

# The Preparation of School Music Supervisors in Canada

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The following findings respecting the preparation of music supervisors in Canada are based on a survey conducted in January, 1977 (Jorgensen, 1979). Several aspects of the academic and professional preparation of music supervisors will be described, namely: academic qualifications, preparation in administrative theory, teaching experience, mobility (or movement from one jurisdiction to another) and membership in professional associations.

## Academic Qualifications

A considerable spread in the highest academic qualification held by music supervisors in the sample was observed: 32.5% of the supervisors held master's degrees, 51.9% held bachelor's degrees, 9.1% held teacher's certificates and 6.5% held conservatory music diplomas. Thus 15.6% of supervisors in the sample did not have a university degree.

## Preparation in Administrative Theory

Diagram 1 indicates the distribution of full-year courses in administration and supervision taken by music supervisors in the sample; 41.8% of supervisors had not taken a full-year course in administration and supervision. A low degree of preparation in administrative theory among music supervisors in the sample was suggested.

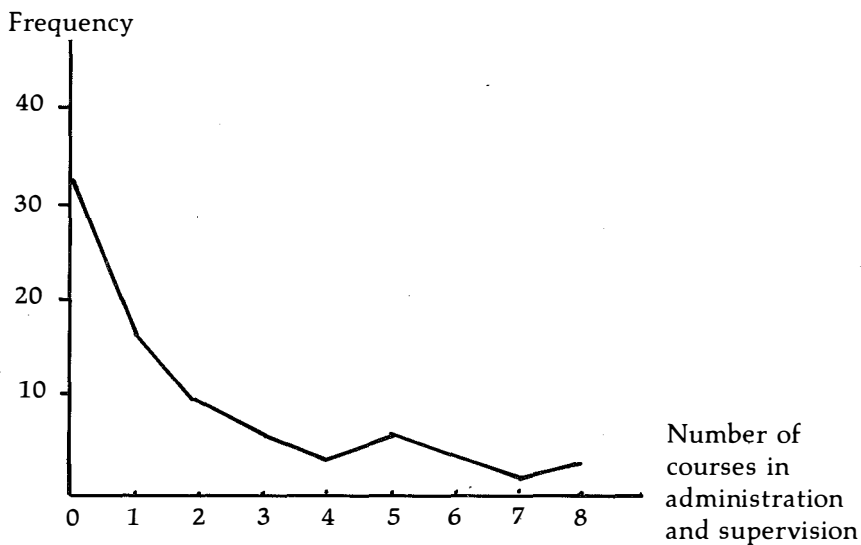
## Teaching Experience

The mean number of years of teaching experience (excluding supervisory experience for music supervisors in the sample) was 14.53 years. Table 1 shows the categories of teaching experience gained by music supervisors in the sample. A larger proportion of music supervisors had elementary school music teaching experience than had secondary school music teaching experience.

Table 2 shows the breakdown of category of position held prior to the current appointment as supervisor by geographic region in Canada; 64.6% of the sample had been appointed from the teaching ranks, the balance from professional music, other supervisory and consultant positions, university professorships, provincial departments of education and students. The spread of categories was highest in the Prairies and Ontario.

## Mobility

Diagram 2 shows the frequency distribution of number of jurisdictions in which music supervisors had teaching or supervisory experience. A mode of one (1.0) jurisdiction was found suggesting a



