

The Scope and Nature of the School Music Supervisor Rôle in Canada

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In a survey of school music supervisors in Canada (Jorgensen, 1979), three aspects of the scope and nature of the school music supervisor rôle were examined, namely: music supervisor tasks; attitudes to aspects of the music supervisor rôle, communication with teachers, teacher visitation and planning of future activities; and problems faced by music supervisors. The findings will now be described.

Music supervisor tasks

Twenty-nine (29) music supervisor tasks were categorized as follows:

- 1.0 Public relations activities;
- 2.0 Administrative activities;
- 3.0 Consultative activities;
- 4.0 Evaluative activities.

Supervisors were asked whether it was their function to undertake each specific task and they responded either "yes" or "no". Table 1 summarizes the breakdown of supervisor responses by task. The greatest variation in the task profile was evident in the evaluative task category (4.0).

Music supervisor attitudes

Supervisors were asked to rank the four categories of tasks by the importance they attached to each. They ranked consultative tasks of first importance, followed, respectively, by administrative, public relations and evaluative activities.

TABLE 1
School Music Supervisor Tasks In Canada

Code	Task	Yes	%	No	%	No Response	%
1-1:	Contacting community agencies to enlist participation in the School Music program	56	70.9	22	27.8		
1-2:	Organizing inter-school musical programs for presentation in the community	64	81.0	14	17.7	1	1.3
1-3:	Establishing and maintaining a positive attitude to music education by teachers and administrators	79	100.0				
2-1:	Ensuring the implementation of a common music curriculum in the jurisdiction	66	83.5	13	16.5		
2-2:	Providing a central depository of instruments and for the distribution of these on a loan basis	38	48.1	41	51.9		

Code	Test	Yes	%	No	%	No Response	%
2-3:	Providing a central depository of teaching aids, music and records and for the distribution of these on a loan basis.	61	77.2	18	22.8		
2-4:	Engaging in budgeting activities; supervising the record keeping of expenses and income and the determination of the distribution of incoming funds	59	74.7	20	25.3		
2-5:	Devising a plan for the adequate supervision of music in the jurisdiction.	68	86.1	11	13.9		
2-6:	Securing equipment for teacher requests in addition to (A-2) and (A-3) above	63	79.7	15	19.0	1	1.3
3-1:	Assisting teachers in the assembly of curricular materials	72	91.1	5	6.3	2	2.5
3-2:	Conducting clinics and workshops	72	91.1	4	5.1	3	3.8
3-3:	Conducting demonstration lessons	67	84.8	9	11.4	3	3.8
3-4:	Preparing courses of study for use by music teachers	52	65.8	23	29.1	4	5.1
3-5:	Assisting schools with music scheduling problems	62	78.5	15	19.0	2	2.5
3-6:	Advising local school boards re necessary space, equipment and materials required by music departments in the planning of new schools	73	92.4	4	5.1	2	2.5
3-7:	Promoting inter-visitation by teachers	67	84.8	8	10.1	4	5.1
3-8:	Presenting directives to teachers	55	69.6	21	26.6	3	3.8
3-9:	Obtaining feedback from teachers	73	92.4	3	3.8	3	3.8
3-10:	Counselling with teachers as a consultant	76	96.2	1	1.3	2	2.5
3-11:	Counselling with teachers as a confidante	56	70.9	19	24.1	4	5.1
3-12:	Casually socializing with music teachers in the jurisdiction	60	75.9	15	19.0	4	5.1
4-1:	Selecting and recommending teachers for employment	54	68.4	24	30.4	1	1.3
4-2:	Selecting and recommending teachers for dismissal	33	41.8	42	53.2	4	5.1
4-3:	Directly involving teachers in setting up evaluative criteria for school teachers	30	38.0	48	60.8	1	1.3
4-4:	Directly involving teachers in setting up evaluative criteria for school music programs	58	73.4	20	25.3	1	1.3
4-5:	Evaluating books, materials and equipment for use in schools in the jurisdiction	77	97.5			2	2.5
4-6:	Monitoring music equipment in the schools in the jurisdiction	64	81.0	13	16.5	2	2.5
4-7:	Examining teacher records	18	22.8	58	73.4	3	3.8
4-8:	Directing a regular system-wide testing program to assess student musical achievement	20	25.3	55	69.6	1	1.3

