THE INFLUENCE OF CHORAL WORKS BY CANADIAN WOMEN
ON SENIOR FEMALE SECONDARY STUDENTS IN ONTARIO

by

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A thesis submitted in conformity with the requirements
for the degree of Master of Arts
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ABSTRACT

This study surveyed female students and their vocal music teachers from ten senior vocal music classes in the public high school system in ten Ontario regions. Senior female students commented on their views of the choral repertoire, career aspirations, role models in a choral music setting and experience composing music. The vocal music teachers described criteria used in the repertoire selection process, their inclusion of compositional skill development components and their views of including works by Canadian women in their vocal programs.

Conclusion of the findings from this study show that music teachers do not use gender as a criteria when selecting vocal repertoire and that female students can be inspired to pursue careers in music composition through the study of works by Canadian women in their vocal music programs.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF TABLES</th>
<th>vii</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF FIGURES</td>
<td>viii</td>
</tr>
</tbody>
</table>

## CHAPTER 1: BACKGROUND TO THE STUDY

- Background to the Problem ......................................................... 1
- Statement of the Problem ............................................................. 2
- Candidate’s Background Preparation Relative to the Study .................. 4
- The Thesis Question ........................................................................... 5
- Background to the Problematic ......................................................... 5
- The Educational Context ................................................................. 5
- The Music Education Context ......................................................... 7
- Conceptual Framework of the Study ................................................. 10
- Delimitations of the Study ............................................................. 12
- Significance of the Study ............................................................... 12
- Definitions of Terms ......................................................................... 13

## CHAPTER 2: LITERATURE REVIEW

- Introduction ...................................................................................... 17
- History of Canadian Music ............................................................... 17
- Women in Music ................................................................................. 20
- Teaching and Music Education ......................................................... 32
- Research in Music Education ............................................................ 43

## CHAPTER 3: METHODS AND PROCEDURES

- Kind of Data Collected .................................................................... 59
- Identification and Location of Participants ..................................... 59
- Sample ............................................................................................... 61
- Characteristics of the Student Participants .................................... 62
- Characteristics of the Teacher Participants ..................................... 62
- Instruments and Administration ....................................................... 63
- Data Collection Plan ....................................................................... 64
- The Student Survey .......................................................................... 67
- The Teacher Survey ......................................................................... 71
- Confidentiality and Anonymity Procedures ...................................... 76
CHAPTER 4: DATA ANALYSIS

Introduction 80
The Student Surveys 80
The Teacher Surveys 115

CHAPTER 5: INTERPRETATIONS AND IMPLICATIONS

Introduction 133
Interpretations 133
Implications 142

APPENDIX A:

Teacher Information Letter and Consent Form 158

APPENDIX B:

Principal Information Letter and Consent Form 161

APPENDIX C:

Student and Parent/Guardian Letter and Consent Form 164

APPENDIX D:

Survey Information Sheet 167

APPENDIX E:

Senior Female Vocal Student Survey 169

APPENDIX F:

Senior Male Vocal Student Survey 174

APPENDIX G:

Vocal Music Teacher Survey 179

BIBLIOGRAPHY 185
### LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 1. Region Names and Abbreviation Codes</td>
<td>77</td>
</tr>
<tr>
<td>Table 2: Number of Female Student Surveys Included in the Study</td>
<td>81</td>
</tr>
<tr>
<td>Divided by Region</td>
<td></td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>FIGURE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1: Number of Female Participants in High School Grades</td>
<td>83</td>
</tr>
<tr>
<td>Figure 2: Number of Years of Experience Singing of Female Participants</td>
<td>84</td>
</tr>
<tr>
<td>Figure 3: Number of Students with Experience Studying Works by Canadian Women Composers</td>
<td>93</td>
</tr>
<tr>
<td>Figure 4: Skill Levels of Music Composition Experience of Female Participants</td>
<td>98</td>
</tr>
</tbody>
</table>
Chapter 1: Background to the Study

Introduction

Background to the Problem

High school music students are introduced to a variety of music throughout their studies. The framework for music programs is established through Ontario's Ministry of Education and Training (MOET) curriculum guidelines entitled Music: Intermediate and Senior Divisions, 1990, (MOET). The objectives for the music program are to establish "an appropriate balance among the listening, performing and creative aspects of the study of music" (MOET, 1990, p.3). The MOET describes various approaches for music teachers to meet the prescribed objectives of the Ministry of Education and Training. (MOET, 1990, p.2) Through the practical component of the program, students are often encouraged to participate in extra-curricular activities such as school choirs, bands or orchestras. To select appropriate repertoire for their ensemble, teachers use the MOET as a resource for suggested musical works to be included in Ontario music programs. Of the twenty-three works suggested for the Ontario Academic Course (OAC) in Music four pieces are composed by Canadian women. (MOET, 1990, p.35-36) No woman composer has been suggested outside of the Canadian content for OAC students to study. The music teacher uses selection criteria, such as "whether the conductor can teach it, whether students will learn something from it, and whether it can be performed successfully" (Koza, 1993, p.71).

Circular 14, the annual publication from the Ministry of Education and Training, lists approved textbooks to be used in Ontario classrooms. According to Koza (1993)
music texts published in the period from 1972 to 1982 found “most texts canonized Western, Euro-American music relying heavily on compositions by dead, White, Euro-American males” (p.71). An exception to this is Reflections in Canada, a choral series of works by Canadian composers. However, Koza also points out, the music teacher does not use the gender of a composer as a criteria in repertoire selection (p.71). My experienced observation as a music educator for three years agrees with these findings.

High School students are asked to make career choices early in their high school studies, as described in Choices into Action: Guidance and Career Education Policy Grades 1 - 12 (1997). It remains unknown if the inclusion of choral works by women in high school music ensembles, specifically choir, could influence students to consider careers in music. Although works by women have become more accessible since women have been recognized for their compositions (Allen & Keenan-Takagi, 1992, p.48), a thorough search of the literature yields no specific information concerning the outcomes or results of female senior secondary students’ studying works by women composers.

Statement of the Problem

Some female high school students who have the potential to become composers in the future may contribute to a growing number of works by women. If teachers can “acknowledge that we are all impoverished by sexism, racism, and classism.”(Koza, 1993, p.76) as music educators the students will begin to allow our students to meet their potential through our assistance. And, if music educators become more sensitive
to feminist issues their classroom practice will serve to promote more equitable representation of women’s compositions in their choral repertoires.

Effective music educators are “alert to what motivates students and how to best apply these motivators to improve student achievement in music” (Asmus, 1994, p. 5). Teachers may be encouraged to include works by women and consider them as a factor in repertoire selection for the purpose of providing inspiration to their female students. The gender of a composer may motivate female students to consider a career in music composition. If we do not recognize the severity of this situation, continuing in the current paradigm, we will be promoting a system that for female students, encourages them to “doubt the value of their creative powers, and because of lack of access to contradictory historical evidence, eventually come to believe the social myth of their supposed innate creative inferiority” (Gates, 1994, p. 18).

The 20th century society has begun to recognize all people, regardless of race, gender, age or ability and provide them with equal opportunities. This has not happened in music classrooms. Lamb (1990) said, “It may seem that gender issues are more appropriately the realm of general education” (p. 13) but her article is addressing the issue that teachers must be more aware of the stereotypes they perpetuate in their teaching styles. The history of music has shown that women have not had equal opportunity (Gates, 1994, p. 17). By recognizing the work that women have contributed to the history of music and considering the gender issues relevant in music classrooms, “gender will affect the musical content and educational process” (Lamb, 1990, p. 13). Since the majority of the works being published by women composers,
this century, and the students we are addressing in our classrooms need to develop an awareness of the Canadian culture, then the music educators must recognize the interesting and exciting musical heritage that can be found by studying works by Canadian women composers. (Nourse, 1975, p.13)

As Canadians living in the 20th century, students have the opportunity to become aware of their national heritage through the study of contemporary Canadian works in their music programs. Shand (1991), Chair of Graduate Studies in Music at the University of Toronto, states “through exposure to and involvement with a variety of contemporary Canadian compositions, students may develop an understanding and an appreciation of the music of their own time and place” (p.32).

The purpose of this study is to ascertain whether female students are inspired to pursue career possibilities in music because of increased exposure to works by female composers. Music teachers that include works by women may open a window of opportunity to their female students to career choices that have traditionally been male dominated.

Candidate’s Background Preparation Relative to the Study

As a music teacher for three years my teaching experience has included the Vocal, Keyboard and Guitar music classes in a rural high school with approximately 2000 students. I conducted two school choirs which both received silver standing at the Ontario Vocal Festival in March 1995. Prior to that, I received foundations in Music Education in Undergraduate Courses at Queen’s University and a Bachelor of Education in Intermediate-Senior Instrumental Music at the University of Western Ontario. As a
member of the Ontario Music Educators' Association (OMEA) and Gender Research in Music Education (GRIME). I have been an active participant in promoting feminist philosophies and approaches to music education. As a choral teacher/director, I have introduced works by women to my student choirs in hopes that increasing their awareness of music created by women would inspire them to choose a career in music, possibly as a composer.

Presently as a member of the Bell'Arte Singers, a choral organization conducted by Lee Willingham, a renowned choral expert, I continue to be exposed to exciting choral works by Canadian composers; for example, recently we performed Requiem by Canadian composer Eleanor Daley. My experiences as a choral singer and educator shape my philosophy of music education: that love of music “is not just a form of recreation but of central importance to our well-being and happiness” (Music Advocacy Kit, n.d., p.7-7).

The Thesis Question

The Question

What, if any, influence do 20th century choral music compositions by Canadian women, as selected by music teachers, have on senior female secondary students?

Background to the Problematic

The Educational Context

Currently the Ontario Education system is reviewing and re-evaluating its structure, focus, and curriculum requirements for graduation. As outlined in the
The secondary school program would build upon the program in Grades 1 to 8 and continue to focus on students' achievements in three areas: learner development... interpersonal development... and career development which helps students to make informed and appropriate choices and implement successful transitions from school to educational, work and life roles. (OSS DDP, 1996, p. 14)

Student career choice is a relevant factor for music teachers since the music industry depends on musically literate people to work for them and invest time and money in music products.

The opportunity must be present for all students to make educated decisions regarding their career paths. If students are exposed to a variety of different experiences at the high school level, they will have the foundation to make the most appropriate decision for them. Much of their career choice selection depends on their experience in high school classrooms. If the student achieves a higher level of motivation in a specific subject, this may have been inspired by work completed in a classroom setting.

Teachers contribute to their student’s level of motivation and achievement. “The figure of 20 percent is generally accepted as the representative proportion of achievement for which motivation is responsible” (Asmus, 1994, p.5). Teachers want to see their students meet achievable standards. Student achievement "can be
manipulated by the teacher” (Asmus, 1994, p.5) depending on the level of motivation a student experiences from a particular teacher. Music teachers have used a variety of methods to motivate their students as they “have long been aware of the need to motivate students in order to attain achievement goals.” (Asmus, 1994, p.6)

Music teachers have learned that they need to motivate; they often use pins, trips, certificates, and repertoire as ‘carrots’ or incentives for students to achieve higher goals and for keeping students in their programs. We, as music educators, understand that materials can be used to motivate students, yet we also know that music has its own special characteristics to motivate students intrinsically. “Intrinsic motivation has been shown by a number of researchers to have more positive effects on achievement than extrinsic motivation” (Asmus, 1994, p.7).

The study will examine if female students receive intrinsic motivation from studying works by women composers and if gender should be a criteria in repertoire selection for choral music educators.

The Music Education Context

Canadians have seen an increased awareness of musical works by women, including choral music, through the establishment of the Canadian Music Centre (CMC). The CMC was first established in Toronto in 1959 to “promote and disseminate the music of Canadian composers” (CMC, no date, preface). With a large resource of scores and recordings by Canadian composers, biographical files on composers, and a free borrowing service for anyone interested, music educators can access resources on Canadian composers when they are aware of the services the CMC provides.
The MOET outlines the basic considerations for program planning and specifically refers to sex equity. It states,

Students must have the opportunity to develop their musical abilities as completely as possible. Thus music courses shall be designed to apply and appeal equally to both male and female students. Music teachers must continually examine their curricula, teaching practices, and expectations of students, to ensure that they are not reinforcing stereotypes when assigning particular instruments or other media of expression to individual students or when selecting musical literature for performance or study by groups of students. Students should be made aware of the contributions of both male and female performers and composers in Canada and elsewhere. (MOET, 1990, p. 7)

If this is accomplished by all music teachers in Ontario schools then all music students should have an awareness of works by Canadian women composers. This study will assist in determining the students' awareness or lack of awareness.

