

A SURVEY OF PRIMARY CLASSROOM TEACHERS' PERCEPTIONS
OF MUSIC INSTRUCTION AND THEIR OWN MUSIC SKILLS

By

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Abstract

The purpose of the study was to examine primary classroom teachers' perceptions of music education and their own music skills in the provision of music instruction for primary aged children. The objectives of the study were to determine the specific topics in music education that primary classroom teachers feel they can and cannot teach comfortably, the kind of music education resources (techniques and materials) that primary classroom teachers find useful or helpful, how primary classroom teachers perceive the importance of music in the curriculum, and how primary classroom teachers' perceptions of music instruction are shaped by their past music experiences.

The questionnaire, *A Survey of Primary Classroom Teachers' Attitudes and Music Backgrounds in Music Education*, was mailed to 257 primary classroom teachers in School District #34, Abbotsford. Responses to the questionnaire were tallied, and distribution frequencies for most of the questionnaire items were displayed as graphs. Anecdotal comments were compiled and analysed for categorization.

Sixty-four percent of the teachers responded to the questionnaire. The majority of the study's participants indicated that they believe music is important for children, and that they also value music as a subject within itself. The teachers in the study said that personal past experiences in the primary grades, recordings, concert attendance, and colleagues were influential in helping to shape their perceptions of music instruction.

Most of the respondents indicated that they teach music to their students, but are comfortable teaching only certain aspects of music

instruction. The majority of teachers claimed that they rely on their personal music experiences as a resource for teaching music. Other highly favoured resources were in-service workshops, observation of a music specialist teaching, and music series textbooks.

Teachers who had taken an undergraduate university course in music education rated the study of appropriate songs for children of different ages, the development of movement activities (singing games, dances, etc.), and the use of rhyme or chant to teach rhythm or movement activities as the more helpful course topics.

The findings of the present study hold important implications in the consideration of resources, personnel, training, and curriculum development in music education.

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CHAPTER ONE

Introduction, Purpose, and Research Questions

Music has sustained a tenuous existence throughout its history in public school education, and the struggle to advance the status of music as a viable curricular subject continues today. Proponents of music education carry on their search for more and better ways to promote music as a basic and essential component of a child's education. Professional journals, such as the Music Educators National Conference's (MENC) *Music Educators Journal* (MEJ), have made advocacy for music education a recurring theme. MEJ's January 1992 issue, for instance, focused entirely on selling school music programs to the public. In addition, MENC has produced a kit, *Action Kit for Music Education*, to help teachers educate parents, administrators, school board members, and community groups about the importance of music in the curriculum. Furthermore, MENC is currently campaigning at a national level to ensure that music education is included in the America 2000 education plan (Glenn, 1992).

Similarly, a newly organized Canadian advocacy group, the Coalition for Music Education in Canada, has launched its campaign for music education. The coalition, formed in 1992, is at present, establishing provincial coalitions and local advocacy groups. Membership from a wide variety of music organizations is encouraged. Teachers, administrators, parents, performing organizations, musical support agencies, and representatives from the music industry have joined together to protect and strengthen music in Canadian schools. Also available is a comprehensive guide, *Coalition For Music*

Education In Canada, Music Advocacy Kit, that shows teachers, coordinators, consultants, and parents how to become advocates for music education (Coalition for Music Education in Canada, 1994).

In our own province, advocacy for music education has also become a major issue for the British Columbia Music Educators' Association (BCMEA) (Roy, 1991; 1992; 1993). Of the BCMEA's goal statements, the first four goals concern advocacy for music education, support for a comprehensive quality education as stated by the British Columbia Teachers' Federation, the promotion of the arts as necessary to a basic education, and excellence in music instruction (Roy, 1993). In BCMEA's professional journal, titles such as "Music Education Under Attack" (Trowsdale, 1980), "Music Education In Our Schools" (Clingman, 1988), "Suggestions For School-Based Arts Initiatives" (Vancouver School Board, 1988), and "Giving the Arts Their Due" (Berarducci, 1991) reflect the uncertain state of music education in British Columbia, as well as underline the need for arts advocacy campaigns.

Both Clingman (1988) and Trowsdale (1980) noted that the superficial treatment of music in our province, along with the other visual and performing arts, had begun with the *Chant Commission Report* (1960). Clingman, as well as other music teachers, had expected the commission members to share his ideas of music's value and place in society, but was very disappointed that the visual and performing arts were given little attention. From Clingman's perspective the fine arts have been struggling to gain a place in the curriculum alongside language arts, mathematics, and social studies ever since that report was released. He suggested that the focus on written and verbal literacy in subjects like social studies makes those subjects appear more important than music or art. However, Clingman reminded us that literacy encompasses more than the reading or writing of words; music and art transcend

written and spoken language and express what cannot be conveyed with words. The importance of music for children is yet to be understood, acknowledged, and recognized by many educators on both sociological and developmental levels, and the crusade to elevate music's place in the curriculum persists.

Faith in the survival of music education in the province of British Columbia has been somewhat renewed by the implementation of British Columbia's Year 2000 initiatives. A Royal Commission on Education, led by Barry Sullivan, Q.C., in 1987, sought both public and professional input on the state of education in the province (British Columbia Ministry of Education, 1990). Sullivan's findings, compiled in *The Report on the Royal Commission: A Legacy For Learners*, along with current research, helped to form a foundation for the first stage of the Year 2000, the Primary Program (B.C. Ministry of Education, 1990). The Commission considered the fine arts to be important to the fulfillment of every child, and thus, essential to the curriculum. An arts education, as stated by the Commission, allows children to perform, create, understand, and appreciate music, art, dance, and theatre (Sullivan, 1988). Therefore, the Primary Program has included the fine arts as one of its five curricular goal areas. Fine arts educators are encouraged to see that the goal area of aesthetic and artistic development is equal in status to the other four goals areas: development of social responsibility, emotional and social development, intellectual development, and physical development. Each of the goal areas plays an integral and foundational role in a child's development as a learner. Music education, which falls under the category of aesthetic and artistic development, has become a major curricular focus in the Primary Program and is valued, at least on paper, as much as the other subjects in the curriculum.

Unfortunately, the inclusion of the fine arts in the Primary Program document will not automatically end music education's struggle for recognition and acceptance. Policy does not necessarily ensure practice. The Primary Program is certainly a large and important step in music education's growth in British Columbia, but many other conditions may be necessary in order that the aesthetic and artistic goals of the Primary Program be realized. One member of British Columbia's current Music Curriculum Committee, Berarducci (1991), claimed that many children do not receive music instruction because their teachers are unqualified to teach music. Tupman (1993), past-president of the Canadian Music Educators' Association and active fine arts advocate, concurred that music is a difficult subject for most teachers to teach and requires a "qualified musicianly teacher." Elementary classroom teachers, Trowsdale (1982) generalized, cannot teach music at a level comparable to subjects like reading and math unless they are interested in music, have some beginning music skills, and receive skilled district leadership.

In order that children can benefit from the expertise of teachers who are musically qualified, as Tupman (1993) advised, school boards must make a deliberate effort to ensure such teachers are on every school staff. Moreover, school boards must also be willing to maintain support for music programs even through times of budgetary restraint. Despite the seemingly elevated status of music in British Columbia's curriculum, fine arts programs and personnel are often the first to be eliminated by many school districts. The Abbotsford School District, for example, chose to make severe cuts in its fine arts programs. In the fall of 1989, music specialists were hired to teach music in the elementary schools, but their positions were dropped only three years later. The elementary band program which began in 1977 was also eliminated. Finally, in 1993 the School Board decided that leadership in the

fine arts was no longer necessary and the position of Director of Instruction for the Fine Arts, which had been in place for 19 years, was terminated.

The Report on Arts Education in B.C. Schools, 1992 (British Columbia Arts Administrators Association [BCAAA], 1992), stated that a prime effect of budget restraint is the elimination of district arts staff. Of the 48 school districts which responded to the BCAAA survey most indicated that arts leadership was no longer available to their teachers. Shand and Bartel (1993) found in their 1990 survey of school boards across Canada that none of the 15 British Columbia school districts surveyed had music supervisors and only 23.1%, or 3.5 of the 15 school districts surveyed had supervisors who administered music in conjunction with all or some of the fine arts. The fine arts cuts made by many school boards throughout British Columbia are reflective of the blatant discrepancy between the philosophical position of the Primary Program and the realities of curriculum scheduling and budgeting.

A supportive school board and the availability of qualified music teachers are only two conditions which may affect the extent to which music is taught in British Columbia. Researchers have investigated other factors which may be important to the presence of music instruction in a school or classroom. For example, Goodman (1985), Mills (1989), and Austin (1992) were concerned that a classroom teacher required to teach music may feel that she or he is not competent enough to do so. They believed that undergraduate music courses for classroom teachers play a role in helping student teachers develop confidence in teaching music. Kritzmire (1991) stressed that a classroom teacher's attitude toward music can make a difference to a child's music education. She assessed the attitudes of classroom teachers toward their personal childhood music experiences in elementary school and observed that memories of success or failure were stronger than memories of actual

music activities, performances, or teachers. Her advice to music teachers was to pay attention to not only the content of their programs, but also to the feelings and attitudes evoked by certain musical activities. Kritzmire contended that classroom teachers with positive attitudes toward music can help strengthen and build a school's music program. Pendleton (1975) found that classroom teachers' subject loads and daily schedules affected the amount of music taught. Amen (1982) determined that the grade level taught by a teacher can be a strong predictor of the amount of time spent teaching music. Other researchers (Bryson, 1983; Pendleton, 1976; Price & Burnsed, 1989; Saunders & Baker, 1991) also found that as grade level increased music instruction time decreased.

Because the existence of music programs in British Columbia's schools are subject to any combination of the aforementioned conditions, the amount of music instruction a child receives is not consistent across school districts, across schools within the same school district, nor across classrooms within the same school. School district policies vary. Some school districts expect classroom teachers to be responsible for their music programs. Other districts hire music specialists who teach only music in each school. And in other districts, each school decides whether it would like to have a music specialist. However, when classroom teachers are left to design and teach their own music program it is possible that music will not always get taught. Moreover, Austin (1992) cited several researchers in the United States who found that few general classroom teachers teach music (Goodman, 1986; Krehbiel, 1990; Kritzmire, 1991; Price & Burnsed, 1989; Saunders & Baker, 1991; Smith, 1985; Stroud, 1981).

The role of the elementary classroom teacher in music education is an issue that has received much attention from music educators and professional

organizations such as MENC and BCMEA. BCMEA has recommended in its "BCMEA Statement of Beliefs" (1993) that music be taught by teachers who have a background in music pedagogy. It has been their position that the classroom teacher's role is to reinforce the lessons taught by the music specialist. MENC has stated in its document, "The Child's Bill of Rights in Music," that all children have a right to ". . . a balanced, comprehensive, and sequential program of music instruction in school taught by teachers qualified in music" (MENC Council of Past National Presidents, 1991). Both organizations have emphasized the importance of either music specialists or teachers with musical expertise for a child's music education. Music educators and researchers generally agree that such qualified teachers are necessary in order that music education exist in a school. They also recognize that the classroom teacher can make valuable contributions to a music program.

Several writers have voiced a variety of opinions on the degree to which a classroom teacher can teach or support a music program, and help provide important information about the state of elementary music education. King (1989), in his article "Who Should Teach Music: The Classroom Teacher or the Specialist?" acknowledged the strengths and weaknesses of both specialist and classroom teachers. As a former music teacher in the public school system and as a current music education professor at the University of Victoria, King wrote that music education has become too specialized and has isolated itself from the rest of the curriculum. In order for music education in British Columbia to grow, he suggested we make music instruction available to all students rather than to the select few. The music specialist and the classroom teacher both have the expertise necessary for building an effective music program for the children, but neither can do the job alone. The classroom teacher knows the general curriculum and can integrate music with

other subject areas, but already has too many other subject areas to prepare. The music specialist has a comprehensive background in music and music pedagogy, but finds that getting to know all the students is difficult. King contended that children would best benefit from the combined knowledge and experience of both the classroom teacher and music specialist.

Other writers concurred with the opinions expressed by King (1989) and they identified the classroom teacher as a key figure in the music education of the child. Malin (1988) believed that students' attitudes strongly affect their learning and singled out the classroom teacher as an influential force on student attitude. When a music specialist is available, a classroom teacher with a negative attitude toward music can quickly defeat the specialist's attempts at building a school's music program. Conversely, a classroom teacher's enthusiasm for music will likely transfer to the students. In this light, Malin considered the support of the classroom teacher to be crucial to the success of a music program.

Austin (1991) also envisioned a place for the classroom teacher in the music program. He was very troubled by the results of studies done on children's attitudes toward music. Wigfield, Harold, Eccles, Aberbach, Freedman-Doan, and Yoon (1990), cited by Austin, found that as students approached fourth grade, their self-concepts declined significantly in all school subject areas except for sports. However, the rate of decline for music was the most significant. Austin believed that it is the classroom teacher who has the power to influence the students' attitudes toward music. He proposed that classroom teachers assist during music lessons, lead some music activities, and integrate music with other classroom subjects. In addition, he hoped that classroom teachers would become advocates for music education.

The positive attitudes of classroom teachers toward music may be a result of a variety of experiences. They may have had numerous, rich, quality music experiences as a child at home, in private music lessons, or in school. Gamble (1988) hoped that all classroom teachers enter the teaching profession with positive feelings about music, and believed that it is the responsibility of the universities and colleges to build such attitudes. One of the major goals of university and college music education instructors, she contended, should be to persuade those who plan teacher education programs to accept music as a basic subject, and therefore, as a requirement for certification. Once music education becomes a course requirement novice teachers will also need to be convinced that music is not only of personal importance in their own education, but to the education of children as well. Gamble, along with Malin (1988) and Austin (1991), emphasized that music specialists need the help of classroom teachers to stimulate and inspire school-wide enthusiasm for music.

If classroom teachers are to work with music specialists the question of what classroom teachers are able to teach in the music program needs to be clarified. Gamble (1988) and Bryson (1982) stated that the classroom teacher cannot be expected to meet all of the music curricular needs of the child. Bennett (1992) reminded those who prepare classroom teachers to teach music to consider a novice teacher's music background. Most classroom teachers are not music majors with extensive music experiences. Both Gamble and Bennett have taught music courses to nonmusic majors and have found that many are intimidated by music courses.

Bennett (1992) suggested that such fears can be alleviated by setting expectations for musicianship at a level that is realistic and within the capabilities of a musically inexperienced teacher. Likewise, the kind of

music teaching a classroom teacher is able to manage needs careful consideration. She made a helpful distinction between teaching music and teaching music activities. For example, teaching music requires knowledge of various music notation and structures, instruments, and curricular scopes and sequences for teaching music. In addition, a teacher of music would need to have knowledge of how children learn music and have an understanding of skill development. However, in order for a teacher to teach music activities, a different set of requirements is necessary. According to Bennett, a teacher would need to know which activities are appropriate for the students, anticipate student response to the activities, recognize the potential music and extramusic advantages (i.e., other educational advantages) inherent in the activities, and be able to perform the listening and singing skills required of the music activity. The teacher would also need to feel confident to begin, lead, and develop music activities and be responsive to quality music making. A greater emphasis is placed on joyful music-making and sharing rather than proficiency with reading and writing notation. Bennett contended that learning to teach music in one or two courses would be difficult for a student with no music background, but learning to teach music activities would be a more realistic endeavour. By setting expectations for the classroom teacher that are different, yet meaningful, from those set for the music teacher, the children can receive a positive experience in music from their classroom teacher.

Gantly (1990), an associate professor of music education at the University of Victoria, saw an important role for the classroom teacher in British Columbia. He was encouraged by the implementation of the Year 2000 goals and anticipated that music will receive more attention than it has in the past. Because the integrated curriculum necessitates greater interaction

between the music specialist and the classroom teacher, the music specialist "will no longer be the visiting stranger who appears and disappears from the scene at regular intervals, who replaces the classroom teacher while he or she takes a spare period" (p. 12). Although specific examples were not given of how music can be integrated with other curriculum areas, Gantly anticipated that music teachers and generalists will work together as a team. The roles of the music teacher and generalist, however, remain defined. Gantly believed that only teachers and specialists who are fully qualified (with degrees or conservatory training in music) should teach music. He claimed that music experiences with unqualified teachers can be superficial, and cited examples of lessons that essentially serve as either rehearsals for school events or as breaks in the daily teaching routines. As for the classroom teacher, Gantly suggested that he or she can prepare the children for formal music instruction by focusing on music appreciation. For instance, studies of composers and programmatic music such as the *Carnival of the Animals* can stimulate children's curiosity about music. In addition, Gantly stated that classroom teachers can also help children develop an awareness of their expressive abilities. He encouraged the expressive use of the voice in poems and storytelling to draw attention to the musical qualities in spoken language.

Many music educators consider the role of the classroom teacher to be valuable and necessary to the health of music education. Of those writers mentioned, even Gantly (1990), who seemed to have the least confidence in the abilities of the classroom teacher to teach any music, assigned an important purpose to the generalist. All of the aforementioned writers envisioned a partnership between the music specialist and the classroom teacher in order that the students profit from the talents of both teachers. Whether classroom teachers rely on a music specialist for the total music program, team with a

specialist, or are solely responsible for the music program, their role is critical to the survival and growth of music education. Yet relatively little has been done in support of the classroom teacher in the area of music education.

For the student teacher, music methods courses are available but actual course requirements vary among the three major universities in the province. At both the University of British Columbia and at the University of Victoria, the generalist is required to take only one methods course in music. A music methods course is available to Simon Fraser University students, but is only offered as an elective. Teachers who presently practise in the field may choose to pursue further professional development by attending workshops and conferences. However, a generalist is responsible for teaching all subject areas. In addition to further professional development in music many teachers also attend in-service in subject areas such as reading, writing, spelling, drama, mathematics, science, social studies, art, and physical education. Recent evolutions in education have also added more general topics such as cooperative learning, teaching for thinking, creative problem solving, integration in a variety of forms, multi-age classrooms, assessment and evaluation, computers in the classroom, and teachers as researchers. Within that multi-faceted context the curricular demands placed on classroom teachers can be overwhelming. Music is only one of many areas which needs a teacher's attention, and professional development is only one small way that the classroom teacher's role is supported in music education.

Music support for classroom teachers can also take place at an administrative level. However, as was previously mentioned, the amount of support given to the classroom teacher in British Columbia varies from district to district as well as from school to school. Moreover,

administrative leadership, that is, a coordinator or director for the arts, is not a reality in most school districts in this province.

Little has been mentioned with regard to the state of music education in this province from the perspective of the classroom teacher. The researcher was not able to find any research that assessed British Columbia classroom teachers' perceptions of music instruction. Likewise, the music skills of classroom teachers have not been studied in this province. Therefore, the purpose of the study is to examine primary classroom teachers' perceptions of music education and their own music skills in the provision of music instruction for primary aged children.

Research Questions

The questions that are central to the design of the study are as follow.

1. Which specific topics in music education do primary classroom teachers feel they can teach comfortably?
2. Which specific topics in music education do primary classroom teachers not feel they can teach comfortably?
3. What kind of music education resources (techniques and materials) do primary classroom teachers find useful or helpful?
4. How do primary classroom teachers perceive the importance of music in the curriculum?
5. How are primary classroom teachers' perceptions of music instruction shaped by their past music experiences?

CHAPTER TWO

Literature Review

Introduction

As more and more music educators begin to realize that the presence of music in schools is very much dependent on strong advocacy campaigns, greater attention is given to the classroom teacher's role in music instruction. Although only a few researchers have conducted studies related to classroom teachers and music education, recent growth in research interest in this area of music education is evident. Some studies have addressed self-perceptions of ability, teacher perceptions of music instruction, and confidence levels of classroom teachers in the context of music instruction; other studies, more tangible in nature, have investigated the specific music skills, activities, and concepts that a classroom teacher can or cannot teach. An examination of research related to the classroom teacher's role in music education helped provide a rationale for the present investigation.

Search Procedures

A computer search that used ERIC data base descriptors: "music," "music education," "teachers," "classroom teachers," "music education and classroom teacher," and "attitudes," did not locate any studies relevant to this literature review.

A computer search through "Dissertation Abstracts International" yielded seven items dated from 1975 to 1985. A more recent dissertation abstract (Krehbiel, 1990) was found through a reference list.

Four directly related studies were chosen for extensive review in this chapter (Austin, 1992; Kritzmire, 1991; Mills, 1989; Saunders & Baker, 1991). They were located through personal searches in research journals and reference lists. In addition, six of the seven dissertation abstracts were selected to provide a general overview of related dissertation research.

Summary of the Abstracts

Bryson (1982) and Stroud (1980) both sought to determine the music activities elementary classroom teachers were most likely to use in their music instruction. Bryson surveyed 322 elementary classroom teachers in six northeastern Mississippi school districts. She found that over half of the teachers used the following music activities "regularly" or "sometimes": singing unaccompanied, singing with records, listening to records, musical audio-visual materials, motor movements, and correlation of music with other subjects. Bryson recommended that music methods courses for undergraduate classroom teachers provide materials and methods for the integration of music. In addition, she believed that music educators should not expect classroom teachers to provide the same musical experiences as music specialists.

In Stroud's (1980) study, 45 principals and 241 classroom teachers, in seven school districts in the Tidewater Basin of Virginia, responded to a questionnaire. The percentage of classroom teachers who taught music was not given, but, as in Bryson's (1982) study, the most used music activity was unison singing. Listening to music, and singing games and action songs followed in frequency of activity. Also, over 50% of the teachers used the autoharp or melody bells in music instruction. Music specialists provided music lessons once a week for the classroom teachers, yet the total amount of

recommended music instruction time (100 minutes per week) was not met in most classrooms.

Pendleton (1975) was interested in the factors that help determine the role of the classroom teacher in the music program. Elementary classroom teachers, music specialists, and principals were surveyed. Although it is not clear from the dissertation abstract how the factors affected what the teachers did in the classroom for music, three factors were identified: a) the teacher's placement within the classroom music program, b) the teacher's background in music, and c) the teacher's evaluation of his or her abilities to teach music. Among Pendleton's many conclusions, he found that classroom teachers were expected by administrative personnel to have some music teaching skills and were responsible for the music program. The respondents believed that the musical growth of the students benefited most from music instruction from both the classroom teacher and the music specialist. Primary teachers were more likely to teach more music than intermediate teachers. A teacher's daily subject load and timetable also had an effect on music instruction.

Amen (1982) also studied factors that affect an elementary classroom teacher's music program. She identified three major types of factors, teacher, school, and school system, and examined their impact on the amount of time spent teaching music. Forty-six principals and 688 elementary classroom teachers responded to a questionnaire. Grade level, a teacher factor, was found to be the strongest predictor of the amount of time spent on music instruction. As found by Bryson (1982) and Pendleton (1975), more music was taught in the primary grades. Amen also found, as did Stroud (1980), that most classroom teachers were not meeting the minimum music instruction recommendations.

Goodman (1985) focused on the elementary classroom teacher's feelings of competence with music instruction, the effectiveness of undergraduate training in the development of competence, and the relationships between "selected fixed variables" and classroom teacher perceptions. Classroom teachers reported that they felt their competencies in music instruction, as well as their undergraduate training to be "somewhat effective." Goodman (1985) also found that private music lessons had the greatest impact on teacher perceptions. One recommendation was that classroom teachers leave their undergraduate music courses with the competencies necessary for music instruction.

Krehbiel's (1990) study was concerned with the attitude of the classroom teacher toward music instruction. Unlike the subjects of the studies mentioned previously, this study's sample was composed of only Grades 4 and 5 teachers. Krehbiel found that most teachers did not place much value on the fine arts and ranked the fine arts goals at a "mediocre level of importance." However, music was ranked more important than visual art, drama, and dance. Teachers did not feel competent to teach music, and greater competence was indicated for teaching art and drama. Moreover, teachers indicated that they gave the 10 Illinois Board of Education music outcome statements little or no emphasis. The respondents' concerns about time restraints concurred with one of Pendleton's (1975) findings; scheduling affects music instruction. In addition, Krehbiel found that the teachers in her study believed that music specialists were necessary to implement the Illinois fine arts goals. Scant attention given to music instruction by the Grades 4 and 5 teachers in this study confirmed the conclusions drawn by Amen (1982), Bryson (1982), and Pendleton (1975) that more music is likely to be taught in the primary grades than in the intermediate grades.

In summary, the findings of those dissertation studies offer a diverse view of music instruction from the perspective of the classroom teacher. Researchers were interested in a variety of aspects of music instruction, and as already mentioned in some cases, drew similar conclusions.

Related Research

The following four studies reviewed herein, investigated the classroom teacher in the context of music education. Austin (1992) examined the impact that music fundamentals classes have on future classroom teachers' perceptions of their music making and music teaching abilities. Teacher response to failure in music was also studied. Kritzmire (1991) surveyed the memories and attitudes of preservice (future) teachers and inservice teachers. She investigated the characteristics and qualities of elementary music instruction that make music experiences memorable in either a positive or negative way. Mills (1989) studied the development of confidence levels of non-specialist primary B.Ed. students in their undergraduate music course. She also considered possible reasons for low levels of confidence in teaching music. Saunders and Baker (1991) researched the music skills and understandings that elementary classroom teachers believe to be useful. The results of the study were to be considered in the planning of an undergraduate music fundamentals and methods course for future elementary classroom teachers.

To the best of the researcher's knowledge, the four studies chosen are most representative of the research available on classroom teachers and music education, and are presented in alphabetical order.

The Austin Study

Austin (1992) believed that the classroom teacher is a key figure in the music education of children, and in cooperation with the music specialist, can contribute to the success of a music program. This collaboration, as Austin cited Ballard (1990), could have a great impact on the inclusion of the arts into the daily curriculum. In addition, Austin believed that the classroom teacher has a stronger influence on the students than the music specialist, and therefore, has the power to promote positive or even negative attitudes toward music. However, he explained, several researchers have discovered that a majority of classroom teachers do not teach any music and perceive themselves to be lacking in music making and/or teaching ability (Goodman, 1986; Krehbiel, 1990; Kritzmire, 1991; Price & Burnsed, 1989; Saunders & Baker, 1991; Smith, 1985; Stroud, 1981; in Austin, 1992).

Austin acknowledged Anderson (1981) and Ballard (1990) who, in separate studies, found that music inservice for classroom teachers does not consistently change their negative self-perceptions and attitudes toward music. Workshops usually focus on teaching methods and materials rather than address attitudes and self-perceptions of incompetence. However, Austin contended that undergraduate music fundamentals courses can be improved in order that future classroom teachers are ready and enthused to become involved in the music program. He turned to research in educational psychology to study the impact that failure and ability self-perceptions may have on future classroom teachers. Austin cited Clifford (1994), who suggested that students learn how to accept a constructive view of failure. Rather than attribute failure to either low effort or low ability, a more constructive approach is taken. Events that seem difficult become opportunities for problem-solving. For example, if a student sets a suitable goal for a task, is given specific

feedback, and attributes any failures to a poor choice of strategy rather than to a lack of ability or effort, Clifford (1984) proposed that the student is more likely to succeed at the given task.

Austin considered educational psychology research on failure and ability self-perceptions, as well as studies conducted in music education that focused on the classroom teacher, to formulate his purpose statement. In his study, the impact of music fundamentals classes on future classroom teachers' self-perceptions of their music abilities was investigated. Austin was also interested in how attributional responses to failure in music, that is, how teachers explain their failures, were affected by music fundamentals class.

Four-hundred nine undergraduate elementary education students at an American midwestern university responded to Austin's 54-item questionnaire. Respondents had either just enrolled in a music fundamentals course or had already completed a fundamentals course and were attending a follow-up course in music methods. Subjects were asked to recall a music experience which ended in failure and then place that experience in one of four categories: singing, playing an instrument, reading music, or taking a test. The instructional level at which that experience took place, elementary school, junior high/middle school, high school, or college, was also identified. Subjects then considered eight attributions for their failure (ability, effort, strategy, interest, task difficulty, luck, family influence, and teacher influence) and rated each attribute on a six-point Likert scale. In addition, subjects were asked to rate themselves on six classroom music activities: playing an instrument, singing, reading music, listening to music for specific characteristics, creating music, and moving to music. Music background and demographic information were also gathered.

Austin made three major observations and recommendations with regard to future classroom teachers' attitudes toward their own music abilities. First, music fundamentals class experience did not affect the subjects' self-perceptions of their own musical abilities. Although moving to music was rated as the activity subjects felt they could do best, they did not assign themselves "very good, excellent, or outstanding" (p. 14) ratings for their abilities in any of the activities. Generally, the subjects' perceptions were not positive. They ranked creating music as the activity in which they had the least amount of ability. Austin recommended that music fundamentals instructors either try to convince their students that their negative self-perceptions were untrue, or use more activities that would allow the students to experience success. Second, subjects did not attribute past failures to constructive strategies, but to reasons which reflected feelings of inadequacy. Of the eight attributions for failure, two of the non-constructive responses to failure, task difficulty and ability, were subscribed to the most frequently. No significant difference in failure attribution was found between the fundamentals and non-fundamentals group. It was suggested that course instructors help students understand that they do have some music ability, that their music abilities can improve, and that more constructive factors other than lack of ability or task difficulty can be blamed for failure. Third, the playing of a musical instrument and/or singing were recalled most frequently as failure events of the past. Also, those in fundamentals classes recalled more college failure events than the non-fundamentals students. Austin reasoned that college failures may have made a strong impact on the students. He reiterated, instructors need to help students deal with failure more constructively or set goals that students can achieve.

Several suggestions for future studies were made. Austin believed that further research on self-perceptions, attitudes, and motivation was needed. In addition, studies in other universities in various locations would improve generalizability. He also suggested that longitudinal studies could allow future researchers to investigate the development of students' ability perceptions, failure experiences, and attributional responses over time.

Austin's study begins to fill an important gap in music education research conducted thus far with regard to the classroom teacher. His thorough literature review not only established that many classroom teachers view their skills in making music or teaching music negatively, but also revealed that little research exists to address constructive strategies for changing negative attitudes toward music. Of note is Austin's reference to studies which have examined students' attributions for success and failure (Asmus, 1986; Austin & Vispoel, 1991; Vispoel & Austin, in press, in Austin, 1992). Those researchers observed that particularly in the case of music, students attributed their failure to a lack of ability. Through his study (1992), Austin has called attention to the way in which failure is dealt with in music class, and has introduced the possibility of taking a more strategic and constructive approach to failure experiences.

Austin interpreted his results cautiously. His conclusions were based on appropriate statistical treatments, but were also prefaced by an acknowledgement of limitations. Austin recognized that generalizability is limited with his static-group comparison design.

Generalizability was further hindered, however, by the basic design of Austin's study. One of the research questions was concerned with the effect of music fundamentals courses on future teachers' failure attribution responses. Austin found that the fundamentals course had no effect on the way

subjects viewed failure. However, it seems that the validity of this finding is questionable due to problems with methodology. In his reference to Clifford's (1984) work on constructive failure, Austin stated that students can "learn how to respond constructively to failure and interpret failure events as problem-solving opportunities" (pp. 9-10). The statement implies that students need to be taught how to make constructive responses to failure. Unfortunately, the music fundamentals group did not receive any specialized instruction in dealing with failure. The only difference between the non-fundamentals group and the fundamentals group was that the fundamentals group received music instruction. In light of Clifford's contention that constructive responses are learned, it is not surprising that no difference was found between the two groups in their responses to failure in music.

Austin's interpretation of Clifford's theory seemed to invalidate his finding that students did not learn how to respond constructively to failure in a music fundamentals class. A more appropriate design for Austin's purpose would require two groups of subjects, randomly selected, and both groups enrolled in music fundamentals classes. One group would receive training in strategic responses to failure in addition to music instruction, while the control group would receive only music instruction. In that way, the findings could draw important information about the way attributional responses to failure operate in a music setting.

Austin's study calls attention to the strong prevalence of failure in music education and presents the possibility of teaching students how to use failure to their advantage. In the opinion of the researcher, however, Austin's study does not reflect an accurate interpretation of constructive responses to failure. Nonetheless, his effort to apply his knowledge of failure attribution theory to music education is a worthwhile endeavour.

Progress in music education will come as research embraces knowledge from not only music, but from other fields in education and psychology.

The Kritzmire Study

Kritzmire (1991) contended that the classroom teacher has a crucial role to play in the survival of music education, and is an important source of support for music programs. A classroom teacher can potentially affect students' attitudes toward music in either a positive or negative way (Malin, 1988, in Kritzmire, 1991). Kritzmire emphasized the valuable role of the elementary classroom teacher by citing studies by Asmus (1986), Price and Swanson (1990), and Topp (1987) who discovered that student attitudes toward their own music abilities are formed during the elementary school years. The covert purpose of Kritzmire's study was to investigate both preservice and inservice elementary classroom teachers' memories of, and attitudes toward their personal elementary school music experiences.

Forty-seven inservice elementary classroom teachers from two schools in a mid-sized midwestern U.S. city and 19 preservice students from a music methods course in a midwestern university responded to a questionnaire. A 90% response rate was achieved for the inservice teachers, while a 100% response rate was attained by the preservice teachers. The first section of the questionnaire dealt with demographic information, and the second section was concerned with memories of participation in music, attitude, and specific activities by grade level. In the third section the inservice teachers considered their current involvement with music as well as their attitudes toward music. In the fourth section, all respondents were asked to relate in an anecdotal fashion, a memory of a "critical incident" or "vivid musical memory" (p. 12) from their elementary music experiences.

Kritzmire discovered that as children, 65% of the inservice teachers received music instruction from their classroom teacher, whereas 73% of the preservice teachers were taught by a music specialist. Both groups seemed to have similar memories of their primary years. They either enjoyed music or had no memories of music instruction at all. However, as grade level increased, Kritzmire claimed that a pattern of indifference or dislike of music developed.

Inservice and preservice teachers remembered similar classroom music activities. Memories of group singing, reading notation, and performing in either plays or music programs were common to both groups. Neither group had strong memories of composition or improvisation activities. In addition, Kritzmire observed that preservice teachers who experienced music instruction through specific approaches, such as Orff and Kodaly, remembered activities such as playing recorders and mallet instruments, and writing notation. More preservice teachers also recalled that they had opportunities to listen to and sing popular music.

While 57% of the inservice teachers indicated that they teach music infrequently, 34% reported that they used music as either recreation or as a teaching tool. Sixty-four percent of the inservice teachers felt that if they had more time to teach music they would. Forty-four percent reported that they did not feel competent enough to teach music. A large percentage (81%) disagreed with the statement that they frequently observe the music specialist.

All of the preservice, and 81% of the inservice teachers, responded to the anecdotal section of the questionnaire. The data was examined to determine categories for analysis. As a result, two large categories,

"source" and "affect," were created. The "source" category included the subcategories of 1) Programs or performances, 2) Class activities, and 3) Teacher. Subcategories of "affect" were 1) Feelings of recognition and/or musical competence, 2) Feelings of incompetence, and 3) Feelings of isolation or exclusion from the group.

When the responses of both preservice and inservice teachers were combined, more critical incidents were reported for Grades 4, 5, and 6, and belonged to two of the three "source" categories, Class Activity and Program/Performance. Kritzmire asserted that the increase in negative attitudes toward music in the intermediate grades agreed with the findings of other studies. She suggested that the upper elementary years are important ones to a child's music learning because negative attitudes are more prevalent in Grades 4 through 6.

Kritzmire has made a meaningful start in the research of classroom teacher attitudes in music education. She was able to apply her interest in cognitive psychology to stress the importance of a student's affective state on his or her learning. Although her discussion of the theories of Bloom (1982), and Walters and Gardner (1984) was brief, of importance is her claim that the findings of her study substantiated the theories of those researchers. Bloom (1982), in Kritzmire, believed that "peak learning experiences" (p. 16) fuel a student's desire to learn. Peaks in learning were explored further with Walters's and Gardner's (1984) theory that links "crystallizing experiences" (p. 16) with performance. Further learning is motivated by such experiences. In Kritzmire's study, the power of affect in learning was evident in her finding that subjects almost always associated positive or negative feelings with a critical music activity. Activities such as auditions, solos, and performances were negative experiences for some

subjects, but positive for others. Some subjects recalled feelings of pride when their talents were recognized, while others remembered feelings of embarrassment and failure when singled out for their lack of ability. Kritzmire advised that music teaching practices would benefit from an investigation of peak musical experiences or critical incidents.

The influence of the learner's affective state on learning was further emphasized with Kritzmire's statement, "What the subjects 'learned' about music seemed less important to them than what they discovered about their own musical ability, perceived or real" (p. 15). Kritzmire was quick to assume that because many of the anecdotes highlighted feelings over lesson content, content was not so important to the subjects. However, the prevalence of statements that described feelings may not be simply a matter of importance. Subjects were not asked to determine what was important to them, but what was memorable. Nonetheless, the researcher believes that most educators would agree that most activities or experiences in music class would be self-defeating if the students had either failed or believed they had failed. In any case, Kritzmire successfully demonstrated that strong feelings, both positive and negative, were associated with memories of music experiences.

Unfortunately, some weaknesses with internal and external validity place other conclusions in question. For instance, Kritzmire's claim that indifference or dislike of music was more prevalent in the intermediate grades can be misleading when the small sample size of the preservice teachers is considered. Of the 19 preservice teachers surveyed, the number of subjects who indicated indifference to music totalled three in Grade 4, four each in Grades 6 and 8, and five each in Grades 5 and 7. However, in Grade 1, four subjects also indicated indifference, two subjects reported indifference in Grade 2, and three subjects in Grade 3. As for the number of subjects who

disliked music, only one subject in each of Grades 4, 7, and 8 was found to dislike music. Two subjects indicated dislike in Grade 5, and three disliked music in Grade 6. No reports of dislike for music were found in the primary grades. Thus, the general pattern of indifference or dislike to music was present in Grades 4 through 8, but was not an especially strong one. Negative memories in the intermediate grades exceeded those in the primary grades by one, two, and three subjects. Moreover, it is debatable whether memories of indifference should be combined with memories of aversion toward music. That combination infers that indifference is a negative feeling, whereas indifference may be neither negative nor positive. Further, because seven preservice teachers could not remember their Grades 1 and 2 music classes and four teachers had no recollections of their Grade 3 music classes, it is not known whether those teachers had feelings of indifference or aversion to music in their primary years. It may be that Kritzmire neglected to consider the aforementioned possibilities and as a result, the generalizability of the study is jeopardized.