Supervisors ranked their preferences for various methods of communication with teachers as follows:

Activities	Assigned Rank
Workshops and clinics	1
Music teachers' meetings	2
Demonstration lessons	3
Teacher inter-visitation	4
Conferencing	5
Circulars	6

In terms of the importance attached to various methods of teacher visitation, music supervisors ranked as follows:

Activities	Assigned Rank
Visitation "on call" by teacher	1
Visitation by appointment with teacher	2
Regularly scheduled visitation	3
Unannounced visitation	4

Music supervisors were asked to rank the evidence on which they based plans for the following year's activities in order of importance. They ranked as follows:

Activities	Assigned Rank
Needs apparent from teacher observation	1
Recommendations of music specialists	2
Money available on a yearly basis	3
Evidences which occur yearly and are basically the same	4
Information available from workshops	5

Problems faced by music supervisors

Music supervisors were asked to rate specific problems on a scale 5, 4, 3, 2, 1 where:

- 5 represents the problem being met all the time or always;
- 4 represents the problem being met most of the time or frequently;
- 3 represents the problem being met half of the time or occasionally;
- 2 represents the problem being met less than half the time or seldom;
- 1 represents the problem never being met.

Problems were categorized as follows:

- 1.0 Administrative problem;
- 2.0 Consultative problems;
- 3.0 Evaluative problems.

Specific problems were identified in each category and are listed together with means, standard deviations and modes for each problem in Table 2.

TABLE 2**Problems Faced by School Music Supervisors in Canada**

Code	Problem	\bar{x}	S.D.	Mode
1.1	Difficulty in negotiating "red Tape"	2.60	1.27	2.00
1.2	Lack of administrative power to implement new ideas	2.73	1.27	2.00
1.3	Too much slowness in the system to improvements and change	3.13	1.20	3.00
1.4	Ignorance among administrators of the specialized needs of the music program	3.23	1.18	4.00
1.5	Decentralization of music budgets within the schools	2.81	1.54	1.00
1.6	Difficulty in getting a budget	2.61	1.34	2.00
1.7	Inadequate supplies of musical instruments	2.90	1.30	2.00
1.8	Inadequate supplies of A/V aids	2.32	1.25	2.00
1.9	Shortage of choral music specialists	3.53	1.35	4.00
1.10	Shortage of instrumental music specialists	2.86	1.35	3.00
2.1	Difficulty of being "on call"	2.37	1.41	2.00
2.2	Lack of interest by elementary teachers in their music courses	3.17	1.13	3.00
2.3	Lack of knowledge of teaching techniques in music by elementary classroom teachers	3.65	1.23	4.00
2.4	Musical "illiteracy" among elementary classroom teachers	3.79	1.14	4.00
2.5	Inadequate or inappropriate choice of teaching materials by teachers	2.91	1.02	3.00
2.6	Music specialists who have poor teaching techniques	2.62	1.07	2.00
2.7	Antagonism by music teachers to criticism	2.38	1.23	2.00
2.8	Resistance by teachers to supervisor's ideas	2.24	1.03	2.00
2.9	Difficulty in maintaining rapport with teachers	1.84	1.01	1.00
2.10	Difficulty in getting teachers to improve	2.51	0.92	2.00
2.11	Music teachers who are too highly specialized	2.01	1.18	1.00
3.1	Insufficient time to devote to evaluative activities	3.10	1.29	3.00
3.2	Individual school music programs which are focussed on one particular facet of music to the exclusion of all others, e.g., band, choir and orchestra	3.19	1.09	4.00
3.3	Musical "illiteracy" among school students	3.51	1.15	4.00

A Kolmogorov-Smirnov "goodness of fit" test (z) and two-tailed p test were performed for each problem to ascertain whether the response distribution was significantly different from a theoretically normal distribution. The z scores for all of the 24 problems listed in Table 2 were found to be significant ($p < 0.05$) with the exception of problems 1.5 and 1.10. This suggests that for 22 of the 24 problems listed, response distributions varied significantly from that attributable simply to chance.