Since the Ontario Education system is currently reviewing its system of education (OSS DDP, 1996) music teachers are using the former MOET for sole guidance in their programs. There has been an attempt by the OMEA and the Coalition for Music Education in Canada to increase the public’s awareness of the value and advantages of student’s participating in music courses even though the OSS DDP disregards the Arts. (OSS DDP, 1996, p. 20)

Trollinger’s article “Sex/Gender Research in Music Education: A Review” presents her findings that “boys did not like classroom music as much as girls did” and
that "there were too few boys in choirs, resulting in poor balancing of parts and literature constraints" (Trollinger, 1993/1994, p. 22). Female students represent the majority of students involved in choral programs. Therefore, it is vital to study the effects and influences of repertoire selection on female secondary students. As Cant states "the spiral of disbelief in the ability of women to compose needs to be broken, so that women musicians and teachers can gain encouragement and begin to see composition as a valid activity for them to pursue" (Cant, 1990, p. 6). This suggests that gender is a factor in music education. With reference to feminist philosophy and awareness of gender differences in students,

choral directors/teachers who are concerned about these matters need to consider whether some teaching practices and learning environments tend to be more beneficial to girls than other practices are, especially if overcoming gendered socialization is a goal. (Koza, 1993, p.75)

Music educators may be becoming more familiar with feminist thought and feminist approaches to education, resources for including works by women into the history component of the curriculum are now available but these are not easily accessible. Graduate research such as Jenna Jones' thesis (1992), The Development and Evaluation of Materials for a Women Composers Course Designed for Secondary Level Students and Roberta Lamb's thesis (1988), Including Women Composers in Music Curricula: Development of Creative Strategies for the General Music Class, Grades 5 - 8 are two examples of excellent and relevant work but not easily attained by active music educators.
There is a deep-rooted system of attitudes that remains present today. Unfortunately for the self-image of women, extensive histories did not take into account the achievements of women composers from previous eras either. This meant that nineteenth-century women were not aware of any past achievements by women composers and so found it hard to argue against and resist the argument that women were inferior in that field. Even during the nineteenth-century, there were changes made in written and oral ‘history’ which had a negative effect on subsequent aspiring women composers. (Cant, 1990, p. 10)

The Conceptual Framework of the Study

Through my own interest and a desire to expose my students to Canadian works, I have familiarized myself with Canadian women composers and their choral works. I have also begun personal, practical studies of piano works by European women of music history. This new learning experience of playing piano works composed by women prompted me to continue my studies and research in music written by women. In the past three years as a music educator, I have been inspired to expose vocal students and members of my choirs to a variety of choral works from different genres, ethnic cultures, and works by Canadian men and women alike.

Seashore published the first article to recognize the lack of women in the field of music composition. Aptly titled, “Why No Great Women Composers?” (Seashore, 1979, p. 42&44), this article is the first of many articles promoting the inclusion of works by women in music education programs (see also Allen & Keenan-Takagi, 1992; Gates, 1994; Hinely, 1984; Lindeman, 1992; Weiss, 1979) The increased recognition
and prominence of feminist research has also increased the amount of work published in the area of Women in Music (Delzell & Lapla, 1992; Koza, 1990, 1993/1994, Lamb, 1993/1994; McClary, 1993; Trollinger, 1993/1994). Women have not appeared as significant members in the musical canon because women were often “denied access to harmony and counterpoint classes” (Koza, 1992, p. 30). But currently composition skills are a component of the requirements for all Ontario music students (MOET, 1990, p. 3). The absence of famous women composers from the music canon has been explained by “stating that women lacked the necessary intelligence to compose” (Koza, 1992, p. 30). An increase in publications of works by women will cause this notion to expire.

For much of the cultural society in Canada, the nineteenth-century notion still persists from the historical perspective that women produced music that was of inferior quality to men. Gates (1994) states “there are still many impediments to overcome” (p. 17) for women wanting to choose music as a career. Canadian women such as Nancy Telfer, Eleanor Daley and Ruth Watson Henderson, to name a few, have begun a shift in society thinking as they have proven themselves to be outstanding composers of music, particularly choral music. They are setting the stage that challenges the notion that “composition is not an activity to be pursued by women” (p. 18).

This researcher and other writers of feminist music education research submit that “little recent research in music education has focused on sexism in current beliefs and practice” (Koza, 1992, p. 30). Music educators selecting their repertoire may not realize and recognize that there are outstanding materials for adolescents composed by a
woman. The study of student female singers’ reactions to repertoire composed by women, deemed quality material by the criteria used by the conductor selection process. may have the potential to encourage Ontario music educators to include works by Canadian women in their repertoire to encourage their students to enter the field of music composition. Women have often produced works of equal talent and prestige for many centuries (Gates, 1994, p.18) but music educators may need to promote women as role models and inspiration in the field of music composition so that in the future more excellent musical works will be produced by women in Canada.

Delimitations of the Study

This study looks at the impact that female composers, residing in Canada, have on senior female students (grade 11 - OAC) attending an Ontario public high school who have selected vocal music as a credit. The limits of this study are that it does not consider the impact on male students, nor does it consider race, class or levels of ability of the students and teachers participating in the study. The study examines data taken from twelve Ontario high schools, regions are identified according to the Ontario Association of Geography and Environmental Educators (OAGEE) map. The study includes a variety of vocal music programs representing a cross-section of programs offered in Ontario.

Significance of the Study

The purpose of this study is to provide choral music educators with a greater understanding of how their criteria for selecting repertoire in their classrooms effects their senior level students. This study also provides rationale for including works by
Canadian Women in Ontario secondary school music education. The discussion of relevant literature summarizes the research related to advocacy of women in music, current teaching trends in choral music education and the current notions in gender research in music education. The study assists music educators, professors training future music educators, and gender researchers of music education to promote the incorporation of works by Canadian women composers which will ultimately benefit the female secondary students of choral music in Ontario.

Definition of Terms

Canadian Composer is a composer living and working in Canada and identifies themselves as a Canadian Composer; may be a member of the Canadian Music Centre.

Choral music is synonymous with vocal music for the purposes of this thesis.

Feminism is “the theory of the political, economic, and social equality of the sexes: organized activity on behalf of women’s rights and interests” (Webster’s Dictionary, 1993, p.428).

Gender bias is “a set of beliefs or attitudes that indicates a primary view or set of expectations of peoples’ abilities and interests according to their sex” (Stitt, 1988, p.3).

Incentive is defined as “applies to external influence inciting to action” (Webster’s Dictionary, 1993, p.759).

Inspiration is “the action or power of moving the intellect or emotions; an inspiring agent or influence” (Webster’s Dictionary, 1993, p.605).
Ministry of Education and Training in Ontario strives to provide in the schools of the province equal opportunity for all. In its contribution to programs, personnel, facilities, and finances, the Ministry has the overall purpose of helping individual learners to achieve their potential in physical, intellectual, emotional, social, cultural, and moral development. (MOET, 1990, p. 4) It determines the broad outlines for education and is responsible for developing curriculum policy, determining provincial standards for student achievement, setting diploma requirements; evaluating and approving learning materials for use in schools, distributing funds allocated by the provincial legislature to assist school boards with the operation of schools; making regulations that govern the school year and school holidays, the organization of schools and school boards, and the duties of teachers and school board officials; granting certificates to teachers. (MOET, 1997, on-line)

Motivation is "the act or process of motivating (motivating - an emotion or desire operating on the will and causing it to act)" (Webster's Dictionary, 1993, p.759). 

Music Education is " the study of music [that] develops both the mind and the body and stimulates the creative abilities, linking the intellectual, emotional, and physical realms of being. Students develop musical understanding by observing, synthesizing, and correlating sensory information. By actively exploring the musical sounds in the world around them, students can exercise to the fullest their capacity for learning. The performing of music, with either the voice or a musical instrument, involves mental and muscular skills that must be continually
refined through regular, disciplined practice until they become co-ordinated and almost automatic. When some degree of technical proficiency is achieved, students will derive tremendous personal satisfaction from the shaping of sound into forms that express musical ideas" (MOET, 1990, p. 4).

**OAC** stands for Ontario Academic Course, formerly known as grade 13. For music “it is a single-credit course intended for students who are planning to pursue academic or applied study at the postsecondary level. Although some students may plan a career directly or indirectly related to music, others will find that the skills developed in the course will be helpful in many academic, occupational, and social situations. The aim of the Ontario Academic Course in music is to extend students' understanding of musical concepts to a higher level through an in-depth study of selected musical works and through listening, performing and creative activities” (MOET, 1990, p.33).

**Personal practical knowledge** is “a moral, affective and aesthetic way of knowing life’s educational situations” (Connelly & Clandinin, 1988, p.59).

**Secondary** is the level of school after elementary and intermediate levels; students attending high school are between the ages of fourteen and nineteen and are in grades 9 to OAC.

**Senior Secondary** is the level of high school in Ontario including grades 11, 12 and OAC.
Sexism is "prejudice or discrimination based on sex: discrimination against women, behavior, conditions, or attitudes that foster stereotypes of social roles based on sex" (Webster’s Dictionary, 1993, p. 1073).

Vocal music is singing. “Singing is a fundamental medium of musical expression” (MOET, 1990, p. 23).
Chapter 2: Literature Review

Introduction

A survey of the literature finds research related to the history of Canadian music, educational use of works by women composers, general choral teaching techniques of North American music educators and the related research in music education.

This review provides a foundation to the current practices of Canadian music educators and rationale for including works by women in music classrooms. No literature appears to provide a rationale for including works by Canadian women in a choral music classroom. However, literature regarding gender research in music education did provide support for the researcher to undertake her study and to provide a feminist approach to the study.

History of Canadian Music

Lake (1986) discusses the history of music in Canada. “Canada is a young country artistically...it was not until after World War II that Canada developed a measure of musical maturity” (p.11). Music in Canada has seen many changes beginning just before the 1950’s; all residents of Canada began to produce music that reflected their cultural heritage and “the combination of [immigrant] composers and the native Canadian artists produced a full musical spectrum, ranging from the most conservative to the most experimental music of the time” (p.11-12). It was during this time when the music being written began to show the vast representation of the diverse population that had settled in Canada. To assist Canadian composers to become successful and to promote their work, it was “in 1959, the Canadian Music Centre (CMC) was
founded as the major service organization available to the Canadian composer. It functions as a leading library for and as the principal source of information about Canadian music" (p. 12). The CMC continues to play the vital role of disseminating music composed by Canadian composers to educators and ensemble groups. This allows more Canadians to experience many genres of music through performing and listening to the variety of works created by the country’s musically talented people.

The radio is the largest venue where Canadian performing groups have gained exposure in promoting their ensembles and works. "The course of music in Canada would have been considerably different without the contributions of the Canadian Broadcasting Corporation (CBC). Over the years, it has helped to unify the vast country and has supported new music in the areas of commissioning and competitions as well as the broadcasting of performances" (p. 13) in both English and French services. The CBC continues its valuable role of supporting Canadian musicians and composers. "Canada has taken its place among the musical nations of the world" (p. 13).

Canada as a very young country led many musicians to believe that the Canadian music education system was inadequate and had not withstood the test of time. As a result, "a potential musician was required to travel elsewhere to acquire any reasonable musical training or recognition" (Nourse, 1975, p. 5). Other country’s styles of teaching music and their styles of music has had impact on the Canadian education system because “the school music program in Canada is predominantly based on music from other countries” (Mills, 1973, p. 12). The main influence has come from our neighbours, the Americans, whose system of education prevails in our classrooms
through the use of educational materials, such as text books, repertoire, literature and recordings. The impact on Canadian music of the prominent use of American based music education materials, is immeasurable.

Nourse (1975) introduces another perspective to the music education of Canada. "Canadians had to imitate the music and musical training of other countries in order to be considered musically successful" (p.6). She summarizes the valuable contribution by Canadian John Adaskin which has greatly influenced the practices of Canadian music educators. "In the 1960's, a new awareness began to appear in music education in Canada. People such as John Adaskin, then Executive Secretary of the Canadian Music Centre, started to ask questions about music in the schools" (p.7). One can observe the many changes in teaching objectives such as “developing a contemporary Canadian repertoire suited to the teaching of music [and] to further the concept that at all levels of study music education is incomplete without musical creativity as one of its fundamental elements” (p.6).