Another instance of weakened internal validity concerns Kritzmire's sampling procedures. None of the groups (preservice and inservice) were sampled randomly. Moreover, all of the preservice teachers were enrolled in the same class. Limited generalizability was not acknowledged by Kritzmire. In addition, a rationale for the use of two sample groups (preservice and inservice teachers) in the study is not provided. Except for a comparison of inservice and preservice teachers' memories of classroom music activities, relationships between the two groups were not examined.

Kritzmire also failed to recognize a problem within the sample of inservice teachers. Ten inservice teachers, or 21% of the sample, indicated that they were not classroom teachers, but were "Special Areas" teachers

(p. 5). Their inclusion in the "Current Involvement with Music" section of the study could easily have skewed and invalidated the results. The Special Areas teachers could have been school psychologists, speech pathologists, or physical education teachers and would not have been expected to teach music. It is likely that they disagreed with the questionnaire item that stated that music is used or taught frequently. Kritzmire's contention that " . . . the majority (57%) of classroom teachers responding teach music infrequently, if at all . . ." (p. 11) loses strength when the "Special Areas" teachers, that is, 21% of the inservice group who were probably not expected to teach music, were included with those teachers who were expected to provide music instruction. An acknowledgement of the aforementioned limitations would have helped clear up such ambiguities in the study.

The design of the third section of the questionnaire, "Current Involvement with Music" (p. 11) also affected the internal and external validity of the study. Inservice teachers were limited in their choice of either "agree" or "disagree" in response to items about their current music beliefs and teaching practices. A rating scale, however, such as a Likert-type scale, would have allowed the subjects to respond to each item with greater accuracy. In Kritzmire's questionnaire item, "Frequently observe the music specialist" (p. 11), the response, "disagree" included teachers who never observe the music specialist, as well as those who sometimes observe the specialist. Her use of a dichotomous measure did not accurately represent how teachers are involved in music and as a result, the construct validity of this third section of the questionnaire is weak.

Also problematic with the third section of the questionnaire was its unexplained relation to the purpose of the study. One worthwhile possibility, but not considered by Kritzmire, would be to compare individual teacher's

current attitudes toward music with their past music experiences. Such a comparison would allow Kritzmire to address the question included in the title of her study, "Elementary General Music: What Difference Does It Make?" In addition, current involvement in music could have been related to the grade level taught to substantiate or dispute other researchers who have found that primary teachers are more likely to teach music than intermediate teachers.

The qualitative or anecdotal section of the study was informative reading, but discrepancies with item coding limited its reliability. Samples of positive and negative anecdotes were included in the study and helped demonstrate the coding or categorization process used by Kritzmire. Generally, the categories assigned to each of the anecdotal items were clear and accurate, however, some of the anecdotes lent themselves to several interpretations. For example, the following statement was coded as a positive memory and assigned the "source" category of Program/Class Activity: "For a 6th grade program, we learned 'The Rainbow Connection.' We made a set, made up actions, watched the Muppet Movie segment that included that song. This was the first time (we) got to do real harmonizing, and it sounded good" (p. 13). In the opinion of the researcher, one may interpret that the subject was pleased with the use of harmony and thus, the "affect" category of Competence could also describe this anecdote. It seems that the internal reliability of the coding would have been improved if Kritzmire used additional observers to code the anecdotes.

In Kritzmire's recommendations, the focus on the overall general patterns observed in the study helped to downplay the aforementioned issues concerned with internal and external validity. Her advice warrants the attention of music educators who are concerned with the survival of music in the schools. First, Kritzmire warned music teachers to be aware that a

student's perception of his or her own talent can easily be damaged in activities related to performance. The memory of competence or incompetence overshadows the memory of a teacher, classroom activity, or musical performance. Second, she advised that in the planning of elementary general music curricula and practice, music educators need to be sensitive to the factors revealed in her study that contribute to positive musical memories. Moreover, music educators should be aware of their ability to build positive attitudes in their music students, as well as influence their classroom teacher colleagues to support music programs. Last, it was suggested that strategies for classroom and music teacher collaboration may evolve from future research of classroom teacher attitudes, musical needs, and instructional potential.

As more music educators turn to the classroom teacher for support and help in the promotion of music programs, research interest in the role of the classroom teacher grows. However, Kritzmire found in her literature search that no studies had yet been conducted to investigate elementary classroom teachers' perceptions of music. Only one study pertaining to teacher attitudes (Krehbiel, 1990) was located by the researcher, but it is likely that it was not in publication at the time Kritzmire (1991) conducted her study. Nevertheless, through her study, Kritzmire has brought attention to the important role that attitude plays in the promotion of music education. Teachers' recollections of music experiences help to shed some light on the positive and negative perceptions of music held by classroom teachers. The outcome is a very broad view of classroom teacher perceptions of their past music experiences.

The Mills Study

Mills (1989) contended that with proper training, as well as support from a music consultant, the generalist primary teacher can offer a high standard of music instruction. Four reasons for training classroom teachers to teach music were given. First, Mills believed that children would more likely consider music as part of their school curriculum if their classroom teacher, not the music specialist, taught the music lessons. She argued that it is the classroom teacher, and not the specialist, who represents the entire curriculum to the children. Mills stated, "If music is not for all teachers why should children assume it is for all children?" (p. 126).

Mills's second argument in support of the classroom teacher concerned curricular integration. The generalist can conveniently take advantage of opportune times during the entire day to teach music. For example, a child can write a poem in a language arts lesson, then immediately compose some music for it in the same classroom session. Third, Mills asserted that the generalist teacher knows the students well, and is much better prepared than the music specialist to respond to each child's successes and failures. Last, Mills contended that the generalist is in a better position to create an enjoyable music lesson. She specified a survey of primary education in England (HMI, 1978, in Mills) that found that students enjoyed music lessons with their own classroom teacher.

However, in the same survey, it was found that many primary teachers do not teach any music and rely on the music specialist to do so. Mills blamed the generalist's reluctance to teach music on a lack of confidence. In her study, Mills examined the development of confidence levels of non-specialist B.Ed. students during their "professional music course" (p. 127). She also intended to investigate possible causes and effects of low confidence.

Mills's subjects were the students enrolled in her professional music course. She divided her forty students into three different teaching groups. Group placements were made alphabetically, and therefore, according to Mills, the sample was random. Mills administered questionnaires during three different times of the academic year. Each time, subjects rated eight general curricular areas according to the degree of confidence with which they could teach each area. In the first and third questionnaires only, subjects had to plan a half hour music lesson, and also list music activities that they were confident and not confident to teach. Also assessed in the first questionnaire, was each subject's music literacy. The frequency with which the student teachers taught music during their practica was surveyed in the third questionnaire. Return rates varied among the questionnaires. All 40 subjects completed the first questionnaire, 36 responded to the second questionnaire, and 30 subjects returned the last questionnaire.

The results of the first questionnaire confirmed Mills's belief that classroom teachers have little confidence in teaching music. Teachers were asked to rate eight curricular subjects according to the degree of confidence they felt in teaching them. A rank of "1" for a curricular subject indicated greatest confidence, while a rank of "8" registered least confidence. Fourteen out of 40 student teachers ranked music as the subject they were least confident to teach. Moreover, music received the highest median score of six out of eight, of all the curricular subjects. This indicated to Mills that music, more than other subjects, was chosen more frequently as the subject in which students had least or little confidence. Mills was more encouraged by the responses to the lesson planning exercise. With one exception, all of the students seemed motivated to teach music, and could plan some type of music activity for children. However, the subjects' uncertainty

was again evident when asked to list music activities that worried them. Many activities listed by the students were those that Mills thought were not necessary for music instruction. For instance, subjects believed that they should be able to sight-sing, teach children to read music, play the piano to accompany songs, and teach children to read the bass clef.

In the music literacy section of the first questionnaire, Mills believed the results indicated a high degree of literacy. Subjects responded with a cross or tick to six statements such as, "I can work out the names of any notes in the treble clef," and "If I am given the music for a song, I can always work out what the melody sounds like" (p. 134). The ticks were tallied, with a possible total of six points for the most literate subjects. Those scores were then correlated with the relative confidence scores attained in the previous section of the same questionnaire. A Spearman rank order correlation was used to analyse the data, and a correlation coefficient of $r = -0.7$ was obtained. Mills interpreted that students with higher music literacy scores tended to be confident to teach music.

In the second questionnaire, subjects were only asked to rate their relative confidence. This time, seven students rated music as the subject they felt least confident to teach. Mills attributed the decrease of 14 subjects to 7, to the students' discovery that teaching music to primary children is possible even with a minimal level of music ability.

Similar results for relative confidence were found in the third questionnaire. The improvement in confidence levels in the second and third questionnaires led Mills to suggest that introductory lessons in music courses should focus on attitude formation.

Lesson plans that students were asked to write in the third questionnaire showed that they were all able to plan a sequence of music

activities that included some creative progressions. However, some students still had fears of teaching music reading. Mills explained that those students could not seem to be reassured that the music specialist is always available to offer help with reading skills.

Also in the third questionnaire, confidence levels of students who taught music during their six week school practicum were compared with the confidence levels of students who were not allowed (by their practicum school) to teach music. Of the eight students who were not permitted to teach music, four were least confident in teaching music. Of the 22 students who were permitted to teach music, three had indicated they were least confident in teaching music. Mills admitted that drawing statistical conclusions from this data is not possible, but stated that for her study's sample, more of the students who were least confident in music were placed in schools that did not allow them to teach a music lesson.

Mills attempted to shed some light on confidence development in primary classroom student teachers. Through her study, she was able to identify the areas of music education that her subjects initially felt unsure about, and was also able to document the progress many of her students made with their skills in planning a music lesson. However, some threats to internal and external validity limit the generalizability of her findings. An example of a threat to the internal validity of her study concerns the degree of honesty with which subjects completed each questionnaire. Mills tried to avoid experimenter effects with the assurance to subjects that questionnaire responses would not influence college records. However, Mills's dual position as instructor and researcher may have intimidated some subjects. Some students may have found it difficult to confess any inadequacies to their

course instructor and may have felt it was in their best interest to appear confident and thus, competent.

Also questionable is Mills's sampling procedure. She believed that random sampling was ensured through the alphabetical placement of subjects into three groups. However, the use of three "randomly sampled" groups was not of consequence since no baseline comparison was made among the groups. In addition, Mills neglected to recognize that the use of an intact group of subjects, that is, the class of students enrolled in her music course, limited generalizability.

A decrease in the questionnaire return rate further weakened internal validity. All 40 students responded to the first questionnaire, but only 36, then 30 subjects respectively, completed the second and third questionnaires. When Mills reported the number of students who were not confident to teach music in each questionnaire, she was impressed that only seven subjects were not confident to teach music by the second questionnaire. This was an improvement from 14 unconfident subjects in the first questionnaire. However, four subjects did not return the second questionnaire and 10 subjects did not return the third questionnaire. No acknowledgement was made of the relatively large number of students who failed to respond. It is possible that those who did not respond also did not feel confident to teach music. Had all subjects responded to the second and third questionnaires, a larger number of subjects may have indicated they were not confident to teach music. If Mills was to be impressed by an increase of seven confident subjects from the first to the second questionnaire, then she should be equally impressed by a decrease of 10 responses to the third questionnaire.

Although Mills was able to correlate confidence levels with music literacy scores, her investigation of this relationship could have been much

more rigorous in design. At the beginning of the music course, the subjects who felt confident to teach music also scored well on music literacy. However, music literacy was not reassessed in the last questionnaire. It is not known whether the increase in the number of subjects who gained confidence since the beginning of the course is related to any improvement with music literacy skills. A comparison of music literacy and confidence level toward the end of the music course could have provided valuable information about the relationship of confidence levels to music literacy skills.

Mills was even less successful in her endeavours to compare confidence levels with the amount of music taught by the student teachers during their practica. It was not clear why the comparison between unconfident subjects who were allowed to teach music (three of 22 students), and unconfident subjects who were not permitted to teach music (four of 8 students) was made. Those students who were told by their practicum school not to teach music had no choice in the matter, and thus it seems that the student teacher's confidence level would not have been of any consequence. Frustration for the reader culminated with a confusing interpretation of the comparison. Mills stated that ". . . the reasons for why some student teachers were not teaching any music are not so cut and dried after all" (p. 136).

In addition to the examination of the development of confidence in her subjects, Mills also intended, in her purpose statement, to study the possible causes and effects of low confidence. The descriptive and partly correlational design of her study, however, do not allow her to infer any causal relationships. Moreover, reasons why subjects with low confidence continued to feel insecure about music instruction throughout the duration of the course were not investigated. Further, a description of how Mills

addressed confidence in her own music course could have helped to contribute to the overall picture of low confidence, but was not included.

In her introduction, Mills presented sound arguments in support of music programs taught by primary classroom teachers. However, her arguments were difficult to accept without a practical guideline of the music activities and skills that primary classroom teachers may be expected to teach. Although activities that student teachers felt confident with and did not feel confident with were surveyed at both the beginning and the end of the music course, Mills made that data available from only the questionnaire given at the beginning of the study. In the last questionnaire, music-reading is the only activity with which students expressed discomfort, and a list of music activities the students felt confident to teach by the end of their music course was not included in the results. For Mills's subject sample, specific music activities and skills that primary classroom teachers felt confident to teach remain unknown.

Mills's discussion and conclusion seemed to be based largely on her personal beliefs rather than the findings of the study, but are worthy of consideration. Of note was Mills's contention that music's low status, in comparison with the other subjects in both the school curriculum and teacher training institutions, encourages teachers to believe music is an option. She stated, "The problem is that student teachers with low confidence in music can avoid teaching it to an extent which would be impossible in mathematics, for instance" (p. 137). Mills recommended that training institutions take steps to ensure that student teachers be required to teach music during their practica. She added that music courses should help students develop confidence in their abilities to teach music. Most music educators would probably agree with her recommendation, but would need to also know specific

methods and activities that would encourage confidence in student classroom teachers.

The Saunders and Baker Study

Saunders and Baker (1991) contended that the design of undergraduate music methods courses for classroom teachers must take into consideration the needs and wants of practising classroom teachers. Student teachers need to see that the skills and understandings gained from their music methods courses will be of practical value to their future teaching careers.

A review of several music methods textbooks, interviews with classroom teachers and music education professors about undergraduate methods courses, and Saunders's and Baker's personal experiences as methods course instructors helped to contribute to the development of their questionnaire. Based on preliminary findings, eighteen music skills and understandings were itemized. Respondents chose one of five options for each item: (a) the topic or item had been studied in an undergraduate course and is used in the teacher's current situation; (b) the topic or item had been studied in an undergraduate course, but is not used in the teacher's current situation; (c) the item was not covered in an undergraduate course, but the teacher thinks it could be useful in the classroom; (d) the item was not covered in an undergraduate course and the teacher would not use it; or (e) the item was taken from a source other than an undergraduate course and is being used in the teacher's classroom. Three-hundred questionnaires were mailed to randomly selected teachers of Kindergarten through Grade 5 in Maryland. Most of the teachers surveyed worked in schools that had a music specialist program.

Fifty-three percent of the questionnaires were returned. In addition to responses to the 18 questionnaire items, general information about each

teacher's music education background and experience was collected. Although 44% taught music voluntarily, 47% did not teach music because their school had its own music specialist. Of those teachers who gave music instruction voluntarily, most taught in the primary grades. The 100 recommended minutes (Music Educators' National Conference) of music time were rarely offered. Forty-eight percent of the teachers provided less than 30 minutes of music a week and 25% provided 31 to 60 minutes a week. Most of the teachers perceived themselves to be of average music ability. The instruction the teachers received in undergraduate courses varied, but the most common topics studied were music theory and reading notation, music history, choosing appropriate songs, rhythm instruments, and guitar.

With regard to the 18 questionnaire items, Saunders and Baker first looked at which course topics teachers found to be helpful in their classrooms. Eighty-three percent of the respondents said they used strategies for the integration of music into other areas of the curriculum the most frequently. Other helpful topics included creative activities, movement, recordings, selection of appropriate songs, listening lessons, how to lead and teach a song, children's voices, and rhythm instruments. Second, the topics teachers thought their course should have included but did not include were also determined. Many of the topics teachers wanted were the same as those that teachers found most useful in their classrooms. For instance, 86% of the teachers thought they should have been given some strategies for integrating music into other areas of the curriculum. Again, creative activities, selection of appropriate songs, movement, listening activities, recordings, and leading and teaching songs were popular choices.

Although most of the topics teachers thought would be useful were identical to those that teachers identified as actually being useful, there

were two exceptions. Teachers believed that information about the child's voice had practical applications in the classroom, yet teachers who had not studied the child's voice did not perceive the topic to be of any benefit. Also, teachers did not find their undergraduate piano training helpful, yet those who had not taken piano thought this could be useful.

The last category of responses dealt with helpful sources other than an undergraduate course. Fewer than 20% of the teachers pursued further information on any of the 18 skills and understandings itemized in the questionnaire. Nineteen percent found information on providing creative activities, 16% studied music in conjunction with other curricular areas, and 16% looked at choosing recordings.

When responses from all three categories were combined, strategies for music integration was the most popular choice (88%). This finding was concurrent with results from similar studies by Bryson (1983) and Stroud (1981).

The authors believed a survey of classroom teachers in a school district without music specialists would yield different results from their present study. In addition, they acknowledged that the nature of the questionnaire format was open to various individual interpretations. For example, teachers may have indicated that they used creative activities but likely varied in frequency of use as well as types of activities.

Saunders and Baker conclude that student teachers not only need to study music skills and understandings but must also be given help in the integration of music into other areas of the curriculum. They recommended that further research survey teachers in other parts of the country, as well as look at situations in which classroom teachers teach music without music specialists. Future studies should also investigate what teachers do with the skills and

understandings gained from undergraduate courses and find out if the number of undergraduate courses affects what teachers do in their music lessons.

Teachers of music methods courses often design course curriculum according to what they believe is best for classroom teachers. Saunders and Baker found that some of those beliefs have not been useful to practising classroom teachers. Skills and understandings that methods teachers thought would be practical were found to be of little importance to many of the classroom teachers surveyed. The findings of their study warrant serious consideration in the planning of music methods courses for classroom teachers.

Saunders and Baker constructed a questionnaire based on a variety of sources from the Maryland area. As a result their questionnaire gave a comprehensive description of teachers' perceptions of music skills and understandings gleaned from music methods courses. The design of future questionnaires could be further strengthened with the addition of interviews with district music coordinators and other staff involved with professional development activities.

In a survey such as this which explores perceptions of a specific topic, that is, teaching music, it is possible for the respondents to be biased and not entirely representative of the nonrespondents. Unfortunately, Saunders and Baker did not address this possibility. Their questionnaire return rate of 53% warranted further investigation of the nonrespondents. A pre-test may have been able to determine whether only the teachers interested in music would be willing to take the time to fill out a questionnaire. A follow-up mailing could have also brought the return rate up to at least sixty percent and thus reduce the chance of a biased sample of respondents.

Another question left unexplored concerned the respondents themselves. The responses of teachers who taught their own music lessons were not

distinguished from the responses of teachers who rely on a specialist. About half of the respondents said they teach music, but most were Kindergarten and Grade 1 teachers. As the grade level of the teachers increased fewer teachers taught music and became more dependent on the specialist. It is not clear if teachers did not teach music because an expert was available or because they thought their music training was inadequate. Those who teach methods courses need to be aware of the explicit reasons why some teachers do not apply any of the course content to their classroom situations.

Teacher attitudes toward music or their own perceptions of music were not examined in this study, but may be a key factor in determining whether a class receives any music instruction at all. Teachers who consider themselves unmusical but believe that music is a valuable subject for children are more likely to teach music or find some way of making sure the students receive music instruction. An investigation of the potential impact a music methods course has on shaping a teacher's attitude toward music would also help guide methods instructors in their course planning.

One finding that concurred with other studies (Bryson, 1983; Stroud, 1981) was that teachers wanted to know how to integrate music into other subject areas. Saunders and Baker recommended that methods courses begin to address integration as well as continue teaching music skills and understandings. However, studies such as theirs must take care not to advocate the implementation of an idea only because teachers request it and dismiss another idea because teachers do not find it useful. A questionnaire format can only give a general idea of what the population of teachers are doing, but not necessarily what they are thinking. Also, it is important to consider all possible reasons for particular responses. For example, almost 90% of the teachers who studied music theory said they did not find it useful.

Before dismissing theory as useless, an investigation of why teachers did not use their theoretical training may be necessary. Perhaps music theory was not presented in a way that seemed meaningful to the teachers. Rather than drop music theory from the course curriculum perhaps more work is needed in the development of a music theory program that is effective and relevant to classroom teachers.

In the case of integration, many reasons exist for its popularity. Perhaps classroom teachers see integration as a way for a teacher who lacks music ability to provide music experiences for children. If so, music methods instructors may need to re-evaluate their courses and ask how they can better prepare teachers to both teach music and integrate music with other subject areas. Moreover, the different types of integration and the relevance of other subjects to music education must be thoroughly analyzed before integration can be adopted into the course curriculum.

The evaluation of music methods courses is very much needed. This study provides a good foundation from which to build future research and improve music methods courses.

Summary

In all of the studies reviewed, classroom teachers were not dismissed as incapable of providing music instruction; rather, they were respected for their potentially supportive role in music education. The researchers of those studies identified many factors that contribute to the amount and quality of music instruction offered by classroom teachers. It seems that factors related to attitude toward music instruction, that is, perceptions of music instruction, (e.g., confidence, self-perception of competence, ways of dealing with failure, and past music experiences) are equally, if not more,

important as factors related to undergraduate training and professional support. In light of their findings, the researchers directed their recommendations toward the improvement of undergraduate music courses. Recommendations addressed perceptions of music instruction, and confidence development, as well as music skills and relevant music activities.

The design of the present study took into consideration both the strengths and weaknesses of the four studies that were reviewed. First, to achieve an accurate and comprehensive picture of the classroom teacher role in music education, the present study included the investigation of a variety of factors that were addressed by the reviewed studies. However, unlike the reviewed studies which only examined individual factors, the present study included factors related to teacher perceptions of music instruction, as well as music skills and activities.

Second, to achieve generalizability, the selection of the sample group was of primary importance. Difficulties with external validity in some of the reviewed studies have alerted the researcher to potential problems. For instance, Kritzmire (1991) included teachers who were not responsible for a general classroom curriculum in her sample, and did not acknowledge this limitation. A survey of classroom teachers should include classroom teachers only, and exclude specialists such as physical education teachers, learning assistants, librarians, and school counsellors.

Third, cautionary measures were taken in the present study to ensure that the sample of respondents was not biased. Generalizability can only be achieved if the results of the study include teachers who are interested in music, as well as those who are not. In survey research an initial mailed questionnaire response rate of 40% to 60% can be expected (McMillan & Schumacher, 1989). A follow up mailing can increase the response rate to a

recommended total return rate of 70% (McMillan & Schumacher, 1989). The low return rate in Saunders's and Baker's (1991) study, and the falling response rate in Mills's (1989) study, indicated the need for a follow-up mailing.

Fourth, with regard to the investigation of specific topics in music education that teachers feel comfortable teaching and not comfortable teaching, topics were based on recommendations found in the *B.C. Fine Arts Curriculum Guide* (B.C. Ministry of Education, 1991), and the *Primary Program Foundation Document* (B.C. Ministry of Education, 1990). In her study, Mills (1989) neglected to describe the music curricular requirements expected of the teachers in her sample. It was not known whether her interpretation of what the subjects were able to teach and not able to teach were congruent with curricular expectations.

With those issues and the positive aspects of those studies in consideration, it was the researcher's expectation that the design of the present study would possess more precision and higher external validity.

CHAPTER THREE

Methodology

Sample

One-hundred sixty-five primary classroom teachers in School District #34, Abbotsford, participated in this study. The sample of primary teachers included full-time and part-time teachers who instruct Kindergarten, Grades 1, 2, and/or 3 students.

The music specialist program is no longer available in School District #34, and most primary classroom teachers are fully responsible for the music curriculum. Because the availability of music specialists varies from school district to school district in British Columbia, it may not be possible to generalize the results of this questionnaire to the entire population of primary classroom teachers in British Columbia. However, it was anticipated that a questionnaire response rate of 70%, as suggested by McMillan and Schumacher (1989), would help strengthen external validity with school districts of similar staffing.

Procedures

As a pilot project, the questionnaire, *A Survey of School District #34 Primary Classroom Teachers' Attitudes and Music Backgrounds in Music Education*, was given to eight of the researcher's colleagues for general feedback. They provided helpful commentary with regard to the length of the survey, the relevance of specific questionnaire items, and the use of musical

terms in some of the questionnaire items. A revision to the questionnaire was made before it was distributed.

The revised questionnaire, along with a covering letter, was mailed to every primary classroom teacher (N = 257) in School District #34, Abbotsford. To encourage teachers to respond to the survey, a tea bag was enclosed with each questionnaire. With the permission of the Abbotsford School Board, the school district's inter-school mailing system was used for all correspondence. Questionnaires were mailed to each teacher on the same day.

After a period of two weeks, 142 questionnaires (55%) were received. A follow-up FAX was then sent to all schools to remind teachers about the questionnaire (see Appendix E), and seven (3%) more questionnaires were returned. Because the projected return rate of 70% had not yet been achieved by the fifth week, a second mailing was made with a new covering letter (see Appendix E). Only teachers at schools with low response rates were sent another copy of the questionnaire. Identification numbers on each questionnaire helped determine who required a second mailing. Sixteen (6%) additional teachers responded to the questionnaire.

Questionnaire Design

The questionnaire, *A Needs Assessment of Classroom Teacher's Musical Skills and Conceptual Understandings*, obtained from Saunders and Baker (1991), was used as a guide in the design of the present survey. In addition to original material, several items from the Saunders and Baker (1991) questionnaire were duplicated or revised and included in the present questionnaire (see Appendix A).

The present questionnaire consisted of three sections: 1) *Background Information*; 2) *University Training, In-service, and Resources*; and

3) *Attitudes And Skills.*

Background information gathered from the respondents established the grade levels of each teacher, the amount of music instruction each teacher offered to his or her students, and each teacher's music experience. Items 1 to 5 from the Saunders and Baker (1991) questionnaire were included in the *Background Information* section (see Appendix A). Background variables ascertained in the first section of the questionnaire, as well as past experiences reported in the *Attitudes and Skills* section were analysed to address research question 5, "How are primary classroom teachers' perceptions of music instruction shaped by their past music experiences?"

The second section of the questionnaire, *University Training, In-service, and Resources*, addressed the third research question, "What kind of music education resources (techniques and materials) do primary classroom teachers find useful or helpful?" Eight of the 19 sub-items listed under Item 6 of the Saunders and Baker (1991) questionnaire were included in Part A of the second section of the present questionnaire. Seven of the nine sub-items listed under Item 7 of the Saunders and Baker (1991) questionnaire were included in Part B of the second section of the present questionnaire.

Attitudes and Skills, the third section of the questionnaire, addressed research questions 1 and 2: "Which specific topics in music education do primary classroom teachers feel they can teach comfortably? Which specific topics in music education do primary classroom teachers not feel they can teach comfortably?" Those topics included music activities, skills, and techniques that would be common to a typical music program in British Columbia. Eleven of 15 sub-items for Item 8 in the Saunders and Baker questionnaire were used in this section of the questionnaire. However, the rating scale used by Saunders and Baker (1991), "very uncomfortable" to "very

comfortable" was changed in the present questionnaire to "strongly disagree" to "strongly agree." The changed scale allowed for consistency within the *Attitudes and Skills* section.

The *Attitudes and Skills* section also was concerned with research question 4, "How do classroom teachers perceive the importance of music in the curriculum?" Two items from the Kritzmire (1991) study were included in this section (see Appendix A).

Collection and Organization of the Data

Respondents returned their completed questionnaires through the inter-school mail system. A return envelope, pre-addressed to the researcher's school, was provided. As questionnaires were received, the researcher tallied responses into the computer spreadsheet program, Microsoft Excel (1992). Histograms, as well as a few pie charts, display the distribution of response frequencies for each questionnaire item. Anecdotal comments were compiled, analysed, and categorized in the reporting of results.

CHAPTER FOUR

Results

After one FAX reminder and a second mailing (see Appendix E) to schools that had low response rates, a response rate of 64% was achieved. That is, of the 257 questionnaires distributed, 165 questionnaires were returned. The final response rate of 64% did not meet the 70% return rate recommended by McMillan and Schumacher (1989).

For the following figures, percentages refer to the percentage of responses. Raw scores and percentages of responses to questionnaire items are presented in spreadsheet format in the Data Table in Appendix F.

The Questionnaire

Section I: Background Information

1) Which grade(s) do you teach?

Figure 1 (see page 52) portrays an even distribution of lower, middle, and upper primary grade teachers among the respondents. Fifteen percent of the teachers teach Kindergarten, 16% teach either Grade 1, Grade 2/3, or Grade 3. Grade 1/2 is taught by 13% of the teachers, while Grade 2 is taught by 10% of the teachers. A very small percentage of teachers teach Grade K/1, Grade 3/4, or Grade 1/2/3.

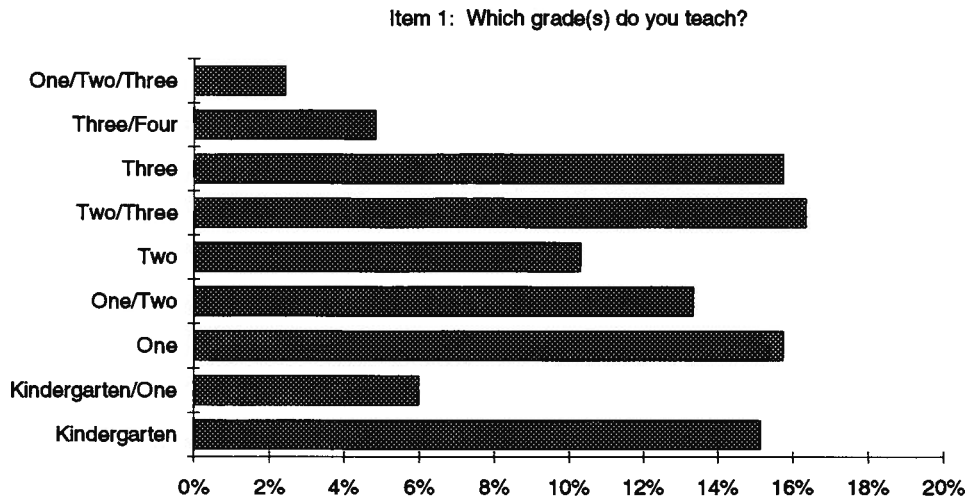


Figure 1

2) For how many years have you been teaching?

As may be seen in Figure 2, a fairly large proportion of teachers (36%) have been teaching for 11 to 20 years, and another 18% have had 21 or more years of teaching experience. Twenty-two percent have been teaching for 6 to 10 years, while 19% have been teaching for two to five years. Only 4% of the respondents are in their first year of teaching.

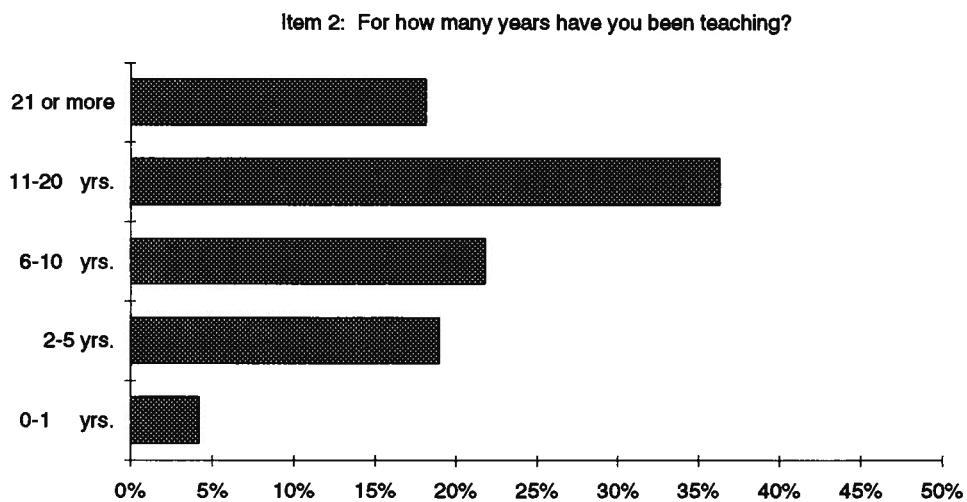


Figure 2

3a) *As well as being a classroom teacher, have you ever been a music specialist?*

Figure 3 shows that only 10% of the respondents have been music specialists.

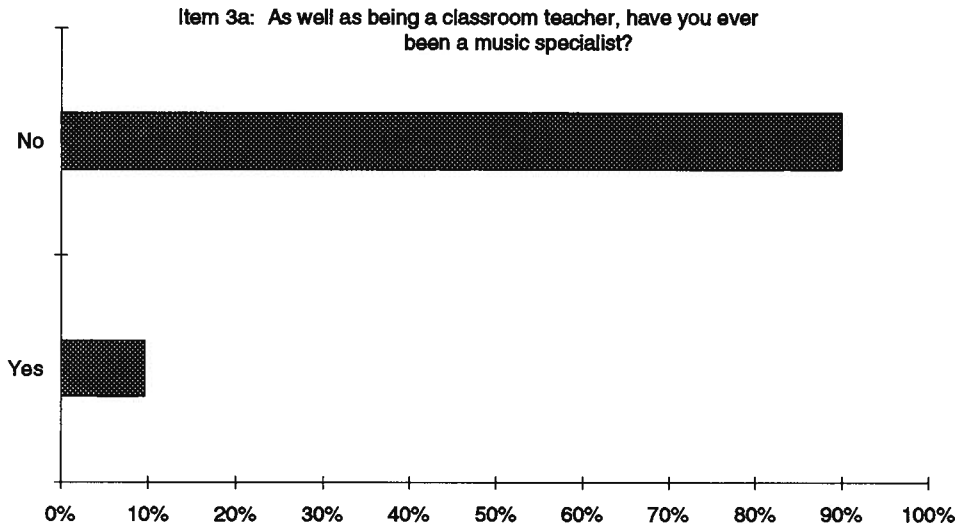


Figure 3

b) *If you answered "no", do you intend to be a music specialist?*

Only one teacher (.6%) intends to become a music specialist; another teacher answered "maybe" to this question.

4) *Does a music specialist teach music to your class?*

As illustrated in Figure 4 (see page 54), music is taught by a specialist in only 19 classrooms (12%). Although the music specialist program was terminated two years ago in School District #34, the findings indicate that some students are receiving specialized instruction in music.

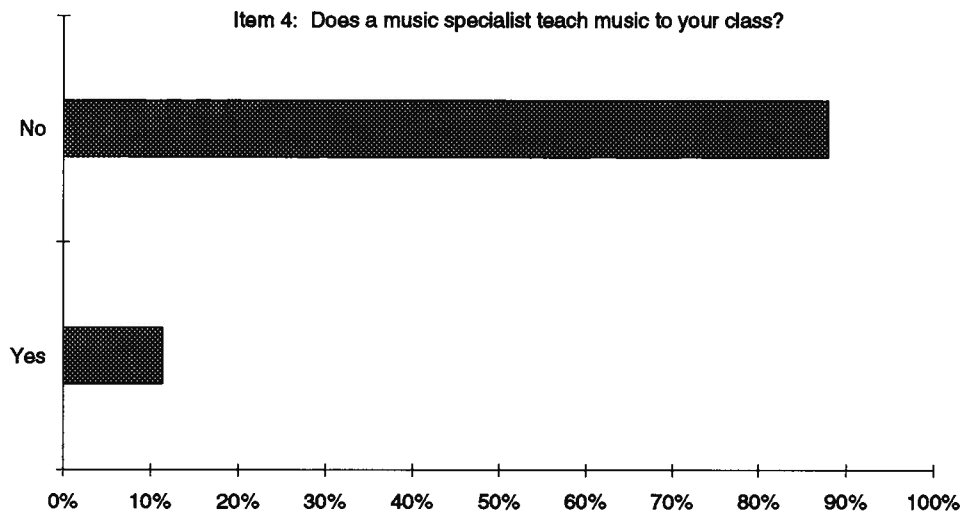


Figure 4

- 5) If you answered "yes" to question 4:
 a) Approximately how much music time per week do your students receive from the music specialist?

Twelve of the 19 teachers (66%) reported that the music specialist provides 25 to 35 minutes of music time per week, while 55 to 65 minutes of music time is provided by a specialist in two teachers' classrooms. One teacher's class receives 40 to 50 minutes of music per week from the specialist.

- b) Does your music specialist provide your preparation time?

Preparation time is provided for eight (42%) of the teachers. Teachers who do not receive preparation time through the music specialist listed a variety of activities that they do during the music lesson:

- trade classes--I take hers for gym
- sing, clap beat, body mov't to rhythm
- working with half my class and some of the music teacher's class
- join in, or work with individuals
- half split with library
- supervise students
- teach computer
- Every 2nd week/on alternate weeks I go in with the children to

assist with supervision (music teacher doubles up--2 classes = 45 students) so the 2 classroom teachers alternate supervision and prep time every second week.

c) *Do you also teach music to your class in addition to the music taught by your music specialist?*

Thirteen teachers (68%) teach music in addition to the music their specialist provides.

6) *If you answered "no" to question 4:*
a) *Do you teach music to your class?*

As shown in Figure 5, a large majority of teachers (86%) indicated that they teach music to their classes.

