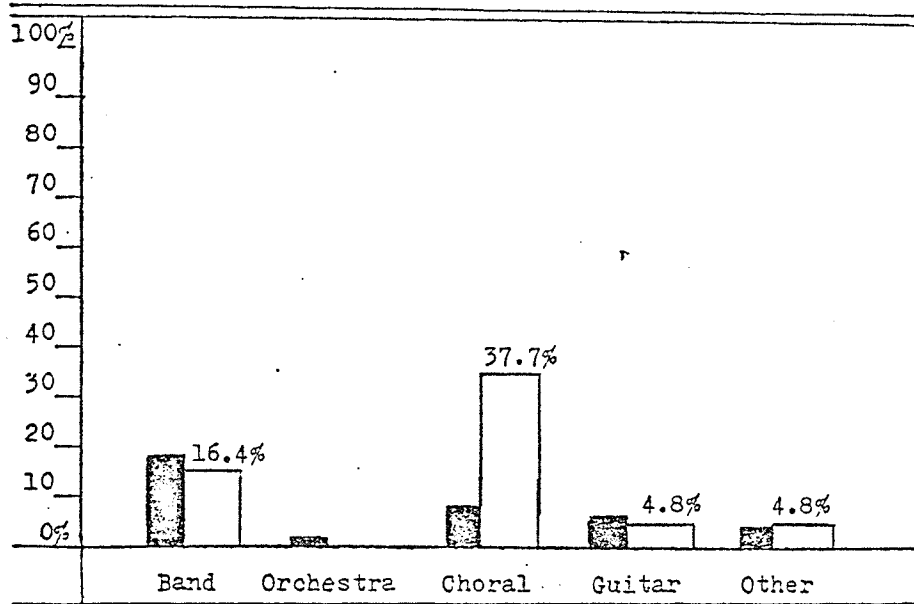
PORTAGE #24



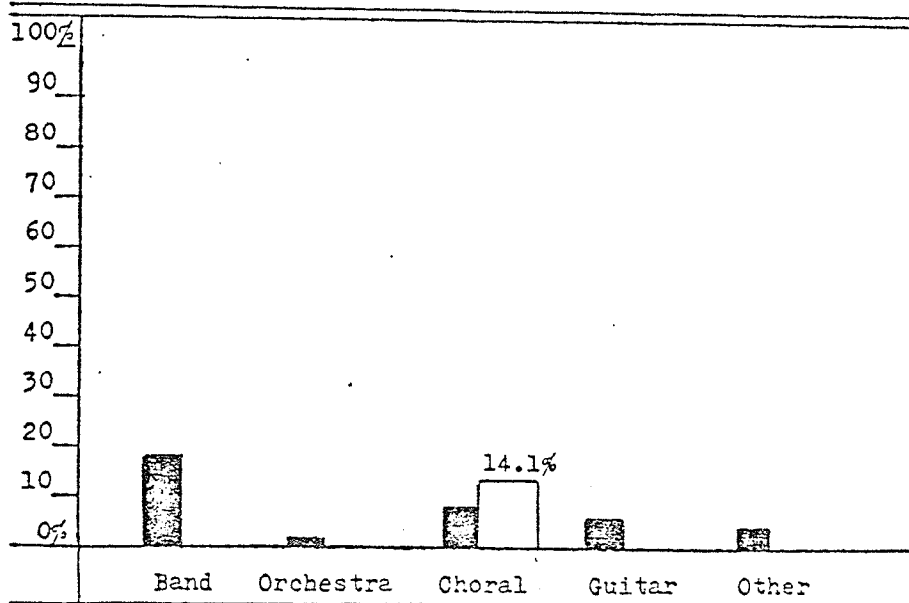
GARDEN VALLEY #26



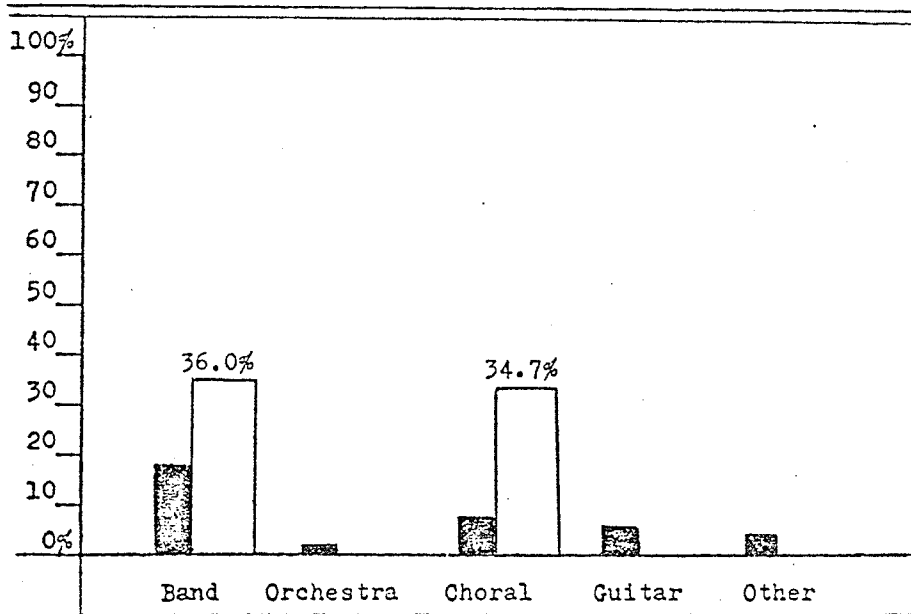
PEMBINA VALLEY #27



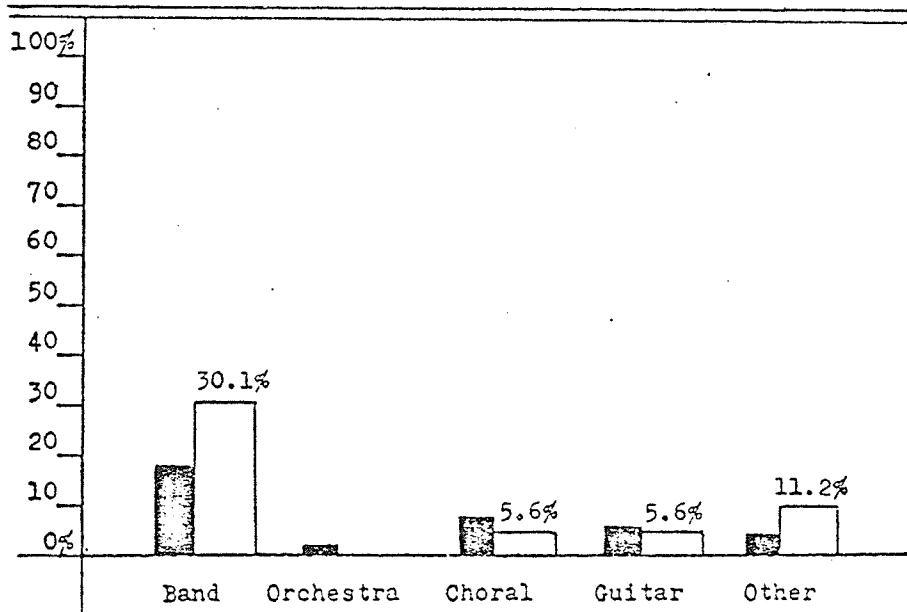
MOUNTAIN #28



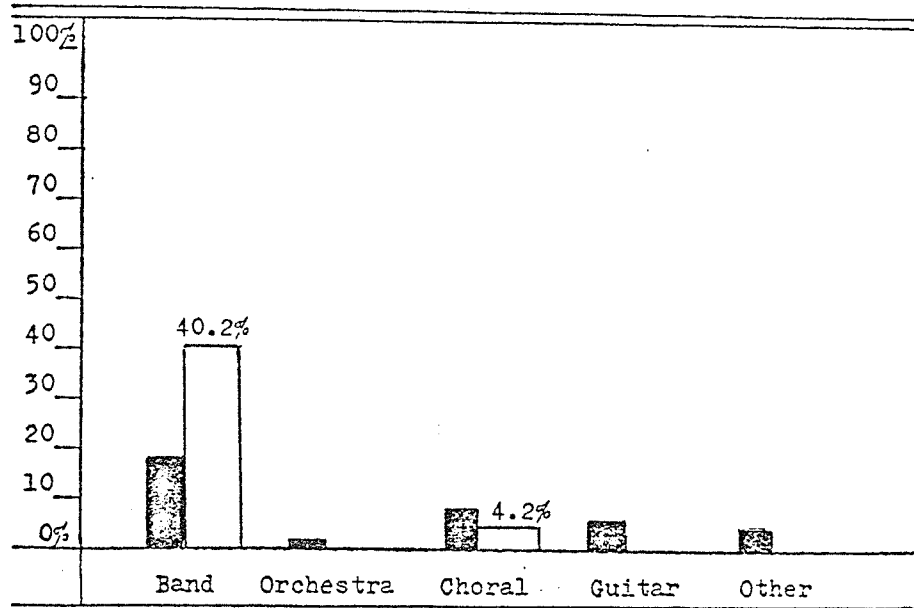
TIGER HILLS #29



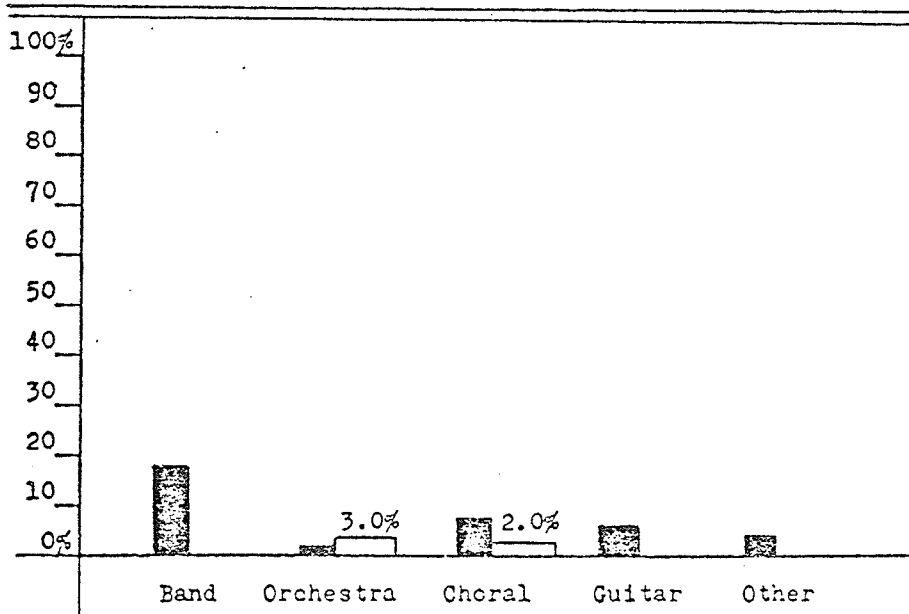
PINE CREEK #30



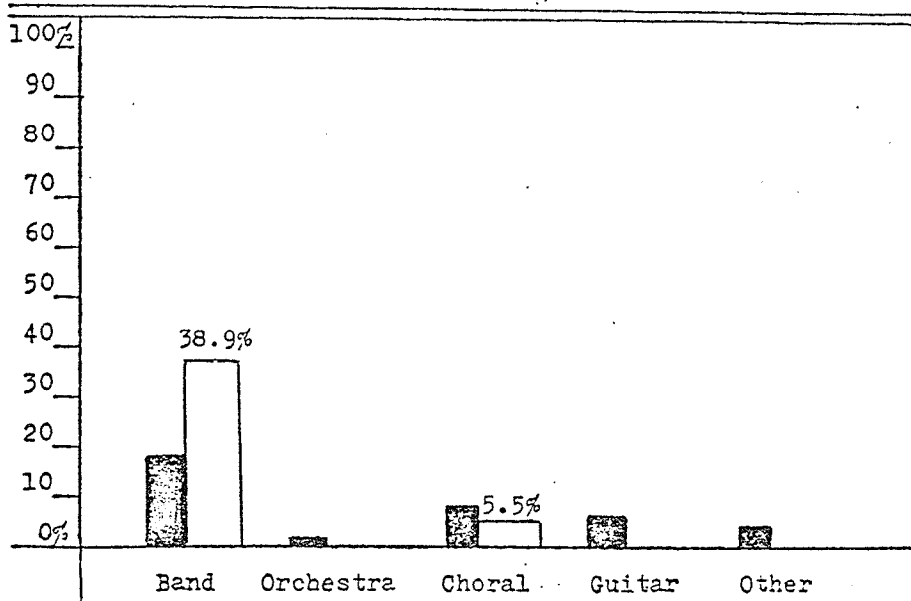
BEAUTIFUL PLAINS #31



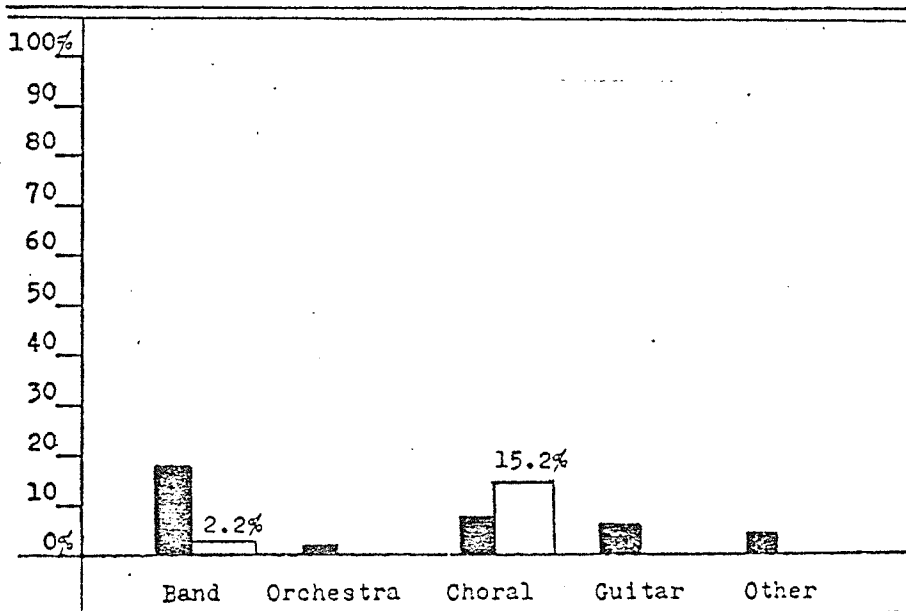
DAUPHIN-OCHRE #33



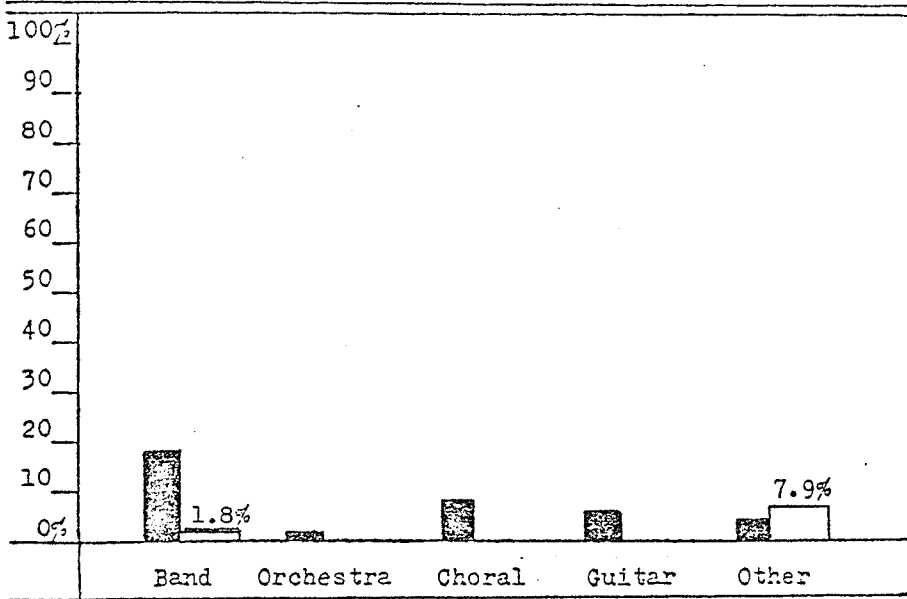
SWAN VALLEY #35



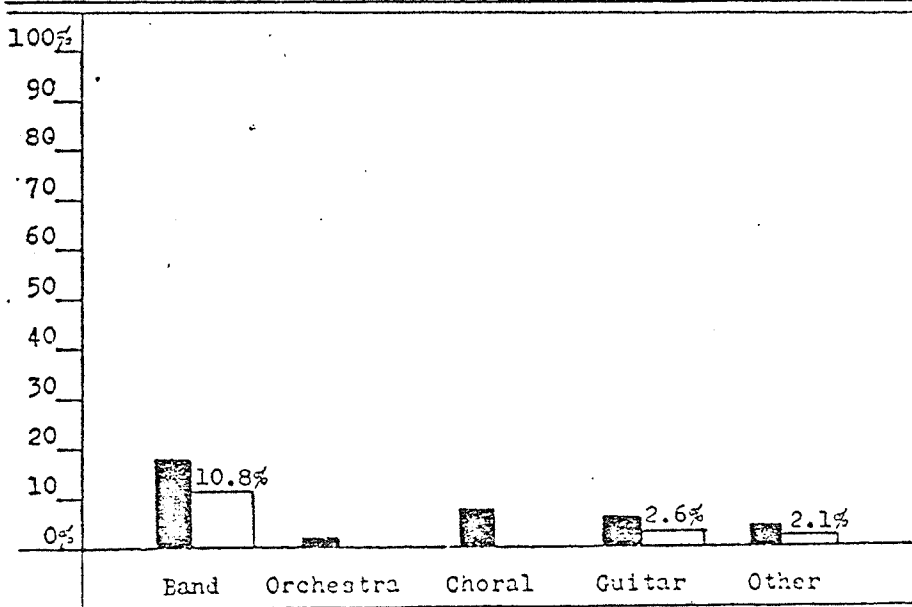
INTERMOUNTAIN #36



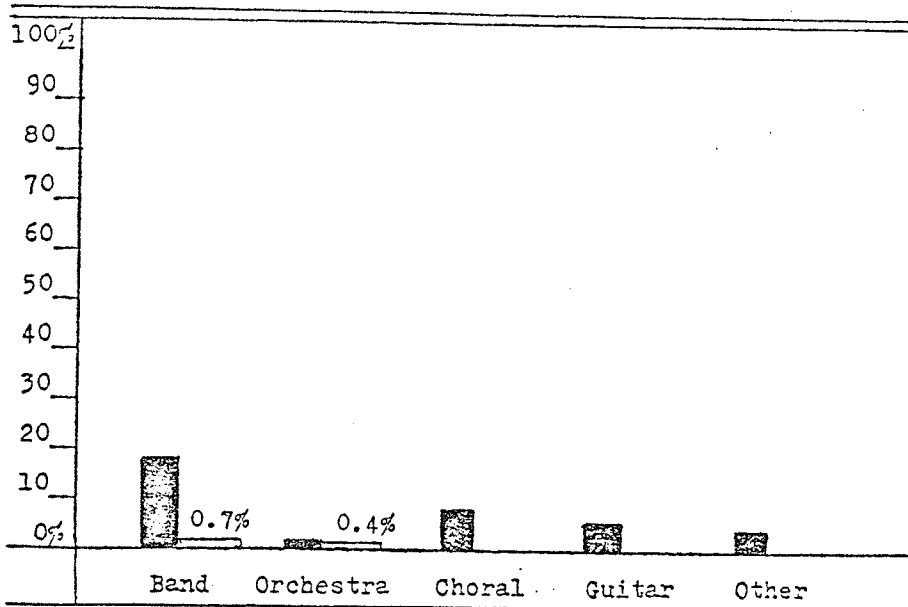
BIRDTAIL RIVER #38