Music educators are confused about what a Canadian approach to music education can mean. Through the work of the Canadian Music Educators Association (CMEA) and the Music Educators National Conference (MENC) “an attempt was made to clarify national goals for music education” (Zimmerman, 1978, p.42).

Another influence on the Canadian music industry was the “organized schools of music, such as the Royal Conservatory of Music in Toronto, which gradually evolved in the late nineteenth century” (Nourse, 1975, p.6). The approach taken to educate students in this private lesson setting is based on European traditions and styles of
music. Even though the schools remained the primary educator for Canadian music students the Western music canon remained the predominant musical literature of study.

“Canadian music is neglected. There is still a sense of insecurity and unwillingness to consider Canadian music or performers until their success is proven outside Canada” (Nourse, 1975, p.11). The continued work of the CMEA, CMC and CBC to promote Canadian works in Canadian classrooms has not found overwhelming support from the music educators themselves. Nourse (1975) asks the question, “is it any wonder that Canadians feel musically insignificant, when the vast majority of standard music reference and text books totally neglect Canadian achievement, or perhaps what is even worse, condescendingly capsulize the complete Canadian music scene with a few scant lines of name dropping?” (p.6) The practices of Canadian music educators needs to reflect the population and peoples it houses: “Canadian music education needs to start developing Canadian answers” (Walker, 1987, p.20).

Women in Music

Advocacy

Advocacy for music education in Ontario schools has become a more prominent issue for music teachers in the last few years. The three areas of advocacy are: inclusion of music education in all students’ educational programs; the integration of technology in music education programs; and the inclusion of women in the music canon.

The Coalition for Music Education in Canada produced a Music Advocacy Kit (no date), that includes a vital collection of tools for promoting music advocacy to be used
by music teachers and parents committees to promote music education in all classrooms at all levels of education.

The Ontario Music Educators Association conference, Accent ’94, recognized one of the key changes occurring in education is the advocacy of technology in classrooms. Seminars promoted, encouraged and provided the fundamental elements to music educators in the “integration of technology into school curricula” (Wood, 1994, p.129) through computer programs using Musical Instruments Digital Interface (MIDI).

Roberta Lamb (1990) advocates the inclusion of works by women in music classrooms through anecdotes, expressed by students, discussing their observed experience that lacks exposure to women in music. The increased awareness of the feminist movement, the promotion of feminist views by researchers, and the work to promote women in music has caused some people to ask the question, “How do we address the fear that learning about women in music and improving women’s situation somehow diminishes men?” (p.11). Advocating the inclusion of the works by women in music classrooms has been an issue addressed by few researchers.

Carl Seashore (1979) was the first researcher to ask the question “Why No Great Women Composers?” Seashore attempts to increase music educators’ awareness of the works by women and to update their classroom practices to introduce works by women in their curriculum. An insightful man ahead of his time, his article gives the early perspective to the issue of including works by women in music classrooms. Seashore also gives suggestions for teachers to consider with regards to encouraging students to become composers. Students who possess native talent, intelligence,
musical temperament, creative imagination, and musical precocity and who are given the
proper education have the foundation to become a composer of music (p. 44).
Seashore does not distinguish the differences between female and male composers
except for the injustice women have experienced in the music industry. He has
recognized that gender is not an issue when it comes to capability to compose music and
encourages music educators to feel similarly when they approach composition lessons in
their classrooms.

Printed along side of Seashore’s reprinted article is Weiss’s “Women in Music: a
1978 perspective” (1979). Weiss looks at the discrimination women have experienced
in the world of music. She takes a “popular music” focus rather than “classical music”
and, although she does not provide examples, she believes that a struggle exists for
women in music and “the doors [are] opening” (p. 45). She looks at the increased
number of women in the popular music industry and believes that the opportunities for
women continue to increase. Nonetheless, men have received more respect and credit
in the music industry than women for similar contributions. Weiss advocates the
philosophy that “All talent is still too precious to waste” (p. 45, researcher’s emphasis).
Women with talent must understand that the opportunity is available for them to enter
the music world.

Boyce-Tillman (1993) presents an approach to the inclusion of women’s works in
the musical canon. She says, “the balance needs to be redressed, and to do that we
need to reclaim the outstanding women of the past as well as modern composers”
(p. 155). She believes that since women were not musically literate, that women
connected more with the "folkstyle world", which critics deemed less worthy than ‘classical’ music, then music educators need to be including works by women to incorporate a balance in their music programs. Boyce-Tillman also believes that potential women composers need role models. “We need women ‘up front’ in composing, performing, directing and taking lead” (p. 160) and by encouraging young females to experiment with various modes of composing she believes women will fulfill their potential as composers.

Hinely (1984a, 1984b) presents an overview of the struggles American women have experienced in the music industry as composers, conductors, performers and teachers. She provides some of the historical context that explains much of what has happened in the 20th century and the status of women in music. She states, “women have met stubborn resistance in their quest for professional status as vocal and instrumental performers, teachers, conductors and composers” (1984a, p. 32). These statements are similar to Seashore and Weiss. She states that “conducting and composition were considered prestigious courses and were taught chiefly by men...[and that] since most composers taught for a living, denying women the right to teach denied them the right to earn a living composing” (1984a, p. 35). This is the fundamental reason why women have not had positions as composers. Since the field has been seen as a male dominated profession, women composers have not been able to become role models for younger women.

Hinely delineates all the difficulty that women composers have faced: to be recognized, to have their works performed, to obtain a good education and make a
successful career as a composer which means to earn sufficient money to survive
(1984b, p. 43). Hinely summarizes her thoughts with the following statement.

Women seeking professional standing in music career areas have always battled
resistance and prejudice. Their identity as women has been shaped by historical-cultural
forces, and one seen by many as incompatible with being a professional musician... the
full contribution women can make to music has only begun to be realized. (1984b, p.45)

Lawson links the increased prominence of women musicians to the new acceptance for
women to become conductors. She tells the stories of three women conductors whose
successes have been credited to women predecessors who acted as mentors or role
models for them and as guides for their education and careers. Lawson implies that
without role models, these women would not have achieved the respect, exposure and
encouragement to pursue their dreams.

Gates (1994) assesses the obstacles that women have experienced in an attempt to
enter the field of music through the history of music. He states,

The historical silence surrounding women composers deprives musically gifted
women of the awareness that they are part of a long tradition of female creativity
in music, and also prevents them from learning from the past so they can refine
their own heritage... Instead, their self-confidence often becomes seriously
eroded, they begin to doubt the value of their creative powers, and, because of
lack of access to contradictory historical evidence, eventually come to believe
the social myth of their supposedly innate creative inferiority. (p. 18)
It is the historical climate that Gates is speaking of, that promotes an environment where women are seen as incapable of being composers and that composition is an activity not to be pursued. Gates is forthright with his premise that music educators are the key to changing this belief system. He suggests that we must provide female students with role models by including works by women in music appreciation and music history components of the music programs. As well, music educators must demand that textbooks place women in the musical canon by incorporating their material in musical examples, biographies and explain the significant role women have played in musical history.

Works by Women in Music Courses

Advocacy has been one approach to promoting the common knowledge of works by women in educational settings, but there have been other developments in curriculum approaches that include women in music curriculum. This provides a very strong foundation to students of the more complete picture of music history that includes women.

Hayes (1985) took the approach of developing an entire syllabus for a Women Studies course. This syllabus is a historical overview of women composers of Western music with an emphasis on the nineteenth and twentieth centuries. This course, the first of its kind, includes an intensive study of the works by women throughout the history of Western music. For many public and private music programs a course such as this would not be possible, but this syllabus was designed for a university program.
Hayes provides the essentials that are needed to incorporate women into existing programs that could be used by music educators at all levels of education.

Cant (1990) believes that works by women can be incorporated into high school programs. Her larger issue originates from the blame she places on the educational system for the lack of confidence that female music teachers have with their own ability to write music. If a teacher lacks confidence when teaching the composition component or perhaps avoids including composition (which in Ontario is a required component of music education by the MOET) then Cant blames the lack of support given to those teachers when they were students of music in undergraduate programs. A vicious cycle continues. Cant believes that the cause of teacher’s lack of confidence in their own compositional skills is because in their education they rarely observed “music by women composers played and studied with the same attention afforded to music by men” (p.5).

Cant who teaches university level music programs, has found that “women students are more likely than men to have negative attitudes towards composition” (p. 6). Cant believes that somewhere along a students’ road to learning music, students have not had an opportunity to develop confidence in acquiring compositional skills. When these female students reach university they “question the value of studying composition/improvisation, say that they ‘can’t compose’, undervalue the music they produce, avoid pursuing the chance to have their pieces performed, refuse or resist performances of their work, even in informal situations” (p. 6). With such attitudes one begins to understand the poor quality and the inadequate composition techniques that
are inherent to the music education cycle. Education programs do not support the female secondary students in the area of composition. Her solution is that,

a very positive attitude towards the achievements of women as composers needs to be incorporated into the curriculum followed by those training to teach music in schools. The spiral of disbelief in the ability of women to compose needs to be broken, so that women musicians and teachers can gain encouragement and begin to see composition as a valid activity for them to pursue. (p. 6)

An increased awareness of works by women, a critical analysis of these works and the promotion of these works in performance venues will break the “spiral” and will give women the opportunity to gain confidence and support for their work.

Cant also discusses the history of Western music on how the canon has failed to include women. She provides some of the background to the long-standing, male-dominated history of music and explains how this perspective has ramifications to contemporary women experiencing difficulties in receiving the support for their work from the music community and the deep-rooted negative attitudes that are present today. She states,

Unfortunately for the self-image of women, it was also during their period that extensive histories did not take into account the achievements of women composers from previous eras either. This meant that nineteenth-century women were not aware of any past achievements by women composers and so found it hard to argue against and resist the argument that women were inferior in that field. Even during the nineteenth-century, there were changes made in
written and oral ‘history’ which had a negative effect on subsequent aspiring women composers. (p. 10)

Including works by women in classroom settings and providing pre-service teachers, as well as existing teachers, with support, techniques and skills in writing music is a reasonable approach to changing existing perceptions to be “female friendly”.

Cant believes that music students need to be aware that the notion stating that women are inferior to men in compositional skills is “rooted in mythology rather than truth” (p. 12). Increased accessibility of works by women will provide all students with the opportunity to hear recordings and study published music by women (p. 12). She states,

Until the work of women composers is given a higher profile generally, we will continue to train many teachers of music who at some level have a mistrust of their own abilities in composition. This mistrust will continue to be passed on to younger generations of women who will continue to believe that there have been no significant musical contributions by women composers in history because, a priori, women are inferior in their ability to compose music. (p. 13)

Jones (1992) designed materials and evaluations for a course for secondary level students on women composers. These materials are collected in the form of a Doctoral thesis for Kent State University, available from UMI Dissertation Services, but are not readily accessible. Nonetheless, this curriculum provides interested music educators with the historical overview of the works by women in Western music. Through this study, Jones hopes that her work “will contribute to future investigations of women
composer material, gender and attitude” (p.93). Jones suggests that the study of women’s creative potential is another area of research that needs to be developed.

Lindeman (1992) provides a personal perspective to including works by women through her experience of studying music through grade school to college, without studying any works by women. She believes that “change is needed in... music curricula” (p.56), to include the works by women composers.

Clara Wieck Schumann is seen as an icon for women who fought many battles to be recognized for her talent of composing. Lindeman includes the story of Mrs. Schumann as an example of a woman who, as a twenty year old, believed that she was not capable of composing music because she herself had no role models (p.56).

Lindeman believes that the best way to incorporate women in music into a classroom program, and providing role models for female students, is through an “integrative approach” (p. 56). By integrating the works by women along side the works of male composers, students will observe the full musical perspective.