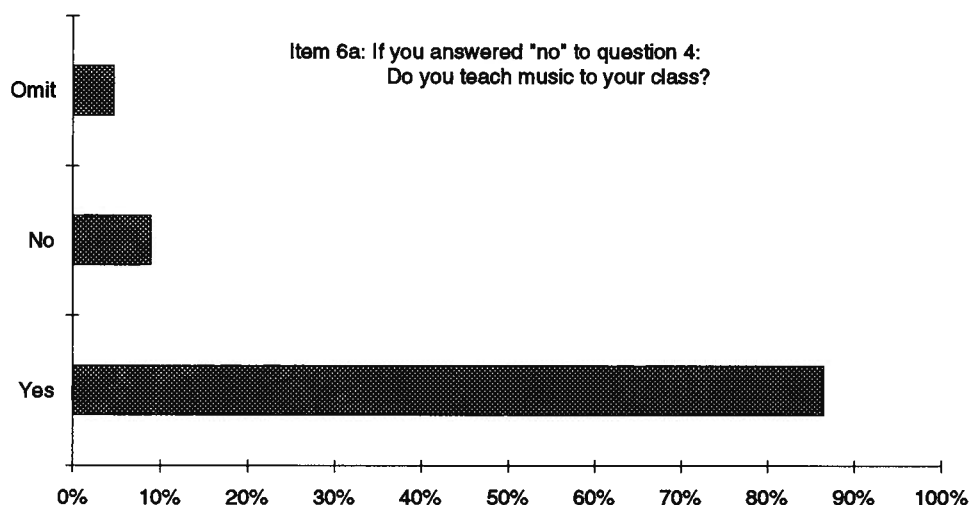


Figure 5

b) *If you teach music to your class, approximately how much time per week do you use to provide musical experiences for your students?*

Figure 6 (see page 56) illustrates that most respondents (32%) use 25 to 35 minutes per week to provide musical experiences for their students, while 26% offer more music time (40 to 50 minutes per week), and 18% provide less time (20 minutes or less). A small percentage of teachers (15%) provide 55 to

65 minutes of music per week, and even fewer teachers offer 70 to 80 minutes (4%) or 85 to 95 minutes (4%) of music time per week.

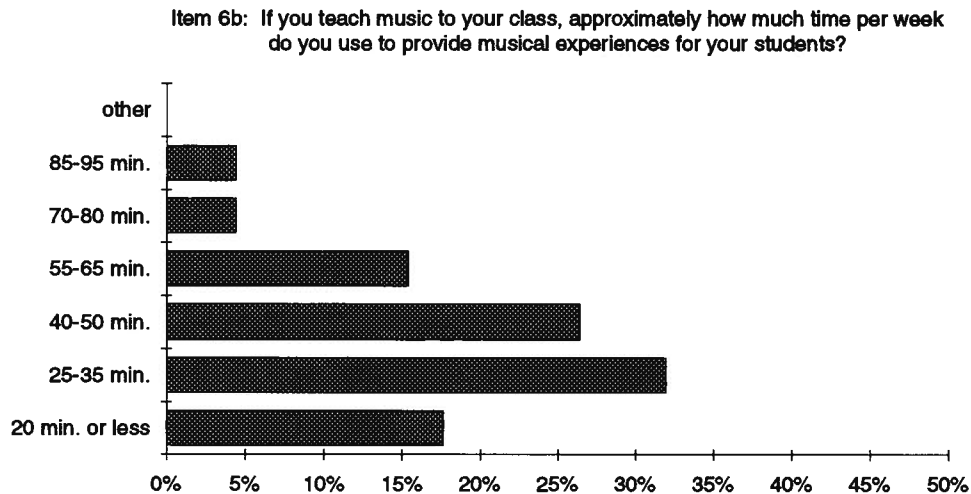


Figure 6

7) In which of the following are you, or have you been, involved personally? (Check as many as apply.)

Teachers were asked to distinguish their past music involvements from their present music involvements. As is portrayed in Figure 7 (see page 57), respondents were far more musically active in their past than they are at present. The five most popular music activities in the respondents' past were singing in a choir (59%), attending concerts (56%), listening to recordings (54%), taking private music lessons (53%), and playing the piano (40%). Thirty-seven percent of the respondents played the recorder, 23% played guitar, and 19% played an instrument in a band or orchestra. In their present lives, 57% of the teachers continue to attend concerts, and an increased number of teachers (73%) listen to recordings. All other activities drop drastically. Only 9% of the teachers now sing in a choir, 21% continue to play the piano, and only 7% of the respondents take private music lessons. A very small number of teachers participate in the remaining music activities,

guitar (7%), recorder (6%), and band (4%). Several other music activities were listed by the respondents:

- ukulele (5)
- violin (1)
- handbells (1)
- trumpet grade 8/clarinet grade 9, really enjoyed this year (1)
- played organ (1)
- conducted children's choirs/ladies groups (1)
- lead choirs (church and schools) (1)
- conducted handbell choir (1)
- teach piano and music theory (1)
- have written short songs for concert (by ear--had someone else write out the music and put it on tape) (1)
- participate in music courses/workshops (1)
- courses for teachers (1)
- ETM class through UBC (1)
- ETM workshops (4)
- Orff training (2)
- drama (1)

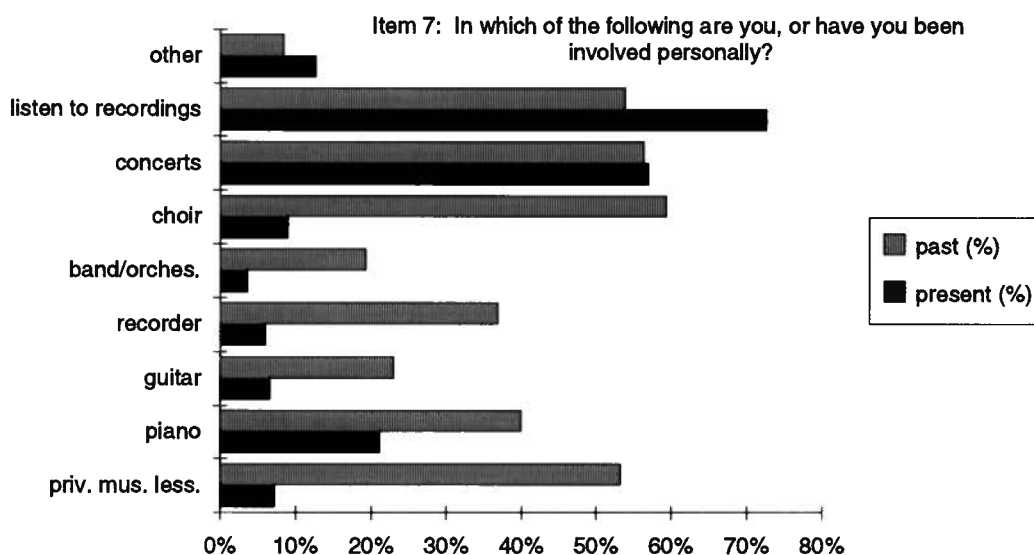


Figure 7

8) To what degree do you think you are musical?

Figure 8 on page 58 shows that more teachers consider themselves to be either moderately musical (42%), or a little musical (27%), than very

musical (12%). Eighteen percent of the respondents rated themselves to be "unmusical." One respondent is a professional musician.

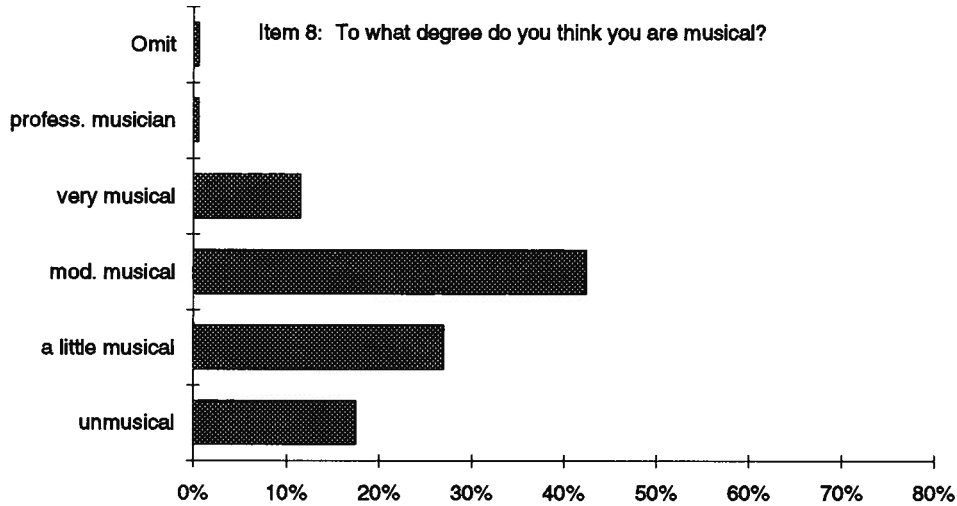


Figure 8

9) *From which university did you receive your teacher education?*

Most teachers attended UBC (38%) or SFU (27%) in the Lower Mainland. However, 27% attended other Canadian universities (see Data Table, Appendix F).

10) *How many music education courses did you take during your undergraduate teacher training?*

As may be seen in Figure 9 (see page 59), a moderate proportion of the respondents (27%) did not take any music education courses during their undergraduate teacher training. Forty-six percent of the teachers took one course, while 14% had two courses, and 7% took three courses. Only 5% of the respondents majored or minored in music education.

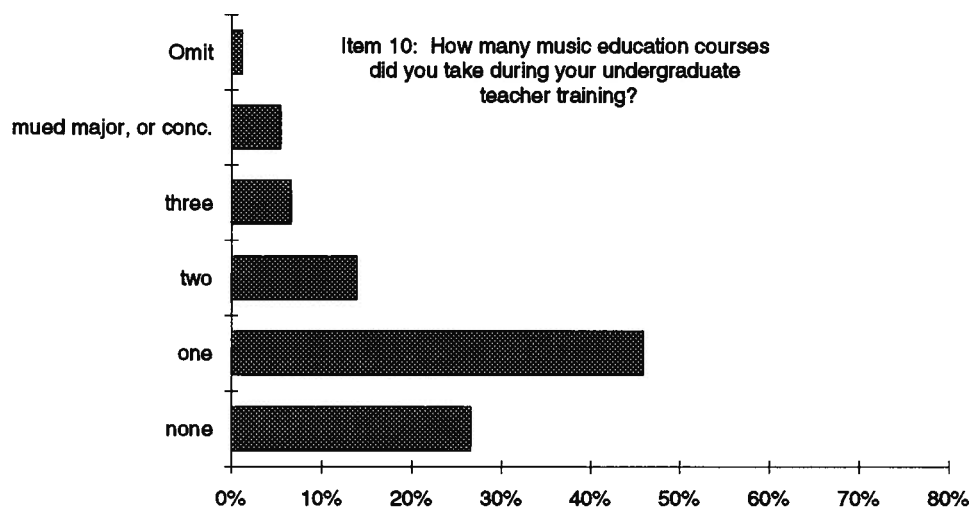


Figure 9

11) Have you taken any music education courses since you completed your teacher training?

Figure 10 (see page 60) shows that the majority of teachers (69%) have not taken any music education courses since they graduated from university. Twelve percent of the respondents have taken one course, while 7% have had two courses, and 8% have taken three courses. Some respondents specified the names of courses and workshops in which they had participated:

- guitar (1)
- classical guitar 2 years (1)
- can't remember--summer course at UVic for primary teachers--it was good though (1)
- Music Educ. as Thinking in Sound (1)
- 300 course (UBC) (1)
- SFU EDUC 478 and ? Music Appreciation (1)
- Orff (5)
- MUED 400 (ETM, Kodaly) (1)
- ED 490 Special Studies ETM (1)
- ETM course (14)
- ETM workshop (8)
- only workshops (3)
- only workshops on pro-d days (2)

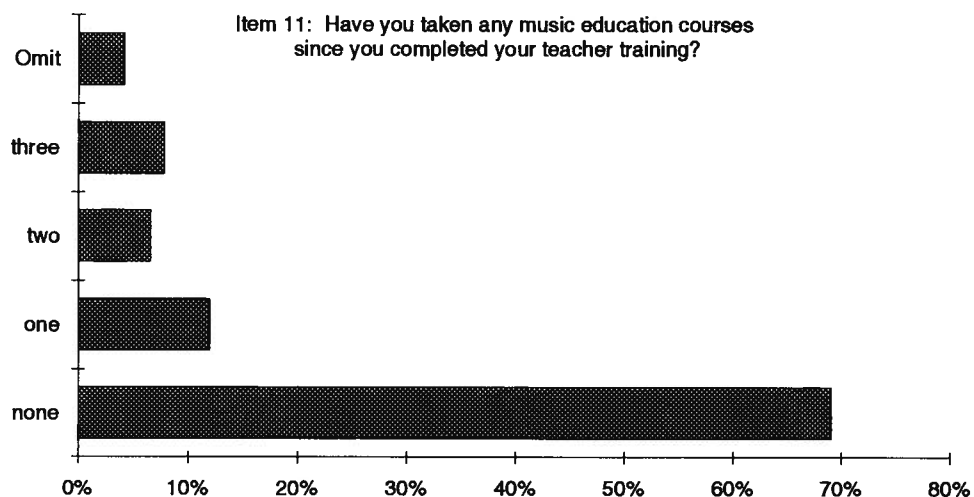


Figure 10

Section II: University Training, In-Service, and Resources

(Please skip this section and go to Section B on page 5 if you have not had any music education methods courses.)

A) Rate the degree to which the following music methods course topics have been helpful to you in your teaching of music.

12) Music theory (note naming, chord naming, time signatures, key signatures, sharps, flats, etc.).

As may be seen in Figure 11, music theory is considered to be somewhat helpful by a moderate percentage of teachers (26%), but not helpful by another 24%. Thirty percent of the respondents indicated that music theory is either helpful or extremely helpful.

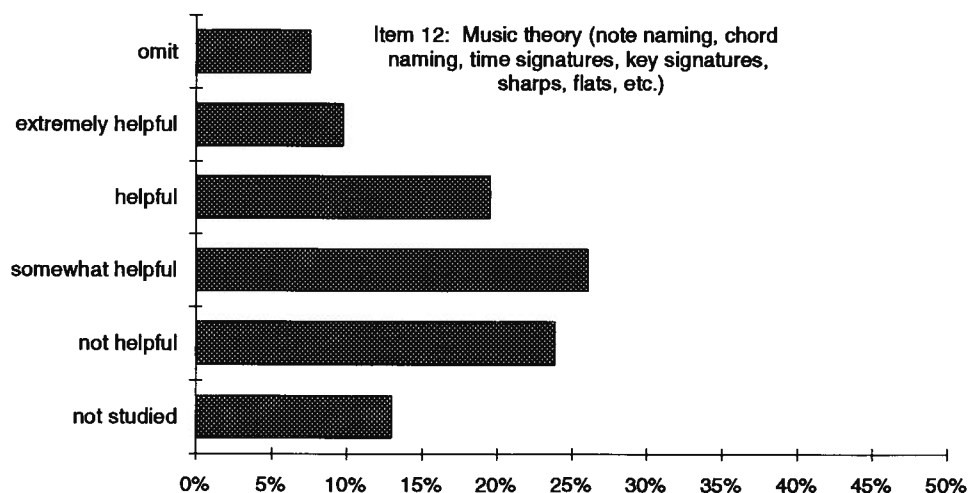


Figure 11

13) *Playing an accompaniment instrument (ukulele, autoharp, guitar).*

Accompaniment instruments were not studied by 30% of the respondents, and another 17% of the teachers reported that accompaniment instruments were not helpful to their teaching of music. Of those who did study accompaniment instruments, 29% found them to be either helpful or extremely helpful, while 15% thought accompaniment instruments were somewhat helpful.

14) *Appropriate songs for children of different ages.*

As is illustrated in Figure 12, a majority of respondents (63%) found that knowledge of appropriate songs for children of different ages was either helpful or extremely helpful. Twenty-five percent thought that this course topic was somewhat helpful, while only a very small percentage (2%) reported that the topic was not helpful. Only 7% of the respondents did not study appropriate songs for children of different ages.

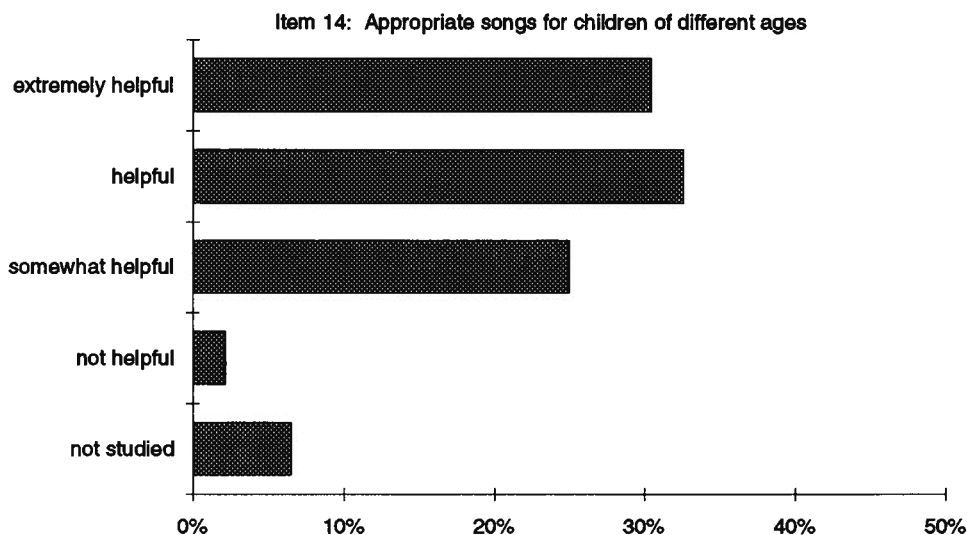


Figure 12

15) *Techniques of leading and teaching songs.*

Figure 13 on page 62 supports the notion that instruction in techniques of leading and teaching songs were found to be extremely helpful (17%), or

helpful (29%) by many teachers. A moderate percentage (29%) rated this course topic to be only somewhat helpful. A small percentage (8%) indicated that this course topic was not helpful to their music teaching, while 10% did not study the topic at all.

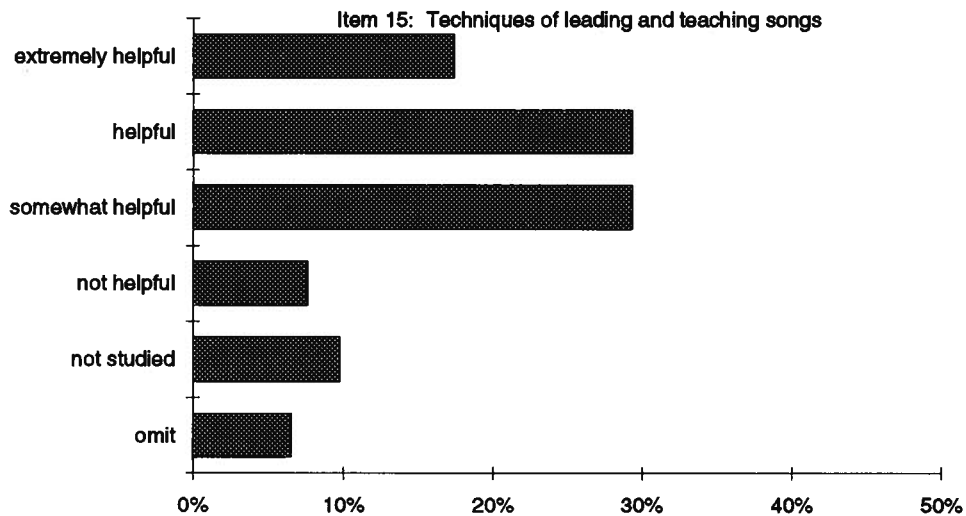


Figure 13

16) *Techniques of teaching classroom instruments (triangles, hand drums, xylophones, recorders, etc.).*

While 26% of the teachers indicated that techniques for teaching classroom instruments were somewhat helpful, almost the same percentage (25%) rated this course topic as either helpful or extremely helpful. A similar percentage of teachers (27%) did not study classroom instruments, and a smaller proportion (13%) reported that the topic was not helpful.

17) *Developing movement activities (singing games, dances, etc.).*

As is presented in Figure 14 (see page 63), the majority of teachers found that developing movement activities was either helpful (28%) or extremely helpful (28%), while thirty-three percent of the respondents indicated that developing movement activities was somewhat helpful. Only a

few teachers (4%) thought that this course topic was not helpful. Most of the respondents (95%) studied movement activities in their music courses.

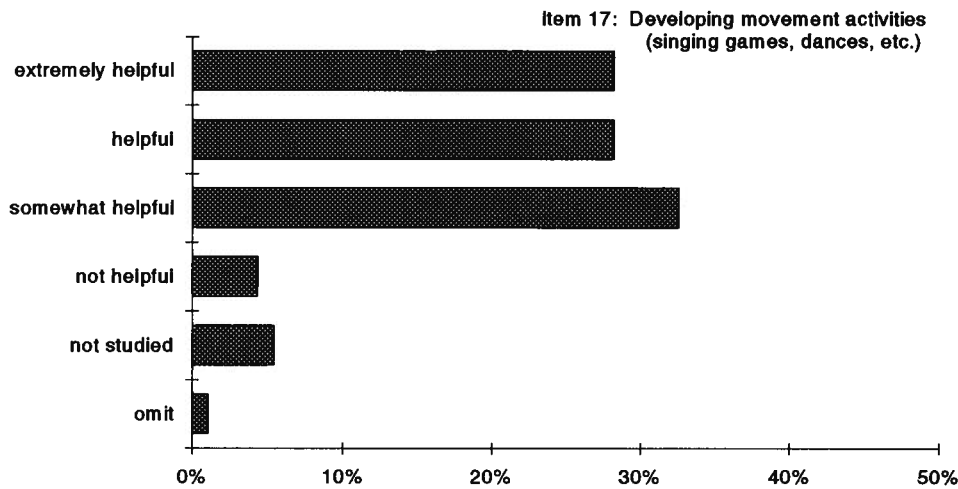


Figure 14

18) Characteristics of children's voices (comfortable range, vocal health, proper use of voice, etc.).

As is portrayed in Figure 15, a relatively large percentage of teachers (46%) did not study characteristics of children's voices in their music courses. A small percentage of the respondents found that the study of children's voices was either extremely helpful (9%) or helpful (7%). Sixteen percent of the teachers rated this course topic to be only somewhat helpful, while 14% indicated that this study was not helpful.

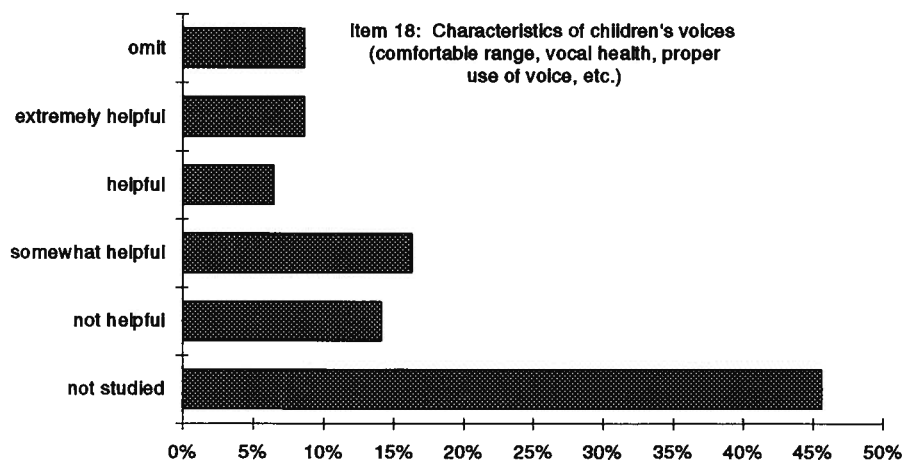


Figure 15

19) *Integrating music with other subject areas.*

Figure 16 illustrates that integration was either a helpful, or an extremely helpful course topic for a good proportion of teachers (41%). Another 25% rated integration as somewhat helpful. Only 11% of the teachers indicated that integration was not a helpful course topic, while 17% of the respondents did not study integration at all in their music courses.

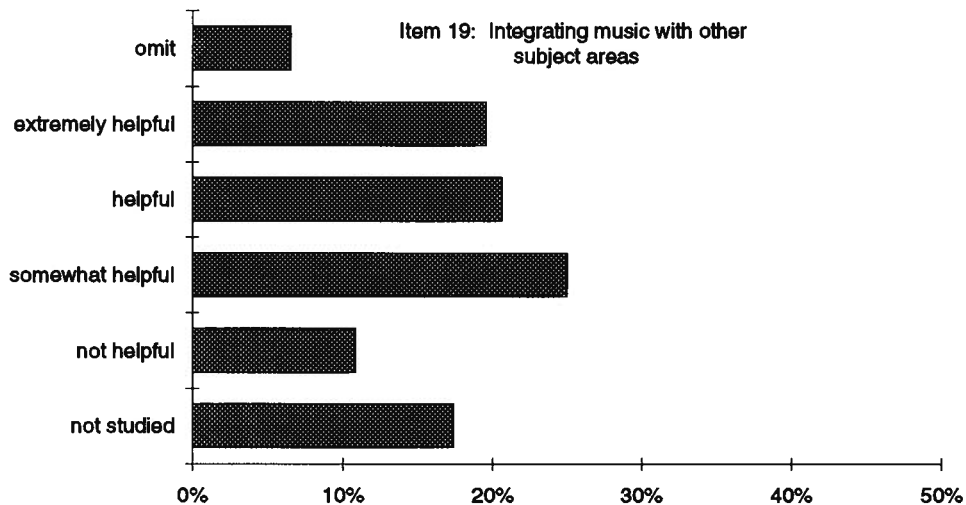


Figure 16

20) *Music reading and/or writing activities (reading and writing music notes).*

As may be observed in Figure 17 (see page 65), 26% of the respondents indicated that music reading and writing activities were somewhat helpful to their teaching, while 20% found that this topic was not helpful at all. A similar proportion of teachers (26%) did not study music reading and/or writing in their course. Only a very small percentage of teachers indicated that music reading and/or writing was helpful (9%) or extremely helpful (8%).

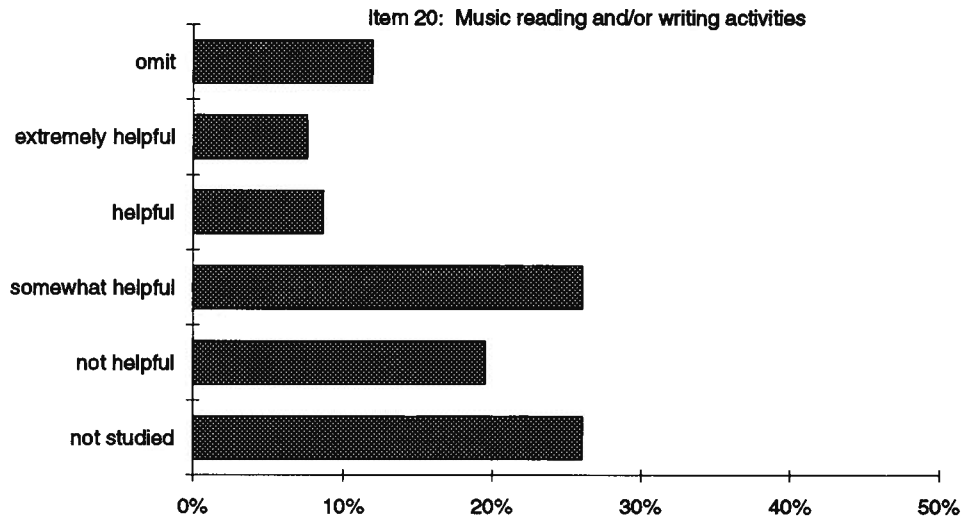


Figure 17

21) *Singing while reading music (sight-singing).*

Sight-singing was not studied by many teachers (39%) and was rated not helpful by 14% of the teachers who studied this course topic. While 18% indicated that sight-singing was only somewhat helpful, a small percentage (17%) found sight-singing to be either helpful or extremely helpful.

22) *Using hand signals while singing ("doh-ray-me" etc.).*

Many of the respondents (25%) did not learn to use hand signals in their music courses, and almost the same proportion of teachers (23%) reported that hand signals were not helpful. For those teachers who did study hand signals, 20% thought that this was a somewhat helpful course topic, while 25% rated hand signals as either helpful or extremely helpful.

23) *Mapping a song while singing.*

Several teachers (30%) did not study mapping in their music courses. Of those who did study mapping, 34% found mapping to be either helpful or extremely helpful, while 18% said that mapping was somewhat helpful. Only 9% indicated that this was not a helpful course topic.

24) *Using rhythm syllables (ta's, ti-ti's, or du's and du-de's).*

Rhythm syllables were not studied by many teachers (38%), but were somewhat helpful to 26% of those who studied this course topic. Another 28% rated rhythm syllables to be either helpful or extremely helpful, while 17% did not think rhythm syllables were helpful.

25) *Using rhyme and chant to teach rhythm or movement activities.*

As is illustrated in Figure 18, many teachers (30%) found that rhyme and chant were helpful course topics, and an additional 23% thought that rhyme and chant were extremely helpful. Another 26% indicated that rhyme and chant were somewhat helpful. A very small percentage (7%) did not find rhyme and chant helpful to their teaching. Notably, almost all respondents (96%) studied rhyme and chant in their music courses.

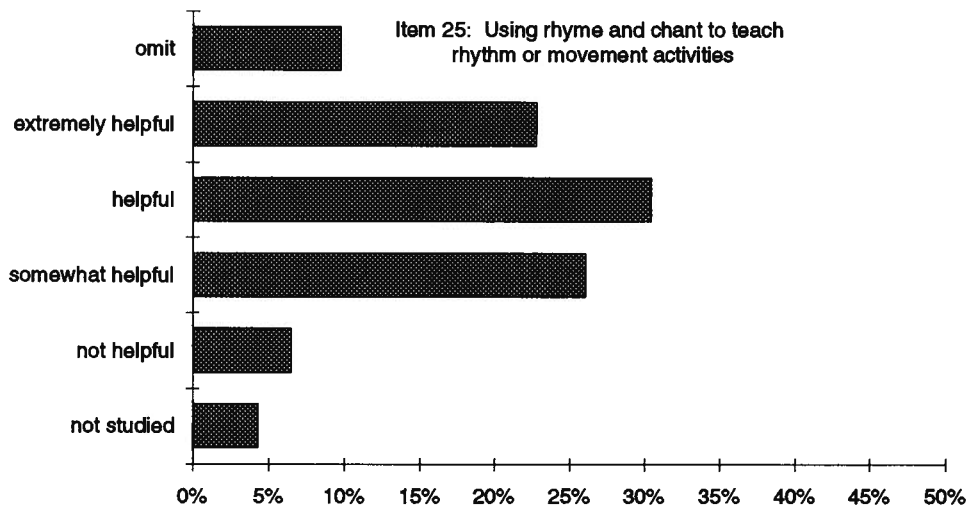


Figure 18

Please comment on any of the above topics or on any other music education methods course topics that have not been included.

Not all teachers chose to respond to the anecdotal sections of the questionnaire. For this particular item, comments were received from 13 teachers (8%).

Two teachers made general comments on course topics they found helpful:

Great way for first time readers to enjoy language--
integrate & repetition through (sic).

I think the ETM method is very encompassing--
what I know of it.

A music education course was a negative experience for one respondent:

My Music Ed class was not very helpful at all. My
prof. made most of us feel very self conscious
compared to more musically inclined students.

Some teachers explained that their undergraduate music methods course
did not help with their teaching of music:

One of my courses focussed on developing a listening
program--this was personally enriching but not very
helpful.

It has been a very long time since I took Music at
U.B.C. The course was a requirement with very little
actual Music training.

My UBC was a 1.5 credit, music methods course and
touched only lightly on all the above.

Too many topics introduced for length of course so
that you are introduced to many but competent at few.

Remember--playing autoharp, recorder, piano, got a
few songs to use with children; I can't remember many
details except it did not help me in the classroom at
all. All Education students (primary and
intermediate) were in one class. Those who had taken
lessons for many years to those like me with no
background. That was many years ago. Hopefully
things are better now.

Without any prior music education background before
taking 1 music ed. course, very little of what was
learned was retained. We simply "went through the
motions" to get through the course. Watching other
classroom teachers has been the most valuable.

U.B.C. methods courses did not provide a background
in music theory--obtained theory on own.

1.5 credit, studied all topics but too briefly--
combined primary and intermediate; all music
backgrounds together.

Other comments made:

I do not know what mapping a song is.

In the Methods course I took, #18 (Characteristics of
children's voices) was not covered. Neither was how
to approach a song.

*Do you have any suggestions for desirable content for a classroom teacher's
music methods course?*

Again, only a small number of teachers (17 teachers, or
10%) made comments.

Seven teachers suggested that music methods courses focus on
integration:

Integration--given the direction we seem to be headed
in.

Music integration with other curriculum areas/themes.

When there is no consistent music instruction through
the grades K-5 then it is best to use music as an
enjoyment integrated with other subjects as well as a
separate subject. But because it will not be
necessarily followed through, then note reading as in
a Kodaly program shouldn't be the main emphasis.

Useful, practical experiences that can be easily
integrated.

Open ended, movement related, arranged by theme--for
non-music experts.

Help to teach all music curriculum, being able to
integrate as much as possible.

ETM is a solid grounding with a great deal of
opportunity for integration. It's easy for us 'non'
musicians to use.

Two teachers suggested that courses be practical:

Quick, easy to follow and implement type ideas to improve specific skills.

They should be really practical.

Some comments were very specific:

To include a thorough study of each of the above.

Movement, dance, chant activities & resources.

Transition courses--Sec to Elem (As music teachers shift career focus--because of cuts or burn out specific courses to aid in the shift would be good.)

Item 18 (Characteristics of children's voices) would have been most helpful.

ETM--well covered/instructed.

Singing--not nearly enough.

Ukulele--was well done about 7 years ago (locally).

Orff--not enough.

One teacher would like to learn about the different music approaches:

I could use a general overview of a variety of teaching music approaches.

Other comments:

I'm not qualified to make a suggestion.

Some of the above are not as familiar to me now partly because when we had specialists I didn't do as much; would be more highly rated if I felt more confident.

(Section II cont'd. . .)

B) Rate the degree to which the following music resources have been helpful to you in your music teaching.

26) Music method books (e.g., Orff, Kodaly, ETM, Birkenshaw, etc.).

As is illustrated in Figure 19 (see page 70), music method books are either helpful or extremely helpful for 30% of the respondents. Twenty-two

percent of the respondents find music method books to be only somewhat helpful. However, a fairly large number of teachers (40%) do not use music method books at all.

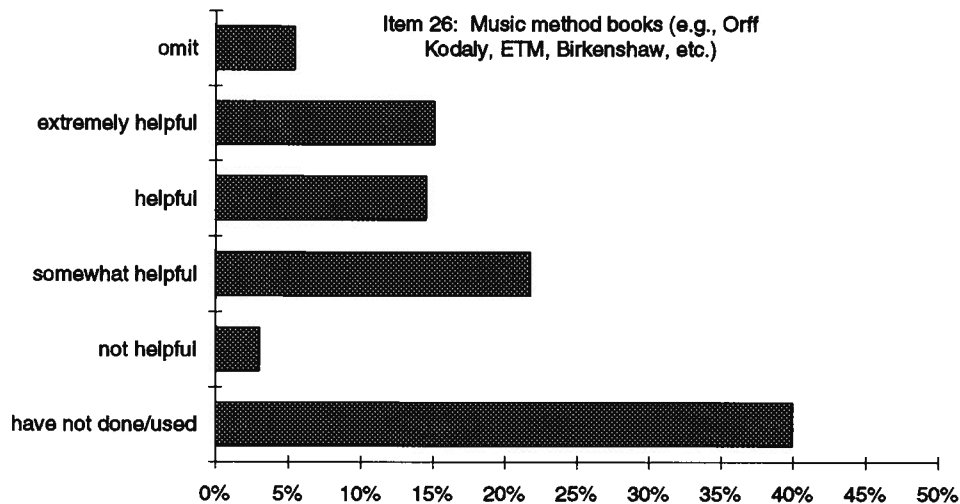


Figure 19

27) Music textbooks (e.g., Musicanada series, Silver Burdett, etc.).

Figure 20 indicates that 26% of the teachers do not use music textbooks, and a small percentage (10%) do not find textbooks to be helpful. A larger number of teachers (35%) find music textbooks to be somewhat helpful, while 24% rated textbooks as either helpful or extremely helpful.

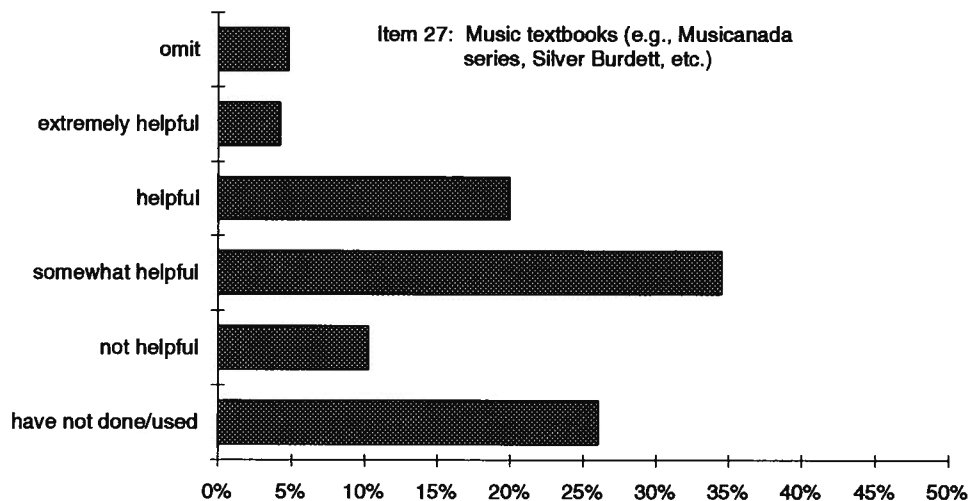


Figure 20

28) *In-service workshops.*

As can be seen in Figure 21, the majority of respondents (73%) reported that workshops were either extremely helpful (25%), helpful (25%), or somewhat helpful (23%). However, 21% indicated that they did not use workshops as a resource.