It is clear from Tables 1 and 2 that the responses elicited with respect to music supervisor tasks and problems encountered were of a general nature. Further work is needed to analyze each of these tasks and problems in order to determine more precisely what are the dimensions of each task and problem identified.

Statistical information respecting various aspects of school music in Canada reinforced some of the problems identified by music supervisors. Table 3 summarizes means and standard deviations of selected ratio indices.

A comparison of ratios R-2 and R-3 (in Table 2) reveals that the density of music specialists is higher in secondary schools than in elementary schools, despite the observation of music supervisors that elementary school classroom teachers are ill-equipped to handle musical instruction. There was, however, a significant difference (Chi-square, $p < 0.05$) in the ratio of music specialists/total music specialists (elementary and secondary) by geographic region in Canada. Table 4 shows the distribution of this ratio. Compare, for example, the spread of ratios in the Prairies with that in Quebec where all ratios are above 0.60 and the Maritimes where all the ratios are below 0.60. This suggests that while there is a relative emphasis on secondary as opposed to elementary school music specialists in Canada as a whole, there is considerable variety by geographic region.

Figure 1 shows the distribution of the sample by year of first appointment of a music supervisor in the jurisdiction. A growth in first appointments of music supervisors over the post-World War II period with a peak in the 1965-1969 period is indicated. Lately, there is evidence that the number of music supervisors in Canada is declining. In nine cases, supervisors listed by Laughton (1974) had retired or resigned and the position had not been filled by 1977. The most common reason cited for non-appointment of a music supervisor was budgetary constraint faced by the school board.

The ratio of music supervisors/music specialists (R-1, Table 3) indicates an average of one supervisor to five music specialists. There was a significant difference (Chi-square, $p < 0.05$) in the ratio of music supervisors/music specialists by geographic region in Canada. Table 5 shows the distribution. A greater spread in ratios was evident in Ontario and the Prairies than in British Columbia, Quebec and the Maritimes,

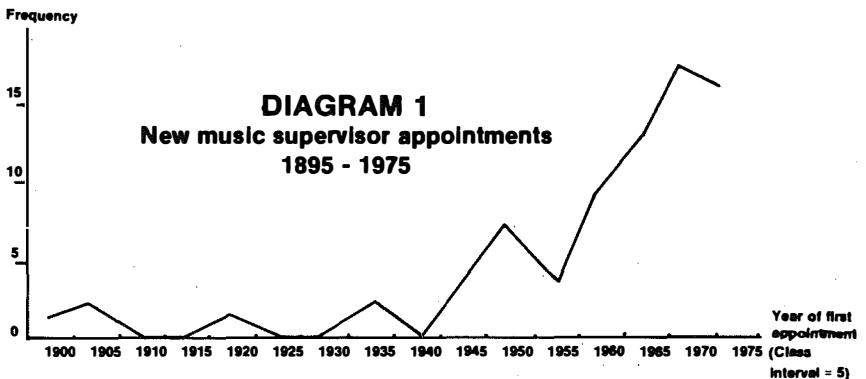
TABLE 3
Selected Ratio Indices

Ratio per jurisdiction	\bar{x}	S.D.
R-1: Number of secondary school music specialists/ Number of music specialists	0.40	0.25
R-2: Number of secondary school music specialists/ Number of secondary schools offering music	0.99	0.81
R-3: Number of elementary school music specialists/ Number of elementary schools offering music	0.35	0.32
R-4: Number of school music supervisors/ Number of music specialists	0.19	0.22
R-5: Number of secondary instrumental music students/ Number of secondary students in performance	0.68	0.37
R-6: Number of secondary school choral music students/ Number of secondary students in performance	0.21	0.28