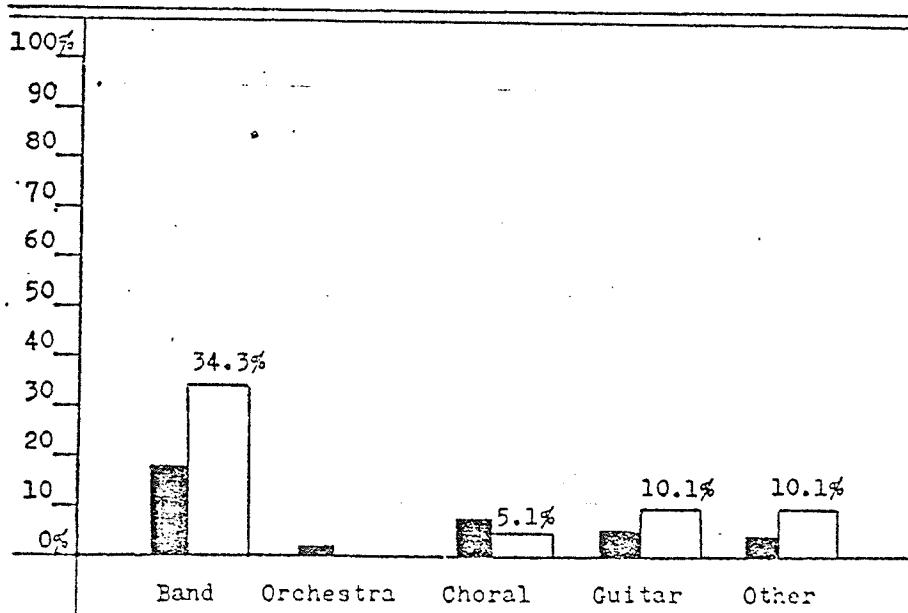
ROLLING RIVER #39



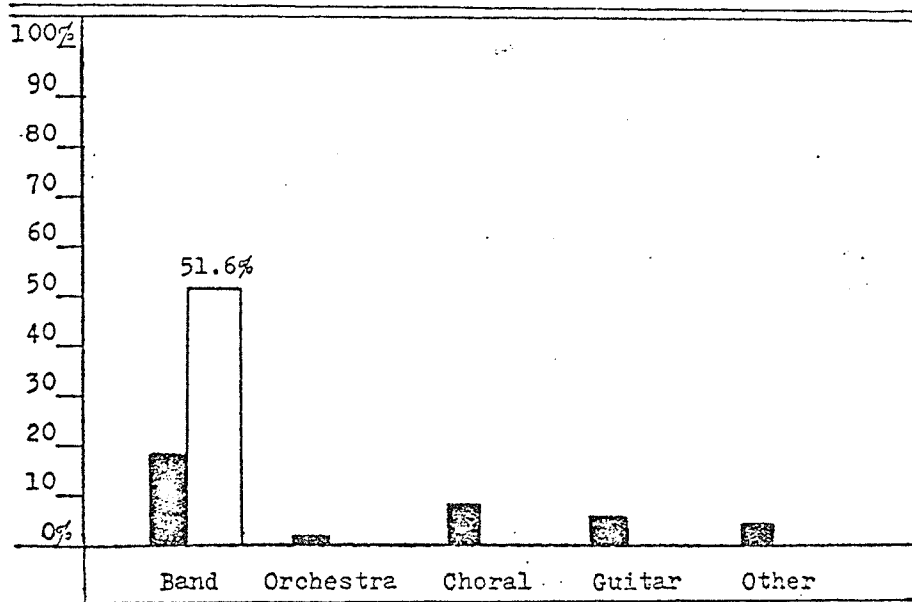
BRANDON #40



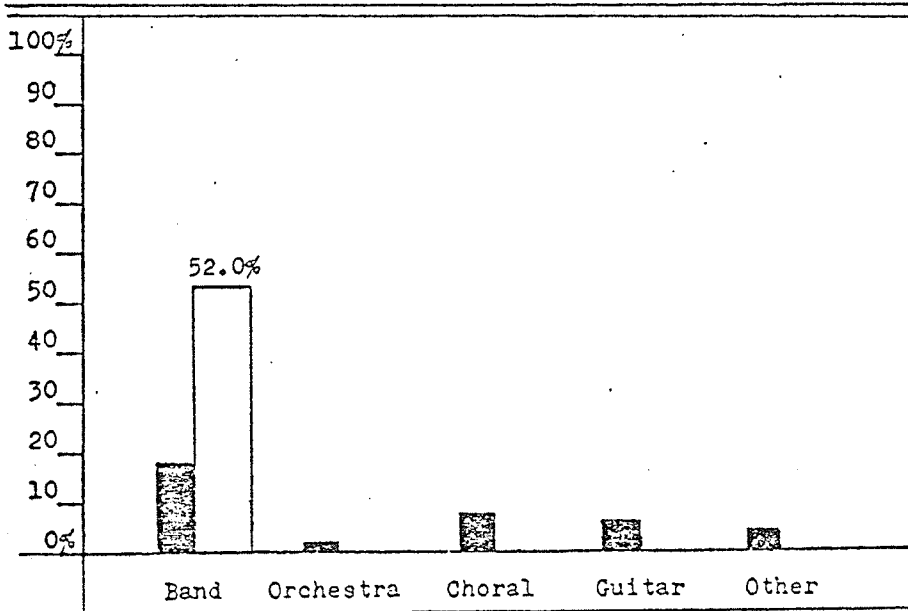
FORT LA BOSSE #41



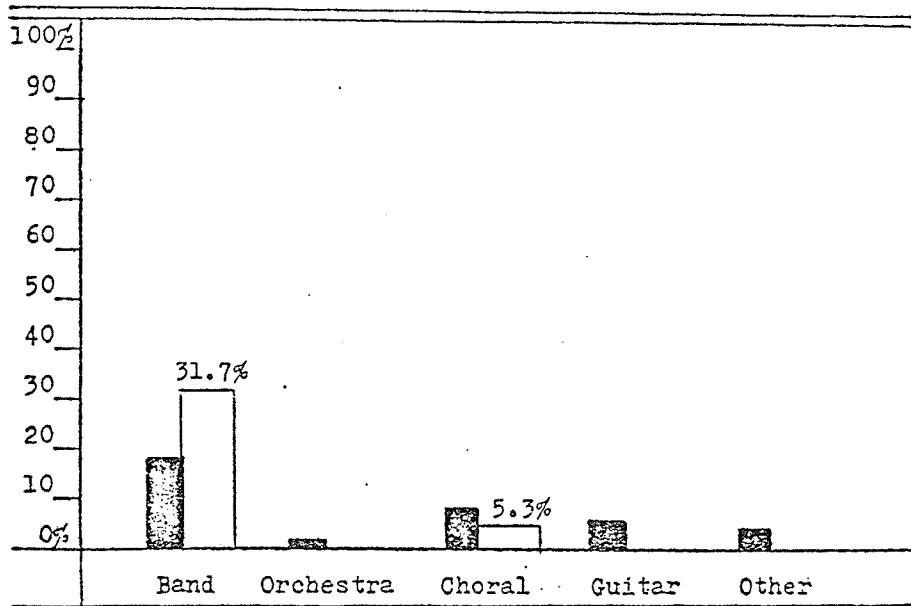
SOURIS VALLEY #42



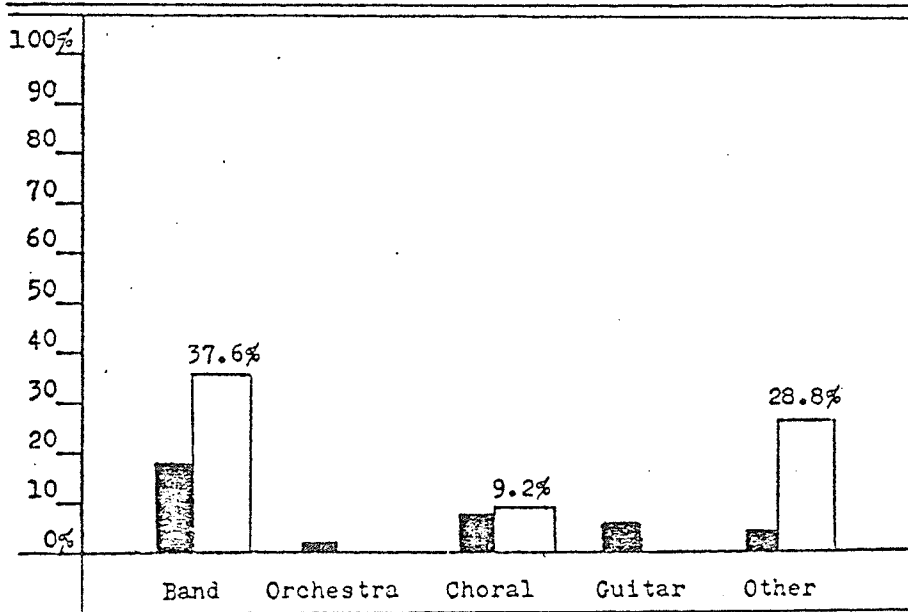
ANTLER RIVER #43



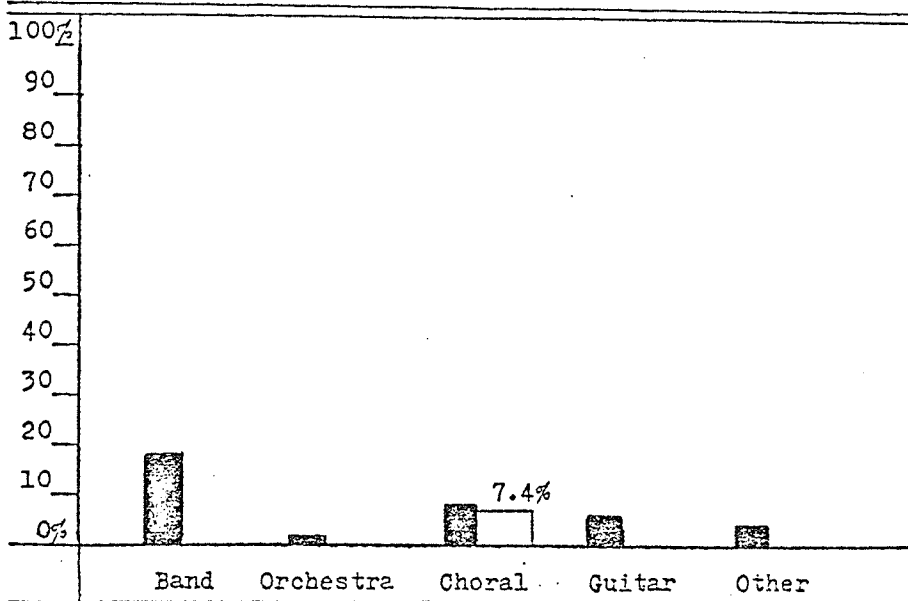
TURTLE MOUNTAIN #44



KELSEY #45

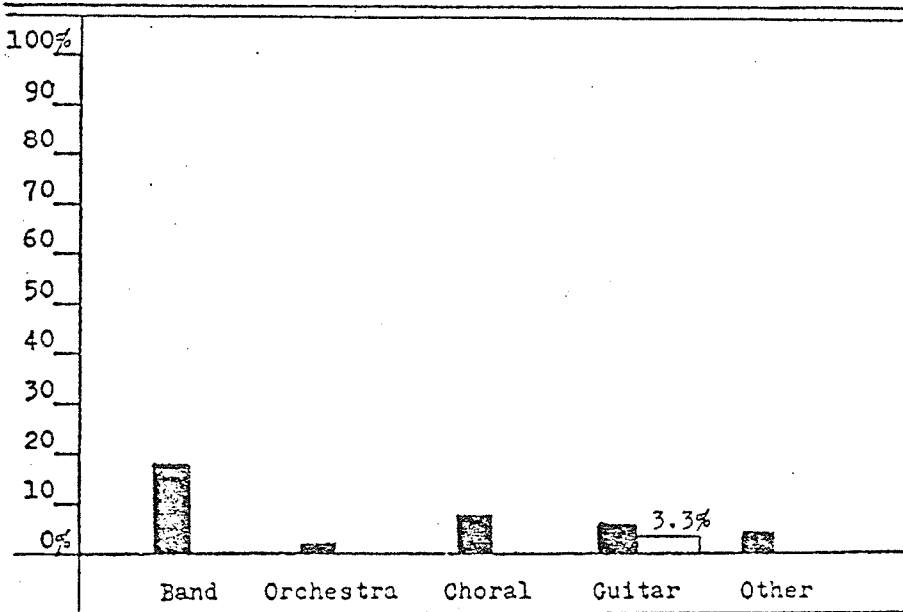


SPECIAL, ETC., (47) *

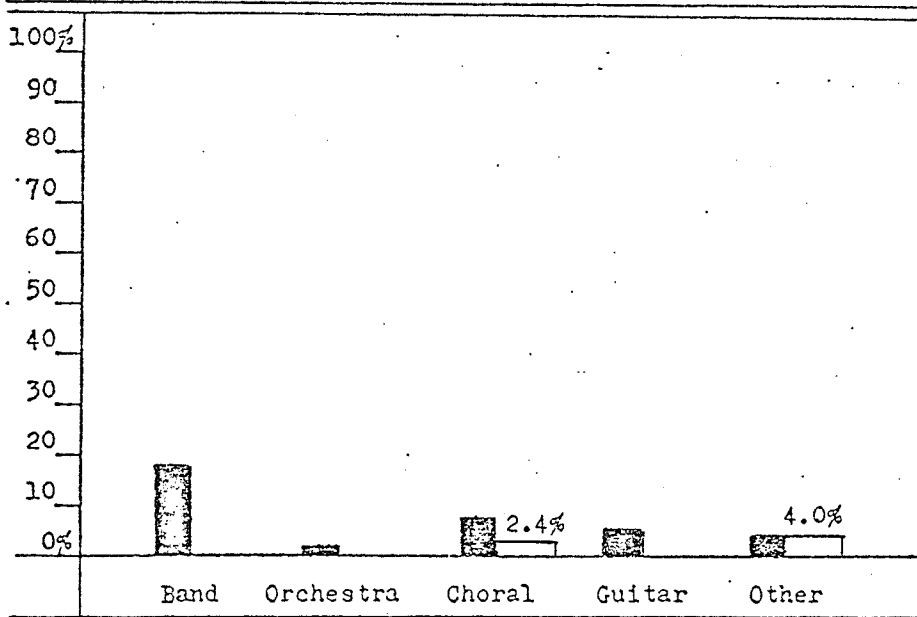


* Western S.D. #47 did not return a questionnaire; program is known to exist.

FRONTIER #48



INDIAN AFFAIRS #49



APPENDIX 4

PROJECTED MUSIC PROGRAM TRENDS 1980-81

PROJECTED MUSIC PROGRAM TRENDS 1981-82