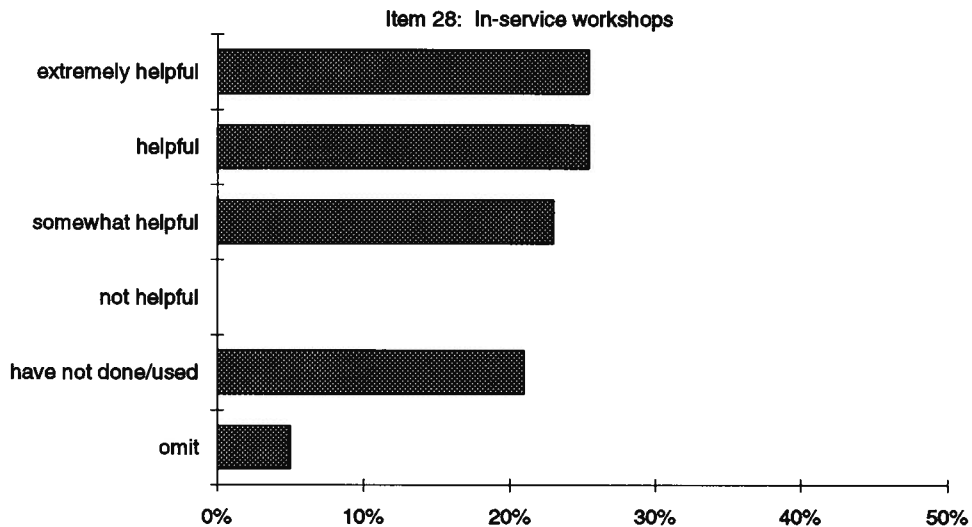


Figure 21

29) *Discussions with music specialist.*

Figure 22 (see page 72) shows that many teachers (32%) have not had discussions with a music specialist. Of those respondents who have met with their specialist, the majority (56%) found their discussions to be at least somewhat helpful (22%), helpful (20%), or extremely helpful (14%). Note that several teachers (8%) chose to omit this question.

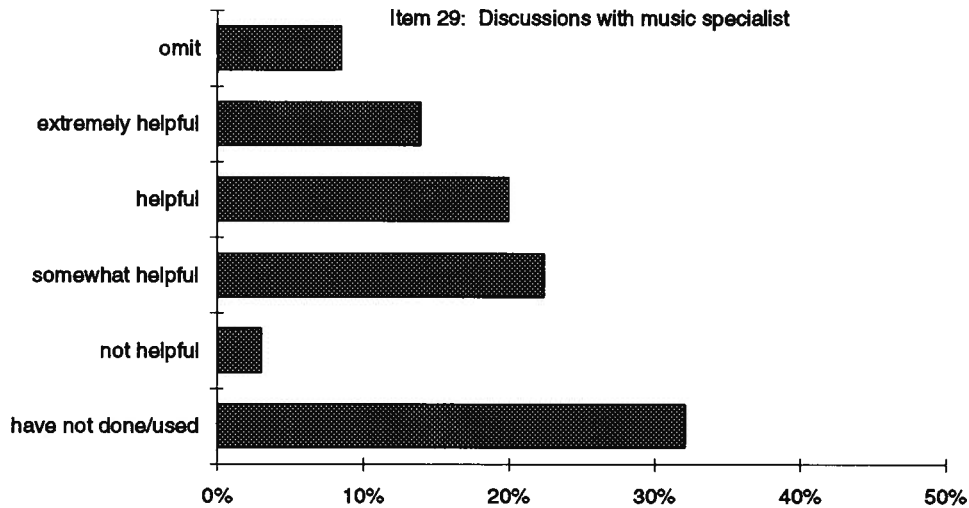


Figure 22

30) *Recollections from personal experiences (concerts, recordings, video, etc.).*

As may be observed in Figure 23 (see page 73), a total of 82% of the respondents believe that personal experiences are to some extent relevant to their music teaching. A large proportion (35%) stated that personal experiences are somewhat helpful, another 32% rated their experiences to be helpful, and a smaller number (15%) reported that personal experiences are extremely helpful. Only 10% do not rely on their personal experiences, while a very small percentage (4%) do not find such experiences helpful.

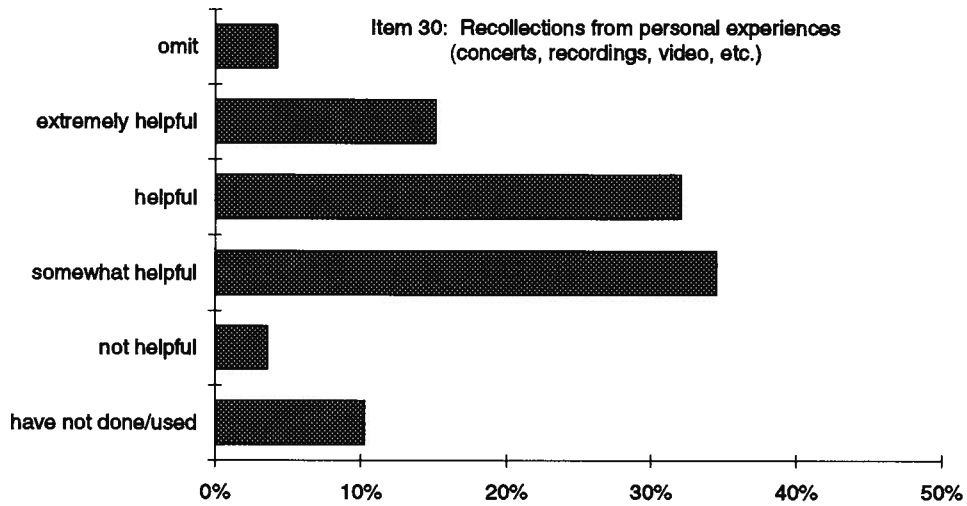


Figure 23

31) *Observation of music specialist.*

As is indicated in Figure 24, many teachers (41%) found it either helpful or extremely helpful to observe a music specialist teach, and another 21% rated such observations somewhat helpful. A very small percentage (5%) did not find this experience to be helpful, and a fairly large proportion of teachers (28%) have not observed a music specialist teach.

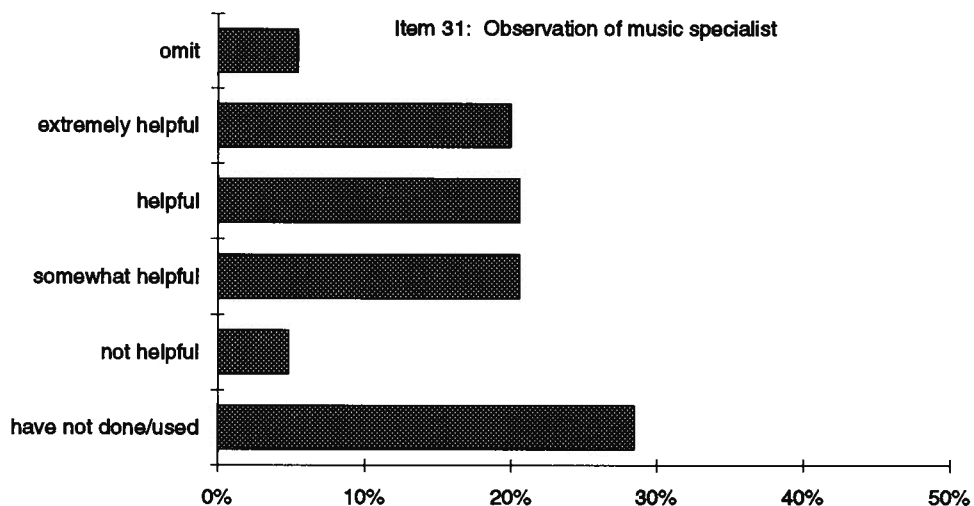


Figure 24

32) District leadership in music (e.g., Director of Instruction for the Fine Arts).

As is portrayed in Figure 25, a large percentage of teachers (46%) indicated that district leadership in music was not a resource of which they have made use. However, district leadership was found to be somewhat helpful to extremely helpful by 37% of the respondents. Note that several teachers (8%) chose to omit this question.

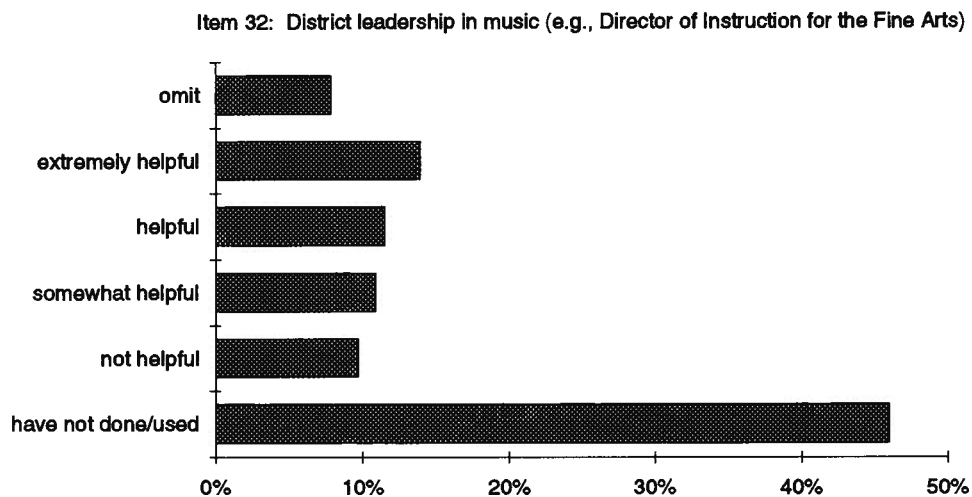


Figure 25

33) Other, please specify.

Fifteen teachers (7%) listed other resources that are helpful to their music teaching.

One teacher uses a music textbook not mentioned in Item 27:

-Canada Is Music

Five teachers value the help they receive from their colleagues:

- observing other teachers (extremely helpful)
- feedback from other colleagues who are not music specialists but good teachers (helpful)
- colleagues
- other non-music teachers--sharing ideas
- help from other teachers (helpful)

Five respondents listed children's recordings and programs:

- children's tapes eg., Sharon, Lois, & Bram
- recordings, song copies available through IRC
- taped programs to sing along
- radio music program
- use tapes of popular children's artists: Charlotte Diamond; Sharon, Lois, & Bram; Fred Penner; Songs from Barney and Friends; etc.

A workshop was mentioned by one respondent:

- Music workshop (Bureau of Educ. & Research) (helpful)

Three teachers find that either taking or giving music lessons is helpful to their teaching:

- taking private lessons (helpful)
- taking music lessons (helpful)
- studio teaching experience

One teacher considered personal enjoyment to be extremely helpful:

- enjoyment of singing, actions

Please comment on any of the above resources. (E.g., Why was a particular resource helpful, or not helpful, to you?)

A large proportion of teachers (48%) commented on the usefulness of a variety of resources.

Several comments (21) were made in support of the music specialist:

A music specialist is extremely helpful [because] as a classroom teacher it is very difficult to be an expert in everything. Music is a specialized field that should be taught by a specialist, and leadership to these specialists given by a Director of Instruction. Music is essential for a child's well-being as music and rhythm [are seen to be a] natural part of childhood.

Item 31 was the most helpful. You could see the methods in action--then I could ask questions and see her resources.

Can't read music--so . . .

When we had music, I spent 1 period working with and observing her. I enjoyed it, as well as learning a lot.

Observing a music specialist in action in my classroom was most helpful.

When music specialist was on staff, I attended with [the] class & learned a lot!!

Having access to a music specialist's knowledge has been invaluable.

Music Specialist/Fine Arts Director--organized professional development and made self available to help with implementation, encourage, etc.

When we had music specialists, I found participating with the children the best way for me to learn the skills being taught. I was then able to reinforce the skills at other times.

In another district it was a requirement to observe the music specialist and then to continue the same songs & skills for the rest of the week. That was excellent training!

It is always more helpful to observe others and then practise. It builds confidence and skills.

I really appreciate having a specialist not only demonstrate a skill--but show how it works with children and would like to see more of this. An admin. leader in Fine Arts provides direction and also lends the essential credibility to Fine Arts that is sorely lacking.

Observation of a music specialist--methods/techniques

I learn by seeing it happen.

I find it easier to model my teaching of music after a demo lesson rather than reading a music manual. The music specialist gives me enthusiasm and inspiration for teaching music to my class.

Because education seems to have gone back to the R's and music specialists are not seen as a valued partner in Educ. today (But not by me personally).

Observing our music specialist teaching was helpful as I could easily see her objectives for the children.

Our former Music Specialist became a personal friend, and I was always welcome to observe her teach.

ETM workshops and observing the music specialist (ie. Sister Fleurette & Sandi) were so enjoyable, inspiring, & educational.

Music specialist "taught" skills - I don't have expertise to do this.

1) Those Res. people who worked with my class or gave practical workshops or a specialist who provided tapes of songs introduced and music teachers who shared ideas used with my class in the school have been most helpful.

2) District leadership by Fine Arts Coordinator is vital to a district.

3) Music specialists in all schools are essential to music instruction beginning in K.

District leadership/for coordination/resources/inspiration/promotion of music, etc.

Music (teaching of) is "high energy" level work with a fast burnout rate.

Specialists: some areas of music need specific training, generalist simply can't provide.

One teacher did not find it helpful to discuss music with specialists:

I find music specialists assume you know more about music than you do when they talk or teach you.

In addition to the comments mentioned above about the need for district leadership in music, eight more teachers offered the following opinions on leadership.

District leadership (helpful)--providing materials, structuring performance forums.

It is a great loss to this district--cancelled music prog. in elem. and elimination of Fine Arts Director.

Kerry Turner did some ETM demonstration lessons for me many years ago. I have always found a musical teacher in my school that was willing to trade a

class (ie., Science or P.E.) and take my class for music instruction.

Years ago, when Kerry Turner had time to visit classes, he was a wonderful help.

Kerry Turner used to be great help!

District leadership in music (E.g., Director of Instruction for the Fine Arts)--very helpful when asked.

Kerry Turner and Sandy Murray were both helpful providing music and other help to me as a classroom teacher.

Kerry Turner's workshops and help in the classroom were invaluable!

Many teachers (22) commented on the effectiveness of workshops:

In-service workshops/music specialists give specific ideas that you can take back and try out in the class right away.

When a workshop is specifically for your Gr. level (e.g., for K/1 as opposed to K-7) you get more from it.

More inservice very often.

In-service workshops are helpful because they jog your memory and get you focussing on music again.

Ongoing to improve your skills & maintain your skills --if participate in in-service workshops.

A workshop which I found really helpful was put on by BER and the presenter was Tom Hunter from Seattle. It was a good boost to my music teaching.

In-service workshops are the most helpful--I like to learn new songs or new ways to present songs to my students--things I can use next day in my class.

E.T.M. workshops, Orff workshops, ukulele workshops very helpful.

I attended a Charlotte Diamond workshop last year which I found to be enjoyable, and helpful too.

I had theory I & II Toronto Cons. before I got to UBC. I learned much more in workshops once I became a teacher. Workshops BCMEA, Chorister's Guild-- Betty-Ann Ramseth, Helen Kemp, Bruce Pullan, Eriki from Finland, etc. I find integrating music with other subject areas very easy and do it quite readily.

Variety--see James Taylor handout--Pacific Lutheran Univ.

-Contact Rose Lowewen Prince George School Dist.

" Sandra Meister " " " " .

I need frequent inservice to inspire me to try different activities.

Personal belief in the value of Music Ed., Dalcroze readings. Dance & movement use.

Item 28) (In-service workshops)--direct hands-on experience.

Item 26) (Music method books)--breakdown of tasks involved in things (skills) that I take for granted; approaches to teaching in an appropriate way for young children.

In-service workshops provided learning and teaching experiences directly transferrable to the classroom (ETM).

I've enjoyed the ETM workshops . . . but since I'm not able to read music, I forget how the song goes and then I don't bother looking at it for a while (out of frustration!) and then it just sits on the shelf.

E.T.M.--primary singing games are a wonderful stimulant to a child's education.

ETM has been the most helpful resource for me.

ETM teaches the whole child and is a great tool to help even the most immature child focus & experience success. Also possible for us less musically talented souls to feel accomplished too!

E.T.M.

Birkenshaw and ETM have been most useful--simple, tuneful, game-related songs & poems.

ETM--great for teaching strategies to do with a song - mapping, antiphoning.

The ETM workshops you gave, Sandy, really proved useful, working through the songs/games were more effective than any other music training course I've taken.

ETM and Mary Richards charts (I think that was name) good. I think a music series with tapes, etc., would be good but I haven't actually worked with a series.

Fleurette's passion for her subject.
Inspiration of excellence--Ballet/Opera--take to classroom.
In-service--excellent in Abbotsford (Best I've seen in many school districts).

Ten teachers made suggestions for resources:

Scope & sequence/management/use of materials.

Songs and related activities that have been proven to be effective in the classroom.

Item 31) Haven't had them long enough to learn from them.

Item 28) Need more e.g., Orff instruments--practical ways to use them.

Other: We have a school-wide music listening program that runs each day after recess. It features a variety of music from classical to rock & has an explanation along with it.

A listing of songs/games that were appropriate for teaching a specific skill.

"Here's How to Use Your High School Skills in Your New Mr. Roger's role in a Primary Classroom" MUED 3005.

More Orff resources/ideas, more action songs with more difficult/complex vocabulary/melody lines.
Lots of stuff K-1 not Gr. 3 levels or 3/4 split.

Hands on a must.

Sharing sessions amongst classroom teachers who have music backgrounds.

I wish there was inservice available for "beginners" or those not confident with music.

For non-music specialists, resources that are easy to follow and have the concepts well organized and structured are very important.

Resources = music is constantly progressing, need materials (instruments) & ideas to keep going.

A few teachers (4) reflected on their background experiences:
If it wasn't for my background, I don't know what I would have done.

Item 30--Stuff I learned as a Girl Guide (Brownie) leader.

Item 30--Not totally helpful because I can't use an instrument to demonstrate or accompany.

We have a fine arts program at our school. I taught recorder from a small exercise book and based the lessons on what I had remembered from my elem. school experience.

Two teachers find tapes and other recordings helpful:

Tapes and accom. words/activities--very useful esp. those who "play by ear"!

I use well loved children's songs like Charlotte Diamond, Raffi, etc., to sing along. We also use Sing Out, No.2.

One teacher mentioned the use of an instrument as a resource:

Drama; blocking, etc., singing & chanting. Mobile instrument--ukulele--take anywhere for accompaniment--field trips, etc.

One teacher felt limited in ability to use the resources:

Depends on whether I could use it afterward. Practice was often not sufficient for me as most teachers/students learn music much faster than I do.

Two teachers do not use the resources listed in the questionnaire:

I have done so little of this, it's not worth mentioning.

I've heard of many of the resources but haven't got a clue about them--especially those referred to in B26.

Section III: Attitudes and Skills

To what extent do you agree or disagree with the following statements?

34) *Music is an important part of my life.*

As is illustrated in Figure 26, the majority of respondents (87%) either strongly agreed or agreed that music is important to their lives. Only 3% of the teachers disagreed or strongly disagreed with the statement and 10% neither agreed nor disagreed.

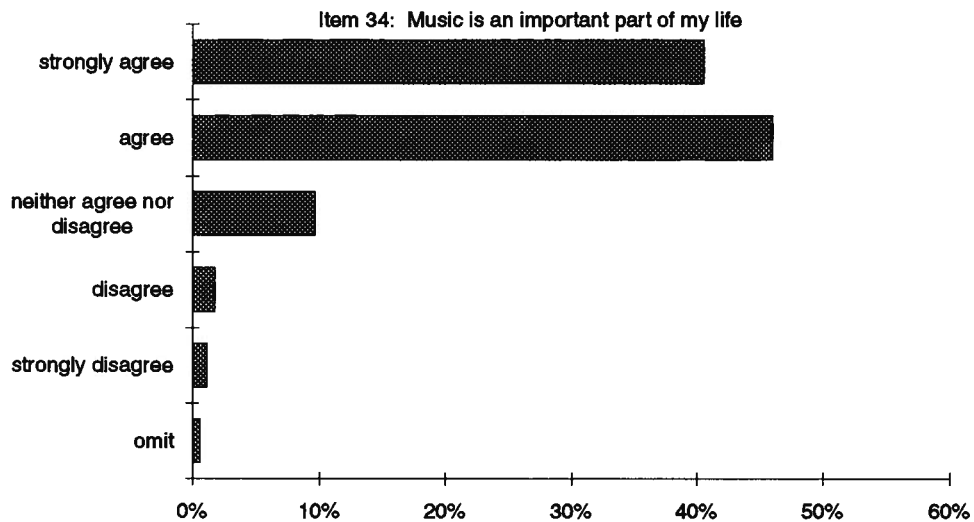


Figure 26

35) *Music is an important part of our children's education.*

As can be seen in Figure 27 (see page 83), most teachers (93%) either strongly agreed or agreed that music is an important part of our children's education. Only 5% neither agreed nor disagreed, and 1% disagreed with this statement.

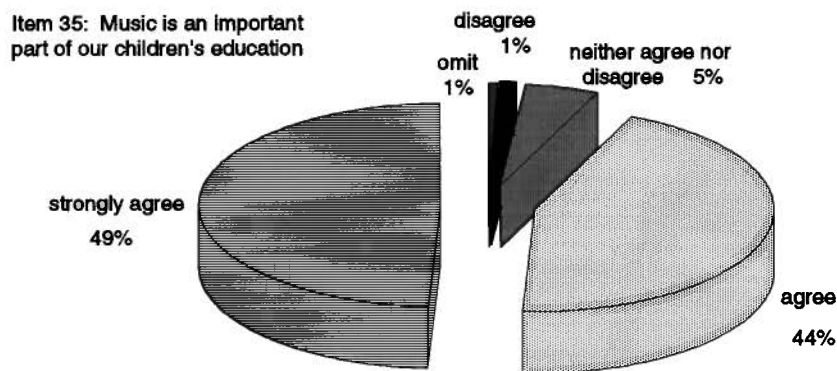


Figure 27

36) *Music instruction is not necessary in the students' day because private lessons can accommodate those who wish to pursue music.*

A large majority of teachers (85%) either strongly disagreed (44%) or disagreed (41%) that private lessons can replace music instruction at school. Only 7% of the respondents agreed or strongly agreed with this contention, while another 7% neither agreed nor disagreed. Two respondents added comments:

I don't think we can offer enough for those students seriously interested in music, but we should provide some experiences, esp. with singing & gaining a repertoire of songs/music.

This may become the way it is because of our economy & budget cuts.

37) *Music is a superfluous subject. Other subject areas are more important.*

As may be observed in Figure 28 (see page 84), a large proportion of the respondents (81%) strongly disagreed or disagreed that music is a superfluous subject. However, 10% of the teachers neither agreed nor disagreed, and a small percentage (8%) agreed or strongly agreed with the statement.

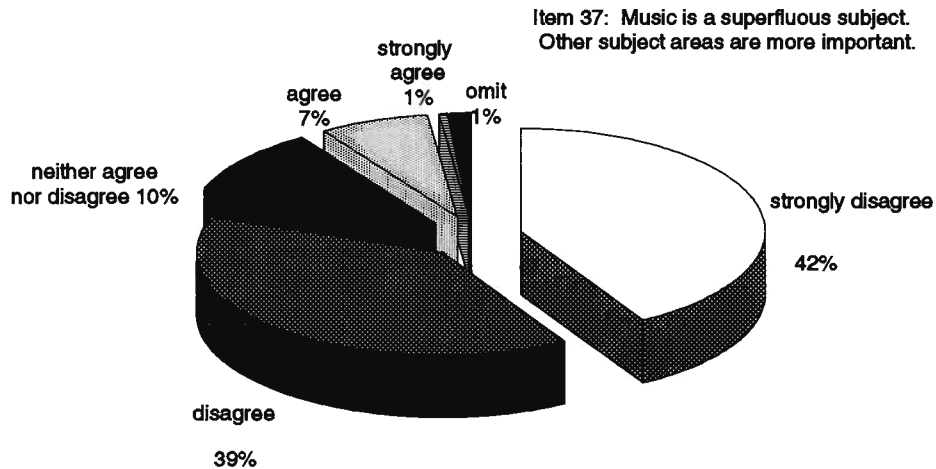


Figure 28

38) *Music in the school day should only be used as a teaching tool (e.g., using a song to reinforce counting skills, spelling, etc.).*

Most teachers (91%) either strongly disagreed or disagreed with this assertion. Only 2% agreed that music should be used only as a teaching tool, and 7% neither agreed nor disagreed with this statement.

39) *Music in the school day should only be used for recreational purposes (e.g., as a break).*

The greater percentage of teachers (90%) either disagreed or strongly disagreed that music should be used only for breaks in the day. Only 3% agreed with this statement, while 7% neither disagreed nor agreed.

40) *Music should be valued as a subject in itself.*

As is portrayed in Figure 29 (see page 85), most teachers (91%) either agreed or strongly agreed on the value of music as a subject in itself. Only 2% disagreed or strongly disagreed with this assertion and 8% neither agreed nor disagreed. Two respondents commented:

The way I am capable of teaching it, it is a superfluous subject. A specialist would give the music program justice it deserves. I cannot.

The arts provide a healthy outlet for the expression of our feelings and creativity. We would live in a considerably less violent society if everyone had such an outlet. Many teenage gang members talk about hanging out in malls because they are bored. Other people turn to crime or drugs because they have no healthy outlet for strong emotions like anger, depression, etc....All of these demons can be exorcised through art as can more positive feelings.

Item 40: Music should be valued as a subject in itself

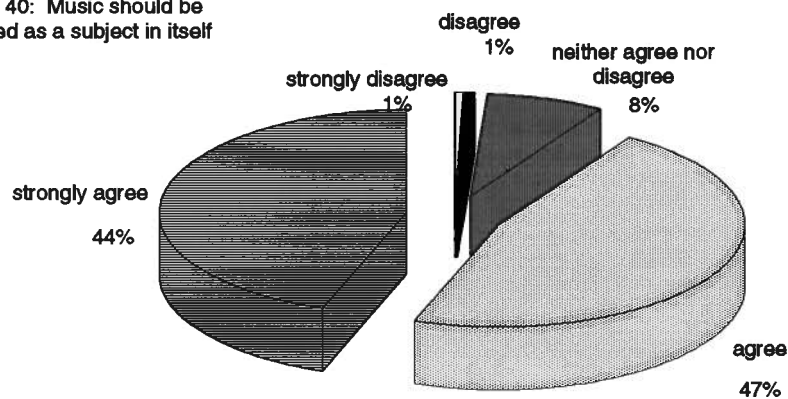


Figure 29

41) *Think of your own attitudes toward music. Are there any experiences in your life which may have shaped those attitudes toward music?*

As is illustrated in Figure 30 (see page 86), many of the respondents perceived that several experiences have influenced their feelings toward music. A large percentage of teachers indicated that recordings (audio and video) (68%), concert attendance (69%), and family (62%) were influential experiences. Many teachers also perceived that their personal experiences in the primary grades (52%), and with private music lessons (50%), were influential. Experiences in the intermediate grades (43%) and secondary school (41%) were also considered influential by a number of teachers.

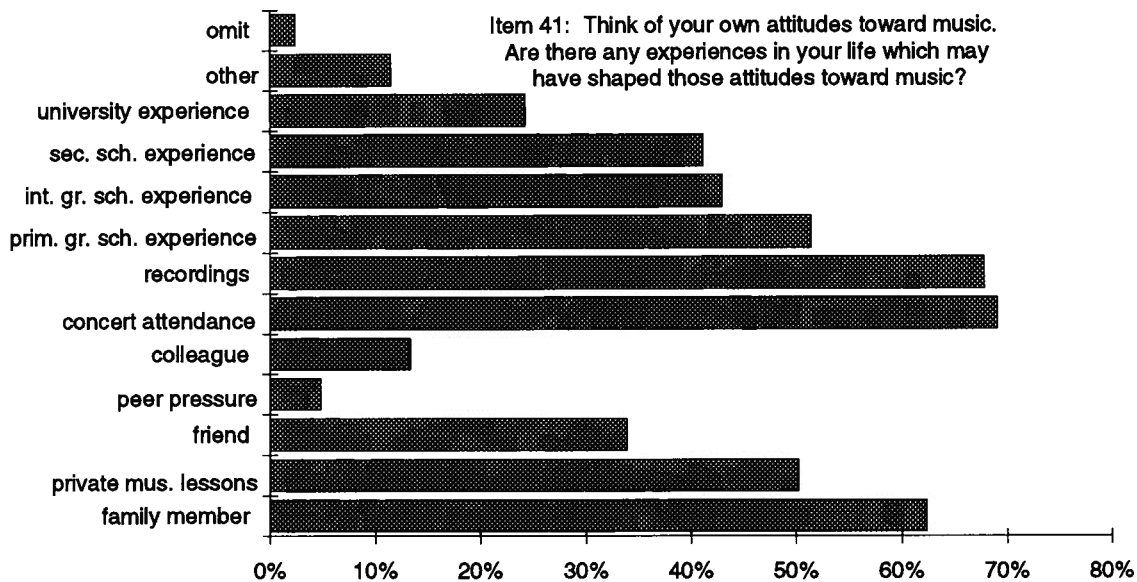


Figure 30

Use the space below to explain your experience(s) and how it (they) influenced your present attitude toward music.

Sixty-two percent of the teachers made anecdotal comments in response to this question.

School experiences were cited by 28 of the respondents:

We attended the symphonies when in elem. school. We had music specialists.

My teacher in grade 7 played piano & taught us some great songs. She also encouraged me to take my guitar to school & I played some simple chords along with her. I felt so important. My Mom let me take guitar lessons which I loved & I also bought a clarinet through the band program. I loved touring to the Banff musical festival! I love listening to music. A friend of mine while I was in high school got me to listen to and love all kinds of music.

I enjoy singing and listening to music. Even though I don't read music, I was able to carry a tune and enjoyed participating in school choirs.

I came from a household that was not musical. I was forced to take piano lessons. I was rejected from the All Star in grade 4.

I played in the band (flute) from grades 6-12 plus recorder (gr. 3-7) and guitar (gr. 6 & 7). I participated because I enjoyed it not because I wanted to take it further. It's a wonderful feeling to be part of a band when you've worked hard on a piece.

School choirs, festivals of music; even now I remember the songs, the music, they are still favourites. The teachers were dynamic and inspiring. I loved "music" then and still do now.

High school choir--experiences with 3 part singing, solo work culminating in several performances and trip to Europe: love to sing/relaxing/creative Recordings, etc.--diff styles/presentation/ways to increase memory.

Jr. High--High School Band teachers--inspiring. My interest in creativity--teach to kids (music/dance/art etc.) (a way of thinking).

I always looked forward to music time. We had no instrument, but we always sang. It was so much fun!

I played clarinet in a Secondary School band for 5 years--wonderful experience Gr. 7-12.

I was very involved with the band program in the intermediate and high school grades. I was so sorry the band program here has been cut.

In Grade 5 I went to the Vancouver Symphony with my class. The music was so moving, I knew I belonged with those musicians.

It was fun to learn at U.B.C.

I had strong music instruction in my grades 3-8 public school. This is where I learned the most. I hated piano lessons as a child but can now at least play the melody of a song on piano and am grateful.

High school choir most influential. I don't read music but learned quickly by hearing. Enjoyed the 4-part harmony. Travelled to Wales for Music Festival. Travelled with the U of A choir. High school choir director most influential person in my life.

Best formal music education was in Gr. 7 and 8 at a large Jr. Sec. school. Before that I had attended small elementary schools (one/two rooms). I can remember getting most of the music (songs) learned through CBC radio programs for schools. I know a lot

of the ETM songs so I must have learned them in primary!

I have clear recollections of enjoying music in school, but theory and accurate singing mystified me. I have always enjoyed listening to music, although neither of my parents played or sang.

Participation in school musicals at all levels was a big deal for me. I loved it.

Vocal Jazz and Guitar were my favourite classes in Grades 8-10. I remember the friends and close ties made through our musical experiences.

I had an excellent singing teacher when I was 9-11 yrs. old. We sang Schubert (The Trout) and Brahms Lullaby, etc. She was an amateur opera singer and we loved her and tried to mimic her. I was hooked on classics!

Music did not come easily--piano lessons were not fun, teacher did not display fun attitude toward it. My experience in grade 6 (radio choir) and grades 7, 8, & 9 were positive because I feel I came away with some knowledge of the instruments I used in music class.

Music can lift me out of a depression or prevent me becoming too depressed. I enjoyed the comradeship of being in high school choir.

Played in the school band gr. 5-12 and found a lot of enjoyment and satisfaction, still remember music in gr. 3, don't remember anything else in that grade. Church choir/Community Band--provided real focus--socially, intellectually.

With no formal music background I was forced to learn to play a primary song on the piano to pass my music course in my professional year. I always sang in the elementary school and a church choir, but never had lessons.

Although I took piano lessons & played in high school band I never felt "successful" or good enough.

Music was to me was something enjoyable and pleasurable. The difficult part for me was piano lessons--in particularly reading and playing pieces. Being part of school and church choirs and getting much enjoyment from musical presentations.

Many teachers (26) wrote about their family music experiences:

My mother played piano and sang, my father sang. My mother directed a church choir for concerts, and I learned how to sing in harmony at an early age. As a young adult I had musician friends and realized some people made music their life and a living from music.

Music was very much encouraged in our home by my parents. We all took music lessons. I grew up in a very "musical community" where the music festival yearly in the schools was a must; musicals were presented; the high school band Jr. & Sr. orchestras plus choir. I am grateful for this heritage.

Music tied the family together. Musicians became good friends and understood the language of music. Through music I could express my inner feelings. I am able to experience spiritual growth as I connect with the music and lyrics in many instances.

Music was in my life from very early on. My family environment was full of it. Ballet lessons were my own expression for love of music and response to rhythm. Band programs at school and attendance at concerts were available to me. The consideration of music as a way of life was allowed for as I progressed through high school. Attendance at a Fine Arts high school summer camp for band expanded my view and attitude towards vocation.

Parents were very supportive--encouraged my private piano lessons, took me to concerts, attended all my school band concerts.

Our family was always musical.

Musicals during my gr. 6-12 years were particularly influential. Also public performances with my family from the time I was about 7 yrs. old helped in developing an appreciation for "vocals".

Church concerts, playing instruments, self-taught, with family members. Own children took piano lessons.

I was always sung to as a child, I sing to my children & to the class. I love music & value it as a person, parent and teacher.

From an early age, music was enjoyed and was an integral part of family celebrations. Participation in school/church choirs have always been positive experiences.

There has always been music in my life--mostly "home-made" at first--mom singing as she worked, singing in church (no radio or TV). Private lessons broadened my musical experiences and drew me more deeply into a greater variety of music. Concerts enriched my experience only as an adult. For me, life without music would be unbearable. However, I find it more difficult to share with my class than to appreciate it myself.

My husband is very musically talented, and I've learned from him. I've also had my own children in private lessons for years. Helping them practise has increased my knowledge.

My father always liked to sing going places in the car. We had a lot of sing-a-long type records & because I liked singing so much I was in choirs at school & church.

My father sang & mother played the piano. I had an excellent choral teacher in high school.

Changed elementary schools every 1-2 yrs. so only remember being in the choir in Gr. 4/5 & 7. My main influence is my husband, who is musically aware and can play the guitar.

My father appreciated, played, & enjoyed records of classical music. I grew up with a background sound of Bach, Beethoven, Vivaldi, Mozart, etc. But had no formal training in school or out.

Ballet lessons instilled love of classical music. Regularly attended operettas, opera, big name singers, & musicians with my parents from a young age.

Always had music at home--father loved Italian opera, etc., brother in a Rock Band!

1) Dad's interest in music--played in high school band (clarinet) demonstrated a lifelong interest in musical instruments (clarinet, flute, trumpet, some string instruments), taught interested family members how to play, organized family ensembles including singing & instruments.

2) Introduction to recordings of classical music--intermediate teacher.

My father played both the piano and violin. I took private piano lessons up to grade 3. My best school friend was an unusually gifted piano player and singer. I stopped piano lessons because I thought my

peers would make fun of my practising. I've attended many concerts. I remember singing a lot in primary and intermediate. In secondary I joined the school choir.

My family is a "musical" one in that we have all studied and enjoyed music. We have all learned many skills--not the least of which listening and critical skills that have improved our lives.

Although I do not play a musical instrument, others in my family are musicians, and I have a deep appreciation and love for all types of music.

Music has always been a form of leisure and enjoyment for my family as a child and until this day. My parents and grandparents always took me to concerts. Also, in the U.S. I had music teachers in school in every grade.

My family was quite musical but I never felt that I had a good sense of rhythm myself.

I have a very positive attitude towards music--therefore I assume my negative childhood experiences with music (ie: private lessons in piano) have been outweighed by other more positive experiences (i.e.: family singing, Scottish & Irish folk songs, concert attendance, etc...).

In addition to comments already made about church experiences, the following teachers wrote:

I really loved singing as a child and enjoyed singing hymns in church as well as folk songs at school. Formal instruction I found tedious and piano lessons nearly put me off music for life. Let children enjoy the experiences with music!

Actually, something that really is central to the whole meaning of music for me is church and the very rich traditional hymns, choruses, and choirs--some of the best, most moving musical experiences have been Christmas and Easter concerts performed in churches.

Forced to take piano lessons--didn't want to do it. I finally quit & only occasionally plunk around--FOR pleasure.
Really enjoy singing because of singing at church and as a child.

Singing used as a uniting activity--church worship, girl guide groups, etc.

Camping was a part of one respondent's music experiences.

Member of Girl Guides--singing was stressed--attended a music camp--learned part songs.

As already mentioned above by a few teachers, private lessons were either positive or negative experiences:

My mother always told me that I could not sing very well, so I use tapes to teach children songs. I was involved in ballet, tap & jazz dance when I was younger so I'm confident with dancing.

Some of my early experiences (piano/violin lessons) were negative. I determined to pass on a positive experience/environment to my students & chose to find ways to integrate music during the school day.

Some teachers recalled negative music experiences:

My teacher asked me not to sing!

Most [of] my experiences were unpleasant, always (in Abbotsford District) told I couldn't sing and had no musical talent. Would never be musical; most I could hope for was technical. But I didn't care what they thought!

We all had to audition for chorus in Gr 3; I sang one line and the teacher yelled, "Oh, no!"

I was not allowed to join our Elementary Choir so have not felt like a singer every since (That's why we sing with taped songs.)

Made to feel untalented in music because I sang off key, etc. (school experience in primary grades). Learned to "just move my mouth."

1) My dad always played records & watched/listened to T.V. shows with music. He sang along even though he couldn't carry a tune. 2) During music class a fellow student told me to mouth the words--my singing was spoiling song. 3) My music ed. course was one of the worst I ever took--made me feel even less capable of teaching music.

Concert attendance was important to some respondents:

Grew up in the 60's. The radio was my life-- dancing/concerts all the time, clubs in Toronto as a young adult.

I grew up listening to music and going to concerts and musical productions. I have enjoyed folk dancing, choir, and musical presentations as a child.

Admire musical performances and those who feel confident presenting and leading.

I was influenced by observing the talents of others and appreciating all forms of music.