Allen and Keenan-Takagi (1992) question the role teachers play in perpetuating the prejudicial attitude that women did not/can not compose good music in their classrooms. The authors believe that women have received a lack of recognition in music history (p. 48) yet there appears to be a present attempt to rectify this (see Green, 1991; Hayes, 1985; Koza, 1993; Lamb, 1991b; Vagts, 1989). The argument that they are using is that if teachers do not change their approaches to teaching music history to be inclusive of women, they are guilty of perpetuating the male dominated cycle. They do not assume that teachers must do it on their own; the authors provide a valuable list
of contemporary women’s contributions which includes Canadians. Allen and Keenan-Takagi suggest some women composers to include in their programs and refer to some resource centers that could be used by teachers for a more extensive list or for assistance. The authors mention, Canadian Ruth Watson Henderson and her work with the Toronto Children’s Chorus and her “intimate knowledge of young choristers vocal abilities” (p. 49). Doreen Rao is mentioned, an associate professor at the School of Music for the University of Toronto and editor of Choral Music Experience, a renowned choral series which includes many publications of works by Canadians. Canadian composers are listed for teachers to consider when selecting repertoire such as Violet Archer, Jean Coulthard and Ruth Watson Henderson.

Works by women should be introduced in the same way as if one would introduce works by men. The fact is that women have been neglected from the music history canon but now are being recognized for their talent and ability to write music. This will “help place women composers into perspective for your choral groups” (Allen & Keenan-Takagi, 1992, p. 49).

Wilkins and Askew (1993) present the argument against “women in music” courses. Nonetheless, they recognize that incorporating women into the canon taught at university level foundation courses in history and composition/analysis will convince musicians that works by women are on par with those written by men. Wilkins states that “judging from what I’ve been able to hear in recent years, there is no doubt in my mind that music written by women composers is amongst that of the highest calibre” (p. 181).
Wilkins feels that listening to music composed by women may be the way to change current beliefs. She believes that by segregating women through Women Studies courses a specialist perspective is given that does nothing to assist the cause for women in music. She proposes “the integration of women’s music alongside men’s in the study of the History of Music” (p. 183). This is particularly relevant for the pre-service teachers to experience the value and ease of incorporating women’s works in their programs. Wilkins says “Music History courses which fail to mention any of the women musicians of a period give an unbalanced and untrue picture of events as they really were” (p. 183). Wilkins’ article also speaks to the general music educator by expressing the view that there needs to be an awareness by all musicians of the valuable contributions by women.

Askew was responsible for a study that promoted works by women and their accessibility to faculty members of the University of Huddersfield. She discovered that there is a “need to encourage wider exploration of these topics in student’s dissertations and seminar papers. In these ways women’s music could quickly become an established part of music courses, as is only right and proper that it should” (p. 185). With the increased prominence and accessibility to more research on women in music, teachers will be encouraged to pursue the task of promoting women in the music canon at a student’s formative stage. The first time students learn of the works by women should not occur at the university level; teachers must be involved in the process of including works by women earlier.
Gergis (1993) provides the history of women musicians in the Egyptian times. She notes that women participated musically by singing to “encourage men carrying blocks from the quarries or dragging a coffin during the funeral procession” (p. 190). Sharing stories like this one with students may encourage students to research the first known woman composer, Iti (2450 BC) an Egyptian songstress or others like her and their music.

Gergis recommends the inclusion of works by women in classrooms “to identify the roots of certain prejudices against women musicians, to recognize the power of music to convey many different kinds of messages,... [and] to acknowledge women musicians’ ability to reach the most elevated levels of musical expression” (p. 196). By including the main periods of Egyptian history and noting the various connections to women involved with music teachers can provide evidence that women have had a long standing history in the music canon. She notes the two goddesses, Hathor, the Goddess of song, dance and fertility to whom the lovers addressed their prayer and Merit, the Goddess who personified music (p. 190). “Music teachers need to be aware of the overtones of long standing prejudice associated with certain styles of music, and to balance sensitively their choice of material so as to preempt anxious reactions from some parents who may be doubtful about the role of music in the curriculum” (p. 196).

Teaching and Music Education

Choral Texts

Koza (1992, 1993, 1993/1994) is the only researcher that is dealing with the sex inequities found in choral music text books. Koza (1992), a feminist, discusses the texts
used by music educators and the lack of women represented in these texts. She
discusses a variety of subjects such as the importance of equity, portrayals of women,
stereotypes and biases, changes of the future, and suggestions for what teachers can do
to change the inequities. She encourages a positive application for teachers in stating
that "they do have some power to effect change" (p.33) and she does not presume that
she is the only one to do so.

Koza (1993) has discovered that there are gender issues related to the Choral
Method texts. In this article, Koza provides some of the background to the traditions
and history found in music classrooms by addressing the issues of class and race, as well
as gender. Understanding these traditions will provide music educators with the
foundation to make decisions when selecting texts that include unbiased material.

She notes, "feminist scholars have worked for many years on restoration and
reclamation projects that inscribe women into music history; however, no evidence of
this work appeared in choral methods texts" (p.70). For music educators and pre-
service teachers, "no text underscored the importance of selecting music by women
composers" (p.7). Koza also looks at the teaching practices that benefit boys, as
predominantly found in present classroom practices. She believes that the approach
taken by music teachers must also benefit girls.

Koza (1993/1994b) found that "most texts focused attention on males" (p.48),
which are the books conductors and future music educators use as the foundation to
their trade. Some of the concerns that Koza addresses in this article, which is
substantiated by her extensive review of choral texts, is that singing is seen
stereotypically as a feminine activity. There is a lack of support for female changing voices and there is a lack of connection made to careers in music for female students. Another concern found in these books was that conductors are encouraged to make the choral experience one that could be described as masculine, one that would have the "reinforcement of traditional constructions of masculinity was evident in the role models, activities, and music in the references recommended for recruiting and retaining males" (p. 59).

Although Koza does not present any solutions to the "male problem" she does encourage researchers and educators to consider the issues of race, sexuality, and gender in their work in educating all students.

**Teaching Techniques**

Repertoire selection is a major component of the music teachers job; it is also what makes every music classroom unique. The music teacher will use his/her own criteria when selecting repertoire which is what makes his/her decisions unique.

Swanwick's (1988) study, found a "wide variation of classroom activity... the curriculum seemed largely determined by the 'philosophy,' that is to say, the theoretical perspective of individual teachers and he credits teachers' traditional values to this philosophy of teaching music. Three commitments he observes music teachers making to their programs are "the commitment to the value of learning to play a musical instrument, to musical literacy and familiarity with a repertoire of 'masterworks,' or the work of master-musicians" (p. 11). He also notes, "the general picture is of a music
curriculum in schools that is somewhat arbitrary, depending on one of several theoretical belief systems or on the immediacy of what resources and know-how are available” (p. 17)

Kaplan (1985) specifically addresses the problem observed by Canadians looking to address the small range of repertoire used in Canadian classrooms. Teachers argue that the lack of use of Canadian materials in their repertoire selection is “so little Canadian music was published by Canadian publishers...[and] Canadian composers write modern music and are not concerned with writing music for youngsters” (p. 27).

For those educators who have decided to use Canadian repertoire in their criteria for repertoire selection, Luccock (1980) provides some questions to consider when choosing a folk song for students’ study (p. 30-31). Luccock does not include gender in his criteria.

Braun (1988) believes in using contemporary music, coining the phrase “avant-garde” approach to music education, because “what is one era’s vanguard in music becomes part of the foundation of music for succeeding eras” (p. 47). Through an extensive study of music from this era, Braun has found that “composers and publishers have produced a great deal of music that contains the sounds, forms, and ideas of the avant-garde style and can be used with elementary, junior high, and high school choirs without taxing their voices or skills” (p. 48).

Braun has observed a lack of inclusion of works written in the twentieth century in music education programs and suggests:
Even though the amount of contemporary choral music has greatly increased during the last few decades, all too often our students are not exposed to the great variety of music that exists in these new styles. Many choir directors avoid avant-garde compositions because of their own unfamiliarity with the style or the complexity of these works. This does not, however, excuse them from their responsibilities as educators. Choir directors would grow alongside their choirs if they would choose to program and perform some avant-garde works. (p.51)

Braun places the responsibility on the music educator to include the works of contemporary composers.

We must perform these works [avant-garde] simply because they exist. They are earnest attempts to explore new territories and to expand the limits of traditional choral music. Avant-garde music can add a new dimension to choral experiences and expand both our own ears and those of our students and audiences. (p.51)

Lawrence (1989) looked at the specific personalities and qualities that successful choral directors possess. He found that “successful choral directors often display certain qualities that help them achieve their goals. These qualities can be grouped into three general categories: personal qualities, musical knowledge and skills, and effective teaching techniques” (p.37). Since selecting music is a task requiring each of these skills, Lawrence believes that there is a balance between the appeal to the student and the appeal to the audience (p.39) when selecting music.
Murray and Carsley (1979) found that “basic human qualities such as ‘outgoingness,’ ‘social competence,’ ‘enthusiasm for work’ and maturity seem to be important attributes for success in teaching music” (p. 52). They were not alone with these views. Cox (1989) found that enthusiasm for the rehearsal work and outgoingness in the teaching style of the music teacher influenced “the student attitude, effort, determination and achievement” (p. 28).

Cox also looked at the responsibilities of the music teacher. He believes that “one of the major responsibilities of the choral conductor is to select literature appropriate for his or her ensemble... A typical list of criteria might include vocal ranges, tessitura, rhythmic complexities, harmonic complexity, and the subject matter of the text” (p. 28). Using criteria, such as this, will assist the music teacher in making appropriate decisions in the repertoire choice. Also, “a director who chooses a well-rounded selection of literature, ranging in style from the Renaissance to the twentieth century, will aid in the development of a successful choral program” (p. 28).

Brunner (1992) lists healthy vocal techniques; basic listening skills, sight-reading, music theory, history, appreciation; musical sensitivity expression and aesthetic response as the elements music students learn when studying “quality literature” (p. 29). Music educators know these elements are the foundations to a good music education program and are what the student leave with when finished the program. Since every group of students is a different combination of voices, personalities, maturity, and possible performance venues, Brunner believes that the criteria is determined by the “specific
needs of the school year and each new chorus” (p. 30). He does not consider the gender of the composer a criteria.

Brunner emphasizes that “the repertoire will contribute to the total education of the singers in their chorus” (p.29). Through the study of various repertoire genres, composers, styles and languages (p.31) students will experience a well-rounded program. “The biases or inadequacies of the director should not influence or limit the selection of repertoire” (p. 31), in order to achieve this goal. The article is a thorough look at choral repertoire selection presenting valuable criteria, with the exception of works by women.

Later, Brunner (1994) states, “every choir should have the experience of singing high-quality literature of a variety of styles, languages, textures, and difficulties. A balanced repertoire, therefore, will result in a series of varied programs” (p.46). Through Brunner’s approach the result will be that the students and audience will receive an “entertaining, educational and emotional or aesthetic experience” (p.46).

Simpson (1993) explains her experience of working with university level students on equity issues and how to incorporate equity issues into the high school classroom. She asks “Are we studying music and educating all with equal opportunities to succeed?"(p. 164). Until trained and educated musicians have experience with women’s’ music, music educators will fall short in drawing out all students’ desire to pursue careers in music (p.167). Until this occurs, Simpson believes education is not meeting its goals.
Simpson designed a questionnaire that looked at students' and teachers' understanding of equal opportunities. Through analysis of the responses, Simpson found that students did have experience performing works by women but had not seen examples in composition or analysis classes. Until teachers recognize works by women in all classrooms, the works by women are not being given appropriate recognition.

Richards and Killen (1996) state that "one area of lesson planning in which more research is needed is the influence that the university pedagogical programme has on the planning decisions of pre-service teachers" (p. 32).

**Motivation in Music Classes**

Motivation of music students is addressed by Fletcher (1987) in his book "Education and Music." He believes that there are major problems in choral music programs because "a large majority of music teachers lack any sort of vocal skill or confidence in themselves" (p. 155). Two solutions to this specific problem are presented by Fletcher: first, "for music specialists to develop vocal skills themselves in order to present singing to children as a skilled activity" (p. 155) and second, "for children who have been sufficiently motivated to be placed in separate, specialist choral groups in order to study a repertoire more geared to skilled singing than usually possible in the classroom" (p. 155). Fletcher also believes that singing is a valuable skill that all students must develop and should be encouraged by music educators because "the music chosen has intrinsic meaning and merit" (p. 156).