School Division	Number of Schools					
	Expansion	Introduction	No change	Enrol. decr.	Financ. decr.	Net change
Winnipeg #1	3	0	4	0	2	1
St. James Assiniboia #2 .	3	1	2	3	0	1
Assiniboine South #3. . .	1	1	3	0	0	2
St. Boniface #4	0	1	7	0	0	1
Fort Garry #5	0	0	3	1	0	-1
St. Vital #6.	2	0	2	0	0	2
Mystery Lake #2355. . . .	0	0	3	0	0	0
Norwood #8.	0	0	1	0	0	0
River East #9	5	0	0	0	0	5
Seven Oaks #10.	1	1	2	1	0	1
Lord Selkirk #11.	1	0	2	0	0	1
Transcona-Springfield #12	0	0	5	0	0	0
Agassiz #13	1	1	0	0	0	2
Seine River #14	0	0	4	0	0	0
Hanover #15	2	0	2	0	1	1
Boundary #16.	0	0	0	0	0	0
Red River #17	0	0	2	0	0	0
Rhineland #18	0	0	3	0	0	0
Morris-Macdonald #19. . .	0	0	1	0	0	0
White Horse Plain #20 . .	0	0	0	0	0	0
Interlake #21	0	0	3	0	0	0
Evergreen #22	0	0	0	0	0	0
Lakeshore #23	0	0	2	0	0	0
Portage La Prairie #24. .	0	1	2	0	0	1
Midland #25	0	0	0	1	0	-1

School Division	Number of Schools					
	Expansion	Introduction	No change	Enrol. decr.	Financ. decr.	Net change
Garden Valley #26	0	0	3	1	0	-1
Pembina Valley #27.	1	0	2	0	0	1
Mountain #28.	0	0	1	0	1	-1
Tiger Hills #29	0	0	4	0	0	0
Pine Creek #30.	0	0	4	1	0	-1
Beautiful Plains #31.	0	1	3	0	0	1
Turtle River #32.	0	0	2	0	0	0
Dauphin-Ochre #33	1	0	1	0	0	1
Duck Mountain #34	0	0	3	0	0	0
Swan Valley #35	1	0	2	0	0	1
Intermountain #36	0	0	2	0	0	0
Pelly Trail #37	0	0	3	1	0	-1
Birdtail River #38.	0	0	5	1	1	-2
Rolling River #39	1	0	2	1	0	0