I enjoy musicals and live theater concerts. However, other than dance, I rarely participate directly in musical activities. Non-musical family background.

We have a large collection of recorded music--we enjoy concerts of many kinds of music--its part of "life"!

I love to play piano and organ--influenced my own children to take lessons. Saw and heard new kinds of music at concerts and music appreciation class at university. Listened to some music in teens, different from Royal Conservatory lessons--broadened mind. Choral singing in classroom. I still know the songs.

Several teachers wrote about the enjoyment found in listening to music:

I have always enjoyed listening to music & people playing guitar & singing. I still enjoy listening to music.

As long as I remember, listening to and playing "good" music has been a part of my life. Playing in various bands also contributed to interest.

I have found that when I am exposed to different styles of music for a period of time, I begin to appreciate them.

A great deal of pleasure comes from listening to music (different kinds).

I think the exposure I've had to music in my personal life, in terms of entertainment, has made me appreciate how music can contribute to a positive, cheerful attitude.

I enjoy listening to music--but I'm nonmusical in that I don't play an instrument or sing.

I like listening to many kinds of music in various formats/venues.

Some teachers have been influenced by their friends and colleagues:

Having friends who are committed to music has raised my own awareness of and appreciation for music. Through them I have been exposed to a broader range of music styles and have come to appreciate them.

Modelling by adult teachers of enjoying music or teaching through music had biggest influence.

I am encouraged by the opportunity I have to share music with another teacher so we do music on a regular basis.

Being around primary teachers who are musically talented has enhanced my interest in music.

In addition to the many references already made to participation in school or church choirs, two more teachers wrote:

Belonged to children's & adult choirs.

Singing in choirs, leading choirs.

Music was described as a social event by two teachers:

I learned that music could be a vehicle for expressing emotions and feelings. It could be a social event.

Music was "fun"--enjoyed it with people.

Two respondents have not participated in music at all:

I like peace & quiet--was never really into music--even in my "youth."

Wasn't involved in music.

A few teachers had only a little music experience:

If I had more "school music" experience, I might have been able to learn to sing on tune or something. It's a wonderful skill to acquire as one can really "grow" to be musical. But, because I feel that I'm terribly inadequate in this area, I think we need to address this need in school. Who knows--there may be more people out there who "missed" out because of "lack of training" not because of "lack of interest"! I'm sure there are people (adults and children alike) who love music--but it's not readily available. Too bad!

Had very little success in my meagre music experiences as a child. At present I depend on professional tapes, discs, etc., for my music teaching & personal enjoyment.

I am not qualified nor can I carry a tune--I enjoy music but must use cassettes.

In school, music was a bit of a mystery to me, however I had a strong desire to write little songs and to pass on the 'enjoyment' of music, that I feel I missed out on as a student in elem. school.

My friends used to take piano lessons. My parents had strict views against music lessons. To this day, one of my personal goals, is to learn to play the piano.

Some respondents reflected on their feelings about music and made comments that were more general in nature:

Music has been an important part of my life since early childhood.

The early years build an appreciation that is kept all your life.

I was born loving music. No family member, friend, or training has ever provided me with anything that has enhanced or changed what I've always felt.

Always surrounded by music--auditory & participating & uplifts the soul if you are alone.

Able to recognize importance and benefits of music for children.

A lot of positive exposure to music as a child so that music "became" very important/therapeutic to me.

Can't think of any single experience that influenced my attitude.

Learned to appreciate music.

I was fortunate enough to be exposed to a wide variety of music styles and learned that music can be used/experienced with a specific objective in mind, or just for the pure enjoyment of it.

Music is a fundamental part of our lives. It is a language which communicates regardless of different languages of the world. Without music, our lives would not be as rich and enjoyable. We need music!!

42) Think of your own attitudes toward teaching music. Are there any experiences in your life which may have shaped those attitudes toward teaching music?

Fewer teachers responded to Item 42. While only 4 teachers omitted Item 41, 19 teachers did not complete Item 42.

As is illustrated in Figure 31 (see page 97), more teachers (39%) were influenced by their primary grade experiences than by any of the other music experiences listed in Item 42. Recordings were almost as influential, with a response rate of 34%, followed by concert attendance (32%), and colleagues (32%). Twenty-eight percent indicated that family members were influential, and similar proportions of teachers chose university experiences (27%), private music lessons (25%), friends (25%), intermediate school experiences (25%), and secondary school experiences (22%).

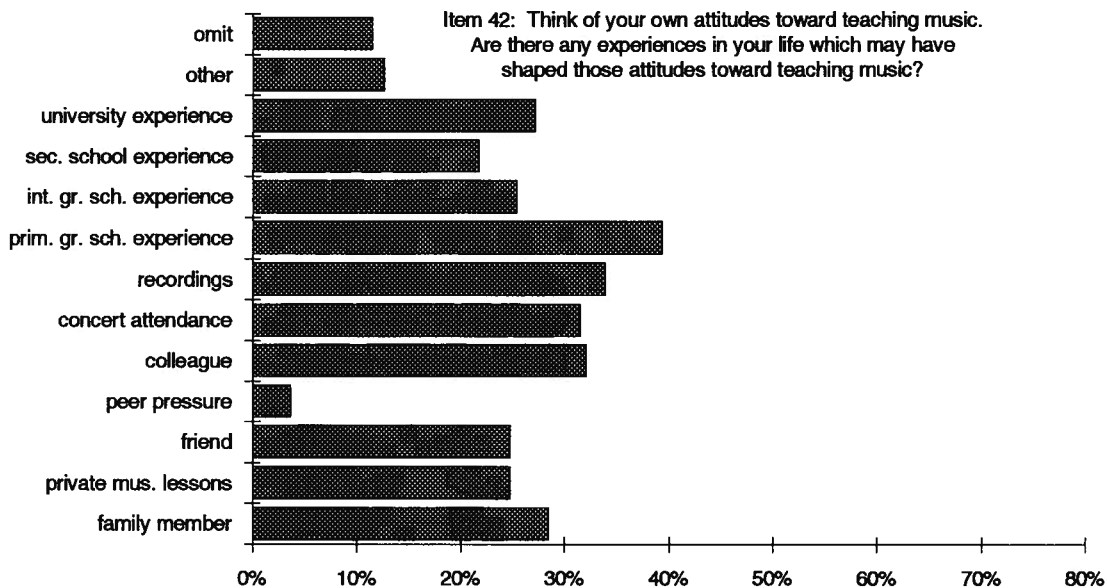


Figure 31

Use the space below to explain your experience(s) and how it (they) influenced your present attitude toward teaching music.

Several comments (11) were made about school experiences.

(As above.) I really loved singing as a child and enjoyed singing hymns in church as well as folk songs at school. Formal instruction I found tedious and piano lessons nearly put me off music for life. Let children enjoy the experiences with music!

(As above.) Music has always been a form of leisure and enjoyment for my family as a child and until this day. My parents and grandparents always took me to concerts. Also, in the U.S. I had music teachers in school in every grade.

Junior high band teacher made music fun--shared his love of music with his students, I wanted to do the same thing. (Maybe I will be able to in the future--in Abbotsford?!?)

(As above.) (Jr. High/High School Band teachers etc.) I love making music therefore I will teach others to discover that joy for themselves.

Thoroughly enjoyed band--8-9-10-11-12. Music was a great group activity--promoted togetherness towards 1 goal--performance.

Mom is a teacher. She uses a number of songs to go with each theme in the classroom. A colleague made suggestions how to use music as a writing lesson with young children. I value my elementary school music background and wish students could now also have that training.

I love the singing we do in groups at school. I feel more comfortable accompanying rather than leading a group.

I was happiest at school when I was singing and reading. My Gr. 6 teacher, in particular, spent almost all morning singing with us everyday. I was in heaven. (The school admin. didn't appreciate it tho'.) I also got to sing solos at Xmas concerts in primary school (small country schools) which I LOVED.

I remember my favourite teacher whom I had for grade 3. She made singing fun for us all.

I like music and singing (School experiences--elem. and sec.).

(As above.) With no formal music background I was forced to learn to play a primary song on the piano to pass my music course in my professional year. I always sang in the elementary school and a church choir but never had lessons.

Personal enjoyment of singing influenced these teachers:

(Answered as one) I'm afraid my experience in music has been primarily in singing. I've always loved to do that because the ticked areas above were most enjoyable to me. I know many songs and feel that music is like reading--if you exhibit enthusiasm for it. This will "rub off" on your students.

I enjoyed singing & feel all children do!

Because I was mainly involved in singing activities, that is what I mostly do with the kids.

Teachers appreciated the work of their colleagues:

Working with colleagues who teach music effectively makes me appreciate the value of music to children.

Colleagues--excellent presentations at workshops, enthusiasm is catching.

When I observed other women conducting choirs which produced marvelous performances, I was encouraged to be involved in similar situations.

Seeing success in other primary classrooms of music enjoyment or learning to read or learn a 2nd language through music (colleague).

I watch a bit of what someone else is doing and break each section down into "comfortable pieces." Then it's easier to say "I think I could do that."

In addition to comments made about in-service and workshops in the Resource section of the questionnaire, the following remarks were made:

I took a music course for my ECE training and used that a lot and still basically draw on that.

ETM--music workshops.

Once introduced to ETM I knew I could try to do a reasonable job of teaching music since one can't sing & play recorder which is my only instrument.

Exposure to the methods of ETM and Orff through after-school workshops has largely determined what I do in the classroom re: Music instruction.

A few teachers found concerts and performances to be helpful:

I enjoy music and really love teaching using the ETM songs. The children's concerts I've attended--with my own children--have acquainted me with children's artists, and we listen to and sing along with these artists in class. My background gave me confidence to sing!

I became so excited about music/performance that I knew I'd want to pass that excitement/love of music, etc., on to others.

Two comments were made about listening:

I enjoy listening to music--my son is taking guitar lessons.

I enjoy listening to music, appreciate others performing it, feel children need the exposure and experience with music.

Only one teacher mentioned private lessons:

(As above.) My mother always told me that I could not sing very well, so I use tapes to teach children songs. I was involved in ballet, tap & jazz dance when I was younger so I'm confident with dancing.

One respondent acknowledged a friend:

Music introduced to me by friend.

In addition to comments already made in Item 41 with regard to negative experiences in school or university, five more teachers wrote:

I would never be like my music teachers and I would help children enjoy discovering music in a way that I wish I could of [sic].

I try to make music fun, because it was not fun for me, it was forced by parents/teachers. Performance emphasized too much.

Because of my experiences at UBC I really feel inadequate teaching even the basics.

I felt intimidated in University & didn't enjoy any of the music classes. I didn't feel I could do anything more than play a tape & sing along with my class-- that's what I do for music.

(As above.) Told that I was tone deaf, asked to leave choir. Negative feelings towards singing (sec. school, univ.).
Had very little success in my meagre music experiences as a child. At present I depend on professional tapes, discs, etc. for my music teaching & personal enjoyment.

Several respondents (13) wrote about their feelings of inadequacy in music:

I do not have a musical background. I did not have the opportunity to have music lessons as a child. I have very little formal teacher training in music. I enjoy music and I think that it is an important part of the curriculum. I feel rather unmusical myself and I try to incorporate it into my teaching the best to

my ability, but it is one subject area when I would rather not have adult observers in the room.

Hate teaching music--feel very inadequate & no desire to become adequate.

My musical inability has been made clear to me by friends and family.

I have not had training and feel inadequate.

I was not allowed to join our Elementary Choir so have not felt like a singer ever since. (That's why we sing with taped songs.)
Lack of instruction--time needed to learn new songs when you can't read music.

I don't teach music because I can't sing. When you can't carry a tune, it's pretty difficult to teach or to inspire music in the classroom. However, I strongly feel that music plays a large portion in one's life and is a culture every child should be exposed to whether or not the family can afford private lessons!!

My first grade teacher was an excellent piano player, and I recall music as being lots of fun back then. I wish I was good at teaching music, but don't know how to do it.

I just don't know how to teach it even though I love it.

As someone who enjoys music but is not very musical, I need a structured program that is user friendly and fun to teach.

I wish I had some hands-on experience with teaching music.

I have always enjoyed music and feel it is essential to maintaining a "well rounded" personality. I am personally just not prepared enough or comfortable enough to teach it to my class.

Music is important, although I don't feel comfortable singing aloud. Tapes are a great help.

Some teachers reflected on how their observations of children have influenced their attitudes toward teaching music:

I guess that as I realized how little some people know about music, yet how readily children respond to it, that helped me become more determined to at least do something about it.

My daughter's enjoyment of music and that she has a music teacher (gr K-4) reminds me of its importance to children. Also provides me with some songs to try.

Watching children as they react to music is a great pleasure to me and encourages me to do more to teach music in my class.

From doing some L.A. I have learned that it is also a valuable teaching tool. Children enjoy singing, and it's an excellent way to teach them concepts.

The more I've taught music to children the more I've learnt how important and enjoyable . . . a necessary part of every child's life it is.

Music is a powerful force that unifies. It is a beautiful calming bridge when used as transitions; "attention-getter," etc., in the classroom. Children respond positively when they are taught that singing carefully and thoughtfully is as important as printing and drawing carefully on the lines or in spaces, to create a beautiful piece.

Primary and Int. music experience was not fun! Through university courses and peer discussion, I came to the realization that it can and should be enjoyable and something to feel good about. Experience has also shown how much children respond to and love music.

The following comments are general statements about music and children.

Music has always been a part of my life, just as reading and art have. It is just natural for me to incorporate it into my teaching.

Music and the soul go together. You cannot live in a vacuum. Music fills that vacuum beautifully; it nourishes the child and gives purpose.

I know what a positive influence music has had in my life and I willingly pass it on to others so they in turn can become happier individuals.

I feel that I could do a good job in my classroom with some help through workshops etc. I love to teach music lessons and personal experiences give me the confidence to teach music.

Increased my confidence in teaching music.

I enjoy singing, being dramatic with students-- release for students--way of expression--good use of language in enjoyable way.

Always loved a wide variety of music. I want my students to feel free and uninhibited to sing. I want them exposed to all types of music (listening) to develop appreciation and find the type of music they like. We listen to music at least once or twice a day. I use music to relax and calm a class or to perk them up.

Music can be fun, it can be integrated within other subject areas. Words set to a melody make reading easier and enjoyable.

Again, no single experience just a desire to expose children to music with the hope that some may come to share my love of it.

Don't put young children on the spot.
Value eagerness and participation, not "talent."

I would like all the children I teach to appreciate listening to all forms of music as I do--and also enjoy creating it and performing it as I thoroughly did.

I'm not able to play any instrument, but enjoy singing with the children.

Probably because I enjoy music, I would like my kids to have a good exposure to it and to enjoy it. But I don't have enough background to do much more than singing, games, echo clapping.

Self inflicted pressure to put on a good class performance during concerts.
My own enjoyment of music--a wish that I could sing better & play instrument.

Own personal belief that I had something important to impart to others. A desire to use all my skills & talents. A dissatisfaction with making a living as a player, and a desire to use other skills & talents has made me feel that I am an important and valuable contributor to children's education. With district

arts, I am experiencing a loss, both professionally & personally. However, I am seeing how music can be used & experienced holistically.

I learned to enjoy music as a young child--I think it is important to introduce children to the joy of music as early as you can.

(Section III, Attitudes and Skills continued):

The following items describe various music activities. If you do not feel comfortable teaching any form of music at all, you need not answer the rest of the questions. Thank you for your participation in this study.

Ten teachers (6%) omitted Items 43 to 61 as per instructions. They have been given the category, "Not comfortable teaching any form of music."

43) *I feel comfortable teaching a new song to the class.*

Figure 32 illustrates that a large proportion of teachers (77%) feel comfortable with teaching their classes a new song. A small percentage of respondents (11%) disagreed or strongly disagreed with this statement, while 5% neither agreed nor disagreed.

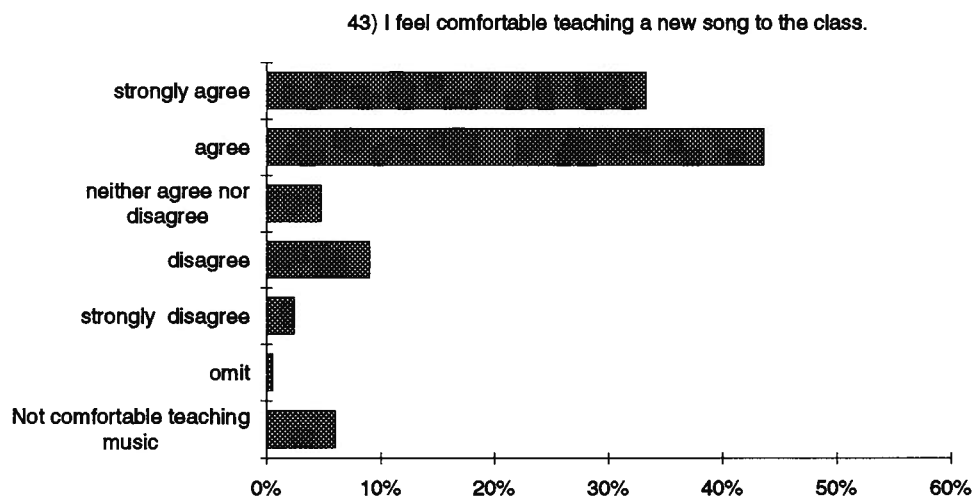


Figure 32

44) *I feel comfortable teaching a new singing game to the class.*

As can be seen in Figure 33, the majority of teachers (77%) feel comfortable with teaching a new singing game to their classes. A small percentage (8%) neither agreed nor disagreed that they feel comfortable with singing games, and 9% are uncomfortable with this aspect of music instruction.

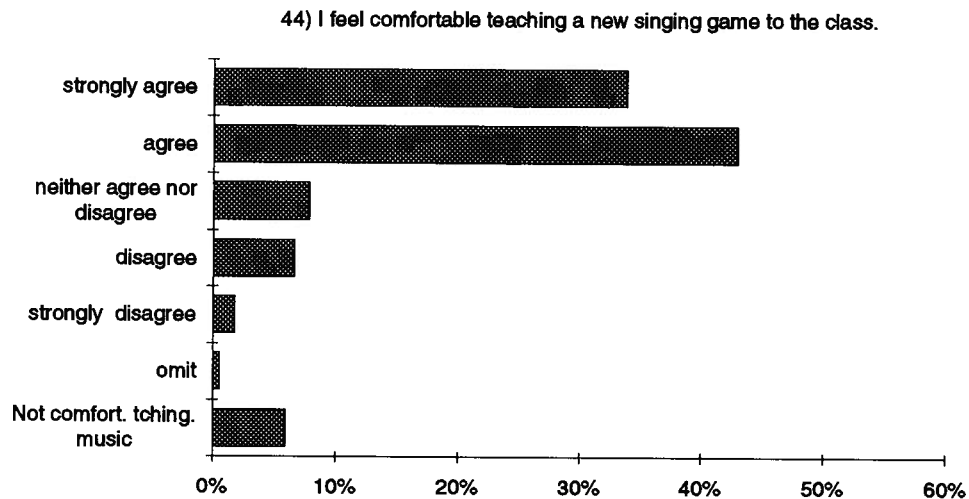


Figure 33

45) *I can select songs which are suitable for the age and developmental level of the students.*

On the following page, Figure 34 shows that over half of the respondents (58%) agreed, and 24% strongly agreed that they feel comfortable with selecting suitable songs for their students. A small number of teachers (7%) do not feel comfortable with song selection.

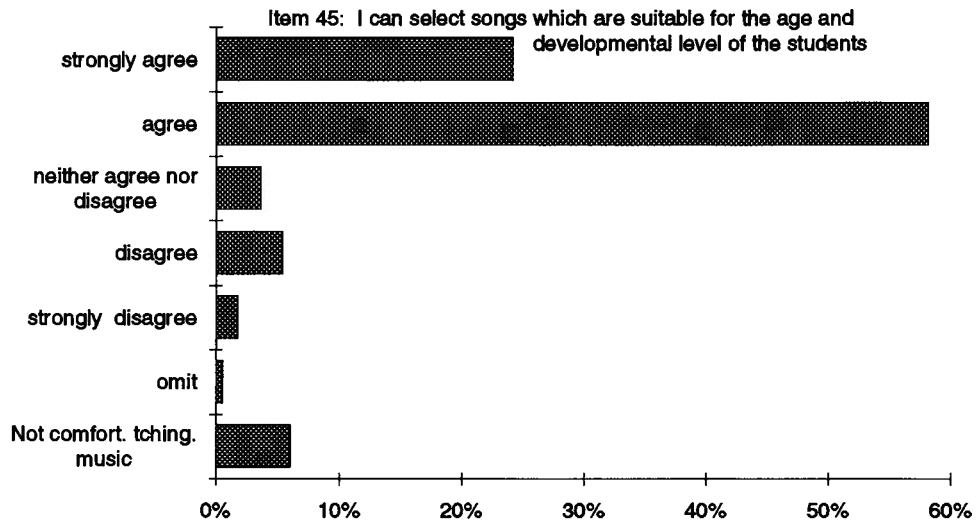


Figure 34

46) I feel comfortable teaching the class a new chant (rhyme) using speech.

As may be observed in Figure 35, only a very small percentage of teachers (2%) feel uncomfortable teaching their students a chant using speech. The majority (85%) either agreed or strongly agreed that they are comfortable with chants.

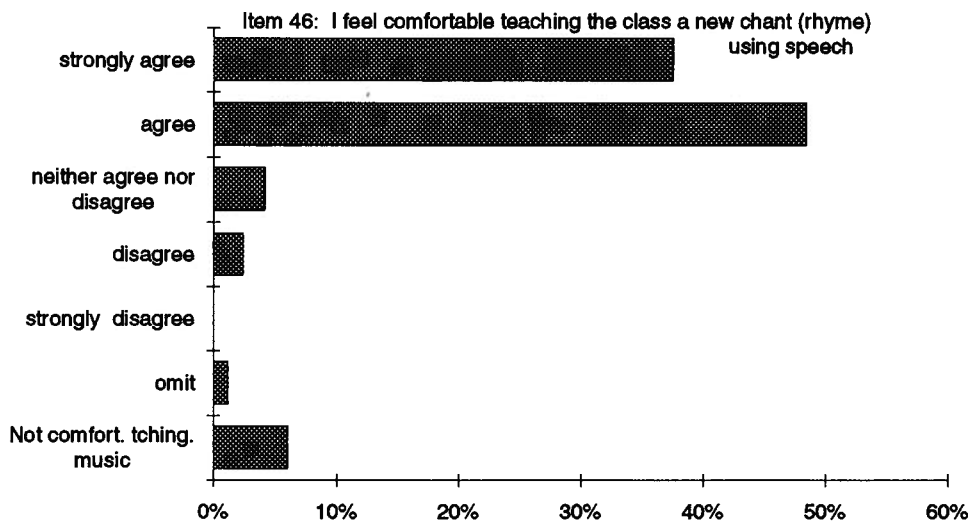


Figure 35

47) *I can select from a wide variety of song material (e.g., children's folk songs, game songs, seasonal songs, songs of other cultures, etc.).*

As is illustrated by Figure 36, over half of the teachers (58%) can select a wide variety of song material, while only 22% either disagreed or strongly disagreed that they are able to do so. Thirteen percent of the respondents neither agreed nor disagreed that they are able to choose song material.

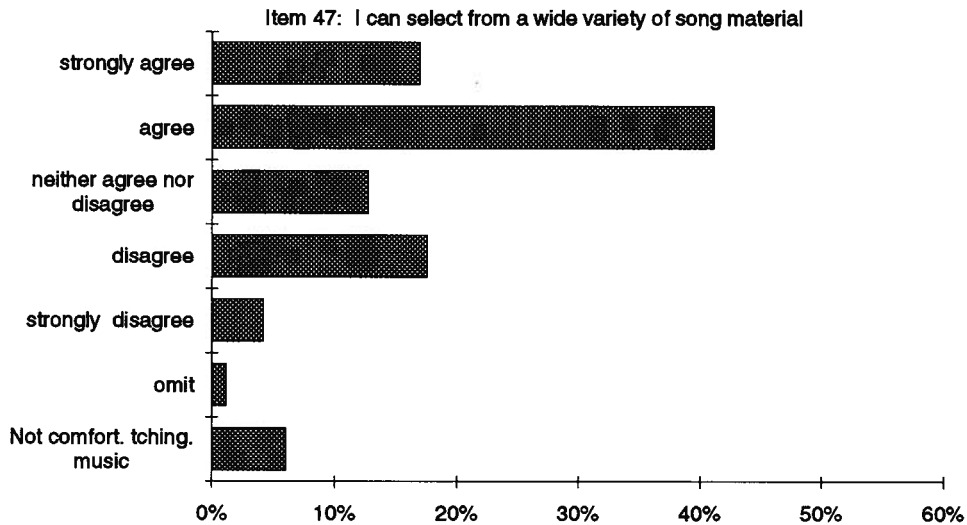


Figure 36

48) *I can confidently teach a lesson on healthy vocal/singing production.*

As is portrayed in Figure 37 (see page 108), over half of the respondents (55%) disagreed or strongly disagreed that they can teach vocal/singing production, and 16% neither agreed nor disagreed that they are able to teach such a lesson. A smaller proportion of teachers (21%) agreed or strongly agreed with this statement.

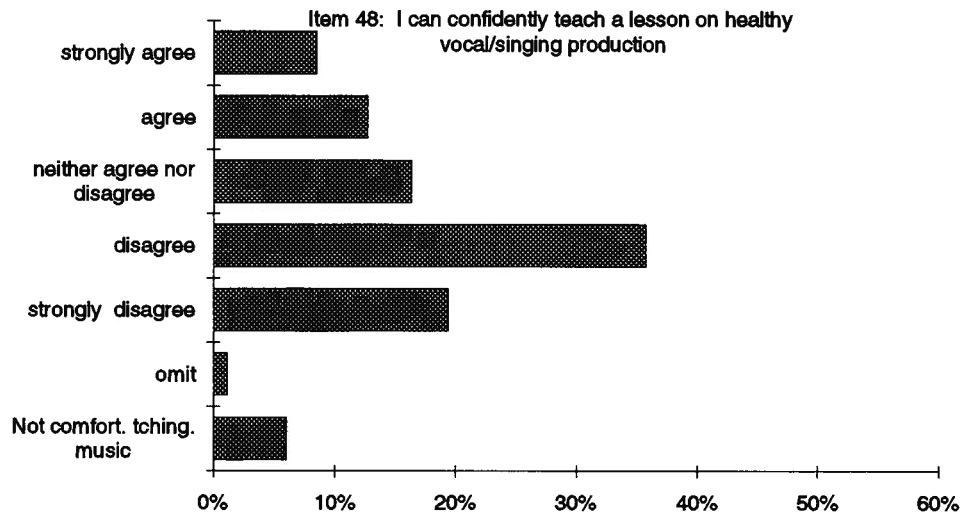


Figure 37

49) I can confidently develop a lesson to teach music concepts (e.g., a concept related to rhythm, melody, form, dynamics, timbre, harmony, tempo, steady beat, etc.).

As may be seen in Figure 38, a minority of teachers (25%) either agreed or strongly agreed that they can develop a concept-based music lesson with confidence. Almost half of the teachers (49%) either disagreed or strongly disagreed that they are able to plan lessons to teach music concepts confidently, while another 17% neither agreed nor disagreed.

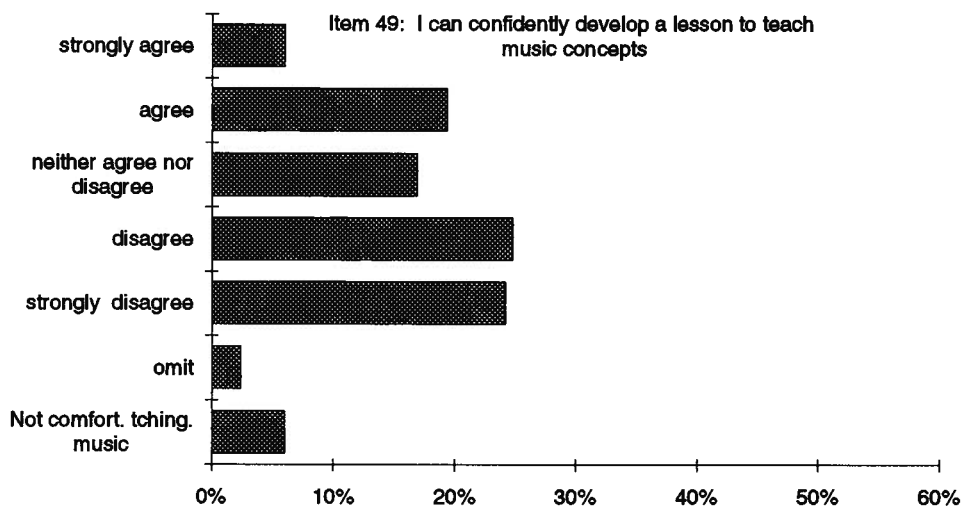


Figure 38

50) *I feel comfortable teaching songs in a variety of tonalities (pentatonic, major, minor, dorian, mixolydian, etc.).*

As may be observed in Figure 39, the majority of teachers either strongly disagreed (40%), or disagreed (29%) that they feel comfortable with teachings songs in various tonalities. Only 7% of the respondents agreed or strongly agreed that they are comfortable with this teaching skill, while 15% neither agreed nor disagreed.

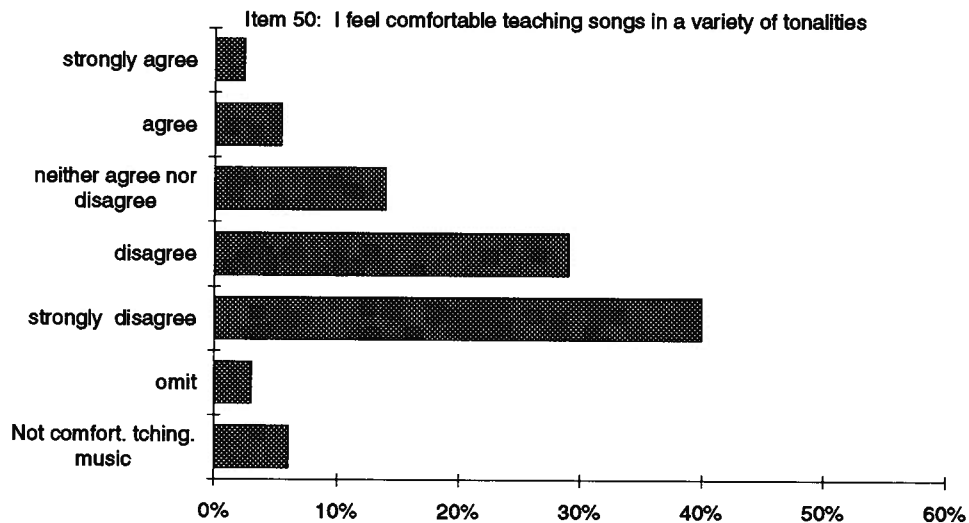


Figure 39

51) *I feel comfortable teaching songs in a variety of meters (2/4, 4/4, 3/4, 6/8, 7/8, etc.).*

As is portrayed by Figure 40 (see page 110), a little more than half the respondents (53%) either disagreed or strongly disagreed that they are comfortable teaching songs in a variety of meters. However, a moderate proportion of teachers (35%) agreed or strongly agreed that they are comfortable teaching songs in different meters.

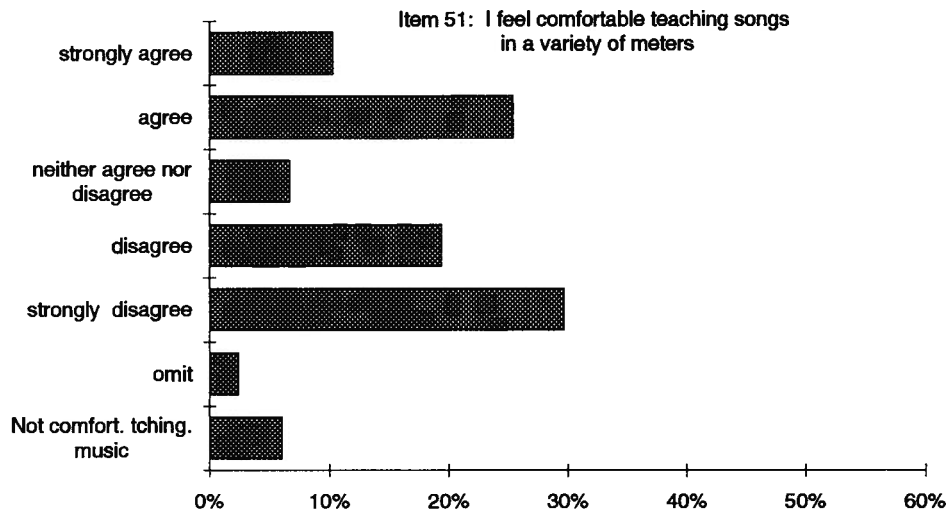


Figure 40

52) I feel comfortable teaching children how to play rhythm instruments.

Figure 41 illustrates that 34% of the respondents do not feel comfortable teaching children to play rhythm instruments, and that a moderate proportion (20%) neither agreed nor disagreed with this statement. However, a slightly larger proportion (37%) agreed or strongly agreed that they feel comfortable with teaching rhythm instruments.

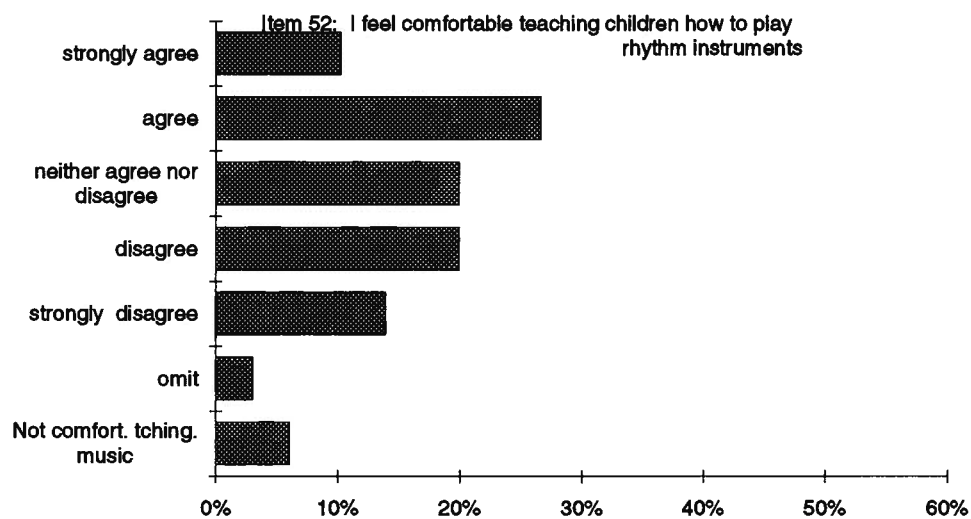


Figure 41

53) *I feel comfortable teaching children how to play melody instruments (xylophone, metallophone, etc.).*

As may be observed in Figure 42, over half of the teachers (58%) do not feel comfortable with teaching melody instruments to children, while 16% neither agreed nor disagreed that they feel comfortable with this skill. A small proportion of the respondents (16%) agreed or strongly agreed that they are comfortable with teaching melody instruments.

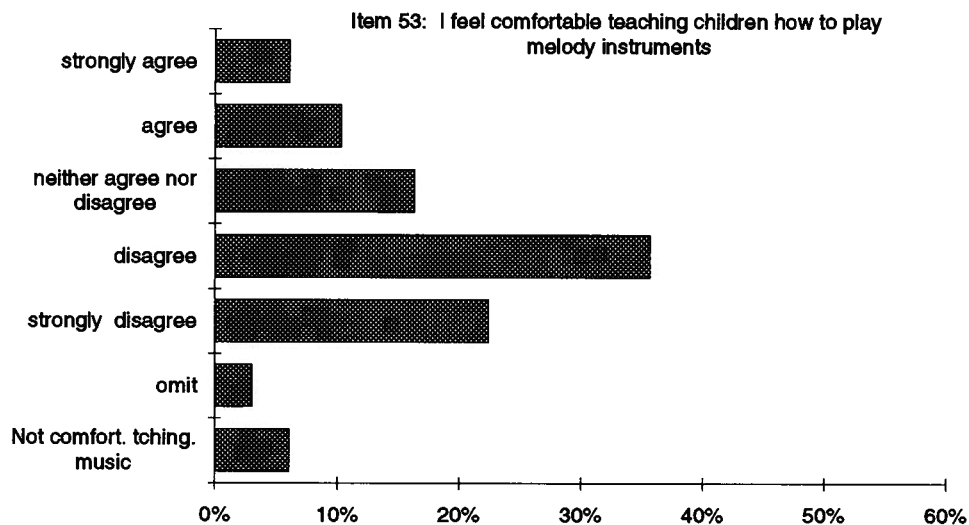


Figure 42

54) *I am comfortable developing rhythm instrument accompaniments for my students to play.*

As is illustrated in Figure 43, on the following page, about half of the teachers (51%) disagreed or strongly disagreed that they are comfortable with this skill, and 17% neither agreed nor disagreed. However, a moderate percentage of respondents (23%) feel comfortable developing rhythm instrument accompaniments.

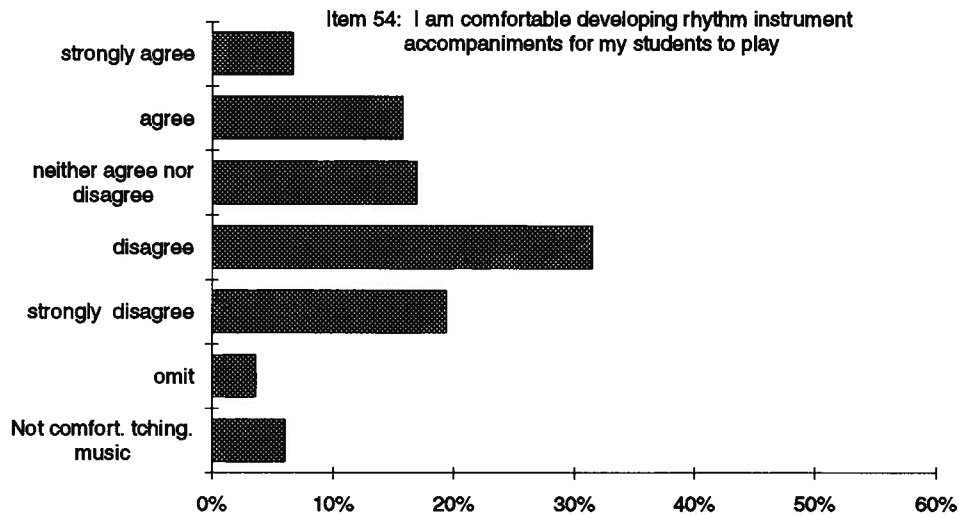


Figure 43

55) I am comfortable planning and teaching lessons that integrate music with other subject areas.