Cox (1989) summarizes the role of the music educator in a choral setting in the following way:
As a choral conductor, it is your responsibility to create an environment in which new students will be attracted to the choral ensemble. First, you must continually motivate your existing students so that they will be inspired to encourage additional singers to join your choral organization. Second, you must motivate your colleagues and administrators so that they will encourage students to enter the choral room. Third, you must be visible at all school events and must continually speak to students, one-on-one, about the benefits of being involved in a chorus. Fourth, you must continually strive to be in contact with school leaders so that an interest in choral singing can develop. Finally you must make your program extremely visible and its offerings prestigious and attractive, both musically and socially. (p.27)

This study will attempt to find out why students are currently taking choral music to help music teachers in Ontario address the desires and interests of their students. Since music at the secondary level in Canadian schools is optional, the ability to motivate the students becomes another significant role in the educator’s job. Cox suggests the following:

The ability to recruit singers, motivate an ensemble, select and program appropriate literature, analyze and edit a musical score, discriminate between aural and visual inconsistencies, structure an efficient rehearsal and competently direct the total rehearsal process are vitally important to the effectiveness of a choral conductor and can greatly influence the rate of growth of an ensemble. (p.30)
Anderson (1996) believes that "motivation is not innate, [but] rather it is learned behaviour" (p. 29); therefore teachers must understand their motivational practices so that they can assist students in achieving high standards in music. She maintains that in the role of music educator "it is our job to teach students to take goal-achieving actions that ideally will form habits for success, and help them become lifelong learners" (p. 31).

Asmus (1986) looks at the relationship between motivation and success in music programs. He cites the majority of reasons for success and failure as being ability, task difficulty, luck and effort. (p. 263) He does not include role models or gender as a factor in this list of major reasons. Asmus also states that "students with high self-concept tended to have higher perceptions of their cognitive competence, greater interest in school music, more positive self-esteem, higher achievement motivation, and lower levels of failure avoidance than those with low self-concept" (p. 265).

Price (1988) looks specifically at the courses in music appreciation and notes that studies investigating the influence on students' music tastes or preferences have not conclusively found any results. (p.35) The survey results found that "after taking the music appreciation course, students mentioned formal traditional composers [those focused on by the course content] significantly more and ranked them significantly higher" (p.39). These results imply if women are not included there is nothing for women students to aspire to and to build their futures upon.

Baltzer (1988) shows that the research has been neglecting the gender influence on the students' levels of creativity and that the research is not looking at external factors in the development of students' interest and levels of creativity. Baltzer looks at studies
such as the Musical Creativity Test, Measures of Musical Divergent Production and Measures of Creativity in Sound and Music.

O'Toole (1993/1994) presents the innate power relations of a choral experience. She draws on her own experiences as a singer and director to tell of the negative feelings one can have when singers are silenced by the choral experience. She takes a feminist critical view to explain herself and her experiences. She tells of her "boredom" towards singing but "excitement" for conducting. She notes the difference between these two as being the frustration of "having no voice", of being silenced, but does not provide any solutions to the problem. (p 69) She supports her experiences by relating the experiences of others that are similar to hers. If students could voice their opinions regarding decisions on repertoire choice, traditionally made by the conductor, then maybe female students would feel more satisfied with their choral experience. Maybe female students are asking for women written works but we in Canada are not hearing their voices.

Asmus (1994) found that motivation is linked to learning using a scientific/psychological approach. Asmus includes major theoretical positions on achievement motivation (Maslow, Atkinson, Attribution Theory, Self-efficacy Theory, Cognitivive Evaluation Theory, and Social Comparison Theory) of which the Theory of Atkinson (1957) (p.8-10), Self-Efficacy Theory (p.11-12) and the Cognitive Evaluation theory (p.12-14) are associated with music education when educators consider music students' motivation to career choices. Student achievement in course work at a high school level is a factor in career choice, since humans are generally known to pursue a
career in an area of interest and one that they are successful at. Asmus suggests in his model of achievement motivation in music that the three key influences of student motivation are “incorporated into the model: music materials, teaching strategies, and social value” (p.27). Asmus's model gives an opportunity to researchers interested in this field to continue Asmus' research in this area.

Asmus encourages further study into appropriate music teaching strategies in “identifying the major motivational elements in music achievement” (p.29). As Lawrence (1989) says, “A successful choral director must be able to motivate students so that they want to sing” (p.39).

Research in Music Education

Gender Research in Music Education

Wood (1980) reviews the activities of the work taking place in the research of women in music and suggests that there are a variety of approaches, both traditional and innovative, taking place in the field of gender research in music education. Wood advocates the inclusion of women in an education setting and reminds researchers that the feminist approach to research has shown that “the primary goal of scholarship has been revival of the life and work of exceptional composers” (p. 286). She suggests researchers keep a broad perspective in their research. “Many studies [have] discovered [the] pattern of the supportive, secondary roles that history allot to musical women: as wives of composers, as lesser siblings, as bearers rather than creators of musical traditions” (p. 287). If women are included in the music programs, female students will recognize this pattern, as teachers do, and place women in history along side of the men.
Women who have contributed to music should also be recognized for their significant contributions made to music especially when they were given support in their various situations.

Wood's significant findings are,

New scholarship on exceptional, successful women in art music provides repeated evidence for their historical devaluation as cultural creators, for the trivialization of both their ambitions and the genres in which the majority of them produced, and for societal attitudes and conditions which have prescribed or confined women's musical activity. (p. 290)

Wood also recognizes that the new scholarship identifies patterns of past discrimination and analyzes how this has hurt women's career opportunities. (p. 290) Through the identification of current trends in advocating the works by women in a classroom setting, educators will begin to see the injustice done to women and present opportunities to encourage women to pursue careers in music. Wood states, "Female systems of kin, friendship, and mentorship are crucial not merely for emotional interaction but for formal skill sharing and career shaping" (p. 294). It is through the courageous activities of some women, who have become mentors for others, that Wood believes is the reason that there has been increased support for women accessing careers in music. (p. 294)

Wood presents the issue of the feminization of music in the nineteenth-century where it was "implied that music was a domestic, private, recreational, amateur, romantic accomplishment of no especial intellectual distinction" (p. 295). She introduces contemporary researchers to a viewpoint and its historical background. This
view is contrasted with present perspectives that women are capable of being successful professional musicians. Wood believes,

Feminist scholarship still needs to correct misstatements and to challenge historical, critical prejudices, and, further, to clarify problems outside traditional musicological research, especially by incorporating the new discoveries in jazz, folk, and oral musical traditions. (p. 295)

Koza (1990) also provides the late nineteenth century perspective. Using Lady Godey's Book of Instruction as her frame of reference, Koza comments on the views expressed in the book regarding music instruction. This article clearly states the history we presently observe as prejudices against music education and the nineteenth century elitist notions of which our current philosophies of music education are based. Koza believes that since sex stereotypes have historical roots that are present in early Western history of music, the only solution to rectify the future of music education is to include women in the history of music: "histories of music education have overlooked women and have failed to view stereotyping as a key component in shaping the discipline; the resultant gaps in our understanding must be filled by future scholars" (p. 255).

Delzell and Lappla (1992) address the issue of gender association often found with musical instruments. Their observations find that music programs continue to perpetuate sex stereotyping in instrument selection for students and general classroom practices by the teacher. But some members of the education profession such as "writers, educators, and administrators have made efforts to eliminate gender stereotyping in children's literature, instructional materials used in schools, and career
Many teachers seem to have a heightened sensitivity to issues related to gender stereotyping” (p. 95). The authors do not address the issue of repertoire selection even though there is a heightened sensitivity to gender issues in schools. Most music teachers have not looked at their own programs and approaches to repertoire selection to eliminate the gender stereotyping. Presently there are many women who are composing and have excellent repertoire available for the music teacher to include works in their programs but they have not been convinced that their inclusion is vital or necessary.

McClary (1993) reviews some of the significant research done by feminist musicologists since the early 1970’s when research of this kind began to appear. By looking at the cultural climate from earlier times of this century the researchers have found “the last century has seen an increase in the number of women composers... who persisted in what was still an inhospitable cultural climate and who attracted considerable recognition during their own lifetimes” (p.400).

McClary looks at a variety of early writings done by feminist researchers and notes that Carol Neuls-Bates’ book (1982) Women in Music: An Anthology of Source Readings from the Middle Ages to the Present includes “debates on the question of whether women are capable of composing ‘great’ music”(p.401). This issue of women’s ability or lack of ability to compose music is a recurring theme of the philosophies of the nineteenth century. McClary notes that finding repertoire written by women has been more difficult than finding the few women who wrote (p. 402). This is a problem for educators who do not have the time to search for repertoire. It is the
responsibility of the researchers and publishers to make the repertoire accessible: if the
teachers demand, the publishers will listen. Once the repertoire is made accessible,
conductors will use their own criteria to evaluate the music.

Lamb, a music education professor at Queen’s University in Kingston, Ontario, is
the founder of the Gender Research in Music Education (GRIME), an organization that
addresses current and relevant issues regarding the gender issues in music education at
an academic level, publishes a quarterly newsletter and provides an internet list serve for
its members for regular updates. Lamb (1991b) presents feminist theory as it relates to
music education. She says, “feminist theory is concerned with developing the necessary
principles to support and define feminist praxis, to encompass the rethinking involved in
building a new body of research and the reenvisioning of the culture and history of
women...Thus, feminism challenges the old canon of the humanities as merely a
repository of culture” (p. 683-84). Taking a feminist perspective, Lamb believes, “gives
women a historical and contemporary voice acknowledging women and women’s
contributions as significant” (p. 687). Through her analysis of various music texts and
an examination of music education literature addressing ‘women in music’ issues, Lamb
speaks to the need for including works by women in elementary music classes by
providing sample music lessons that include women.

Lamb (1993/1994) addresses the question, “What does it matter?”(p.6) and
provides the essential elements of a convincing argument regarding gender in music
education and the rationale for including women in music programs. Through a critical
feminist analysis of an Aria, Lamb shares the tools necessary to prove a gender-non-biased educational environment.

Lamb (1993) also addresses the issue of role models for young female students in music education settings. She says,

it seems important not to underestimate the value of female role models to young women in high schools and universities. While such role models are significant to all types of students, they appear to be essential for gifted and talented female students to realize the value of continued perseverance in a particular field.

(p. 176)

Statements, such as this one, made by Lamb offer a feminist perspective on concepts and issues in music education that do not appear to be addressed by other researchers in the field of music education research.

Koza (1993/1994a) provides the ‘pitfalls’ of using a feminist approach to research. Some researchers believe that feminist theory is a trend and not being scholarly. Koza refutes this notion and provides encouragement for present researchers. Koza’s perspective values researching gender issues in music education and believes that a feminist approach to research in music education can exhibit a high level of academia which she notes “no matter what the old guard may say, feminism is not a mere fad, gender research is important, and we will not go away” (p. 4). Koza provides statistics that show a small chance of receiving a faculty position if a researcher completes his/her work in a feminist approach. But she encourages young researchers to complete the
necessary feminist research without the worry of where one could potentially work. (p 3)

Trollinger (1993/1994) has been provoked by the gender differences in music classrooms and has completed research in this area. She reviews music education research covering a period of 25 years, from 1968 to 1992 (p.22), and suggests further inquiry relative to gender/sex differences and music education.

Trollinger also looks at musical abilities and factors mediating gender differences and the area of personality. She finds "that unconscious sex-stereotyped practices may have long-term limiting effects on the development of abilities, aspirations, and achievement of both sexes" (p.29). This study attempts to address Trollinger's perspective with a Canadian focus and with Canadian students. This statement, fundamentally feminist, is essential for all music educators to understand their practices and how much influence they have on their students. Trollinger's findings lead the reader to believe that little research is being completed in the area of gender differences in music education. She provides some of the models and suggests further necessary studies.

Music Education Research

The American influence on music education in Canada is strong since Canadian educators rely heavily on educational materials that have been developed in the United States of America. (Walker, 1987, p.19). Many of the Canadian issues addressed in current research are also those that Americans are addressing. One major exception is the issue of multiculturalism which is a Canadian issue.
The American Music Educators Journal, published since 1914, has remained a leading journal for addressing issues relevant to music educators, publishers, students and researchers. The journal assists music educators in providing innovative approaches to music education and in publishing accessible research for working educators.

For Canadian music educators, both provincial and national music educator associations exist. The Ontario Music Educator Association provides a journal, The Recorder, which presents current issues of Ontario educational concerns to its members on a quarterly basis.