TABLE 4
Ratio of Secondary School Music Specialists/
Total Music Specialists by Geographic Region in Canada

Index of Secondary School Music Specialists/ Total Music Specialists	British Columbia		Prairies		Ontario		Quebec		Maritimes	
	f	%	f	%	f	%	f	%	f	%
0 - 9			3	12.0	3	11.1			1	10.0
10 - 19	1	8.3			6	22.2			3	30.0
20 - 29	1	8.3	6	24.0	2	7.4			3	30.0
30 - 39	3	24.9	2	8.0	7	25.9			1	10.0
40 - 49	1	8.3	2	16.00	2	7.4			1	10.0
50 - 59			7	28.0	4	14.8			1	10.0
60 - 69	3	24.9	1	4.0	1	3.7	4	80.0		
70 - 79	2	16.6	1	4.0						
80 - 89					1	3.7				
90 - 100	1	8.3	1	4.0	1	3.7	1	20.0		

RATIO MULTIPLIED BY 100



reflecting, in part, a larger number of small jurisdictions in Saskatchewan, Manitoba and Ontario where consolidation of school districts had not proceeded to the degree of that in other provinces.

A comparison of ratios R-5 and R-6 (Table 3) indicates that there was a significantly greater participation by students in instrumental than in choral programs. The modal ratio of instrumental students/performance students (R-5) was 1.00 while the modal ratio of choral students / performance students (R-6) was zero, confirming the supervisors' observations that school music programs are often focussed on instrumental performance programs in the secondary level.

There are various areas which need more thorough exploration. For example, a number of problems were identified which warrant further investigation, as follows:

1. The degree of *power* held by music supervisors in Canada;
2. Musical "illiteracy" and ignorance of teaching procedures in music among elementary classroom teachers;
3. Lack of an ongoing and regular testing procedure to ascertain the levels of musical ability and achievement among school students;
4. School music programs which are focussed on one particular facet of music to the exclusion of all others, e.g., band, choir or orchestra. Further, a lack of emphasis on choral programs and a shortage of choral specialists;
5. Musical "illiteracy" among school students;
6. Problems caused by excessive demands on music supervisors in relation to the time available for the functions of their position.

Implications

The development and preliminary testing of a theoretical model of music supervision and administration is of interest. For example, a systematic analysis of the relationship of supervisor type, jurisdiction size and geographic region in Canada to music supervisor task categories, attitudes to supervisory rôles and problems faced by music supervisors was undertaken (Jorgensen, 1979a). In completing this analysis, some interesting results which have theoretical consequences were uncovered. A case in point is task 3-11 (Table 1).

It was expected that Type III supervisors by virtue of their rôle in not being responsible for hiring and firing of teachers would not pose as significant a threat to music specialists as would Type I supervisors who have powers in the teacher selection and dismissal process. It could be expected, therefore, that Type I supervisors would not counsel with music specialists as a confidante to the degree that Type III supervisors would counsel as a confidante. Instead, the opposite proved the case, i.e., Type I supervisors counselled with music specialists to a greater degree than Type III supervisors in spite of their greater powers in the area of teacher selection and dismissal (Chi-square, $p < 0.01$). This finding was further supported by the computation of a Kendall's Tau B (constituting

an index of the degree of agreement among respondents) which was found to be significant ($p < 0.05$).

These results suggest the hypothesis that, for a variety of reasons, the greater the powers the music supervisor has and the clearer his/her rôle is defined, the greater degree of consultation with teachers as a confidante. On the other hand, the less clearly defined the supervisory rôle, the less the degree of consultation with teachers as a confidante.

The information gathered in the present study represents the viewpoint of music supervisors. It is also essential to gather information representing the viewpoints of teachers and other administrators. These constitute other areas for further research.

Dr. Jorgensen is head of the School Music Department at McGill. This article is the second of three concerned with music supervision.

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