As is shown in Figure 44, a good proportion of teachers (56%) feel comfortable with their abilities to integrate music with other subject areas. A moderate percentage (21%) disagreed or strongly disagreed with this statement, while 14% neither agreed nor disagreed.

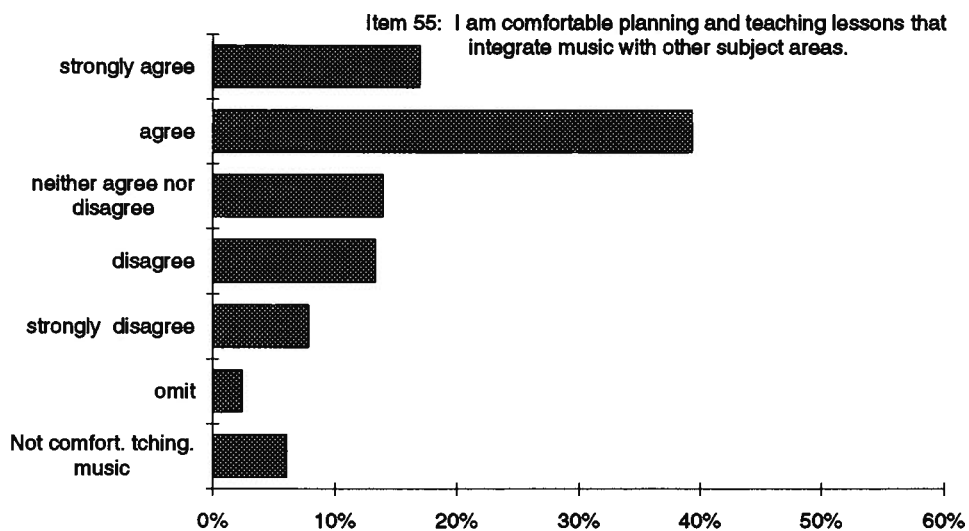


Figure 44

56) *I am comfortable with teaching music composition.*

In Figure 45 it can be observed that the majority of teachers (73%) either disagreed or strongly disagreed that they are comfortable with teaching music composition, and 9% neither agreed nor disagreed. Only 8% of the respondents are comfortable with teaching music composition.

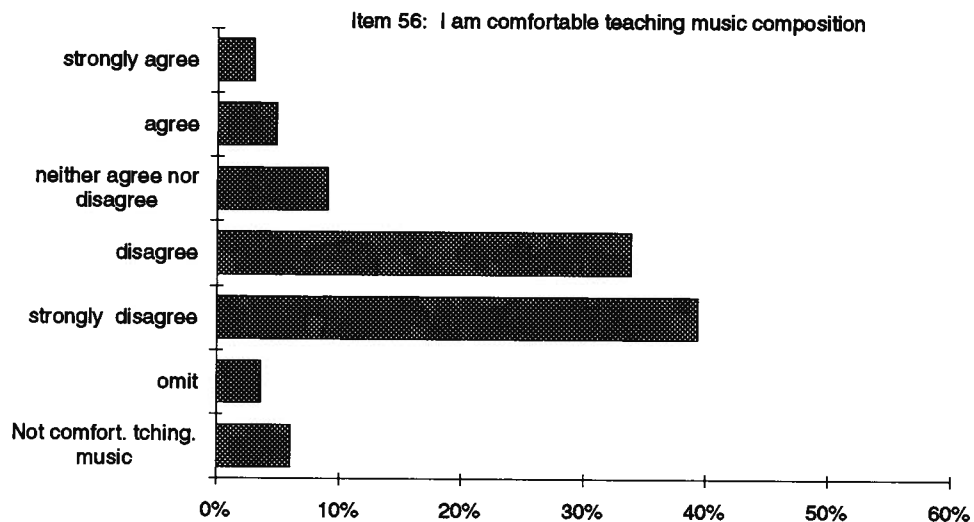


Figure 45

57) *I am comfortable teaching children how to improvise.*

Figure 46 (see page 114) illustrates that a good proportion of teachers (57%) do not feel comfortable with teaching improvisation, and 14% neither agreed nor disagreed with this statement. However, a moderate percentage of respondents (20%) agreed or strongly agreed that they are comfortable with teaching children to improvise.

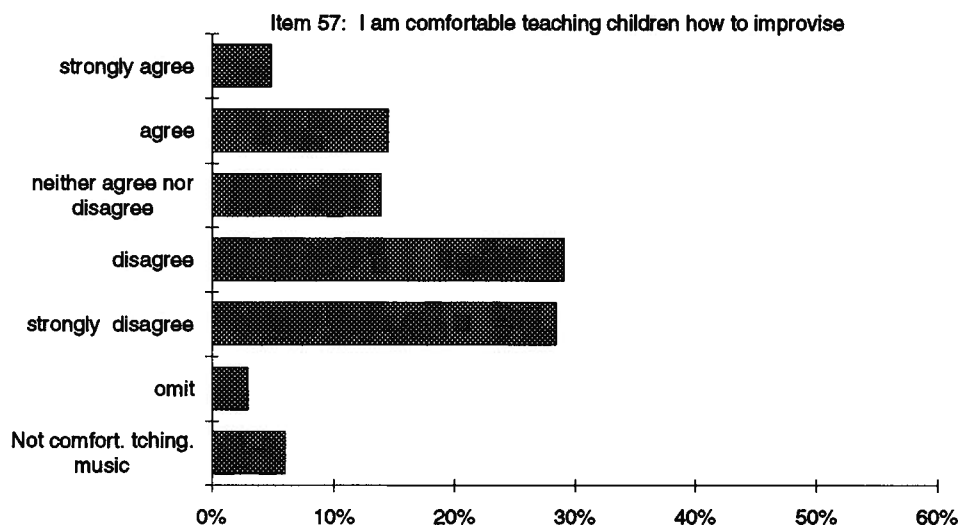


Figure 46

58) I can develop a sequence of lessons for specific music topics.

As can be seen in Figure 47, a substantial proportion of teachers (54%) are not able to plan a sequence of music lessons, and 15% neither agreed nor disagreed that they are able to do so. Twenty-one percent, a moderate proportion of teachers, either agreed or strongly agreed that they are able to develop lessons for specific music topics.

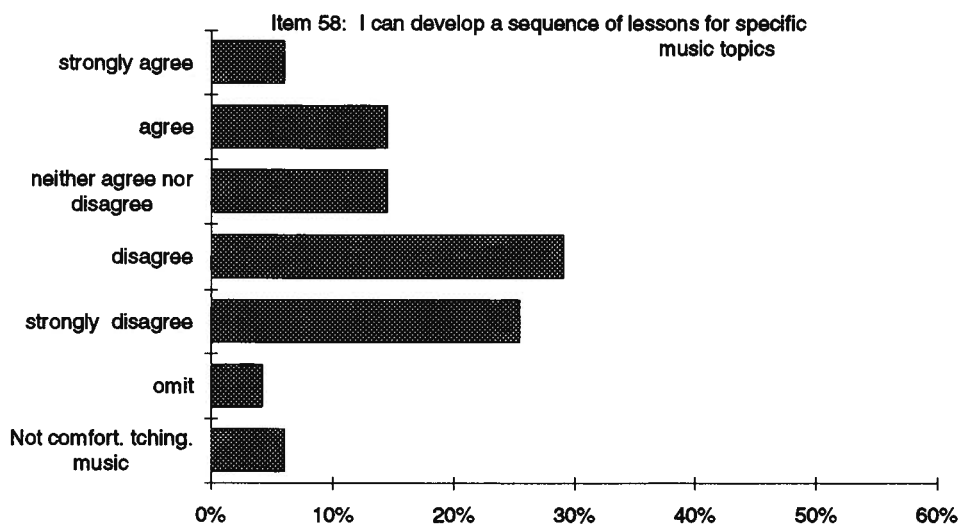


Figure 47

59) *I can develop and teach a music listening lesson.*

In Figure 48, it may be observed that half of the teachers (50%) either agreed or strongly agreed that they can develop and teach a music listening lesson. A small percentage (14%) neither agreed nor disagreed that they are able to plan and teach a music listening lesson, while a moderate percentage (28%) either disagreed or strongly disagreed with this statement.

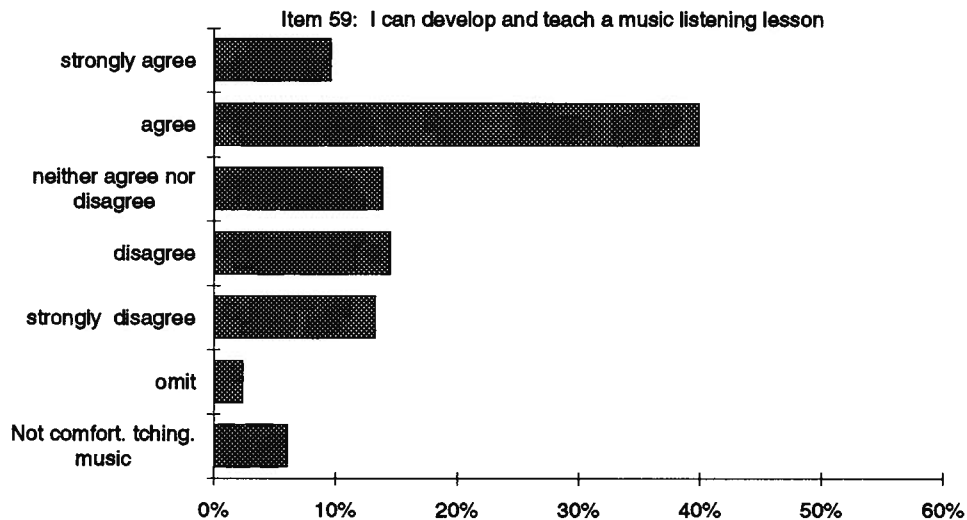


Figure 48

60) *I can develop and teach a lesson using movement activities.*

As is illustrated in Figure 49 (see page 116), a large proportion of teachers (61%) either agreed or strongly agreed that they are able to plan and teach a movement lesson. A smaller proportion (15%) either disagreed or strongly disagreed with this assertion, while 16% neither agreed nor disagreed.

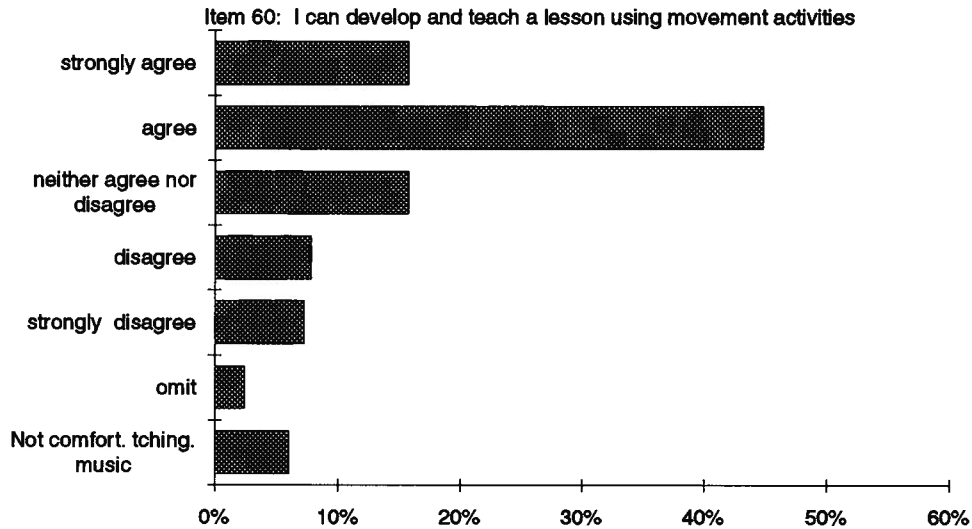


Figure 49

61) I am familiar with the music curriculum as specified in the Primary Program document.

As may be seen in Figure 50, the music curriculum as specified in the Primary Program document is familiar to a moderate percentage of teachers; 38% either agreed or strongly agreed that they are familiar with the music curriculum. Another 23%, however, neither agreed nor disagreed, while 30% either disagreed or strongly disagreed that they are familiar with the music curriculum.

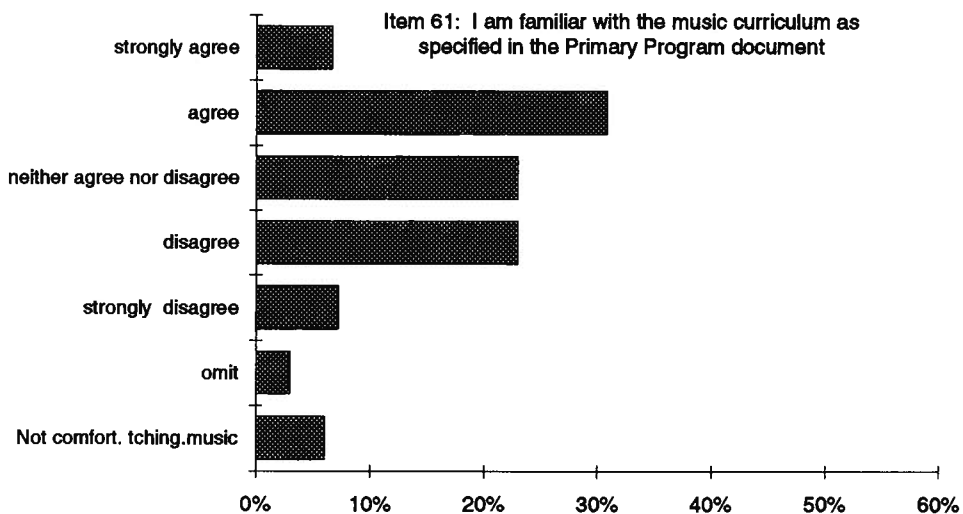


Figure 50

In summary, which music activity(ies) do you feel the most confident and comfortable teaching? Please explain why.

One-hundred sixteen teachers (70%) responded to this anecdotal section of the questionnaire. Their comments were sorted into 12 categories and are listed in order of frequency: Songs, games, chants, and movement; Comfortable with music instruction in several areas; Integration; Singing with some extension activities; ETM; Singing with tapes; Choral; Rhythm instruments; Instruments; Music appreciation; Reading/writing; and Other. Some comments qualified for more than one category; however, those comments were only categorized once.

Songs, games, chants, and movement

Almost half of the comments (55) were about singing, moving, game playing, and chanting:

Familiar tunes--I don't read music or carry tunes well.

Movement.

Those related to learning new songs/chants, probably because these are easier--require less prep. (time is of essence).

Singing/games/chants: I can do these myself (e.g., I can sing somewhat, play games, chant, but I can't read music, play an instrument, compose, always stay in the right key, etc.).

I only teach French songs to my students since I'm an Immersion teacher.

Singing for enjoyment--with a record or singing a song I am very familiar with.

Singing in unison; Rounds, chants.

Singing and listening to music--some movement.

Singing songs/movement ed.--most workshops/resources.

Chants.

Singing songs and movement--they are natural for the children.

Teaching a song, teaching a singing game.

Short simple primary songs/singing games/action songs because I find these the easiest to learn myself/they seem to be most natural for K-1 children.

Songs, singing games (some).

Teaching songs which I already know, and especially those which will amuse the children--chants, claps to accompany them.

Singing--as instruments are hard to come by & have only taught recorder.

Singing; because it is what I am most comfortable doing in front of audience.

Teaching fairly simple songs--I love to sing with my students.

Teaching a familiar children's song or song game.

Singing songs.

Singing--I've got little to no background experience or knowledge.

I feel most confident teaching new songs or singing games. I think it's because I don't think about my singing. I just do it any old time and try to involve the children.

I am comfortable singing songs & teaching singing games.

Chants, familiar songs such as Mr. Sun, Wheels on the Bus; movement activities.

Singing, singing games. I have experience personally and in the classroom.

I feel comfortable teaching songs, because I like to sing and can carry a fairly good tune.

Singing, chanting, and rhythm activities because these are the most familiar to me.

Singing games and songs--I learned in workshops.

Singing, chanting, movement.

Fingerplay songs, games: they integrate various subject areas.

Singing songs, chanting, rhythm activities (with instruments) or clapping.

Singing; probably my strong point.

I teach songs for the Christmas concert because I have to since the specialists are gone.

Singing songs, games, music and movement, integrated lessons.

Singing action games, sing-alongs.

I feel comfortable teaching songs to my class because singing is something I enjoy and feel I can do without needing a music background.

Singing games, movement activities.

Songs, dances.

Singing, movement, listening, chanting.

Singing is the area I feel most experienced, as well as confident. It is easier to teach something you love!

Songs, singing games, folk dances because of familiarity.

Singing, movement to music.

Songs, singing games, chants. I feel I have a pleasant singing voice & enjoy teaching the above. Just plain singing with piano accompaniment.

Items 43-47--have some experience--workshops etc.

Primary songs, singing games.

Folk song, seasonal songs, game songs.

Singing simple childhood songs.

Teach a new song or clapping rhyme.

Singing/teaching songs--I haven't had much opportunity to use rhythm instruments & teach theory, etc.

New songs, rhythms, probably because of the grade level I teach.

New songs that have a familiar tune, e.g., T-Rex sung to Three Blind Mice.

Little songs because I can use the piano to help me.

I feel comfortable teaching new songs (when I know them well) and movement songs.

Comfortable with music instruction in several areas

Ten teachers are comfortable teaching a variety of music activities and/or lessons:

Singing, voice production, rhythm ensembles, theory. Singing songs, chants, and movement to music, especially for enjoyment and to enhance on theme.

Instruments (Orff), Kodaly, rhythm--handheld perc., singing games, movement games--because I am more fluent in them.

I feel confident in all areas, have done musicals, with primary children, have a great love for music and the children's need for it.

Singing, musical games, chanting, movement, appreciation (listening), spontaneous response (dance, movement).

Teaching songs; using rhythm instruments; music beat, tempo, meters; music & movement activities; these I feel comfortable with because of working with them over & over again, workshops attended as refreshers.

Singing, chanting, games (ETM) "my turn-your turn," mapping, appreciation.

Singing, chanting, games, echoes, high low, clapping beats, mapping, enjoyment.

Folk dances, integrating songs into themes, rhythmic activities, listening activities, Big Book songs.

Singing games, dance, music theory and appreciation, music history, background in P.E., and music theory.

I feel most comfortable singing, playing games, and informally teaching rhythm, melody, form, dynamics, timbre, etc.

Integration

Eight teachers wrote that they are comfortable with integrating music with other subject areas:

Movement activities, integrating music to enhance lessons in other areas.

If I like a song and it relates to a theme--I am comfortable teaching it.

I feel most comfortable teaching songs--I am always looking for new songs to go along with various themes & have found that singing together is not only very enjoyable but also a good teaching tool.

I love to sing with my class. I start with fun songs to get them singing. I try to use music in as many subject areas as possible. I am involved in producing a listening music program for the entire school. I like to do a simple musical with my class. I use bought accompaniment tapes.

Singing--because I love singing as do my students and it is so easy to integrate singing with other subject areas.

Items 44, 43, 46, 55--teaching new songs, singing games and chants, integrating music.

Integrating music with other subject areas.

Music for enjoyment, for French language learning, & for reading.

Singing, with some extension activities

In addition to singing and playing games, some teachers (6) are comfortable with developing extensions for those songs and games:

Singing games. They provide a song and basic game for me that I can add onto [sic] (i.e., rhythm, actions, ostinato, etc.).

Singing games and associated rhythm & mapping, etc. It's really appropriate at K-1 level and easy for me to use due to my comfort level.

Challenging the children to find their own abilities & find out new elements in music. Chanting poems, creating new songs from familiar tunes.

Singing--singing games--exploring the song: have had most thorough coursework in that area.
Folk song games/primary choir--experience and courses have given me background, also teaching note values, antiphoning.

I enjoy singing games & discovering musical elements within the song--this matches my teaching style.

Singing songs, teaching beat, rhythm, listening to high and low note, etc.

ETM

Seven teachers feel comfortable with teaching activities they have learned in ETM (Education Through Music) courses or workshops:

ETM--Early Primary--Enjoy the age group's enthusiasm with content of method.

Teaching new songs and E.T.M.

I am most comfortable teaching ETM singing games because I have had the most experience with them.

ETM--my MUED course with Fleurette was inspirational--confidence in a totally new area of teaching--My transition from Sec. Music--Primary Music.

E.T.M.

Music games (ETM) which the children have some familiarity with.

Singing/singing games; E.T.M. activities--have attended numerous workshops.

Singing With Tapes

Seven teachers make use of tapes.

I can sing with my children and a tape. I can replay a song I have heard another teacher do.

Singing from Music Canada books using tapes.

Singing songs with tape to accompany.

Singing from a tape, Christmas carols, songs I know.

Simple songs, generally familiar from my childhood.
Also, following songs from on cassette tapes and being
part of a larger group of four classes & teachers.

I like to have the support of having a tape or the
Sing Out Program to use.

Taped, planned activities.

Choral

Five respondents commented on their comfort within a choral setting:

Choir--choral singing.

Organizing primary choir. Experience is a great
teacher.

I feel comfortable & most confident in teaching choral
music and any aspects of music in which I've had an
adequate amount of good training.

Choir & recorders.

Singing, choir, singing games.

Rhythm instruments

Five respondents mentioned rhythm instruments:

Movement to music and improvisation with rhythm
instruments, it is easy to just enjoy it.

Singing for fun--using a tape recording, playing
singing games (no space in classroom), using rhythm
instruments simply.

Rhythm instruments, chants, some songs--they are most
familiar to me.

Teaching new songs, rhythm instruments, movement
education because I have done so and been successful.

Singing and rhythm instruments because I've had more
experience with them.

Instruments

Melody and/or accompaniment instruments were referred to by four
teachers:

New songs--children listen well to new material.
Improvisation--kids enjoy being on the instruments.

Ukulele & singing.

Flute, xylophone both with songs I already know.

An instrument, such as the recorder, because it may involve all things except singing for which I do play an accompaniment instrument.

Music Appreciation

Music appreciation was mentioned by three teachers:

Music appreciation, music as a listening activity.

Listening, appreciation.

Singing, playing an instrument,
listening/appreciation.

Reading/Writing

While one teacher is comfortable with reading and writing activities, another teacher explained that teaching reading and writing is not possible without a music background:

Having music in my background would enable me to teach theory and notes which would allow me to teach melody instruments.

Reading/writing rhythms, reading/writing solfa--lots of courses & workshops.

Other

None, I have little music background.

Any that do not involve using my voice as a lead or examples.

Those specific lessons I watched the specialist teach my class.

Rhythm because of my dance background.

In which areas of music teaching do you feel you need help with?

Almost the same number of teachers (112) responded to this question as to the previous item. Eleven categories were determined: Music concepts; All areas of music instruction; Instruments; Instruments plus other; Lesson development and planning; Variety of needs; Singing; Choral; Integration; Specialized approaches to music education; and Other. Categories with the highest response rates are listed first.

Music concepts

Twenty-two teachers responded that they need help with teaching music concepts:

Anything more specialized, instruments, have no
"musical language."

Music concepts, theory, more teaching strategies.

I need help with teaching the "mechanics" of music
(note reading, timing, etc.).

Music writing activities, singing songs from music
(notes).

Music theory, concepts.

Theory.

Notes, (ti ti)--instruments.

The theoretical aspects--I know basic music theory,
but how do you teach it so students are motivated to
learn? (i.e., to make it interesting!)

How to teach time measures. I learn by hearing so find
it hard to sight read and teach new rhythms.

Notation/timing.

Music theory.

Technique.

At K. Level I feel fairly confident with most areas;
generally I do not feel very confident teaching music
theory.

Theory, teaching composition (actually Items #48-#51).

I don't teach any composition, improvisation, harmony.

Reading music--tempo, steady beat, etc.

Music theory, making it integrate into our day.

Any other areas of music that young primary children could handle: rhythm instruments, listening, reading music notation.

Reading music.

Music theory.

Teaching expression of timbre, dynamics, harmony. It would be helpful to know more singing games.

Theory, and deeper understanding of the various aspects of making music.
The components and technical terms.

All areas of music instruction

Another 22 respondents expressed that they need help in all or most areas of music instruction:

All. I would like to know how to teach music to my class. I was intermediate when taking my music class. Now I'm a primary teacher.

Everything except song selection, eg.,--how to read notes, play an instrument.

All except choir & recorders.

Everything. I am dealing with a blank deck.

I could really use help in all areas, I just try my best.

Most areas of music curriculum.
All areas!

All others!

All of them.

All others!

Everything.

All other areas.
All of the above!!
Everything!
Almost all.
All areas.
Most.
Practically all areas.
All of them!
All.
Everything.
All areas.

Instruments

Instrument instruction is another area that teachers would like some help with. Fourteen respondents commented:

Teaching children to play melody instruments, rhythm instruments.

Instruments--I simply don't use them and I think I should.

Would like to try a little bit of instrumental work--would be fun, but not sure where to start.

I don't do much work with rhythm instruments & would appreciate pointers for integrating them into my lessons.

Melody instruments, rhythm instruments.
Instruments.

Rhythm instruments.

Melody instruments.

Teaching children to use instruments, rhythm, etc.

Instruments.

Rhythm instruments, Orff instruments.

Using Orff melody instruments properly (i.e., xylophone) and developing a sequence of skills to teach in this area.

Instruments, rhythm & xylophone.

- 1) Use of melody instruments (Item #53 above).
- 2) Visual aids re: instruments etc. (Where did all the Silver Burdett materials go?)
- 3) use of rhythm instruments.

Instruments and other

An additional 14 teachers would like help with instruments as well as help in other areas such as movement and music concepts:

Movement; use of rhythm instruments.

Movement activities, rhythm instruments.

Teaching instruments & vocal skills.

Rhythm band instrument application; learning melody and words for new songs.

Instruments & resources for new song/games.

Instruments, music concepts.

Use of instruments; reading music.

Instruments, notation, choir.

Music concepts and some rhythm instruments.

Tonality, rhythm, melody instruments.

Rhythm instruments, melody instruments. While I could do Items 53-61, I could certainly use some expert help. I could use more hours in my day to plan these lessons.

I do not feel confident teaching theory or instruments.

Improvisation. Melody instruction of instruments.

I need help using rhythm instruments, teaching children how to improvise, using ostinato.

Lesson development/planning

Some teachers (11) were concerned with lesson and curriculum organization:

Mapping out a curriculum of skills (i.e. clapping rhythm, singing various pitches like high-med.-low, mapping, moving to song, etc.) for the classroom teacher to follow all year.

Rhythm playing; new songs! adding accomp.; devel. lesson sequences.

Voice development, curriculum.

Curriculum planning and confidence building.

Developing sequence of lessons; developing lesson to teach music concept.

How to cover all aspects of curriculum properly; terminology.

Working music instruction into an overfull teaching day--week in terms of curricular requirements. Too much to do therefore what do you do?

Organizing & developing concepts such as rhythm, form, etc.

Teaching theory to six yr. olds. Structuring sequential lessons that actually teach musical skills and maintain interest.

Organization, having songs recorded for easy use, time to teach the songs--so much pressure to cover other curriculum--e.g., L.A., Math, Science, Learning for Living.

Variety of needs

Seven teachers listed a variety of areas with which they would like help:

I need help with teaching children melody instruments, composition, and directing a group for performing (especially for parents--concerts etc.).

Need a good selection of music for grades 1 & 2. Need help expanding into music areas: listening

lessons/movement to improve voice & encourage enthusiastic singing!

Rhythm instruments, music composition, melody instruments, meters.

Singing/vocal production, music concepts, rhythm instruments.

Music concepts, improvisation.

Singing, tones, improvisations, the curriculum more or less a variety of songs and instruments.

Healthy, vocal/singing production, tonalities; music composition, better ways of integrating music into other core areas.

Rhythm; listening; movement; improvisation.

Singing

Four teachers stated that singing is an area with which they need help:

Singing (I can't sing.)

Singing.

Singing on key!

Singing, reading music.

Integration

Integration is the main concern of two teachers:

Integrating music into my program.

I don't intend to learn to read music, which is the obvious area I need help in, so I would like a "library" of children's tapes to draw from, to go with themes to integrate into my program.

Specialized approaches to music education

Only two teachers mentioned further study in music education:

Would love a refresher course in E.T.M.!

Working with older students gr. 4-7 in choral groups--
part singing; also like to have more expertise with
respect to Orff.

Other

Other areas of music instruction were mentioned by some teachers. In addition, a few teachers made general comments:

Choral singing technique for young children. Voice production; choosing appropriate choral selections for young children.

I would like more easy to learn songs on tape.

More French music resources, very, very, primary.

Computer. *Older (Gr. 7) students who have bad attitudes towards teachers.

Improvisation, dance--not enough preparation in these areas.

I do not teach as much music as I am capable of because I am simply out of the habit of teaching music from years of having another specialist teach it; therefore, it gets squeezed out.

I guess the other areas haven't seemed so important so I haven't felt the need for extra help so it's difficult to answer this. Hope this helps!

No formal music training--just a love for it.

I am not an accomplished musician and do not feel comfortable with developing music at a performance level.

I think I'm doing O.K. with what I'm doing. They'll get exposure to other areas in other classrooms. At least they sing here which is not what happens once they go on.

Specialists

Some teachers (5) feel that they could benefit from the help of a music specialist:

In my opinion, each school should have a music specialist.

I wish we could have music specialists. I can do a little singing but I'm not confident nor comfortable. I do use music tapes, books, and records provided by the District in the past.

I am happy teaching E.T.M. but feel my students would benefit from more intensive music instruction from a music professional.

I need more than help. I need a specialist to do my music program past the listening and appreciation stage.

I am severely lacking in any kind of music theory and do not know if I want especially to improve my knowledge (or lack of). I am happy in my ignorance. I wish we still had music specialists!

Generalizations From and Interpretations of Results

Background of Questionnaire Respondents

Although the anticipated response rate of 70% was not attained, the researcher believes that, in consideration of unforeseen circumstances, the achieved response rate of 64% (165 out of 257 teachers) is satisfactory. McMillan and Schumacher (1989) recommended that a response rate of 70% or better helps to strengthen generalizability, but also advise that a return rate of 60% or greater is acceptable. Moreover, McMillan and Schumacher state that the return rate for most studies is within a range of 50% to 60%. During the same week that the present questionnaire had been distributed, the researcher was not aware that Abbotsford teachers would also receive two other surveys. With the receipt of three surveys in one week, teachers would not have felt compelled to complete each one. However, many respondents informed the researcher either with a written note on their questionnaire, or verbally,

that they appreciated the tea bag that was enclosed with the covering letter. The tea bag may have been successful as a small incentive to participate in the study. Furthermore, music education is a timely issue in Abbotsford. With the recent loss of the position of Director of Instruction for the Fine Arts, as well as the elementary music specialist and elementary band programs, teachers may have had some concerns with regard to music education.

Even with a response rate of 64% it may be difficult to determine whether the sample is representative of all primary classroom teachers in Abbotsford. McMillan and Schumacher (1989) advised that nonrespondents would probably not affect the results in surveys with a return rate of 60% or better. However, in the present study, it may be the case that teachers who are supportive of music education in their own classrooms would be more motivated to participate in a study about music, rather than teachers who do not teach music to their students, or believe they are not musical. To encourage broad participation, the researcher tried to emphasize in both questionnaire covering letters for the first and second mailings, as well as in the FAX reminder, that the questionnaire was intended for classroom teachers of all backgrounds (see Appendices D and E).

One group of classroom teachers, former music specialists, had the potential to skew the results with their obvious partialities toward music. However, the proportion of respondents who were former music specialists is only 10%, a number too small to have a strong effect on the overall results. In addition to a sample that is not heavily biased with former music specialists, the results include the responses of a wide variety of lower, middle, and upper primary grade level teachers. Also representative of most primary classroom teachers in the Abbotsford school district is the finding that most of the respondents are responsible for their students' music

programs. Only 19 teachers (12%) indicated that they currently have a music specialist teach music to their students.

Currently, elementary music specialists in the Abbotsford school district are also classroom teachers. In the past, in addition to a well established elementary band program, the Abbotsford school district used to support an elementary music specialist program (1989 to 1992). At that time, all Abbotsford elementary schools were staffed with music specialists, and almost all elementary students received music instruction from a music specialist. Since both the band and specialist programs were cut in 1992, the decision to use a music specialist is left to individual schools, or individual teachers. In most cases, the music specialist (classroom teacher), trades subject areas with another classroom teacher. For instance, one respondent explained that he or she teaches physical education to the music specialist's class in exchange for music instruction. Unfortunately, it is not always possible, nor feasible in the primary grades, for a musically qualified classroom teacher to share his or her music expertise with more than one or two other classroom teachers. Thus, only the students involved in the exchange can benefit from the music specialist/classroom teacher's expertise, while students in other classes are left out.

As well as the large majority of teachers (78%) who reported that they teach music to their classes, 13 of the 19 teachers who work with a music specialist/classroom teacher also provide additional music time to their own classes. A total of 86% offer music instruction to their students. However, a good proportion (50%) only provide 25 to 35 minutes or less of music time per week, while 26% offer 40 to 50 minutes per week. Although British Columbia's current curriculum does not mandate time allotments for any subject area, teachers, in the past, were required to devote 180 minutes per week to

the fine arts. At that time, music, art, and drama were the three fine arts areas of emphasis. If each area were to receive equal time, music would be apportioned 60 minutes per week. If historical time allotments can be used as a guideline, the findings of the present study concur with Saunders and Baker (1991), Amen (1982), and Stroud (1980)--most classroom teachers are not meeting the recommended amount of music instruction time. Only 23% of the teachers in the present study are teaching music for 60 minutes or more per week.

Many of the teachers who responded to the study come from fairly active music backgrounds, but most no longer participate in the many music activities of their youth. Listening to recordings and attending concerts are the only two activities that have continued to be a part of many of the teachers' lives (73% and 57% respectively). The percentage of teachers who participated in the most popular music activity of the past, singing in a choir, dropped from 59% to a mere 7%. While 40% used to play the piano, only 21% have continued to play. Just over half (53%) of the teachers used to take private music lessons, but now only 7% do so. In light of the respondents' past and present music involvements, it is not surprising that, with the exception of one professional musician, 12% consider themselves to be very musical, and a fairly large proportion (42%) rate themselves as moderately musical. Moreover, a similar percentage, 45% in total, consider themselves to be either a little musical or unmusical.

The majority of teachers were prepared in their university training to teach some music. Seventy-two percent took at least one undergraduate music education course during their teacher training. However, a substantial percentage of teachers (27%) did not take any. In consideration of the number of teachers who rated themselves to be only a little musical or unmusical, the

proportion of teachers who did not have any help nor guidance in the teaching of music to children is of concern. Investigation of individual questionnaire responses revealed that teachers did not necessarily take music education courses once they had graduated. Moreover, the vast majority (95%) of teachers who did not take any undergraduate music courses also did not pursue postgraduate courses in music education.

Data presented in Figure 51 (see page 137) was generated from the investigation of individual questionnaire responses. The graph illustrates the proportion of teachers at each university who did not take any undergraduate music methods courses. Universities vary in their graduation requirements for elementary education students; thus, the number of teachers who take undergraduate music methods courses differs among the universities. At the University of British Columbia (UBC), where all education students are required to take one music education course, only 4 of the 63 teachers (6%) who attended UBC did not take a music education course. Likewise, all 18 teachers who studied at the University of Victoria (UVic), another university at which at least one music course is mandatory for all elementary education students, indicated that they took a music methods course. In contrast, at Simon Fraser University (SFU), where elementary music education courses are an option, 23 of the 45 graduates (51%) did not take any music methods courses. It is important to note that when education students are given the option of whether or not to take a music methods course, a considerable number of them may choose not to.

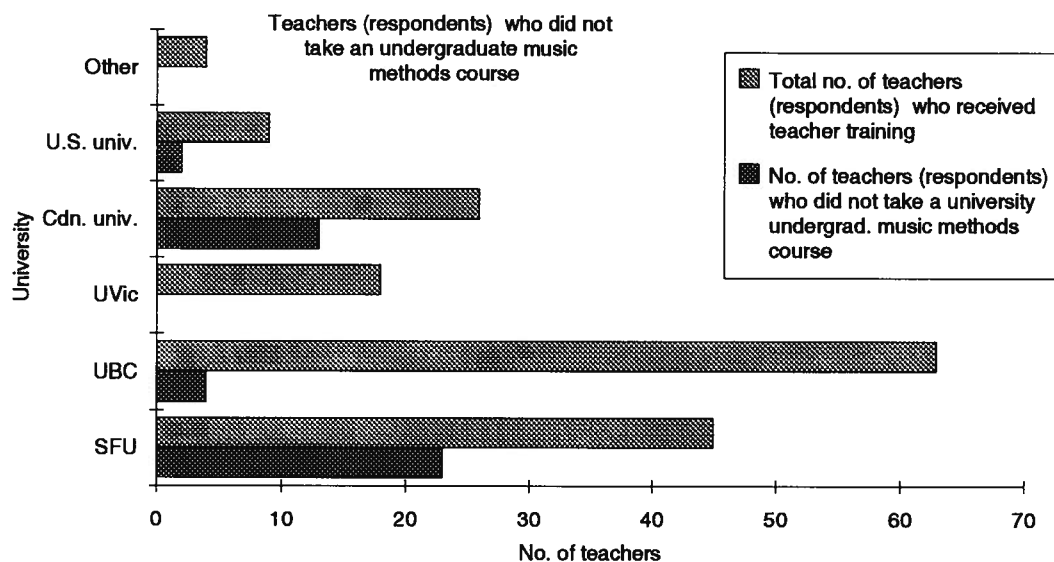


Figure 51

University Training, In-Service, and Resources

The researcher recognizes that when teachers are asked to recall the content of courses taken years ago, internal and external validity become compromised. In other words, teachers may not have been able to recall past course content as accurately as desired, and as a result, the generalizability of this particular questionnaire section could be called into question. Only 56% chose to complete *Section A of University Training, In-Service, and Resources*. Although this section of the questionnaire was to be filled out only by those teachers who had taken an undergraduate music methods course, the response rate (56%) was much lower than expected. In addition to the 27% who indicated in Item 10 that they had not taken any undergraduate music courses, another 19%, who were qualified to answer Section A, chose not to complete it. However, lack of memory may be only one explanation for the lowered response rate. While 25% of the teachers with 6 to 10 years of experience did not complete Section A, only 18% of the teachers with 11 to 20

years of experience, and 17% of the teachers with more than 21 years of experience omitted this section. If memory is to be the reason why teachers omitted Section A, the nonresponse rate should have increased along with the number of years of teaching experience.