Brandon #40	0	4	2	0	0	4
Fort la Bosse #41	1	0	2	0	0	1
Souris Valley #42	0	0	2	1	0	-1
Antler River #43.	1	0	3	0	0	1
Turtle Mountain #44	1	0	2	0	0	1
Kelsey #45.	1	0	0	0	0	1
Flin Flon #46	0	1	1	0	0	1
Special, etc., (47)	0	0	3	0	0	0
Frontier #48.	0	0	2	0	0	0
Indian Affairs #49.	0	0	1	0	1	-1
Totals.	27	12	109	12	6	21

APPENDIX 5
SUMMARY PROFILE OF MUSIC PROGRAM ENROLMENTS
BY SCHOOL DIVISION

SUMMARY PROFILE OF MUSIC PROGRAM ENROLMENTS BY SCHOOL DIVISION

School Division	Percentage of reported student enrolments					
	Band	Orch.	Choral	Guitar	Other	Total
Winnipeg #1.	13.5%	13.5%	27.4%	2.5%	5.6%	62.5%
St. James Assiniboia #2	44.1		7.0	7.4	1.6	60.1
Assiniboine South #3 .	35.6		12.7	10.3	7.8	66.4
St. Boniface #4.	32.5		26.4	6.1	14.2	79.2
Fort Garry #5.	40.2					40.2
St. Vital #6	18.8			0.4		19.2
Mystery Lake #2355 . .	7.4		8.7			16.1
Norwood #8						0.0
River East #9.	22.2		4.4	1.6	5.5	33.7
Seven Oaks #10	14.3		1.6	2.0	12.8	30.6
Lord Selkirk #11	19.7		1.0		11.3	32.0
Transcona-Spring. #12.	7.5			19.4	3.7	30.6
Agassiz #13.	2.9	*				2.9
Seine River #14.			2.7			2.7
Hanover #15.	27.4		16.3			43.7
Boundary #16						0.0
Red River #17.			21.7**		(21.7)	21.7
Rhineland #18.	43.6		82.4	6.0		132.0***
Morris-Macdonald #19 .						0.0
White Horse Plain #20.						0.0
Interlake #21.			16.0			16.0

* A string program has begun but enrolments were omitted.