**DIAGRAM 1**  
 Number of full-year courses in administration  
 and supervision taken by music  
 supervisors

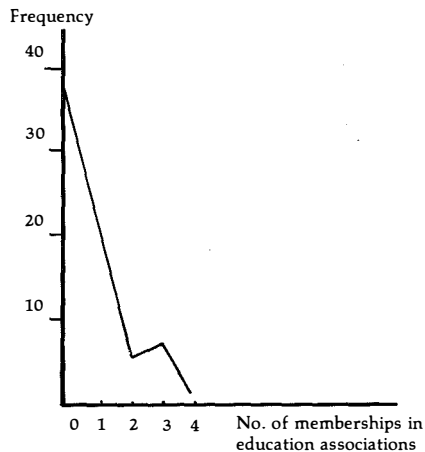
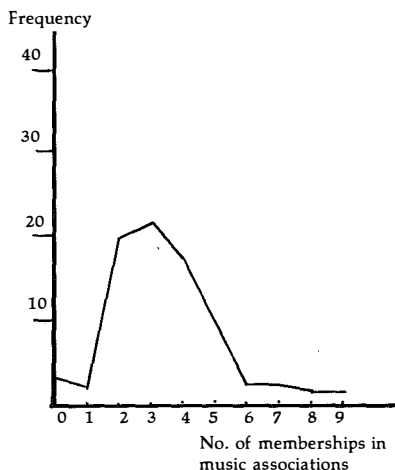
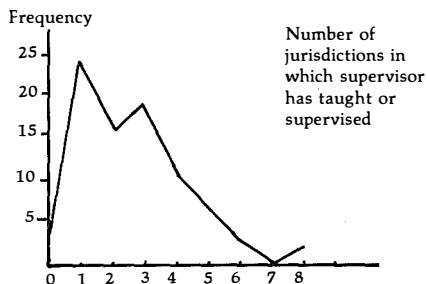
**TABLE 1**  
 Categories of Teaching Experience  
 of Music Supervisors

Categories of Teaching Experience	Adjusted Frequency (per cent)
Elementary Music	88.6
Junior High School Choral Music	83.5
Junior High School Instrumental Music	65.8
Junior High School General Music	70.9
Senior High School Instrumental Music	55.7
Senior High School Choral Music	57.0
Senior High School Academic Music	53.2

**TABLE 2**  
**Category of Position Held Prior to Appointment as**  
**Music Supervisor by Geographic Region**  
**in Canada**

Previous Position Held (by category)	British Columbia		Prairies		Ontario		Quebec		Maritimes		Total	
	f	%	f	%	f	%	f	%	f	%	f	%
High School Music Department Head	1	8.3	1	4.0	4	14.8			1	10.0	7	8.9
Secondary School Music Teacher	6	50.0	5	20.0			1	20.0	2	20.0	14	17.7
Elementary School Music Teacher			4	16.7	2	7.4					6	7.6
Music Teacher (General and Unspecified)	3	25.0	5	20.0	7	25.9	3	60.0	6	60.0	24	30.4
Professional Musician			1	4.0	2	7.4			1	10.0	4	5.1
Supervisor/Consultant Elsewhere			6	24.0	7	25.9					13	16.5
University Professor	2	16.7	1	4.0	3	11.1					6	7.6
Provincial Department of Education							1	20.0			1	1.3
Student			2	8.0	2	7.4					4	5.1
<b>TOTAL</b>	<b>12</b>		<b>25</b>		<b>27</b>		<b>5</b>		<b>10</b>		<b>79</b>	

**DIAGRAM 2**  
The number of jurisdictions in which music supervisors have teaching or supervisory experience



**DIAGRAM 3**  
A comparison of memberships held in music and education associations by music supervisors

relatively high degree of stability, a relatively low degree of mobility from one jurisdiction to another and a tendency for boards to make music supervisor appointments internally with the jurisdiction.

### **Memberships in Professional Associations**

Diagram 3 compares frequency distributions of memberships held in music-oriented and education-oriented professional associations by music supervisors in the sample. The modal number of memberships in music-oriented associations held by supervisors was three (3.0) contrasted to the modal number of memberships in education-oriented associations of zero (55.70% of the sample). An orientation toward music-oriented rather than education-oriented professional associations was suggested.

### **Implications**

While a major function of a base-line study is the generation of information on a systematic and comparative basis, information which is of itself interesting, a more important and far-reaching consequence is the generation of theoretical principles, in this case, supervisory theory. A number of questions may be asked, for example: "Is there an optimal profile of academic and professional preparation for music supervision which will maximize the effectiveness of the music supervisor role?"; "What competencies should a person demonstrate before assuming a music supervisory role?". We may ask, for example: "Is it important that music supervisors should have theoretical academic training for music supervision and administration as distinct from music teaching preparation and professional practise?"; "What are the implications of low supervisor mobility for the nature and quality of school music programs?"; "Is it essential for music supervisors to be active in education-oriented as distinct from music-oriented professional associations?". These questions warrant investigation.

In moving toward a response to questions raised above, I have developed a profile of academic and professional preparation of music supervisors in Canada and tested it with respect to three variables: geographic region in Canada, supervisory function and jurisdiction size. These findings are reported elsewhere (Jorgensen, 1980).

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Dr. Jorgensen is chairman of the Department of School Music at McGill. This article is third and last in her series on music supervision.

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### **REFERENCES**

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