Nonetheless, teachers indicated that they found some course topics more helpful to their teaching of music than others. Appropriate songs for children of different ages, was the topic rated by the highest proportion of teachers (63%) to be either helpful or extremely helpful. When the percentages for the two categories, helpful and extremely helpful, were also combined for the remaining course topics, the next favoured topic by 56% of the teachers was the development of movement activities (singing games, dances, etc.). The use of rhyme and chant to teach rhythm or movement activities followed in popularity with 53%. Other highly rated course topics were techniques of leading and teaching songs (46%) and integrating music with other subject areas (41%). Interestingly, more anecdotal comments were made with regard to integration of music with other subject content than any other course topic. Seven of 13 teachers chose to write comments in support of integration and suggested that integration would be a helpful focus in a music methods course. In the Saunders and Baker study (1991), integration was the most frequently selected area of study by the classroom teachers. Teachers in their study reported that the integration of music into other areas of the curriculum is the one strategy they use most frequently, and like the teachers who commented on integration in the present study, the Saunders and Baker subjects also recommended that strategies for integration be included in music methods courses. In addition, the teachers in the present study concurred with those in the Saunders and Baker (1991) study, and also rated movement activities, the selection of appropriate songs for children of different ages,

and techniques for leading and teaching songs as some of the more useful course topics.

Of all the course topics listed in the questionnaire, the three topics that were rated not helpful by the highest number of teachers were music theory (24%), hand signals while singing (23%), and music reading and/or writing activities (20%). However, the teachers in the present study did not dismiss music theory and music reading and/or writing as readily as the teachers in the Saunders and Baker (1991) study. While only 15% of the respondents in the Sanders and Baker study perceived music theory and reading notation to be useful, 30% of the teachers in the present study rated music theory to be either helpful or extremely helpful, and another 26% considered music theory to be somewhat helpful. As for the use of hand signals while singing, 20% rated them somewhat helpful, while a greater number (25%) thought hand signals were either helpful or extremely helpful. Although music reading and/or writing activities (a separate item in the present study) were either helpful or extremely helpful to only 17%, such activities were considered at least somewhat helpful by 26%. In fact, none of the course topics listed in the present questionnaire were completely unhelpful to the teachers.

Several of the course topics that were listed in the questionnaire were not studied by moderate to fairly large proportions of teachers. However, those same topics were helpful, to some degree, for those teachers who had studied them. For instance, 30% did not study accompaniment instruments, another 30% did not learn to map a song while singing, and 27% did not learn how to use classroom instruments. Lack of time to work with instruments may be one reason why those topics are not always included in an undergraduate music methods course. In the case of mapping, this is a study technique that is usually included in Education Through Music (ETM) courses and it would only

be present in an undergraduate course if the instructor was familiar with Education Through Music. Of those teachers who studied accompaniment instruments, mapping, and classroom instruments, 15%, 18%, and 26% respectively, considered those topics to be at least somewhat helpful. Another 29% rated accompaniment instruments as either helpful or extremely helpful, while 25% rated techniques of teaching classroom instruments the same. An even greater number of teachers (34%) rated mapping as either helpful or extremely helpful.

Another topic not studied by many teachers (39%) was singing while reading music (sight-singing). However, 18% considered this topic to be somewhat helpful, while another 17% found it either helpful or extremely helpful.

A very large proportion (46%) did not study characteristics of children's voices, but this course topic was at least somewhat helpful to 16%, and either helpful or extremely helpful to another 16%. In consideration of the prevalence of singing activities inherent in most primary classroom music programs, the high percentage of teachers who did not study the development of children's singing voices is of concern.

Of the five aforementioned course topics that many teachers did not study, and the three previous topics that were rated not helpful by a moderate proportion of teachers, mapping was the one course topic that more teachers (34%) found either helpful or extremely helpful. In consideration that almost half of the respondents (45%) rated themselves either "a little musical" or "unmusical," it is understandable that mapping was found to be more helpful than topics such as music theory, hand signals, and instruments. While those topics require at least a minimum background in music, and time to absorb and

practise, mapping is immediately applicable and practical to any level of musicianship.

In addition to the 19% who completely omitted the section on undergraduate university courses, some teachers chose to omit a few or more items in this section of the questionnaire. More omissions were made in this part of the questionnaire than in any other section. Certain items were omitted by as many as eight (9%) to eleven (12%) teachers. For instance, music reading and/or writing activities and singing while reading music (sight singing), both had the most omissions (12% each). Perhaps teachers omitted certain items because of lack of memory for details of courses taken long ago. Another reason for an omission may be that none of the categories applied to a teacher's situation. For example, a teacher may have studied music reading and/or writing, thought the topic was helpful, but does not use it in the classroom. The category, "helpful, but not used" would be an accurate description, but unfortunately, was not included in the present questionnaire.

Fewer anecdotal comments were made about music education methods course topics than were made for other sections of the survey. When asked to comment on course topics, only 13 teachers (8%) responded. Of the 13 respondents, 9 expressed dissatisfaction with their music method courses. A limited amount of time to cover many course topics, and classes that had to accommodate a wide range of music backgrounds, were the prevailing criticisms.

Again, only a few teachers responded when asked to suggest desirable content for classroom teachers' music methods courses. Perhaps the comment made by one teacher, "I'm not qualified to make a suggestion," speaks for those who did not believe they were knowledgeable enough to respond. As already mentioned, of the 17 respondents, seven commented on a more familiar topic, integration. The other comments varied from very specific to general

suggestions. For instance, one teacher concurred with the findings of the present study, and suggested movement, dance, chant activities, and resources, while another teacher believed that characteristics of children's voices would have been a helpful course topic. Another suggestion was made to keep courses "really practical" and yet one teacher wished to see ". . . a thorough study of each of the above."

In addition to what some teachers have learned in their undergraduate music courses, the teachers who participated in the study indicated that they make use of a variety of resources. Music method books, that is, books that are based on widely known methods (e.g., Orff, Kodaly, or Education Through Music), or books that offer a method (e.g., Lois Birkenshaw, 1982) were rated as somewhat helpful to extremely helpful for many teachers (52%). Music texts or series books such as *Musicanada* (1982) and *Silver Burdett* (1982) were considered useful to even more teachers; 59% indicated that they found music series books to be somewhat helpful, helpful, or extremely helpful. An even greater percentage (73%) found in-service workshops to be somewhat helpful, helpful, or extremely helpful. Moreover, this large percentage is supported by a relatively high number of anecdotal comments (22 out of 79) on the effectiveness and practicality of workshops. Teachers wrote that they attend workshops for practical ideas and to improve skills. Education Through Music has been an ongoing area of emphasis for classroom teachers in the Abbotsford school district for the past 15 years, and thus several teachers (10) commented on the helpfulness of Education Through Music workshops. The many comments made about Education Through Music by the respondents in not only the *Resources* section of the questionnaire, but also interspersed throughout other sections of the survey, demonstrates Education Through Music's success with the classroom teachers in Abbotsford.

The resource that the highest percentage of teachers found helpful was personal experience. Eighty-two percent of the respondents made use of their experiences with recordings, videos, and concerts. In Item 33, a few teachers specified popular children's recording artists such as Sharon, Lois, and Bram; Charlotte Diamond; Fred Penner; and Barney and Friends. In the anecdotal section that followed the questions about teaching resources, one teacher recalled what she had learned as a Girl Guide (Brownie) leader, and another modelled his or her recorder program on personal elementary school experiences.

Although resources such as music method books, music series books, and in-service workshops were helpful to those teachers who use them, a number of teachers do not use those resources. For instance, 40% do not use music method books, 26% do not use music series books, and 21% do not attend in-service workshops. Both music textbooks and in-service workshops are easily accessible to Abbotsford teachers. The textbook series, *Musicanada*, is available in almost all of the elementary schools in the district. Perhaps a comment made by one teacher explains why some resources are not used by many teachers, "Depends on whether I could use it [music method and series books] afterward. Practice was often not sufficient for me, as most teachers/students learn music much faster than I do." Another teacher simply wrote, "Can't read music--so" In the case of music methods and music series books, as with any method book in any subject area, background in the area of study can help make the method book more accessible and meaningful to the user. A certain level of music notation reading ability, as well as knowledge of basic music concepts, would likely be necessary prerequisites for such resources. In consideration of the large proportion of teachers (45%) who are either a little musical or unmusical, it is understandable that many

do not use, or perhaps are not able to use, music method books or music series books.

Music series books, such as *Musicanada*, are often accompanied by cassette tapes, but it may be that many teachers are not aware of the audio component of the series. Since some teachers (7) listed in either Item 33 (*Other, please specify*) or anecdotally, that they found recordings to be a helpful resource, and 73% in the *Background Information* section favoured listening to recordings, it is important that as many of the audio resources as possible are made available to classroom teachers.

As for the 21% who do not attend in-service workshops, it may be that a similar percentage do not attend workshops at all for any subject areas. On the other hand, music workshops can be intimidating to teachers with little or no music background and may not be a likely resource for those teachers. The problem arises of how to make music in-service accessible to classroom teachers who are uncomfortable with their lack of music skills and/or background.

Questionnaire items that pertained to music specialists and district leadership in music may have been interpreted by the respondents in different ways. The position of Director of Instruction for the Fine Arts was eliminated last year, and the three year old elementary music specialist program no longer exists in the Abbotsford school district. Therefore, some teachers may have recalled the time when such music resource people were available, while others may have taken only their present teaching situation into consideration. Thus, the results of Items 29, 31, and 32, (i.e., items that refer to music specialists and district leadership in music), may not be totally accurate nor representative of how teachers viewed those two resources. Nonetheless, at least 56% indicated that discussions with a music

specialist were either somewhat helpful, helpful, or extremely helpful. Also, a larger percentage (62%) have observed a music specialist teach and found it to be either somewhat helpful, helpful, or extremely helpful. Notably, 32% have not talked to a music specialist about teaching music, and almost as many teachers (28%) have not observed a specialist teach. An even higher percentage (46%) have not made use of district leadership in music. Several teachers (8%) omitted this item and explained with comments such as, "Doesn't exist," and "Never experienced having one."

The anecdotal responses to the questionnaire section on resources help clarify how classroom teachers feel about music specialists and music leadership at the district level. Of the 79 comments made in this section, comments made about music specialists and district leadership made up the largest category. Except for one comment, 21 teachers (27%) wrote in support of music specialists. Many appreciated the opportunity to observe a specialist teach. A teacher wrote, "Observing a music specialist in action in my classroom was most helpful." Another observed, "I find it easier to model my teaching of music after a demo [demonstration] lesson rather than reading a music manual. The music specialist gives me enthusiasm and inspiration for teaching music to my class." Although only 37% rated district leadership as either somewhat helpful, helpful, or extremely helpful, several supportive comments were made. One teacher remarked, "It is a great loss to this district--cancelled music prog. [program] in elem, and elimination of Fine Arts Director," and another noted, ". . . District leadership by [a] Fine Arts Coordinator is vital to a district."

Teacher Perceptions of Music and Music Instruction

The results of the section that asked teachers to reflect on their attitudes toward music instruction (i.e., perceptions of music instruction) are most encouraging to those who believe in the important place of music for children. An overwhelming percentage of the teachers surveyed were strongly in favour of music education for children. Not only did 87% either agree or strongly agree that music is an important part of their own lives, but an even greater percentage (93%) either agreed or strongly agreed that music is an important part of our children's education. Only a very small percentage of teachers (7% to 8%) agreed or strongly agreed with statements such as, "Music is a superfluous subject. Other subject areas are more important," and "Music instruction is not necessary in the student's day because private lessons can accommodate those who wish to pursue music." The extremely high percentage (91%) of teachers who agreed or strongly agreed that music should be valued as a subject in itself is also noteworthy. Based on anecdotal comments and data gathered from relevant questions, teachers rated integration as one of the more helpful topics in their undergraduate music course, but at the same time, valued music as a self-contained subject.

Teachers indicated in both the checklist and anecdotal section of Item 41 that their perceptions of music were shaped by a variety of experiences. Whereas recordings (audio and video) and concert attendance were found in Item 7 (Background Information) to be popular activities of choice for many teachers, they were also reported in Item 41 to be influential in shaping a large proportion of the teachers' perceptions of music. Sixty-eight percent perceived that recordings were influential, and 69% thought that concert attendance was influential. Family was also perceived to be very influential for 62% and was a favourite topic on which many respondents

commented. Twenty-six of the 102 respondents (25%) who made comments wrote fondly of memories of music-making with their families.

Teachers also perceived that their music experiences in their primary, intermediate, and/or secondary school years helped to shape their beliefs about music. In Item 41 more teachers (52%) selected "school experiences in the primary grades" than "school experiences in the intermediate grades" (43%) or "secondary school experiences" (41%). However, further investigation of individual responses to Item 41 reveals that more teachers whose perceptions of music were influenced by school experiences were influenced by a combination of experiences at all three levels, primary, intermediate, and secondary (25%). Fifteen percent selected only "school experiences in the primary grades," while 10% chose both primary and intermediate levels, and another 10% chose a combination of primary and secondary levels.

As Kritzmire (1991) discussed in her study, feelings, whether they are positive or negative, are almost always associated with memories of music experiences. In the present study, memories of enjoyment and pleasure dominated many of the comments about influential music experiences. Also expressed by several teachers were feelings of inspiration and love for music. Unfortunately, for a small number of teachers (6), negative music experiences were recalled. However, with the exception of those teachers who had negative music experiences, and two other teachers who wrote that they were never involved in music, the large majority of teachers enjoyed and valued their past music experiences.

Both music teachers and classroom teachers alike can have an influential role to play in the development of children's feelings about music. The findings in the *Attitudes* section of the questionnaire imply that recordings, concerts, and school music experiences (e.g., music classes, choir, band,

festivals, etc.) made a substantial impact on many respondents' perceptions of music. It is important that such music experiences continue to be encouraged and supported. Even classroom teachers who are unable to provide any music instruction can, if motivated, arrange concert attendance for their students. As for family experiences, teachers may not have an immediate effect on a family's music activities, but they are certainly influential in an indirect way. As demonstrated by many of the teachers in the present study, the feelings associated with memories of music experiences are everlasting. Music has the potential to expand beyond the school experience and become an integral part of a student's present and future life. Many students, in their adulthood, will have families of their own and will likely want to ensure that their children develop a similar respect for and interest in music.

Item 42 was similar to Item 41, except that teachers were asked to think about how their experiences have shaped their perceptions of teaching music. Unfortunately, the two items were almost identical in appearance, and perhaps for that reason, 19 teachers, or 12%, omitted Item 42. Nonetheless, the results of Item 42 differed from Item 41. Recordings (34%), concert attendance (32%), and family (28%) continued to be influential, but experiences in the primary grades (39%) were slightly more influential. Colleagues were also rated to be influential by a greater percentage of teachers in Item 42 than in Item 41. Only 13% of the teachers said that colleagues influenced their attitudes toward music, whereas, 32% indicated that colleagues helped shape their attitudes toward teaching music. The influence of university experiences on perceptions of music only increased from 24% to 27% when teachers considered the impact of university experiences on their perceptions of teaching music. Perhaps the amount of time, if any,

devoted to studying music education is too brief to have any lasting impact on teachers' perceptions of music instruction.

Anecdotal comments were fewer for Item 42; only 69 (42%) teachers wrote of their experiences. A few responded with, "As above," to indicate that their written response to Item 41 also applied to Item 42. School experience was one of the more common topics about which teachers wrote. However, school comments were made about all grade levels, and reasons why more teachers had indicated that the primary grades were influential were unfortunately, not made clear here. Nonetheless, this finding illustrates the potential life-long influence of the primary years on the shaping of one's perceptions of teaching music.

In addition to those teachers who recalled negative experiences that have influenced their perceptions of music, a few more teachers (5) explained that negative experiences have shaped their perceptions of teaching music. For one teacher, the negative experience compelled her or him to make sure that children enjoy music. However, for others, their past negative music experiences as undergraduate students discouraged them from teaching music. Another group of respondents (13) commented on their feelings of inadequacy with music. Fortunately for most of those respondents, their feelings of inadequacy have not swayed their supportive views of music.

Some teachers (7) discussed how their experiences as teachers have influenced their teaching of music. Their own observations of children's responses to music have helped them understand music's importance to children.

A substantial proportion of comments (15 out of 69) for Item 42 were about general views of music and children. It is obvious from the teachers' writing for this particular item, as well as for the previous one, that many have a strong, heartfelt commitment to music education for children. One

teacher wrote, "Music and the soul go together. You cannot live in a vacuum. Music fills that vacuum beautifully; it nourishes the child and gives purpose."

Comfort Levels With Various Music Activities

Teachers were instructed to omit the last section of the survey (Comfort Levels With Various Music Activities, Items 43 to 61) if they did not feel comfortable or at ease with teaching any form of music at all. The number of teachers who chose that option (6%) is not quite consistent with the number of teachers who, in the first section of the questionnaire, answered that they do not teach music to their students (9%). Some of the teachers who reported that they do not teach music completed Items 43 to 61 anyway and indicated that they felt comfortable teaching a few of the specified music activities. As for the majority of respondents who had indicated that they teach music (86%), most reported that they are comfortable with only certain aspects of music instruction.

In terms of preferred instructional content, teachers were most comfortable with teaching a new chant (rhyme) using speech. Eighty-five percent agreed or strongly agreed that they were comfortable with chants, while only a very small percentage (2%) disagreed. Almost the same percentage (82%) were very comfortable with the selection of songs that are suitable for the age and developmental level of the students; however, in this case, a few more teachers disagreed (9%). Many teachers were also comfortable with teaching a new song (77%), or a new singing game (77%). A fairly large percentage (61%) reported that they were able to develop and teach a lesson using movement activities, and 58% were able to select from a wide variety of song material. Over half of the respondents (56%) agreed or strongly agreed

that they could plan and teach lessons that integrate music with other subject areas. Generally, the music activities that most of the teachers were comfortable with were related to repertoire, but not associated with teaching music concepts, nor teaching strategies. One-hundred sixteen teachers (70%) also made anecdotal comments with regard to music activities that they felt the most confident and comfortable teaching. The large number of comments (55) made about singing, singing games, chants, and movement support those findings that classroom teachers feel comfortable with repertoire related activities.

Although listening to recordings and attending concerts were found to be the most popular music activities of teachers, as well as the most influential experiences in shaping teachers' perceptions of music, only half of the respondents (50%) felt that they could develop and teach a music listening lesson. It may be that personal participation in listening activities does not necessarily imply that teachers are able to apply their experiences to their teaching.

Of the remaining music activities listed, one of the topics teachers were least comfortable with was teaching music composition. While a large proportion (73%) either disagreed or strongly disagreed that they were comfortable with teaching music composition, only a very small percentage (8%) indicated that they were comfortable with this activity. It is important to note that musical composition is one of the three main areas of focus in the music section of British Columbia's *Primary Program Foundation Document* (1990). Perhaps teachers were intimidated by the term, "composition," and did not realize that composition for a young child can be as simple as the creation of new verses for an already known song, or the use of classroom

instruments to create a sound piece. Moreover, notation can be creative and symbolic, rather than take the form of traditional Western notation.

Almost the same percentage of teachers (69%) were uncomfortable with teaching songs in a variety of tonalities (pentatonic, major, minor, dorian, mixolydian, etc.), and again, only very few (7%) felt comfortable with this topic. In consideration of the number of teachers (58%) who indicated that they were able to select songs from a wide variety of song materials, it is interesting that only 13 teachers were comfortable with teaching songs of various tonalities. It is likely that many teachers do include songs of various tonalities, but are unaware or unfamiliar with the terminology. A few respondents scribbled notes such as, "Don't even know what you're talking about," beside this item.

Substantial proportions of teachers were also uncomfortable with teaching melody instruments (58%), improvisation (57%), and healthy vocal/singing production (55%). However, modest numbers of teachers, 16%, 20%, and 21% respectively, were comfortable with those activities. Teaching melody instruments, improvisation, and healthy vocal/singing production, did not seem to intimidate as many teachers as did music composition and teaching songs in a variety of tonalities.

Although a moderate proportion (25%) either agreed or strongly agreed that they could confidently develop a lesson to teach music concepts, a large proportion (49%) either disagreed or strongly disagreed that they were confident to do so. Similarly, 21% indicated that they could develop a sequence of lessons for specific music topics, while most teachers (54%) disagreed or strongly disagreed that they were able to develop a sequence of lessons. Comments made in the anecdotal section supported those findings. In addition to the moderate proportion of teachers (22 out of 112, or 20%) who

stated that they need help with, "All of the above," or "Everything," the same number of teachers wrote that they need help with music concepts and theory. An additional 11 teachers were concerned with lesson and curriculum organization.

Music activities related to rhythm did not seem to make quite as many teachers uncomfortable. For instance, almost half the respondents (49%) were uncomfortable with teaching songs in a variety of meters, yet 35% were comfortable with this activity. Thirty-four percent were uncomfortable with teaching children how to play rhythm instruments, but 37% agreed or strongly agreed that they were comfortable with the same activity. However, more teachers (51%) were uncomfortable with developing rhythm instrument accompaniments for their students, and only 23% felt comfortable with this application of rhythm instruments.

Not all teachers indicated that they were familiar with the music curriculum as specified in the *Primary Program Foundation Document*. Not even half (38%) agreed nor strongly agreed that they were familiar with the music curriculum, and a considerable proportion (23%) neither agreed nor disagreed. Another 30% disagreed or strongly disagreed that they were familiar with the music curriculum. For numerous reasons that may relate to unfamiliarity with music concepts, music terminology, and music notation, perhaps teachers do not feel compelled to become acquainted with the music curriculum. In the last section of the questionnaire, teachers indicated that they felt comfortable with teaching music activities that were mostly related to repertoire, but were not able to develop their repertoire into lessons to teach music concepts and music techniques. For example, speech or chants, the most comfortable activity for the respondents, is commonly extended to teach rhythm concepts. However, many indicated that they were not able to, or were uncomfortable

with, music concept lesson planning. Thus, the extension of speech or chant work would be a difficult task. Moreover, many teachers indicated that they were also uncomfortable with rhythm instruments and rhythm instrument accompaniments, also common extensions in the study of speech and chant. As was already discussed in the case of music series books and music method books, resources and guides are more easily accessed by teachers who have some understanding and background knowledge of music. The same argument may be applied to the music curriculum in the *Primary Program Foundation Document*. Teachers who are comfortable teaching repertoire related activities, but are uncomfortable with music concepts and other lesson extensions may assume that the music curriculum would cover lessons, activities, and techniques well beyond their level of comfort, and would be less inclined to make use of the document.

In addition to the many comments already made about music specialists in the *Resources* section of the questionnaire, five additional teachers wrote at the end of the questionnaire that they could benefit from the help of a specialist. Like many others, one teacher recognized personal limitations in music and wrote, "I need more than help. I need a specialist to do my music program past the listening and appreciation stage." The desire for music specialists seems to substantiate the notion that many classroom teachers believe that music education is important for children.

CHAPTER FIVE

Summary and Conclusions

Purpose and Research Questions

The role of the classroom teacher is of utmost importance in the consideration of music curriculum. Researchers such as Saunders and Baker (1991), Kritzmire (1991), Mills (1989), and Austin (1992) believe that the classroom teacher plays a strong role in a child's music education. They have studied a variety of attitude-related and skill-related factors that contribute to the amount and quality of music instruction a classroom teacher provides. Although such studies have been published in the United States, the researcher was unable to locate similar studies in Canada, and specifically, British Columbia. Therefore, the purpose of the study was to examine primary classroom teachers' perceptions of music education and their own music skills in the provision of music instruction for primary aged children.

The questions that were central to the design of the study were as follow.

1. Which specific topics in music education do primary classroom teachers feel they can teach comfortably?
2. Which specific topics in music education do primary classroom teachers not feel they can teach comfortably?
3. What kind of music education resources (techniques and materials) do primary classroom teachers find useful or helpful?
4. How do classroom teachers perceive the importance of music in the curriculum?

5. How are primary classroom teachers' perceptions of music instruction shaped by their past music experiences?

Design and Analysis

The questionnaire, *A Survey of School District #34 Primary Classroom Teachers' Attitudes and Music Backgrounds in Music Education*, was mailed to 257 full and part-time primary classroom teachers in the Abbotsford School District. The questionnaire consisted of three sections: 1) Background Information; 2) University Training, In-service, and Resources; and 3) Attitudes and Skills. The researcher constructed the overall design of the questionnaire; many items were duplicated or revised from a study by Saunders and Baker (1991).

Respondents returned their completed questionnaires through the inter-school mail system. As questionnaires were received the researcher tallied each response into the computer spreadsheet program, Microsoft Excel (Microsoft, 1992). Distribution frequencies for questionnaire items were graphically displayed (histograms and pie charts). Anecdotal comments were compiled and analysed for categorization.

Results

All of the data obtained from the questionnaire is provided in spreadsheet format in Appendix F. A response rate of 64% was achieved--165 teachers of the 257 teachers surveyed participated in the study. Lower, middle, and upper primary grade teachers were evenly distributed among the respondents. Only 10% of the respondents had previous experience as music specialists.

A large majority of teachers (86%) indicated that they teach music to their own classes. Only a small number of teachers (12%) have a music specialist teach music to their classes.

The most popular music activities in which teachers personally participate are attending concerts (57%) and listening to recordings (73%). A fairly large proportion (42%) considered themselves to be moderately musical, while a similar proportion (45%) considered themselves to be either a little musical or unmusical.

Most teachers (72%) took at least one undergraduate music education course, while a moderate proportion (27%) did not take any music education courses at all.

For those who had an undergraduate music methods course, the following topics were rated either helpful or extremely helpful: appropriate songs for children of different ages (63%), development of movement activities (singing games, dances, etc.) (56%), and the use of rhyme or chant to teach rhythm or movement activities (53%). Other topics also favoured by many teachers were techniques of leading and teaching songs (46%) and integrating music with other subject areas (41%). Three course topics were not helpful to smaller proportions of teachers: music theory (24%), hand signals while singing (23%), and music reading and/or writing activities (20%). However, greater proportions of teachers considered the same topics to be more helpful than not helpful. A very large percentage of teachers (46%) did not study characteristics of children's voices.

The resource that the highest percentage of teachers found helpful is personal experience. Eighty-two percent of the respondents make use of their experiences with recordings, videos, concerts, and other personal music activities in their music teaching. When percentages for the ratings,

somewhat helpful, helpful, and extremely helpful were totalled, in-service workshops (73%), observing a music specialist teach (62%), and music textbooks (59%) were also highly favoured.

Teachers in the sample were overwhelmingly in support of music for children. Ninety-three percent either agreed or strongly agreed that music is an important part of our children's education. Moreover, 91% either agreed or strongly agreed that music should be valued as a subject in itself.

Recordings (68%), concert attendance (69%), family (62%), personal experiences in the primary grades (52%), and private music lessons (50%) helped shape many teachers' positive perceptions of music. Perceptions of teaching music were shaped by experiences in the primary grades (39%), recordings (34%), concert attendance (32%), and colleagues (32%).

Teachers indicated that they were more comfortable teaching some aspects of music instruction than others. The music instruction topics with which teachers felt more comfortable are hierarchically ordered as follow:

- 1) teaching a new chant using speech (85%), 2) selection of songs that are suitable for the age and developmental level of the students (82%),
- 3) teaching a new song (77%), 4) teaching a new singing game (77%),
- 5) developing and teaching a lesson using movement activities (61%),
- 6) selecting from a wide variety of song material (58%), 7) planning and teaching lessons that integrate music with other subject areas (56%), and
- 8) developing and teaching a music listening lesson (50%).

Music instruction topics that teachers were less comfortable with are as follows (percentages indicate the proportion of teachers who either disagreed or strongly disagreed that they were comfortable teaching the specified topic): 1) music composition (73%), 2) teaching songs in a variety of tonalities (69%), 3) improvisation (57%), 4) healthy vocal/singing production

(55%), 5) lesson development for specific music topics (54%), 6) rhythm instrument accompaniments (51%), 7) teaching songs in a variety of meters (49%), and 8) development of lessons to teach music concepts (49%). Similar proportions of teachers either agreed (or strongly agreed) that they were comfortable teaching rhythm instruments (37%), or disagreed (or strongly disagreed) that they were comfortable teaching rhythm instruments (34%).

A moderate percentage of teachers (38%) either agreed or strongly agreed that they were familiar with the music curriculum as specified in the Primary Program Foundation Document, while 30% either disagreed or strongly disagreed that they were familiar with the curriculum.

Conclusions and Recommendations

Because the achieved response rate was 64%, the findings of this study should be generalized with caution to primary classroom teachers in school districts that have similar staffing to the Abbotsford School District.

The results of this study suggest that teachers's perceptions of music instruction are shaped by past music experiences. Many of the teachers had fond recollections of past music experiences, and also had fairly active music backgrounds; but, no longer participate in the numerous music activities of their past. However, the music they have experienced at various times in their lives has made a strong impact on shaping their perceptions of music instruction.

Moreover, an overwhelming majority of teachers indicated that they not only value music's importance for children, but also value music as a subject within itself. Therefore, it seems that the importance of music for children is not a belief exclusive to a special interest group, that is, music specialists, but a belief also shared by classroom teachers.

The large percentage of teachers (86%) who indicated that they teach music to their students helps to further substantiate the conclusion that teachers believe in music's importance in the curriculum. However, it is clear that most are comfortable with only certain aspects of music instruction. Topics related to simple repertoire or content, such as rhymes, chants, and singing games are within many general classroom teachers' ranges of comfort, while topics related to music concepts and techniques, such as lesson planning for specific music concepts, vocal or singing production, and developing a sequence of lessons for specific music topics are difficult for the majority of generalists to implement. The distinction that Bennett (1992) made between teaching music activities and teaching music substantiates this conclusion. The type of music instruction a general primary classroom teacher could realistically provide would be activity-based (e.g., singing games). However, the teaching of specific music concepts and techniques would require a more extensive music background than what most generalist classroom teachers possess.

That most primary classroom teachers are comfortable with teaching music-related activities, rather than teaching music, holds important implications with regard to resources and training. Except for the very small number of teachers who have made arrangements for another teacher to teach music, primary classroom teachers in the Abbotsford School District are solely responsible for the music education of their students. Based on that fact, it seems that their endeavours need to be supported by resources that are useful, are accessible, and are considerate of their music backgrounds.

Next to personal experience, teachers find workshops to be helpful. Therefore, to optimize the effectiveness of workshops, the various levels of comfort that classroom teachers have with music must be recognized; workshop

activities should be designed to accommodate various levels of expertise. For instance, teachers who are uncomfortable with singing, might find that a series of workshops that focus on the voice may help develop their confidence level with teaching new songs and other melodic aspects of music. Others have indicated that they would appreciate workshops on teaching children how to play rhythm and/or melody instruments, while some teachers want to learn how to develop a sequence of lessons to teach a music concept. In essence, teachers' needs are varied and they require in-service training for a number of music topics.

Many teachers indicated that they are unable to read music and, thus, they rely on tapes to help them remember, or teach a song. Based on those experiential levels, workshops, as well as any other type of classroom teacher resource, should include recordings, tapes, or videos to help teachers retain what they have learned. In addition, workshops could also focus on recordings as a resource, and offer teachers techniques for maximizing their use of recordings in a variety of music activities. For example, listening concepts and strategies would be a worthwhile workshop topic; listening to recordings was one of the more popular personal music activities of many teachers, yet a comfortable lesson to teach for half of the respondents.

It is not possible to predict when or if music specialists will be hired again in the Abbotsford School District, but Abbotsford does have a small number of classroom teachers who may be considered music specialists. Although they are no longer available as music resource personnel, their music expertise could easily and effectively be utilized in peer coaching situations. Their continued use as music resource personnel should be encouraged, especially once the Ministry of Education distributes its new music curriculum. Based on the researcher's participation in the British

Columbia Ministry of Education's *Fine Arts Forum III* in February, 1994, it seems that the new curriculum will be geared primarily toward teachers who possess specialist-like skills. Since a relatively large proportion of the respondents had indicated that they are not familiar with the *Primary Program Foundation Document's* description of the music curriculum, it follows that many teachers will not familiarize themselves with the new music curriculum. If the upcoming music curriculum is to be useful to general classroom teachers, in-service and peer coaching must be implemented.

More ideally, however, music education curriculum design in British Columbia must consider two groups of teachers: the music specialists and the general classroom teachers. Each group of teachers has different needs and requires curricula that addresses their specific backgrounds and levels of expertise. Teachers indicated that they are teaching music to their students, but that they are only comfortable with certain music topics and concepts. It is important to recognize and respect the efforts and abilities of the classroom teacher. A curriculum based on the understandings and skills of classroom teachers will more likely encourage those teachers to incorporate its use as a resource.

The organization and coordination of resources was once the responsibility of the Abbotsford School District's Director of Instruction for the Fine Arts. The majority of teachers who participated in the study have indicated that they need help with several, if not all, areas of music instruction. It is evident that leadership is necessary at the district level if teachers are to receive the help they require with music instruction.

Preparation for future teachers is of concern. In school districts such as Abbotsford, future teachers must be prepared to teach some music; otherwise, many children may be deprived of a well-balanced curriculum. It is

important that all universities require their elementary education students to take at least one music methods course. Teachers who had taken at least one music methods course found many of the course topics helpful, and did not dismiss any of the course topics to be completely unhelpful. Universities that make music methods a mandatory elementary education course (e.g., the University of British Columbia and the University of Victoria), should continue to maintain and strengthen their music methods courses, while universities that do not require their teachers in training to take a music methods course (e.g., Simon Fraser University) should reconsider music methods as a program requirement.

Any criticism of undergraduate music education courses was aimed at the volume of course material, rather than course content. Course instructors may need to narrow their focus somewhat, and not attempt to accommodate all levels of music ability in one class. Perhaps teachers with little music background should be placed in a separate section from those with more music background. Teachers in training would then be able to focus on and develop the music teaching skills that are suitable to their range of comfort and expertise with music. In this way, even the seemingly less helpful course topics like singing with hand signals, and music reading and writing, may be less intimidating and more meaningful to teachers with little music background, and can be designed with the needs and confidence levels of those teachers in training in mind.

Considerations for Further Research

Further research should be designed to compare the attitudes and backgrounds of primary classroom teachers who are responsible for the

implementation of music in their own programs with the attitudes and backgrounds of teachers in districts with music specialist programs.

The anecdotal comments made by some of the teachers in the present study suggest further research is necessary in the area of music staffing. Although teachers were not asked to determine the necessity of music specialists, the issue was mentioned by several respondents. Teachers recalled how helpful it was to their own music teaching to observe a specialist teach, and also felt that a specialist was necessary to teach those areas of music with which they were not comfortable. Those who commented recognize that the music activities they provide for their students are not sufficient and that they need a specialist to teach their music. Further research would help clarify the role of the music specialist from the point of view of the general classroom teacher.

Similar studies also need to be conducted to survey the attitudes and backgrounds of intermediate teachers. Other researchers, Amen (1982), Bryson (1982), Krehbiel (1990), and Pendleton (1975) found differences in the amount of music instruction time offered to students of primary classroom teachers and the amount of time offered by intermediate teachers. A survey of attitudes and backgrounds may help discover possible reasons for this discrepancy.

Also of interest would be a survey of the attitudes and backgrounds of administrative officers, school board administration, and school board members. Information gleaned from a survey of administration and school board members may help reveal reasons why the presence of music programs is so inconsistent among schools, as well as across school districts.

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Appendix A

List of Questionnaire Items Selected From Other Studies

The following items were selected from the Saunders and Baker (1991) study and were included or revised for use in the present study's questionnaire.

- 1) What grade level do you teach?

___ kindergarten ___1 ___2 ___3 ___4 ___5

- 3) If you answered "yes" to question 2, approximately how much time per week do you use to provide musical experiences for your students?

___ 0 - 30 minutes	___ 31 - 60 minutes
___ 61 - 90 minutes	___ 91 - 120 minutes
___ 121 or more minutes	___ varies greatly

- 4) In which of the following are you, or have you been, involved personally? (Check as many as apply)

___ play(ed) piano
___ play(ed) guitar
___ play(ed) instrument in band or orchestra
___ perform(ed) in a chorus or choir
___ attend(ed) concerts
___ listen(ed) to music other than "Top 40"
___ other, please specify_____

- 6) For each of the topics below, please circle the number that corresponds to the statement that applies to your degree of experience, involvement, or interest. Please respond in reference to the five statements listed below.

- I. Studied in undergraduate teacher training course but do not use in the classroom.
- II. Studied in undergraduate teacher training course and do use in the classroom.
- III. Learned from other sources, ie. books, private study, and do use in the classroom.
- IV. I am interested and would use if I knew how.
- V. Have no interest and would not use.

	I Studied not used	II Studied and used	III Other sources and used	IV Would use	V Not inter- ested
Music theory (scale building, etc.)	I	II	III	IV	V
Playing recorder	I	II	III	IV	V
Playing guitar	I	II	III	IV	V
Playing autoharp	I	II	III	IV	V
Characteristics of children's voices (comfortable range, etc.)	I	II	III	IV	V
Appropriate songs for children of different ages	I	II	III	IV	V
Music reading activities for children	I	II	III	IV	V
Using music to supplement other curricular areas (social studies, language arts, etc.)	I	II	III	IV	V

- 7) Besides your undergraduate teacher training music class(es), what are, or have been, your sources for ideas and activities pertaining to appropriate music activities for your students? (Check as many as apply.)

☐ Graduate courses in music
☐ Music method books, i.e., *Music for Young Children*
☐ Music text books provided by your school system, i.e., *Silver Burdett Music*
☐ In-service workshops
☐ Discussions with music specialist
☐ Recollections from your personal experiences
☐ Other, please specify _____

8) To what degree are you comfortable in the following music involvements?