The Canadian Music Educators Journal addresses the vast concerns and issues music educators have. “Certain topics recur often enough in current music education literature that we can assume a concern across a wide spectrum of the profession. Canadian music and its dissemination in our schools is one” (Vaughan, 1973, p.17). A review of the literature by the researcher found this to be true. But, the researcher also found that “Music education in Canada is generally regarded as too recent a phenomenon to have developed a history of its own” (Churchley, 1973, p.5).

Canadian Music Education Research

The CMEA provides music educators with a quarterly journal, the Canadian Music Educators Journal that addresses the many issues Canadian music educators face.

Walker (1987) addresses the many influences that music educators have in the ever changing world of education. “The practices of both music and music education are determined to a great extent by the political, social and economic structure of society” (p.17). Since education in Canada is a responsibility of individual provinces, each
province takes a different approach to the role music plays in educating our youth.

“Current practice in Canadian schools in music is fairly uniform in some respects. Based upon the model of USA music education, school music is dominated by the needs of the school band and is, therefore, performance oriented” (p. 20) but there are many differences in what is specifically taught in our classrooms. Walker says, “the surprising thing about the lack of interest in contemporary music in education is that composers have been most concerned in this century with issues of musical multi-culturalism” (p. 21).

Multiculturalism is the biggest factor when looking at our student bodies. “In Canada, as in almost every other country, society has been recognized as an increasingly multi-cultural entity in its composition” (p. 18). The multicultural identities of our students is mirrored in our composers. “The ethnic mix in Canada is a mosaic of widely differing cultural backgrounds, and the policies of multi-culturalism have encouraged people to explore their own ethnic identities” (p. 18). Walker feels that “the ethnic mix in Canada is a mosaic of widely differing cultural backgrounds, and the policies of multi-culturalism have encouraged people to explore their own ethnic identities” (p. 18).

The accessibility of Canadian repertoire is addressed by Mills (1973). He states, Canadian music educators are in an unusual position. Educated in our national history, living in a consciousness of our national Canadian culture, yet we are not using Canadian music in our teaching program because it is not available. Because Canadian music educators feel the need to make music relevant to their students they are constantly seeking new ways of improving the program. (p. 12)
Mills acknowledges the work by the many organizations promoting the use of works by Canadians in schools and feels that as,

Canada is in the process of finding its own national identity. At a time when this sense is becoming much more clear, and at a time when values are very much at stake, it is important to re-affirm the role of its music in the life of the nation and the life of the individual. The importance of music in that new-found identity is determined by its own indigenous nature. (p.12)

The Canadian identity cannot be ignored by its peoples or educators. Canadian educators have not kept up with promoting the study of Canadian music is the schools. (p.12) “Canadian music educators can contribute to developing Canadian answers to the problems of music education which Canadian schools face” (p.21).

Fisher (1975) believes that “if it proves difficult to define or assess what is Canadian, how much more difficult will it be to establish a Canadian identity in school music” (p.5). An early advocate for the inclusion of works by Canadians in search for a national identity, Fisher states,

We should resolve, therefore, that somewhere in the whole commonwealth of culture there is a place for Canadian music; that along with the graphic and literary arts, it could tell of a vast country remarkable in its diverse peoples. And we should not accept such a birthright if we prove indifferent to its sights and its sounds, and to those who choose to sojourn with us... No one expects students to compose great works or even perform them. But it is not too much to expect the school to train students in appreciation of craftsmanship, talent and
creativity that is indigenous. In such a way they will contribute maturely and nationally to a constantly expanding world of art. (p. 10-11)

Shand (1976) echoes Fisher but believes that quality must be a facet in repertoire selection and that "the decision should be made on aesthetic and educational grounds, not on purely nationalist grounds. Inferior music cannot be justified just because it is Canadian" (p. 7-8). A Canadian approach to music education with the use of Canadian materials is a belief of Shand's and she encourages music educators to strive to include them.

An advocate for creativity in music education, Shand believes that the creative elements can be learned through twentieth century stylistic tools used by Canadian composers. The most renowned Canadian composer who uses these techniques is R. Murray Schafer.

All Schafer's music for schools utilizes graphic notation, not only because it is a contemporary technique with which students should be familiar, but also and more importantly because it is the sort of notation which students themselves will probably use in classroom composition work and because such notation provides young performers with interesting opportunities for creativity in interpreting and realizing symbols. (p. 11)

Shand also encourages music educators, when selecting their repertoire, to ensure that they have a balanced program which should "include music of a variety of styles, periods, and countries, and good Canadian repertoire has a place in such a program" (p. 15).
Day (1985) also addresses the multicultural issue of Canadians. "Canada stands in a singularly unique position internationally due to the cultural diversity of its inhabitants" (p. 11). Day also compares the difference of Canadians to Americans.

Canada, unlike its southern neighbor who possesses the same many-cultured base, has not established a 'melting pot' way of life for its inhabitants; perhaps more importantly, Canada does not have the same world power and accompanying distrust that is associated with the United States. Canada, then, has the opportunity to reach out to the peoples of the world and vividly display, through a peaceful, equal, concerned - in a word, multicultural- approach in its dealings with its own people, a picture of global unity. (p. 11)

But, as Day says, the music classroom could be the place to educate our youth and prove them with the opportunity to take pride in their heritage forming the future identity of Canada. (p. 12)

"A large majority of graduating Canadian students know little or nothing about the musical developments in their own country, past or present. They assume therefore that these are insignificant and of no importance" (p. 12). This is the fault of music educators not including the works of Canadian composers in their programs. Folk music has the qualities and elements to educate students on Canada's diverse population. "Folk music rather than being considered trivial by educators, should be elevated to much greater heights for it can be the key to finding that elusive common thread, that unifying factor which can form the basis for the Canadian identity" (p. 14).
Vanasse (1984) looks at Quebec’s system of music education but her findings ring true for all music education in Canada. “People involved in the field of contemporary music are very aware of the problems associated with its becoming better known. Contemporary Canadian music is no exception; it is especially conspicuous by its absence from the school system of the country” (p.23).

Bradley (1982) looks specifically at ethnomusicology and relates it to Canadian music education. He believes that,

The surge of nationalism which swept across the country before and during the 1967 centennial celebrations was largely responsible for a flurry of creative musical activity. Composers produced a wide variety of new works and many concert performances aided and increased public awareness of the Canadian music scene. As a result Canadian music gained a higher profile. (p.38)

This increased profile needs to start in Canadian classrooms. Bradley suggests that “There is a rapidly expanding Canadian literature which may conveniently be classified as ethnomusic. Included under this category are Canadian folk music studies, Indian, Inuit, and ethnic musics. Much of this material could be used as an integral part of music education” (p.39).

Another researcher, Hogan (1978) has given a similar message. He states,

A loving awareness of his Canadian folk music would not of course in itself supply the sense of identity which the Canadian needs so badly. Our real problem is to build that identity, especially in our young people, for Canada as a nation is just being born. But if Canadian youngsters could at least know that
they have a folk music and are inspired to sing and play it, they will have the emotional basis for inspiring them to care for their country, its history and possibilities. Folk music provides the vital connection between the individual and his community, the past and the present, inhabitants and the land. When a country is worth singing about, it becomes worthy of sacrifice and dedication. (p. 11)

Shand (1989) is another researcher who advocates the use of Canadian materials in Canadian classrooms and states, “Music educators have a responsibility to help their students understand and appreciate the rich diversity of Canada’s music” (p. 25) and this, she suggests might be done with Canadian folk music. (p. 25) Skeptical educators will find similar findings to Shand when including these works into their programs: “there are also many Canadian compositions which have been based on this folk material, and these compositions can provide challenging material for performing and listening. But the teacher should seek additional growing out to the heritage’s of other ethnic groups which make up the Canadian population” (p. 25). Shand suggests that the increased awareness of the varied make up of their communities, by the teacher, can direct the repertoire selection for their programs. (p. 25)

“There are important social as well as aesthetic justifications for including the music of Canada’s various ethnocultural groups in the curriculum” (p. 25). Students will increase their awareness of the cultural mosaic Canada possesses in its population through the study of its folk music since many Canadian composers include elements of their ethnic background. (p. 26) Shand states, “When teaching music composed in
Canada, teachers should make their students aware of how this music, like our folk
music, grows out of the Canadian multicultural mosaic. Many of Canada's composers
have written music which reflects their own ethnic background” (p.26).

The twentieth century music genre has brought new techniques of creating and
writing music. Zimmerman (1978) believes that all students should be educated in these
new techniques. “Preparation for participation in the musical life of our contemporary
society must include a tolerance for tonal and rhythmic ambiguities as new sound
sources, textures, and structures are invented, explored and expanded” (p.41). He also
believes that education is a continuing process and that in the process of becoming more
responsive to contemporary works, through the teacher’s support, our students will
become more musical. (p.47)

Roberts (1989) sees the Canadian identity issue in music education as critical.
Roberts states, “since music is the most obvious symbol of culture and also one of the
easiest to manage in the classroom, it quickly became the most used tool by teachers
looking for multicultural appendages for their lessons” (p.34). He cites the examples of
music being used to assist the teacher in reinforcing components of lessons or to teach
foreign languages. (p.34) Music can be the venue used in education as a way of
promoting a greater awareness of our peoples and in creating a national identity.

Canada is committed and has more than adequate opportunity to solve these
problems so that a truly national Canadian cultural symbiosis can evolve that is
neither an ethnic smorgasbord nor one-pot stew. Music remains on the peak of
cultural possibilities. It is here that music teachers must assume the
responsibility to lead the way up the mountain to that peak rather than wait to become the victim of the avalanche into the valley (p. 35)
Chapter 3: Methods and Procedures

The qualitative research methodology and procedures employed by the researcher gathered data through surveys completed by senior female vocal secondary students and their music teachers across Ontario. This chapter also outlines the approval process of the Ontario Institute for Studies in Education at the University of Toronto undertaken for the research project.

Kind of Data Collected

The data was collected from two sources: first, female choral students’ views on content and experience in senior choral music credit classes in relation to repertoire composed by Canadian women, and second, their music teacher’s views on choral music selection process, the inclusion of works by Canadian women composers and female student potential to become composers.

Identification and Location of Participants

The Ontario Association Geographic and Environmental Education (OAGEE) map of Ontario showing the twelve regions of Ontario was used to determine the areas for study participants.

Contact names for possible participants were found through two means. First, Music educators selected to teach at the Ontario Educational Leadership Camp (OELC) were contacted to nominate possible participants from their Boards who fit the following description: teach senior vocal music, offered a senior vocal music class in the Spring semester/term 1997, and interested in participating in a current research project in music education. The participants from South Central, Waterloo-Bruce, Dufferin Peel,
Metropolitan Toronto, York Simcoe, Kingston-Rideau, Eastern Ontario and
Northeastern Ontario regions and for the Pilot study were found through this approach.
Second, where no contact could be made with the assistance of OEIC facilitators,
individual Boards of Education were contacted. The Superintendent and/or the
Music/Arts Consultant were asked to refer the researcher to a vocal music teacher who
fit the same criteria used above. The participants for the Southwestern Ontario,
Niagara Hamilton and Central Region regions were found through this approach.

No participants could be found to represent the Northwestern Ontario region.
The following public Boards of Education, Atikokan Board of Education; Dryden Board
of Education; Fort Frances, Rainy River Board of Education; Beardmore, Geraldton,
Long and Area Board of Education; Kenora Board of Education; Lake Superior Board
of Education; Lakehead Board of Education; Nakina District School Area Board;
Nipigon, Red Rock Board of Education; Northern District School Area Board; Red
Lake Board of Education; Umbfreville District School Area Board and Upsala Area
Board of Education were contacted, which includes all possible public Boards of
Education in that region. Only two of the Boards of Education offer vocal music at the
senior high school level and both of them were unable to offer the credit during the
Spring 1997 semester/term since the enrollment was insufficient to warrant a section.

After consenting verbally to participate in the study, one teacher withdrew from
the study on April 18, 1997. This was a great disappointment for the researcher since
this participant is the only vocal music teacher with a senior vocal music section this
semester/term in that Board of Education. The three other boards in this region were
contacted and none offer senior vocal music programs. After the researcher made five telephone calls to remind the participant of the overdue forms when deadlines were missed, which also included the re-sending of additional facsimile copies of the letters and consent forms, the participant asked to be removed from the study.

Sample

The diverse geographical areas of the twelve regions provided the framework for a sampling of students and teachers who represent a wide range of demographics, locales, socio-economic levels, and cultures of Ontario. There are two groups of participants for this study: the senior vocal music students and their music teachers.