** The same group takes two programs.

*** Students take more than one program.

School Division	Percentage of reported student enrolments					
	Band	Orch.	Choral	Guitar	Other	Total
Evergreen #22.						0.0%
Lakeshore #23.			3.3*	(3.3)	1.1	4.4
Portage #24.	20.4					20.4
Midland #25.	nsd					nsd
Garden Valley #26. . .	36.1		39.8*	(39.8)		75.9
Pembina Valley #27 . .	16.4		37.7	4.8*	(4.8)	58.9
Mountain #28			14.1			14.1
Tiger Hills #29. . . .	36.0		34.7			70.7
Pine Creek #30	30.1		5.6*	(5.6)	11.2	52.5
Beautiful Plains #31 .	40.2		4.2			44.4
Turtle River #32 . . .						0.0
Dauphin-Ochre #33. . .		3.0	2.0			5.0
Duck Mountain #34. . .						0.0
Swan Valley #35. . . .	38.9		5.5			44.4
Intermountain #36. . .	2.2		15.2			17.4
Pelly Trail #37. . . .						0.0
Birdtail River #38 . .	1.8				7.9	9.7
Rolling River #39. . .	10.8			2.6	2.1	15.5
Brandon #40.	0.7**	0.4				1.1
Fort la Bosse #41. . .	34.3		5.1	10.1*	(10.1)	49.5
Souris Valley #42. . .	51.6					51.6
Antler River #43 . . .	52.0					52.0
Turtle Mountain #44. .	31.7		5.3			37.0
Kelsey #45	37.6		9.2		28.8	75.6
Flin Flon #46.	nsd					nsd
Special, etc., (47). .			7.4			7.4
Frontier #48				3.3		3.3
Indian Affairs #49 . .			2.4		4.0	6.4

* Same group takes two programs.

nsd Not sufficient data; program exists.

** City wide program; not school based.

APPENDIX 6

DATA SHEET

The case numbers refer to the schools in Appendix 2. VAR001 indicates school division numbers; NEW1 is the total grade 7,8 and 9 enrolment in each school; NEW2 indicates BAND enrolments; NEW3 indicates ORCHESTRA enrolments; NEW4 indicates GUITAR enrolments; NEW5 indicates CHORAL enrolments; NEW6 indicates OTHER music enrolments.

DATA SHEET

CASE	VAR001	NEW1	NEW2	NEW3	NEW4	NEW5	NEW6
1	1	373	61	46	50	132	30
2	1	260	72	0	22	0	131
3	1	535	54	0	0	0	0
4	1	566	197	0	0	371	0
5	1	280	46	0	0	80	90
6	1	395	0	218	0	346	0
7	1	457	45	55	0	66	0
8	1	302	35	21	39	0	0
9	1	662	90	47	0	0	0
10	1	630	0	215	0	225	0
11	2	140	0	0	0	0	0
12	2	438	148	0	0	219	0
13	2	556	200	0	150	0	51
14	2	264	132	0	0	0	0
15	2	381	225	0	81	0	0
16	2	206	80	0	0	0	0
17	2	360	255	0	0	0	0
18	2	609	245	0	0	0	0
19	2	160	87	0	0	0	0
20	3	150	65	0	0	0	85
21	3	520	168	0	60	0	0
22	3	154	44	0	0	0	0
23	3	105	19	0	0	86	0
24	3	139	84	0	55	50	0
25	4	106	0	0	30	106	0
26	4	77	52	0	14	0	0
27	4	94	39	0	13	0	0
28	4	120	50	0	17	0	17
29	4	25	0	0	0	25	0
30	4	624	250	0	0	102	154
31	4	75	0	0	0	40	0
32	4	84	0	0	0	45	0
33	5	677	256	0	0	0	0
34	5	220	132	0	0	0	0
35	5	300	100	0	0	0	0
36	5	196	72	0	0	0	0
37	6	91	0	0	0	0	0
38	6	85	0	0	0	0	0
39	6	211	91	0	0	0	0
40	6	168	0	0	0	0	0
41	6	95	0	0	0	0	0
42	6	346	172	0	0	0	0
43	6	144	0	0	5	0	0
44	6	162	0	0	0	0	0
45	6	99	0	0	0	0	0
46	7	440	5	0	0	0	0
47	0	63	14	0	0	0	63
48	7	44	12	0	0	0	44
49	7	52	13	0	0	52	0
50	8	126	0	0	0	0	0
51	8	177	0	0	0	0	0
52	8	102	0	0	0	0	0

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CASE	VAR001	NEW1	NEW2	NEW3	NEW4	NEW5	NEW6
53	9	446	92	0	0	119	0
54	9	369	62	0	0	0	66
55	9	271	76	0	0	0	0
56	9	727	110	0	0	0	81
57	9	475	155	0	0	0	0
58	9	397	100	0	42	0	0
59	10	422	0	0	34	0	110
60	10	27	0	0	0	27	0
61	10	156	43	0	0	0	0
62	10	484	97	0	0	0	69
63	10	597	103	0	0	0	22
64	10	17	0	0	0	0	17
65	11	49	0	0	0	10	10
66	11	542	84	0	0	0	105
67	11	428	117	0	0	0	0
68	12	22	0	0	22	0	0
69	12	479	56	0	85	0	0
70	12	111	0	0	0	0	0
71	12	682	55	0	50	0	0
72	12	54	0	0	0	0	54
73	12	129	0	0	129	0	0
74	13	124	0	0	0	0	0
75	13	374	0	0	0	0	0
76	13	145	0	0	0	0	0
77	13	165	23	0	0	0	0
78	14	44	0	0	0	0	0
79	14	20	0	0	0	20	0
80	14	22	0	0	0	0	0
81	14	257	0	0	0	0	0
82	14	113	0	0	0	0	0
83	14	141	0	0	0	0	0
84	14	75	0	0	0	0	0
85	14	79	0	0	0	0	0
86	15	94	0	0	0	41	0
87	15	205	93	0	0	0	0
88	15	513	148	0	0	53	0
89	15	75	0	0	0	40	0
90	15	156	0	0	0	0	0
91	15	107	74	0	0	53	0
92	16	199	0	0	0	0	0
93	16	106	0	0	0	0	0
94	17	5	0	0	0	0	0
95	17	98	0	0	0	0	0
96	17	102	0	0	0	0	0
97	17	72	0	0	0	72	72
98	17	55	0	0	0	0	0
99	18	16	0	0	0	0	0
100	18	17	0	0	15	0	0
101	18	40	20	0	0	40	0
102	18	177	89	0	0	166	0
103	19	61	0	0	0	0	0