Selecting songs appropriate for your students	very uncomfortable	1	2	3	4	very comfortable 5
Teaching a new song to students	very uncomfortable	1	2	3	4	very comfortable 5
Leading the children in song	very uncomfortable	1	2	3	4	very comfortable 5
Teaching the children to perform with instrument accompaniments	very uncomfortable	1	2	3	4	very comfortable 5
Developing rhythm instrument accompaniments	very uncomfortable	1	2	3	4	very comfortable 5
Developing listening lessons	very uncomfortable	1	2	3	4	very comfortable 5
Developing movement lessons	very uncomfortable	1	2	3	4	very comfortable 5
Developing a sequence of lessons for specific music topics	very uncomfortable	1	2	3	4	very comfortable 5
Teaching rhythm	very uncomfortable	1	2	3	4	very comfortable 5
Teaching pitch	very uncomfortable	1	2	3	4	very comfortable 5
Teaching dynamics	very uncomfortable	1	2	3	4	very comfortable 5
Teaching musical form	very uncomfortable	1	2	3	4	very comfortable 5

The following questionnaire items from Kritzmire's study (1991) were adapted and included in the present study.

Frequently use music: recreation/teaching tool

Would like to teach; other subjects demand time

Would not teach; talented can study outside of school

Would not teach; other basic skills more important

Primary value of music; break from academics

Appendix B

Questionnaire of the Present Study

A Survey of Primary Classroom Teachers' Attitudes and Music Backgrounds in Music Education

Background Information

- 1) Which grade(s) do you teach?
☐ Kindergarten ☐ One ☐ Two ☐ Three

- 2) For how many years have you been teaching?
☐ 0-1 ☐ 6-10 ☐ 21 or more
☐ 2-5 ☐ 11-20

- 3) a) As well as being a classroom teacher, have you ever been a music specialist?
☐ Yes ☐ No
b) If you answered "no", do you intend to be a music specialist?
☐ Yes ☐ No

- 4) Does a music specialist teach music to your class?
☐ Yes ☐ No (skip question 5 and go to question 6* on the next page)

- 5) If you answered "yes" to question 4:
a) Approximately how much music time per week do your students receive from the music specialist?

<input type="radio"/> 20 minutes or less	<input type="radio"/> 55-65 minutes
<input type="radio"/> 25-35 minutes	<input type="radio"/> 70-80 minutes
<input type="radio"/> 40-50 minutes	<input type="radio"/> 85-95 minutes

b) Does your music specialist provide your preparation time?
☐ Yes ☐ No (If "No", please describe what you do during the music lesson:)

c) *Do you also teach music to your class in addition to the music taught by your music specialist?*

- ☐ Yes ☐ No
(Now **skip question 6** and go to question 7.)

6*) *If you answered "no" to question 4:*

a) *Do you teach music to your class?*

- ☐ Yes ☐ No

b) *If you teach music to your class, approximately how much time per week do you use to provide musical experiences for your students?*

- | | |
|--|---|
| <input type="radio"/> 20 minutes or less | <input type="radio"/> 55-65 minutes |
| <input type="radio"/> 25-35 minutes | <input type="radio"/> 70-80 minutes |
| <input type="radio"/> 40-50 minutes | <input type="radio"/> 85-95 minutes |
| | <input type="radio"/> other (please specify) __ minutes |

7) *In which of the following are you, or have you been, involved personally? (Check as many as apply.)*

past present


- | | | |
|-----------------------|-----------------------|--|
| <input type="radio"/> | <input type="radio"/> | private music lessons |
| <input type="radio"/> | <input type="radio"/> | play(ed) piano |
| <input type="radio"/> | <input type="radio"/> | play(ed) guitar |
| <input type="radio"/> | <input type="radio"/> | play(ed) recorder |
| <input type="radio"/> | <input type="radio"/> | play(ed) instrument in band or orchestra |
| <input type="radio"/> | <input type="radio"/> | sing(sang) in a chorus or choir |
| <input type="radio"/> | <input type="radio"/> | attend(ed) concerts |
| <input type="radio"/> | <input type="radio"/> | listen(ed) to music recordings |
| <input type="radio"/> | <input type="radio"/> | other, please specify _____ |

8) *To what degree do you think you are musical?*

- ☐ unmusical
☐ a little musical
☐ moderately musical
☐ very musical
☐ professional musician

- 9) From which university did you receive your teacher education?
- ☐ SFU
 ☐ Canadian university: _____
☐ UBC
 ☐ U.S. university: _____
☐ UVic
- 10) How many music education courses did you take during your undergraduate teacher training?
- ☐ none
 ☐ two
 ☐ music education major, or
☐ one
 ☐ three
 concentration
- 11) Have you taken any music education courses since you completed your teacher training?
- ☐ none
 ☐ one
 ☐ two
 ☐ three
- Course name(s): _____

University Training, In-service, and Resources

 Please skip this section and go to Section B on page 5 if you have **not** had any music education methods courses.

A) Rate the degree to which the following music methods course topics have been helpful to you in your teaching of music.

	not studied	not helpful	somewhat helpful	extremely helpful	extremely helpful
12) Music theory (note naming, chord naming, time signatures, key signatures, sharps, flats, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13) Playing an accompaniment instrument (ukulele, autoharp, guitar)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14) Appropriate songs for children of different ages	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15) Techniques of leading and teaching songs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

		not studied	not helpful	somewhat helpful	extremely helpful
16)	Techniques of teaching classroom instruments (triangles, hand drums, xylophones, recorders, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17)	Developing movement activities (singing games, dances, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18)	Characteristics of children's voices (comfortable range, vocal health, proper use of voice, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19)	Integrating music with other subject areas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20)	Music reading and/or writing activities (reading and writing music notes)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
21)	Singing while reading music (sight-singing)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22)	Using hand signals while singing ("doh-ray-me" etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23)	Mapping a song while singing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24)	Using rhythm syllables (ta's, ti-ti's, or du's and du-de's)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25)	Using rhyme and chant to teach rhythm or movement activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please comment on any of the above topics or on any other music education methods course topics that have not been included.

Do you have any suggestions for desirable content for a classroom teacher's music methods course?

B) Rate the degree to which the following music resources have been helpful to you in your music teaching.

	have not done/	not helpful used	somewhat helpful	helpful	extremely helpful
26) Music method books (e.g., Orff, Kodaly, ETM, Birkenshaw, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27) Music textbooks (e.g., Music Canada series, Silver Burdett, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28) In-service workshops	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29) Discussions with music specialist	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
30) Recollections from personal experiences (concerts, recordings, video, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
31) Observation of music specialist	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
32) District leadership in music (E.g., Director of Instruction for the Fine Arts)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
33) Other, please specify	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please comment on any of the above resources. (E.g., Why was a particular resource helpful, or not helpful, to you?)

please continue. . .

Attitudes and Skills

II To what extent do you agree or disagree with the following statements?

	strongly disagree	disagree	neither agree nor dis- agree	agree	strongly agree
34) Music is an important part of my life.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
35) Music is an important part of our children's education.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
36) Music instruction is not necessary in the students' day because private lessons can accommodate those who wish to pursue music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
37) Music is a superfluous subject. Other subject areas are more important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
38) Music in the school day should <i>only</i> be used as a teaching tool (e.g., using a song to reinforce counting skills, spelling, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
39) Music in the school day should <i>only</i> be used for recreational purposes (e.g., as a break).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
40) Music should be valued as a subject in itself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

please continue . . .

41) *Think of your own attitudes toward music. Are there any experiences in your life which may have shaped those attitudes toward music?*

- | | |
|--|--|
| <input type="radio"/> family member | <input type="radio"/> school experience in primary grades |
| <input type="radio"/> private music lessons | <input type="radio"/> school experience in intermediate grades |
| <input type="radio"/> friend | <input type="radio"/> secondary school experience |
| <input type="radio"/> peer pressure | <input type="radio"/> university experience |
| <input type="radio"/> colleague | <input type="radio"/> other: _____ |
| <input type="radio"/> concert attendance | |
| <input type="radio"/> recordings (audio and video) | |

Use the space below to explain your experience(s) and how it (they) influenced your present attitude toward music.

42) *Think of your own attitudes toward **teaching** music. Are there any experiences in your life which may have shaped those attitudes toward teaching music?*

- | | |
|--|--|
| <input type="radio"/> family member | <input type="radio"/> school experience in primary grades |
| <input type="radio"/> private music lessons | <input type="radio"/> school experience in intermediate grades |
| <input type="radio"/> friend | <input type="radio"/> secondary school experience |
| <input type="radio"/> peer pressure | <input type="radio"/> university experience |
| <input type="radio"/> concert attendance | <input type="radio"/> other: _____ |
| <input type="radio"/> recordings (audio and video) | |
| <input type="radio"/> colleague | |

*Use the space below to explain your experience(s) and how it (they) influenced your present attitude toward **teaching** music.*

The following items describe various music activities. If you do not feel comfortable teaching any form of music at all, you need not answer the rest of the questions. Thank you for your participation in this study.

	strongly disagree	disagree	neither agree nor dis- agree	agree	strongly agree
43) I feel comfortable teaching a new song to the class.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
44) I feel comfortable teaching a new singing game to the class.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
45) I can select songs which are suitable for the age and developmental level of the students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
46) I feel comfortable teaching the class a new chant (rhyme) using speech.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
47) I can select from a wide variety of song material (e.g., children's folk-songs, game songs, seasonal songs, songs of other cultures, etc.).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
48) I can confidently teach a lesson on healthy vocal/singing production.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
49) I can confidently develop a lesson to teach music concepts (e.g., a concept related to rhythm, melody, form, dynamics, timbre, harmony, tempo, steady beat, etc.).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
50) I feel comfortable teaching songs in a variety of tonalities (pentatonic, major, minor, dorian, mixolydian, etc.).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
51) I feel comfortable teaching songs in a variety of meters (2/4, 4/4, 3/4, 6/8, 7/8, etc.).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
52) I feel comfortable teaching children how to play rhythm instruments.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

please continue. . .

	strongly disagree	disagree	neither agree nor dis- agree	agree	strongly agree
53) I feel comfortable teaching children how to play melody instruments (xylophone, metallophone, etc.).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
54) I am comfortable developing rhythm instrument accompaniments for my students to play.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
55) I am comfortable planning and teaching lessons that integrate music with other subject areas.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
56) I am comfortable with teaching music composition.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
57) I am comfortable teaching children how to improvise.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
58) I can develop a sequence of lessons for specific music topics.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
59) I can develop and teach a music listening lesson.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
60) I can develop and teach a lesson using movement activities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
61) I am familiar with the music curriculum as specified in the Primary Program document.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In summary, which music activity(ies) do you feel the most confident and comfortable teaching? Please explain why.

In which areas of music teaching do you feel you need help with?

Thank you very much for your participation in this study.

Appendix C

Letter to Superintendent

Sandra A. Murray
Dormick Park Elementary
32161 Dormick Avenue
Clearbrook, B.C. V2T 1J6

November 1, 1993

Mr. Jim Dyck
Superintendent of Schools
School District #34, Abbotsford
2790 Tims Street
Clearbrook, B.C. V2T 4M7

Dear Mr. Dyck:

In addition to my current teaching position at Dormick Park Elementary I am also pursuing an M.A. degree in Education at the University of British Columbia. I am writing to you to request your support in the collection of data for my thesis.

The purpose of my study is to examine primary classroom teachers' attitudes toward music education and their own music skills in the provision of music instruction for primary aged children. I hope to collect data through the use of a questionnaire. Teachers will be asked to offer information that concerns their general music backgrounds, their university training, in-service experiences, and music teaching resources. In addition, the teachers' attitudes and skills in music education will be surveyed.

Confidentiality will be assured. Teachers will be informed that the questionnaire is not an evaluation of their music instruction. However, the questionnaire responses will help bring attention to music education from the perspective of the classroom teacher.

I would like to request permission to survey all of the primary classroom teachers in School District #34. (It is not the intention of the present study to survey teachers from school districts other than Abbotsford.) Following your approval, final consent will be sought from The University of British Columbia Behavioural Sciences Screening Committee.

I would also like to request permission to use the school district's inter-school mailing system for the distribution and collection of the questionnaires. The use of the district's mailing system would help ease my costs, as well as simplify the return process for the participants.

Please find enclosed a copy of the questionnaire, "A Survey of Primary Classroom Teachers' Attitudes and Music Skills in Music Education" and the accompanying cover letter. A small number of classroom teachers will pilot the questionnaire. Revisions will be made accordingly.

Once the data has been collected and analysed, a summary of the results of the questionnaire will be available to the participants and the school board. If desired, the original data forms and a detailed data analysis can be made available to the school board.

Thank you for your consideration. I look forward to your response.

Yours sincerely,

Sandra A. Murray
Primary Classroom Teacher

Enclosure

cc: Vicki Robinson, ADTA President

Appendix D
Questionnaire Covering Letters:
Letter to Administrative Officers

January 4, 1994

Dear Administrative Officer:

Please find enclosed a sample copy of the questionnaire, *A Survey of Primary Classroom Teachers' Attitudes and Music Backgrounds in Music Education*, that every full and part-time primary classroom teacher in S.D. #34 has received through the school mail. As stated in the covering letter that accompanies the questionnaire, I am doing a graduate thesis study at the University of British Columbia that is concerned with primary classroom teachers' attitudes toward music education. I am hoping that the data gathered will help shed some light on the state of music education from the perspective of the classroom teacher.

Participation is voluntary, yet I would like as many teachers as possible to respond to the questionnaire. It would be most helpful if an announcement of the survey were made at your next staff meeting. Could you please ask whether each primary teacher received a copy and if not, let me know? I can be reached at Dormick Park School (859-3712).

I am also concerned that some teachers may feel they are not able to participate in the study because of a lack of music training. However, the responses of primary classroom teachers of all backgrounds are pertinent to my research. It would be most appreciated if you could reiterate, at your upcoming staff meeting, that the response of the classroom teacher to the questionnaire is of prime importance to the study. Moreover, results of the study will be shared with the school district.

I thank you for your anticipated support in this endeavour. Should you have any questions please do not hesitate to contact me, or my faculty advisor, Dr. Peter Gouzouasis (822-4460).

Sincerely yours,

Sandy Murray
Primary Classroom Teacher
Dormick Park Elementary

Questionnaire Covering Letters:
Letter to the President of the Abbotsford Primary Teachers' Association

January 3, 1994

Dear Heather,

Please find enclosed a sample copy of the questionnaire, *A Survey of Primary Classroom Teachers' Attitudes and Music Backgrounds in Music Education*, that every full and part-time primary classroom teacher in S.D. #34 will receive through the school mail. As stated in the covering letter that accompanies the questionnaire, I am doing a graduate thesis study at the University of British Columbia that is concerned with primary classroom teachers' attitudes toward music education. I am hoping that the data gathered will help shed some light on the state of music education from the perspective of the classroom teacher. Mr. Jim Dyck, Superintendent of Schools, has given his consent to survey our primary classroom teachers and would like the results of the study shared with the school district.

Participation is voluntary, yet it is important to the study that as many teachers as possible respond to the questionnaire. I am writing to request the support of the Abbotsford Primary Teachers' Association in this endeavour. Would it be possible for me to make a very brief (5 minutes maximum) presentation of the questionnaire at your upcoming APTA executive meeting? I am hoping that the Area Reps could phone their respective schools and ask each school's primary teacher representative to remind their primary teachers of the questionnaire. In addition, it may be very helpful to have each school's primary teacher representative, if feasible, collect completed questionnaires and return them to me at Dormick Park School through the school mail.

I thank you for your anticipated support. Please let me know if it would be possible for me to attend and speak at your January executive meeting.

Sincerely yours,

Sandy Murray
Primary Classroom Teacher
Dormick Park Elementary
Phone: 859-3712

Enclosure
cc: Jim Dyck

**Questionnaire Covering Letters:
Letter to Primary Classroom Teachers**

Dear Colleague:

Respect for the values, views, and opinions of the classroom teacher are of utmost importance in the consideration of curriculum development.

I am a primary teacher at Dormick Park School. I am doing a graduate thesis study at the University of British Columbia, Department of Visual and Performing Arts in Education, that is concerned with primary classroom teachers' attitudes toward music education. The music backgrounds of primary classroom teachers in the provision of music instruction will also be studied. Questionnaires have been sent to all Abbotsford primary teachers.

The questionnaire is not an evaluation of what you do in your music program. **However, the data provided by your response will help shed some light on the state of music education from the perspective of the classroom teacher.**

The questionnaire contains three parts. The first part concerns background information. The second part asks you to consider any music education courses, workshops, and music teaching resources you have found helpful. The third part concerns your attitudes toward music and the degree of comfort you feel in teaching specific music activities.

Your response will remain completely anonymous and confidential. (The numeral on the questionnaire form will not be used to identify you in any way. It is simply organizational in purpose.) Your participation is voluntary. You have the right to refuse participation without prejudice.

It will be assumed that if you complete and forward the questionnaire that you have given your consent to participate in this study. I hope you will be able to find 10 minutes to relax with a cup of tea and fill out the questionnaire. Should you have any questions please do not hesitate to contact me at the telephone number below, or my faculty advisor, Dr. Peter Gouzouasis (822-4460). Please answer all of the questions and drop off the completed questionnaire in the enclosed envelope in the **school mail**.

A summary of the results will be forwarded to you for your interest.

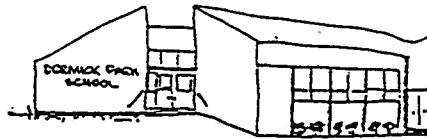
Thank you for your participation.

Sincerely yours,

Sandy Murray
School Ph. 859-3712

Appendix E

Questionnaire Follow-up FAX and Letters:
Questionnaire Follow-up FAX to Primary Representatives for Individual Schools



DORMICK PARK ELEMENTARY

32161 Dormick Ave.
Clearbrook, B.C. V2T 1J6

Phone: 859-3712

Fax: 850-7693

Principal: Harry Edwards

FACSIMILE TRANSMITTAL

FAX TO: all elementary schools DATE: Feb 7, 1994
ATTENTION: Primary Rep. NO. OF PAGES: 2
FROM: Sandy Murray (including cover)

Dear Primary Rep.,
I'm faxing you in hope that you'll be able to help me out with a questionnaire I sent to all of the primary teachers a couple of weeks ago. Response to date has been quite good, but a few more responses would really help strengthen the study. Could you please post the notice and bring it to the attention of the primary teachers on your staff? Thanks!
Sandy

Questionnaire Follow-Up FAX to Primary Classroom Teachers



Primary Teachers

Please post.
Thanks!

It's not too late!



A couple of weeks ago a questionnaire titled, "A Survey of Primary Classroom Teachers' Attitudes and Music Backgrounds in Music Education" was mailed to each primary teacher (full and part-time) in our school district. Although a deadline for response was set for Feb. 1, I'd like to extend that date to Feb. 28 th. If you haven't filled it out yet, please reconsider!! As was mentioned in the covering letter, the data provided by your response will help shed some light on the state of music education from the perspective of the classroom teacher. It is very important to the study that the responses of classroom teachers of all backgrounds (i.e., non-musical and musical backgrounds) are included. A report of the results of the study will be made to our school board.

Thank you for your anticipated participation!

Dandy Murray
Dornick Park
859-3712

P.S. Many thanks to those teachers who have already responded. Your participation is very much appreciated!

**Questionnaire Follow-up Letter to Primary Representatives for Individual
Schools**

March 3, 1994

Dear

Could you please help me with the distribution of the enclosed questionnaires?

Each school in our district, except those with a 100% return rate, will be receiving a second mailing of my questionnaire, *A Survey of Primary Classroom Teachers' Attitudes and Music Backgrounds in Music Education*. I would very much appreciate it if you could distribute questionnaires just to those primary teachers who had not yet responded to the first mailing of the questionnaire.

Some teachers may be concerned that they have very little music background or experience. Please reassure your colleagues that the study is intended for classroom teachers of both non-musical and musical backgrounds.

A new covering letter, as well as the original covering letter accompanies the questionnaire. If you or your colleagues have any concerns or questions please call me at Dormick Park Elementary (859-3712). Thank you very much for your help!

Sincerely yours,

Sandy Murray

Questionnaire Follow-up Letter to Primary Classroom Teachers

March 2, 1994

Dear Colleague,

Six weeks ago, each teacher in our school district was sent a questionnaire titled, *A Survey of Primary Classroom Teachers' Attitudes and Music Backgrounds in Music Education*. I am writing in hope that you will reconsider filling it out.

Your response is of utmost importance to the study. Very little is known about the state of music education in this province from the perspective of the classroom teacher. The data provided from your response will help in such areas as curriculum development and teacher education. In addition, a report of the results of the study will be made to the Abbotsford School Board.

Again, I hope that you will reconsider and participate in the study. Please find enclosed another copy of my questionnaire and covering letter. Thank you for your anticipated participation!

Sincerely yours,

Sandy Murray
Dormick Park Elementary
(859-3712)

Appendix F: Data Table

A Survey of Primary Classroom Teachers' Attitudes and Music Backgrounds in Music Education										
1) Which grade(s) do you teach?	K	K/ One	One	One/ Two	Two	Two/ Three	Three	Three/ Four	One/ Two/ Three	Totals
	25	10	26	22	17	27	26	8	4	165
Percentage	15%	6%	16%	13%	10%	16%	16%	5%	2%	100%
2) For how many years have you been teaching?	0-1 yrs.	2-5 yrs.	6-10 yrs.	11-20 yrs.	21 or more	Total				
	7	32	36	60	30	165				
Percentage	4%	19%	22%	36%	18%	100%				
3a) As well as being a classroom teacher, have you ever been a music specialist?	Yes	No	Total							
	16	149	165							
Percentage	10%	90%	100%							
3b) If you answered "no", do you intend to be a music specialist?	Yes	No	Sub-total							
	1	147	148	1 answered "maybe, incl. with no						
Percentage	1%	99%	100%							
4) Does a music specialist teach music to your class?	Yes	No	Total							
	19	146	165	2 mus. spec. ans. "yes", they tch. own class music						
Percentage	12%	88%	100%							

Data Table

5) If you answered "yes" to question 4: a) Approximately how much music time per week do your students receive from the music specialist?	20 min. or less	25-35 min.	40-50 min.	55-65 min.	70-80 min.	85-95 min.	omit	Total
	0	12.5	1.5	2	0	1	2	19
Percentage	0%	66%	11%	11%	0%	5%	11%	103%
5b) Does your music specialist provide your preparation time?	Yes	No	Omit	Total				
	8	10	1	19				
Percentage	42%	53%	5%	100%				
If "NO", please describe what you do during the music lesson:								
	trade classes - I take hers for gym (1)							
	sing, clap beat, body mov't to rhythm (1)							
	working with half my class and some of the music teacher's class (1)							
	join in, or work with individuals (1)							
	half split with library (1)							
	supervise students (1)							
	teach computer (1)							
	Every 2nd week/on alternate weeks I go in with the children to							
	assist with supervision (music teacher doubles up - 2 classes = 45							
	students) so the 2 classroom teachers alternate supervision							
	and prep time every second week. (1)							
5c) Do you also teach music to your class in addition to the music taught by your music specialist?	Yes	No	Omit					
	13	4	2	19				
Percentage	68%	21%	11%	100%				
6) If you answered "no" to question 4: a) Do you teach music to your class?	Yes	No	Omit	Total				
	128	14	6	148	(2 ans. "yes" to #4 and also did #6)			
Percentage	86%	9%	5%	101%				

Data Table

6b) If you teach music to your class, approximately how much time per week do you use to provide musical experiences for your students?	20 min. or less	25-35 min.	40-50 min.	55-65 min.	70-80 min.	85-95 min.	other	Total
	24	43	36	21	6	6	0	136
Percentage	18%	32%	26%	15%	4%	4%	0%	100%
7) In which of the following are you, or have you been involved personally? (Check as many as apply.)	past	past (%)	present	present (%)				
private music lessons	88	53%	12	7%				
play(ed) piano	66	40%	35	21%				
play(ed) guitar	38	23%	11	7%				
play(ed) recorder	61	37%	10	6%				
play(ed) instrument in band or orchestra	32	19%	6	4%				
choir	98	59%	15	9%				
attend(ed) concerts	93	56%	94	57%				
recordings	89	54%	120	73%				
other	14	8%	21	13%				
please specify other	taught piano, rhythm, voice, theory to young children in "Music For Young Children" program (1)							
	ukulele (5)							
	Conducted children's choirs/ladies groups (1)							
	participate in music courses/workshop (1)							
	ETM class through UBC (1)							
	courses for teachers (1)							
	lead choirs (church and schools) (1)							
	violin (1)							
	Orff training (2)							
	drama (1)							
	conducted handbell choir (1)							
	ETM workshops (4)							
	have written short songs for concert (by ear-had someone else write out the music and put it on tape) (1)							
	handbells (1)							
	trumpet grade 8/clarinet grade 9, really enjoyed this year (1)							
	played organ (1)							
	teach piano and music theory (1)							

Data Table

8) To what degree do you think you are musical?	un-musical	a little musical	mod. musical	very musical	profess. musician	Omit	Total	
	29	45	70	19	1	1	165	
Percentage	18%	27%	42%	12%	1%	1%	100%	
9) From which university did you receive your teacher education?	SFU	UBC	UVic	Cndn. university	U.S. University	Other		
	45	63	18	26	9	4	165	
Percentage	27%	38%	11%	16%	5%	2%	100%	
Canadian universities specified	Vancouver Normal School (1)							
	Trinity Western U (2)							
	U. of Alberta (4)							
	U of Calgary (4)							
	U of Sask. (3)							
	U of Saskatoon (3)							
	U of Manitoba (3)							
	U of Winnipeg (1)							
	U of West. Ont. (1)							
	U of Toronto (1)							
	Queen's U at Kingston, Ont. (1)							
	McGill (1)							
	Laval (1)							
	UQUAM (1)							
	Wilfred Laurier (1)							
U.S. universities specified	Western Washington (3)							
	Moorhead State, Minnesota (1)							
	Rider College (1)							
Other universities specified	Melbourne Teachers' College (1)							
	U.K. (College of Education) (1)							

Data Table

10) How many music education courses did you take during your undergraduate teacher training?								
	none	one	two	three	mued major, or conc.	Omit	Total	
	44	76	23	11	9	2	165	
Percentage	27%	46%	14%	7%	5%	1%	100%	
11) Have you taken any music education courses since you completed your teacher training?								
	none	one	two	three	Omit	Total		
	114	20	11	13	7	165		
Percentage	69%	12%	7%	8%	4%	100%		
Course names specified	only workshops on pro-d days (2)							
	only workshops (3)							
	guitar (1)							
	classical guitar 2 yrs. (1)							
	can't remember - summer course at UVic for primary teachers -it was good though							
	ETM workshop (8)							
	ETM course (14)							
	Music Educ. as Thinking in Sound (1)							
	300 course (UBC) (1)							
	MUED 400 (ETM, Kodaly) (1)							
	ED 490 Special Studies ETM (1)							
	Orff (5)							
	SFU EDUC 478 and ? Music Appreciation (1)							

Data Table

University Training, In-Service, and Resources								
(Please skip this section and go to Section B on page 5 if you have not had any music education methods courses.)								
A) Rate the degree to which the following music methods course topics have been helpful to you in your teaching of music.								
	not studied	not helpful	some- what helpful	helpful	extremely helpful	omit	Total	
12) Music theory (note naming, chord naming, time signatures, key signatures, sharps, flats, etc.)	12	22	24	18	9	7	92	
Percentage	13%	24%	26%	20%	10%	8%	100%	
13) Playing an accompaniment instrument (ukulele, autoharp, guitar)	28	16	14	16	11	7	92	
Percentage	30%	17%	15%	17%	12%	8%	100%	
14) Appropriate songs for children of different ages	6	2	23	30	28	3	92	
Percentage	7%	2%	25%	33%	30%	3%	100%	
15) Techniques of leading and teaching songs	9	7	27	27	16	6	92	
Percentage	10%	8%	29%	29%	17%	7%	100%	
16) Techniques of teaching classroom instruments (triangles, hand drums, xylophones, recorders, etc.)	25	12	24	16	7	8	92	
Percentage	27%	13%	26%	17%	8%	9%	100%	
17) Developing movement activities (singing games, dances, etc.)	5	4	30	26	26	1	92	
Percentages	5%	4%	33%	28%	28%	1%	100%	

Data Table

	not studied	not helpful	some- what helpful	helpful	extremely helpful	omit	Total	
18) Characteristics of children's voices (comfortable range, vocal health, proper use of voice, etc.)	42	13	15	6	8	8	92	
Percentage	46%	14%	16%	7%	9%	9%	100%	
19) Integrating music with other subject areas	16	10	23	19	18	6	92	
Percentage	17%	11%	25%	21%	20%	7%	100%	
20) Music reading and/or writing activities (reading and writing music notes)	24	18	24	8	7	11	92	
Percentage	26%	20%	26%	9%	8%	12%	100%	
21) Singing while reading music (sight-singing)	36	13	17	7	8	11	92	
Percentage	39%	14%	18%	8%	9%	12%	100%	
22) Using hand signals while singing ("doh-ray-me" etc.)	23	21	18	17	6	7	92	
Percentage	25%	23%	20%	18%	7%	8%	100%	
23) Mapping a song while singing	28	8	17	18	13	8	92	
Percentage	30%	9%	18%	20%	14%	9%	100%	
24) Using rhythm syllables (ta's, ti-ti's, or du's and du-de's)	19	16	24	17	9	7	92	
Percentage	21%	17%	26%	18%	10%	8%	100%	
25) Using rhyme and chant to teach rhythm or movement activities	4	6	24	28	21	9	92	
Percentage	4%	7%	26%	30%	23%	10%	100%	
Please comment on any of the above topics or on any other music education methods course topics that have not been included.								
No. of comments	13	8%						
Do you have any suggestions for desirable content for a classroom teacher's music methods course?								
No. of comments	2	10%						

Data Table

B) Rate the degree to which the following music resources have been helpful to you in your music teaching.								
	have not done/ used	not helpful	some- what helpful	helpful	extreme- ly helpful	omit	Total	
26) Music method books (e.g., Orff, Kodaly, ETM, Birkenshaw, etc.)	66	5	36	24	25	9	165	
Percentage	40%	3%	22%	15%	15%	5%	100%	
27) Music textbooks (e.g., Musicanada series, Silver Burdett, etc.)	43	17	57	33	7	8	165	
Percentage	26%	10%	35%	20%	4%	5%	74%	
28) In-service workshops	35	0	38	42	42	8	165	
Percentage	21%	0%	23%	25%	25%	5%	100%	
29) Discussions with music specialist	53	5	37	33	23	14	165	
Percentage	32%	3%	22%	20%	14%	8%	100%	
30) Recollections from personal experiences (concerts, recordings, video, etc.)	17	6	57	53	25	7	165	
Percentage	10%	4%	35%	32%	15%	4%	100%	
31) Observation of music specialist	47	8	34	34	33	9	165	
Percentage	28%	5%	21%	21%	20%	5%	100%	
32) District leadership in music (e.g., Director of Instruction for the Fine Arts)	76	16	18	19	23	13	165	
Percentage	46%	10%	11%	12%	14%	8%	100%	
33) Other, please specify	1	0	0	6	4		11	
	1%	0%	0%	4%	2%		7%	
Please comment on any of the above resources.								
No. of comments	79	48%						

Data Table

Attitudes and Skills							
To what extent do you agree or disagree with the following statements?							
	strongly disagree	disagree	neither agree nor disagree	agree	strongly agree	omit	Total
34) Music is an important part of my life.	2	3	16	76	67	1	165
Percentage	1%	2%	10%	46%	41%	1%	99%
35) Music is an important part of our children's education.	0	2	8	73	81	1	165
Percentage	0%	1%	5%	44%	49%	1%	100%
36) Music instruction is not necessary in the students' day because private lessons can accommodate those who wish to pursue music.	72	68	12	8	3	2	165
Percentage	44%	41%	7%	5%	2%	1%	100%
37) Music is a superfluous subject. Other subject areas are more important.	69	64	17	12	1	2	165
Percentage	42%	39%	10%	7%	1%	1%	100%
38) Music in the school day should only be used as a teaching tool (e.g., using a song to reinforce counting skills, spelling, etc.)	82	68	12	3	0	0	165
Percentage	50%	41%	7%	2%	0%	0%	100%

Data Table

	strongly disagree	disagree	neither agree nor disagree	agree	strongly agree	omit	Total	
39) Music in the school day should only be used for recreational purposes (e.g., as a break).	73	76	11	5	0	0	165	
Percentage	44%	46%	7%	3%	0%	0%	100%	
40) Music should be valued as a subject in itself.	1	1	13	77	73	0	165	
Percentage	1%	1%	8%	47%	44%	0%	100%	
41) Think of your own attitudes toward music. Are there any experiences in your life which may have shaped those attitudes toward music?								
family member	103	62%						
private music lessons	83	50%						
friend	56	34%						
peer pressure	8	5%						
colleague	22	13%						
concert attendance	114	69%						
recordings (audio and video)	112	68%						
school experience in primary grades	85	52%						
school experience in intermediate grades	71	43%						
secondary school experience	68	41%						
university experience	40	24%						
other	19	12%						
omit	4	2%	(omitted checklist but commented: 2)					
Use the space below to explain your experience(s) and how it (they) influenced your present attitude toward music.								
No. of comments:	102	62%						

Data Table

42) Think of your own attitudes toward teaching music. Are there any experiences in your life which may have shaped those attitudes toward teaching music?								
family member	47	28%						
private music lessons	41	25%						
friend	41	25%						
peer pressure	6	4%						
colleague	53	32%						
concert attendance	52	32%						
recordings (audio and video)	56	34%						
school experience in primary grades	65	39%						
school experience in intermediate grades	42	25%						
secondary school experience	36	22%						
university experience	45	27%						
other	21	13%						
omit	19	12%	(omitted checklist but commented: 5)					
Use the space below to explain your experience(s) and how it (they) influenced your present attitude toward teaching music.								
No. of comments:	69	42%						

Data Table

The following items describe various music activities. If you do not feel comfortable teaching any form of music at all, you need not answer the rest of the questions. Thank you for your participation in this study.								
	Not comfortable teaching any form of music	omit	strongly disagree	disagree	neither agree nor disagree	agree	strongly agree	Total
43) I feel comfortable teaching a new song to the class.	10	1	4	15	8	72	55	165
Percentage	6%	1%	2%	9%	5%	44%	33%	100%
44) I feel comfortable teaching a new singing game to the class.	10	1	3	11	13	71	56	165
Percentage	6%	1%	2%	7%	8%	43%	34%	100%
45) I can select songs which are suitable for the age and developmental level of the students.	10	1	3	9	6	96	40	165
Percentage	6%	1%	2%	5%	4%	58%	24%	100%
46) I feel comfortable teaching the class a new chant (rhyme) using speech.	10	2	0	4	7	80	62	165
Percentage	6%	1%	0%	2%	4%	48%	38%	100%
47) I can select from a wide variety of song material (e.g., children's folksongs, game songs, seasonal songs, songs of other cultures, etc.).	10	2	7	29	21	68	28	165
Percentage	6%	1%	4%	18%	13%	41%	17%	100%
48) I can confidently teach a lesson on healthy vocal/singing production.	10	2	32	59	27	21	14	165
Percentage	6%	1%	19%	36%	16%	13%	8%	100%

Data Table

	Not comfort- able teaching any form of music	omit	strongly disagree	disagree	neither agree nor disagree	agree	strongly agree	Total
49) I can confidently develop a lesson to teach music concepts (e.g., a concept related to rhythm, melody, form, dynamics, timbre, harmony, tempo, steady beat, etc.).	10	4	40	41	28	32	10	165
Percentage	6%	2%	24%	25%	17%	19%	6%	100%
50) I feel comfortable teaching songs in a variety of tonalities (pentatonic, major, minor, dorian, mixolydian, etc.).	10	5	66	48	23	9	4	165
Percentage	6%	3%	40%	29%	14%	5%	2%	100%
51) I feel comfortable teaching songs in a variety of meters (2/4, 4/4, 3/4, 6/8, 7/8, etc.).	10	4	49	32	11	42	17	165
Percentage	6%	2%	30%	19%	7%	25%	10%	100%
52) I feel comfortable teaching children how to play rhythm instruments.	10	5	23	33	33	44	17	165
Percentage	6%	3%	14%	20%	20%	27%	10%	100%
53) I feel comfortable teaching children how to play melody instruments (xylophone, metallophone, etc.).	10	5	37	59	27	17	10	165
Percentage	6%	3%	22%	36%	16%	10%	6%	100%

Data Table

	Not comfort- able teaching any form of music	omit	strongly disagree	disagree	neither agree nor disagree	agree	strongly agree	Total
54) I am comfortable developing rhythm instrument accompaniments for my students to play.	10	6	32	52	28	26	11	165
Percentage	6%	4%	19%	32%	17%	16%	7%	100%
55) I am comfortable planning and teaching lessons that integrate music with other subject areas.	10	4	13	22	23	65	28	165
Percentage	6%	2%	8%	13%	14%	39%	17%	100%
56) I am comfortable teaching music composition.	10	6	65	56	15	8	5	165
Percentage	6%	4%	39%	34%	9%	5%	3%	100%
57) I am comfortable teaching children how to improvise.	10	6	47	48	23	24	7	165
Percentage	6%	3%	28%	29%	14%	15%	5%	100%
58) I can develop a sequence of lessons for specific music topics.	10	7	42	48	24	24	10	165
Percentage	6%	4%	25%	29%	15%	15%	6%	100%
59) I can develop and teach a music listening lesson.	10	5	22	24	23	65	16	165
Percentage	6%	2%	13%	15%	14%	40%	10%	100%
60) I can develop and teach a lesson using movement activities.	10	4	12	13	26	74	26	165
Percentage	6%	2%	7%	8%	16%	45%	16%	100%

Data Table

	Not comfort- able teaching any form of music	omit	strongly disagree	disagree	neither agree nor disagree	agree	strongly agree	Total
61) I am familiar with the music curriculum as specified in the Primary Program document.	10	5	12	38	38	51	11	165
Percentage	6%	3%	7%	23%	23%	31%	7%	100%
In summary, which music activity(ies) do you feel the most confident and comfortable teaching?								
No. of comments:	116	70%						
In which areas of music teaching do you feel you need help with?								
No. of comments:	112	68%						