From each of the twelve regions of Ontario a public high school was selected when the criteria for selection was met. Within each selected high school, students who are members of a senior, grade 11, 12 or OAC vocal music class program were asked to be the participants of the study. These students have at least two years of high school vocal music instruction by a qualified music teacher. Junior students (grade 9 or 10) who are in a section of vocal music that is participating in the study and have completed surveys are not included in the analysis. Some of these students may have participated in the extracurricular activities of choirs, bands or orchestras in their schools and/or communities. Some students as well may have taken private music lessons with vocal instructors in their communities but neither of these observations was a criteria set by the researcher.

Since ten of the twelve regions of Ontario are represented in this study, the rationale for selection gave an opportunity for a representative sample of students and
teachers in all areas of Ontario to have the privilege of voicing their views on studying
choral works by Canadian women.

Characteristics of the Student Participants

Both male and female students were surveyed but only the data from the surveys
completed by female students were used for the purposes of this study. Since the
purpose of this study is to examine the influences of choral works by Canadian women
composers on senior female secondary students in Ontario, then the male students’
surveys were not included in the analysis of the surveys. All of the students in the
study possess one common feature: they are all studying vocal music at a senior level for
credit in a public high school setting. A broad range of socio-economic backgrounds
are represented due to the sampling process. Most of the students are working at an
advanced level of study in music: the OAC credit is only offered as advanced (university
preparation), but some students will be working toward a general level credit. None
will be from the basic level credit as no school that participated in the study offers vocal
music at the senior level at a basic level.

The students range in ages from fifteen to twenty and attend a public high school
in Ontario. Some students may have previous experience in the Catholic or private
school systems but this information is not available from the data received through the
surveys nor relevant in this study.

Characteristics of the Teacher Participants

All of the music teachers are qualified music teachers according to the regulations
stated by Ontario’s Ministry of Education and Training and are employed by a public
Board of Education in Ontario. They have a background in music education and hold a certificate of teaching from a recognized university. The range of teaching experience is individual and is not known to this researcher. Six of the teacher participants are male and four are female.

The criteria for teacher selection was based on interest in music education, specifically vocal music, the allocation of a spring term 1997 vocal class, and their interest and willingness to participate in the study; the gender of the teacher was not a consideration in the teacher selection process since the teacher's gender is not relevant to this study.

Three of the teacher participants are former colleagues of the researcher.

All music teacher participants expressed an interest in this study with consideration to the interests of the students.

**Instruments and Administration**

Two surveys were developed by the researcher for the purposes of the study: first, a Senior Female/Male Vocal Student Survey to be completed by the students and second, a Vocal Music Teacher Survey to be completed by the teacher. Both are accompanied by consent forms and anonymity procedures.

The students' survey (see Appendices E and F) consists of thirteen questions which solicit their personal views and opinions on why they study vocal music, what career paths they are planning to pursue, what their experience and opinions of studying works by Canadian women are and what influences they have experienced regarding their musical development through the study of works by women composers. The
female and male surveys are identical except for the title of the survey and the colour of the paper it was printed on. The teacher survey (see Appendix G) consists of fifteen questions designed to obtain the background of the class completing the survey, to explain the criteria teachers use to select repertoire, and to describe their classroom practices with regards to composition and teaching works by Canadian women.

The students completed their surveys during their designated class time of thirty minutes, with their teacher's supervision. The music teacher completed their survey at the same time as the students completed their survey; extra time needed by the teachers was taken at their discretion. The teacher participants were instructed to return the surveys to the researcher via priority post by April 30, 1997. All surveys were received by the researcher by May 8, 1997. All surveys were completed anonymously and assigned identification codes by the researcher upon their receipt. Specific codes are known only to the researcher and her supervisor. All raw data is and will be stored in locked files. No test sites or names of subjects or Boards of Education will be used in the written report; all sites will be identified by their region. Participants were given notification that they may withdraw from the study from the onset provided they notify the researcher in writing.

Data Collection Plan

The Pilot Study

A pilot study took place at a high school in the York Simcoe region on March 6, 1997. The teacher of the senior vocal music class is a colleague at the OELC and member of the Bell'Arte Singers with the researcher. The vocal class was asked to
complete the draft student survey, sign the consent form and provide suggestions to the researcher on how to improve the study. The teacher was also asked to complete the Teacher survey, consent form and provide suggestions to the researcher.

The students questioned the approach taken by the researcher especially how the questions were framed on the survey. It had been suggested to the researcher by colleagues from OISE/UT to present the questions in first person, but the students considered it more appropriate to pose the questions in the third person. This change was made by researcher. Some of the questions appeared to be redundant to the students. The researcher reconsidered how the questions were posed, phrased and specifically what was being asked and the survey was condensed into thirteen questions from fifteen. The researcher requested advice from the students regarding the use of double-sided surveys. The students confirmed the belief that the image of using a single side of the paper would appear to be a waste of paper and not environmentally friendly; the researcher ensured that the student survey was printed on both sides of the paper.

The students were particularly helpful with the dilemma the researcher was experiencing with regards to the anonymity procedures. A number of suggestions were made through a discussion with the students. These suggestions included having the students assign their own identification code to their survey, having the teacher assign the identification codes, having the students attach their consent form to the surveys and the students sign their name directly to the survey. The researcher wanted to ensure confidentiality for all participants but also wanted the project to take the minimum amount of time for the teacher participant. The approach taken by the researcher takes
into account the suggestions made by the students and requires a minimal workload for the teachers. The complete description of the approach taken is described in the anonymity and confidentiality procedures included in this chapter.

The vocal teacher involved with the pilot had no suggestions for the researcher. The researcher revised question 4, requesting the music teacher to give a percentage breakdown of the repertoire selection according to the gender and nationality of the composers: this was changed to list the specific numbers used in the repertoire selection.

**Ethical Review Procedures**

The Ethical Review procedures of the Ontario Institute for Studies in Education at the University of Toronto were completed and approved. A separate ethical review of the study was required by two Boards of Education, one in the Metropolitan Toronto region and the other in the York Simcoe region. The researcher followed Board procedures for both ethical reviews and approval was granted. An ethical review was not required by the Board located in the South Central region but the Principal of the participating school required the researcher to fax a copy of the student survey before s/he provided her/his consent.

**Study Procedures**

Upon receiving Ethical Review Certification and the required Board approvals, a letter formally requesting their participation and providing complete information on the study and a Teacher consent form (Appendix A) was sent to the music teacher participants on April 1, 1997. Enclosed with the teacher letter was a letter for the Principal that included information on the study and requested permission to conduct the
study in his/her school (Appendix B). Subsequently, upon the researcher's receiving both Music teacher and Principal consent initially via facsimile, then the originals by Canada Post mail, an envelope including the Teacher information letter of instructions (Appendix A), the Teacher survey (Appendix G), the Student Information letter (Appendix C), the Parent/Guardian Information letter (Appendix C), Student/Parent/Guardian Consent form (Appendix C), Female student surveys (Appendix E), and Male student surveys (Appendix F), and an Xpresspost, prepaid envelope for returning the surveys and consent forms was included and were mailed to the Music teacher for appropriate distribution to the students.

Students returned their consent forms, with the appropriate signatures, to the Music teacher who retained them until the surveys were completed. Students were instructed by their music teacher to complete the Anonymity Procedures form (Appendix E) attached to the survey before completing the survey. Surveys that were returned to the researcher without consent forms were not used in the data analysis but were retained by the researcher.

All costs incurred by the photocopying of surveys, letters and documents and postal expenses were absorbed by the researcher.

The Student Surveys

There were two kinds of student surveys; one for female vocal students and the other for male vocal students. The female students' surveys were printed on white paper with the Anonymity procedures form printed on lavender paper attached to the front. The male students' surveys were printed on light gray paper with the Anonymity
procedures form printed on lavender paper attached to the front. The researcher
decided that the distinction between the surveys using slightly different coloured paper
would assist in the coordination of collating the data.

The student surveys were identical except for the title: all instructions and
questions are the exact same and each survey has an Identification code box located in
the upper right corner of each page. When the identification codes were assigned to the
consent form they were also be assigned to the student surveys.

Question 1, “What grade are you currently completing in high school?” assisted
the researcher in discovering exactly what grades the students involved in the study were
currently enrolled. This question also helped the researcher eliminate students that were
not senior level students.

Question 2, “Are you male or female?” assisted the researcher in insuring that only
surveys completed by female students would be included in the survey. If a male
student mistakenly completed a female survey it would be eliminated from the study.

Question 3, “How many years have you been involved with a school singing
program?” placed the students in categories with regards to experience. The researcher
attempted to see if there is any correlation to years of experience and career choice in
her data analysis.

Question 4, “Why are you currently taking vocal/choral music in high school? was
asked to determine the general situation that students in current senior secondary vocal
classes and why they might have selected music as an elective course.
Question 5, "Do you intend to pursue a career in music?" was asked to determine the intentions of the participants to pursue careers specifically in music. Those students whose pursuit to a career in composition would be identified and through an analysis of responses to further questions in the survey rationale for this decision could be made. Understanding a student's level of seriousness for a subject, especially if they plan on pursuing the subject as a career, will assist the researcher in understanding the participants paradigm.

Question 6, "What, if any, influence has studying vocal/choral music had on your future career directions?" was asked to identify any influences students indicate as being specific to their personal career pursuit.

Question 7, "Have you ever studied vocal or choral music composed by Canadian women in class?" was asked to specifically determine the number of students who have studied music by Canadian women. Students were given three alternative answers, "yes", "no" and "not to my knowledge". Students who remained unsure if they had studied music by a Canadian woman were given the option to respond without stating a definitive answer. This response was placed in the response portion of the question so that students would not have to check with their teacher to find out the correct response since students were asked to respond from their own experiences and knowledge base.

Question 8a), "If yes, what is your opinion of music composed by Canadian women?" was asked to determine specific views and opinions from the students who have experience studying works by Canadian women. Students who had not studied works by Canadian women would not be able to answer this question.
Question 8b), “Who is your favourite Canadian woman composer?” was asked to determine the breadth of experience and specific composer’s names of the students’ favourite Canadian woman composer. Students who had not studied works by Canadian women would not be able to answer this question.

Question 9, “Please describe your experience with composing music and your skill level of composing music.” was asked to glean some insight into the students’ perspective and experience with writing music. Since all students must study composition in their music program, as dictated by the MOET, students at the senior level should have a clear understanding as to where they stand with their experience in writing music.

Question 10, “Does studying choral music by Canadian women allow you to see that composing may be another career possibility for you?” questioned the students perceived influence of studying works by Canadian women regarding their opportunity and influence of role models to select a career of composition.

Question 11, “What ways, if any, has your musical development been influenced by studying choral music by Canadian women composers?” asked the students to look at what influences their musical development, specifically through the study of works by Canadian women composers. Some students may be greatly influenced which would support a recommendation to teachers to include works by women to support and encourage young women to pursue careers in musical composition.

Question 12, “It is important to include women composers in the study of the history of music. Why or why not?” asked the students to consider the importance and
relevance of including women in the music canon in the classroom curriculum. The teacher survey responses will consider the amount that they do include in their programs. Students will also reflect on the current practices of their music teacher.

Question 13, "What, in your opinion, is the reason that more women composers’ works have been recognized recently?" asked the students to consider the growing number of students who have become aware of the increased prominence of works by women in music and speculate on the rationale.

The Teacher Survey

The Vocal music Teacher survey were printed on one side of each page on ivory paper. Since the teacher responses were anticipated to be more in depth and may require more room than provided, the researcher concluded that the teacher survey would be easier to read for the researcher if the responses were on one side of the page.

Question 1, "What is the grade and level of the class that completed the student survey?" stated exactly the grade and level of all student participants in the study.

Question 2 a) “How many students are registered in that class?" indicated how many students were available to complete the surveys and allowed verification of the number of students who did complete the surveys.

Question 2 b) “How many of these students completed the corresponding Student survey?" indicated how many students did complete the survey which can be matched with the number of students who completed the surveys returned to the researcher. The numbers from the two previous questions indicated the number of students taking a senior vocal music credit in the ten selected high schools and allowed the comparison of
the actual number of returned surveys to the number of surveys completed in the data
analysis.

Question 3, "What criteria do you use when selecting choral repertoire?" was
asked to determine what actual criteria music teachers presently use: does this contradict
or agree with the criteria found in the literature. The responses to this question would
reveal if there are any feminist approaches taken by the teacher participants.