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CASE	VAR001	NEW1	NEW2	NEW3	NEW4	NEW5	NEW6
104	19	125	0	0	0	0	0
105	20	172	0	0	0	0	0
106	20	96	0	0	0	0	0
107	21	17	0	0	0	0	0
108	21	41	0	0	0	41	0
109	21	16	0	0	0	0	0
110	21	182	0	0	0	0	0
111	22	152	0	0	0	0	0
112	22	138	0	0	0	0	0
113	22	292	0	0	0	0	0
114	23	95	0	0	0	0	5
115	23	81	0	0	0	0	0
116	23	55	0	0	15	15	0
117	23	96	0	0	0	0	0
118	23	128	0	0	0	0	0
119	24	241	72	0	0	0	0
120	24	59	0	0	0	0	0
121	24	187	36	0	0	0	0
122	24	199	55	0	0	0	0
123	24	207	19	0	0	0	0
124	25	85	0	0	8	0	0
125	26	17	0	0	0	0	0
126	26	11	0	0	0	11	0
127	26	13	0	0	0	0	0
128	26	184	78	0	106	106	0
129	26	41	18	0	0	41	0
130	27	14	0	0	7	14	0
131	27	14	0	0	0	0	0
132	27	118	24	0	0	0	0
133	28	13	0	0	0	13	0
134	28	19	0	0	0	0	0
135	28	8	0	0	0	8	0
136	28	22	0	0	0	0	0
137	28	87	0	0	0	0	0
138	29	34	0	0	0	34	0
139	29	96	9	0	0	0	0
140	29	27	27	0	0	0	0
141	29	39	5	0	0	15	0
142	29	40	10	0	0	33	0
143	30	46	24	0	0	0	0
144	30	28	13	0	0	0	0
145	30	75	31	0	3	0	0
146	30	57	18	0	0	0	32
147	30	80	0	0	13	16	0
148	31	202	79	0	0	0	0
149	31	41	15	0	0	0	0
150	31	74	32	0	0	0	0
151	31	14	7	0	0	14	0
152	32	22	0	0	0	0	0
153	32	33	0	0	0	0	0

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CASE	VAR001	NEW1	NEW2	NEW3	NEW4	NEW5	NEW6
154	32	70	0	0	0	0	0
155	32	46	0	0	0	0	0
156	32	80	0	0	0	0	0
157	32	52	0	0	0	0	0
158	33	38	0	0	0	13	0
159	33	620	0	20	0	0	0
160	34	56	0	0	0	0	0
161	34	17	0	0	0	0	0
162	34	82	0	0	0	0	0
163	34	91	0	0	0	0	0
164	34	51	0	0	0	0	0
165	35	301	155	0	0	0	0
166	35	65	22	0	0	29	0
167	35	65	28	0	0	0	0
168	35	96	0	0	0	0	0
169	36	125	0	0	0	82	0
170	36	164	12	0	0	0	0
171	36	250	0	0	0	0	0
172	37	42	0	0	0	0	0
173	37	16	0	0	0	0	0
174	37	41	0	0	0	0	0
175	37	39	0	0	0	0	0
176	37	155	0	0	0	0	0
177	38	57	0	0	0	0	0
178	38	30	7	0	0	0	30
179	38	57	0	0	0	0	0
180	38	9	0	0	0	0	0
181	38	129	0	0	0	0	0
182	38	27	0	0	0	0	0
183	38	71	0	0	0	0	0
184	39	45	0	0	0	0	0
185	39	27	0	0	0	0	0
186	39	86	0	0	16	0	0
187	39	98	0	0	0	0	0
188	39	84	0	0	0	0	0
189	39	232	66	0	0	0	0
190	39	13	0	0	0	0	13
191	39	24	0	0	0	0	0
192	40	165	10	6	0	0	0
193	40	226	0	0	0	0	0
194	40	34	0	0	0	0	0
195	40	87	0	0	0	0	0
196	40	359	0	0	0	0	0
197	40	302	0	0	0	0	0
198	40	339	0	0	0	0	0
199	41	106	35	0	0	0	0
200	41	12	3	0	0	9	0
201	41	9	8	0	0	0	0
202	41	51	15	0	18	0	18
203	42	11	10	0	0	0	0
204	42	67	0	0	0	0	0
205	42	139	103	0	0	0	0

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CASE	VAR001	NEW1	NEW2	NEW3	NEW4	NEW5	NEW6
206	42	66	33	0	0	0	0
207	43	46	35	0	0	0	0
208	43	60	43	0	0	0	0
209	43	149	79	0	0	0	0
210	43	126	41	0	0	0	0
211	44	9	0	0	0	0	0
212	44	138	57	0	0	0	0
213	44	25	7	0	0	20	0
214	44	207	56	0	0	0	0
215	45	455	171	0	0	42	131
216	46	238	0	0	0	0	0
217	46	175	0	0	0	0	0
218	47	32	0	0	0	0	0
219	47	128	0	0	0	0	0
220	47	21	0	0	0	0	0
221	47	73	0	0	0	39	0
222	47	148	0	0	0	0	0
223	47	68	0	0	0	0	0
224	47	121	0	0	0	0	0
225	47	14	0	0	0	14	0
226	47	10	0	10	0	0	0
227	47	102	0	0	0	0	0
228	48	60	0	0	0	0	0
229	48	48	0	0	0	0	0
230	48	10	0	0	0	0	0
231	48	68	0	0	0	0	0
232	48	5	0	0	0	0	5
233	48	77	0	0	0	0	0
234	48	66	0	0	0	0	0
235	48	108	0	0	0	0	0
236	48	29	0	0	0	0	0
237	48	48	0	0	0	0	0
238	48	25	0	0	0	0	0
239	48	70	0	0	0	0	0
240	48	40	0	0	23	0	0
241	48	44	0	0	0	0	0
242	49	156	0	0	0	0	0
243	49	27	0	0	0	0	0
244	49	23	0	0	0	0	0
245	49	66	0	0	0	0	0
246	49	16	0	0	0	16	0
247	49	19	0	0	0	0	0
248	49	17	0	0	0	0	0
249	49	70	0	0	0	0	0
250	49	53	0	0	0	0	0
251	49	69	0	0	0	0	0
252	49	19	0	0	0	0	0
253	49	26	0	0	0	0	26
254	49	45	0	0	0	0	0
255	49	51	0	0	0	0	0