Question 4, "What is the numerical breakdown of repertoire you are using in your
senior vocal music class, this year, that has been composed by, Canadian Male
Composers/Arrangers, Canadian Female Composers/Arrangers, Non-Canadian
Composers/Arrangers?" indicated what amount of Canadian written works are being
used in current senior vocal classrooms. This also indicated how many teachers are
selecting works by Canadian women composers. The researcher discovered what the
specific breakdown is being used by vocal teachers that includes both Canadian content
and repertoire that is written by Canadian women.

Question 5, "What general perceptions do you have about the quality of works
composed by Canadian women?" was asked to determine if there are any biased
opinions of literature written by Canadian women. It also indicated the general
perceptions senior vocal music teachers have on repertoire written by Canadian women.

Question 6, "What are your reasons for including or not including works by
Canadian women in your choral program?" required specific reasons from the vocal
teachers for including or not including works by Canadian women. If vocal teachers
express specific reasons for not including repertoire by women, these reasons will be discussed in the analysis of this question.

Question 7, "Name composers you use as examples in the composition and/or analysis component of your choral program." asked the vocal teachers to list potential role models for the vocal students by using their repertoire as examples in a classroom setting. This question indicated how many teachers use works by women as examples in their composition and analysis components of their choral program.

Question 8 a), "Please describe, if possible, any special programs/events/speakers which you have organized to promote awareness for composition" indicated if vocal teachers give any special attention to the compositional component of their program. Since many teachers run special events/programs for the performance and listening component of their program some teachers could complete it for compositional components that have not been recognized.

Question 8 b), For "Have any of these programs included works by women?" the teacher is asked to check yes or no and then to describe any inclusion. This question indicated any special programs that have included women composers in the classroom. Students and teachers who have worked with women composers in a special program may have different perceptions from those students and teachers who have not included special programs in their course of study.

Question 9 a), "Do you compose or arrange for your choral program?" (yes or no response) indicated how many teacher use their compositional skills for their vocal program.
Question 9 b), “If yes, are you satisfied with your compositions?” indicated the confidence the teacher has in his/her compositional skills.

Question 10, “Describe your confidence level of teaching composition in your vocal program” indicated the teachers’ confidence in teaching composition. The literature (see Cant, 1990) states that many teachers feel insecure in their compositional skills and often this reflects in a poor composition component of their vocal program. The students are affected by the confidence level of the teacher in his/her skills.

Question 11, “What percentage of your program focuses on Composition?” indicated exactly how much time teachers focus on teaching compositional skills to their students. The teachers’ responses will show if students are receiving the fundamental background to compositional skills; this has the potential to effect students’ career choice if confidence levels reflect the amount of knowledge base they have.

Question 12, “What challenges/barriers, if any, have you observed female students encountered having when exploring careers in composition?” stated any specific examples of teachers’ observing female students’ experiencing challenges based on gender when choosing a field of composition, one that has traditionally been believed to be a male dominated profession.

Question 13, “How has the study of choral music composed by Canadian women influenced your students’ musical development?” provided cross references with the student responses to see if the observed influences are similar or different. Elliot Eisner, a renowned researcher of education, uses the term ‘connoisseurship’ to describe teachers’ experience, like the experience teachers are asked to draw upon in this
question. He believes his term connoisseurship means "the art of appreciation" (Eisner, 1985, p. 92) which one develops over time and through experience. Teachers, in this study, were able to draw upon their many years of experience teaching music to make a well-founded observation.

Question 14 a), "What, in your opinion, is the reason that student awareness of works by women composers has increased recently?" indicated the perceived rationale for the increased awareness of works by women in music. If both teachers and students observed an increase in works by women, perhaps teachers were the reason that the students have an increased awareness.

Question 14 b), "Have you ever performed any works by your female students?" indicated the confidence level that the vocal teachers have in the writings of their female students. This question was also asked to question the support that music teachers have given their students. A question the researcher would ask, if there was an opportunity for a follow-up interview, is whether the students are encouraged to write performable music.

Question 15, "What factors would cause you to include more works by women in your vocal/choral program?" assisted the researcher in creating recommendations to the research community on how to promote works by women in a secondary school level. Teachers had the opportunity with this response to state the approach that is most affective/effective in influencing their repertoire selection process and choices.
Confidentiality and Anonymity Procedures

All teachers were notified, in writing and verbally by the researcher, that neither their names, their school’s name nor the name of the Board of Education would be used in the study. The teacher participant’s identity is identified by their region name only or the identification codes assigned to the completed surveys by the researcher. Each code includes the region, the participant, either Teacher, female student or male student, and a number. The codes were developed by the researcher in the following way.

The region name was abbreviated to the two key letters in the region name (see Table 1).
<table>
<thead>
<tr>
<th>Region name</th>
<th>abbreviated code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Southwestern Ontario</td>
<td>SO</td>
</tr>
<tr>
<td>2. South Central</td>
<td>SC</td>
</tr>
<tr>
<td>3. Waterloo Bruce</td>
<td>WB</td>
</tr>
<tr>
<td>4. Niagara Hamilton</td>
<td>NH</td>
</tr>
<tr>
<td>5. Dufferin Peel</td>
<td>DP</td>
</tr>
<tr>
<td>6. Metropolitan Toronto</td>
<td>MT</td>
</tr>
<tr>
<td>7. York Simcoe</td>
<td>YS</td>
</tr>
<tr>
<td>8. Central Region</td>
<td>CR</td>
</tr>
<tr>
<td>10. Eastern Ontario</td>
<td>EO</td>
</tr>
<tr>
<td>11. Northeastern Ontario</td>
<td>NE</td>
</tr>
<tr>
<td>12. Northern Ontario</td>
<td>NO</td>
</tr>
</tbody>
</table>

The designation of "T" represents the teacher survey, "F" the female students, and "M" for the male students. Even though responses were collected from the male students in the participating schools, male student surveys were not be analyzed, nor identification codes assigned by the researcher. The number was given, in sequential order, to the surveys returned to the researcher that had both the signed consent form and Anonymity form still attached to the student survey. Surveys that did not have completed Anonymity forms were excluded, as were surveys where the consent form was not
signed by the student. Surveys that were missing appropriate parental/guardian consent were also excluded from the study.

Anonymity procedures taken by the researcher were developed with the assistance of the researcher’s supervisor, Dr. Joyce Wilkinson and the students involved with the pilot study. They were as follows: First, the students were given an information letter requesting their participation in the study and explaining the methods required by the Ontario Institute for Studies in Education at the University of Toronto regarding the consent procedures (Appendix C). A second letter, attached to the student letter, directed to the Parents/Guardians of the student (Appendix C) was also provided stating the purpose of the study and consent requirements. A consent form requesting the student’s signature and, if under the age of 18, the Parent/Guardian signature, to participate in the study, was also attached (Appendix C). Second, attached to each student survey was an Anonymity procedures form (Appendix E) on lavender paper requesting that the student complete the form by filling in their name and checking the appropriate boxes regarding the status of their consent forms. Third, when both the completed surveys and consent forms were returned to the researcher, the consent form and anonymity procedures form were matched, an identification code was given to both the consent form and the survey and the Anonymity procedures form was removed.

The rationale for this procedure was that since the researcher would not be present while the students completed the study, the researcher could ensure that this procedure could match the consent forms to each specific survey. Since all participants have the right to withdraw, at any point, from the study, the researcher wanted to ensure that she
could match the consent form with the participant name to the respective survey in the case that a request to withdraw was made. The researcher discussed with her supervisor other alternative approaches to ensuring confidentiality and the participants' providing consent. Some of the approaches considered but rejected by the researcher were: attaching the consent form to the surveys directly; allowing the students to assign their own identification code; having the students assign a given identification code to the survey directly; and having the teacher administer the assignment of the identification codes. Further discussion with the researcher's supervisor and the students involved with the pilot study enlightened the researcher to believe the tactic taken was the most viable in this situation and these other alternative approaches were eliminated from further consideration.

The procedures, methods and instruments, designed by the researcher, worked within the time frames of the study. Requisite changes to the procedures, methods and instruments will be addressed in the final chapter of the thesis.
Chapter 4: Data Analysis

Introduction

This chapter will present the data from both the student surveys and the teacher surveys. Each question will be analyzed individually by providing the number and/or percentage of students responding to each question observing the supporting statements made by the participants. Following each question a summary statement will draw conclusions from the information. The data from the student surveys will be presented first followed by the teacher surveys.

The Student Surveys

The student participants from each school corresponds to the number of students taking vocal/choral music and those that were present for the completion of the surveys. The number of students registered in the school vocal program and the number of students who were present on the day that the study was administered by the music teacher varied (see Table 2).
Table 2

<table>
<thead>
<tr>
<th>Region name</th>
<th>number of female student surveys included in the study</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Southwestern Ontario</td>
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</tr>
<tr>
<td>2. South Central</td>
<td>17</td>
</tr>
<tr>
<td>3. Waterloo Bruce</td>
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<tr>
<td>4. Niagara Hamilton</td>
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</tr>
<tr>
<td>5. Dufferin Peel</td>
<td>8</td>
</tr>
<tr>
<td>6. Metropolitan Toronto</td>
<td>16</td>
</tr>
<tr>
<td>7. York Simcoe</td>
<td>21</td>
</tr>
<tr>
<td>8. Central Region</td>
<td>6</td>
</tr>
<tr>
<td>9. Kingston Rideau</td>
<td>no participants</td>
</tr>
<tr>
<td>10. Eastern Ontario</td>
<td>2</td>
</tr>
<tr>
<td>11. Northeastern Ontario</td>
<td>12</td>
</tr>
<tr>
<td>12. Northern Ontario</td>
<td>no participants</td>
</tr>
</tbody>
</table>

Only the female student surveys are included in the analysis of this study. There were 108 female student surveys completed and collected that had the appropriate parent/guardian signatures as well as the student’s own signature that accompanied the completed surveys. One of the female students indicated that she is presently in grade 10. Since the study is specifically looking at senior students, those in grades 11, 12 and OAC, her survey, although complete with appropriate signatures, was eliminated from
the study. Twelve female student surveys did not have the appropriate signatures and, therefore, were not included in the study. The remaining 107 surveys represent the participants of the study.

Male student surveys were also collected by the researcher. There were 27 male student surveys with appropriate signatures from both the participant and his parent/guardian. These surveys will not be used in this study but will be retained by the researcher for a parallel study to be completed in the near future.

**Question 1:** What grade are you currently completing in high school?

Of the 107 eligible participants, 40 (37%) female students indicated that they are currently in grade 11, 47 (44%) female students indicated they are currently in grade 12, and 17 (16%) female students in their OAC or grade 13. The majority of the participants represent grade 12, but a large number of students also came from grade 11. A smaller number of respondents represent the OAC level. The sample is representational of all grades at the senior level, which provides a significant opportunity to consider input from female senior level vocal students in Ontario regarding the influence of studying choral music by Canadian women composers on senior female vocal/choral students.

One student indicated that she is currently completing grade 12/OAC, and two other students indicated that they are currently completing grade 11/12. These three students are most likely taking courses in both years and may be fast-tracking through high school. Other students fill potential spare periods with classes as well.
Question 3: How many years have you been involved with a school singing program?

All of the participants responded to this question. The majority of students, (35%), have been involved with a school singing program for 3 - 5 years. The second largest representation (18%), was from students who have been involved with a school singing program for 12 - 14 years. The other students fell into three categories; 0 - 2 years (12%), 6 - 8 years (14%) and 9 - 11 years (12%).

Although nearly half (48%) are relatively new to school singing programs, the other half (52%) have a considerable amount of experience (over 5 years) of vocal instruction. Of the participating students, all of them have experience in formal vocal lessons in a classroom setting and even though some students are relatively new to singing programs in their schools, they have had the opportunity to study high school music, which is an opportunity that each of them has taken advantage of. Some students obviously did not have the opportunity when they were in elementary and
intermediate school, or decided at high school that they wanted to take advantage of the programs offered. Some may not have included elementary choral music as a formal singing program. But they selected this opportunity once they reached high school. It is significant that students are given the opportunity to access vocal programs. Those Forty-eight percent of the students surveyed selected vocal music immediately upon their arrival to high school. The students of the Northwestern region, the region that does not offer vocal music currently, do not have this opportunity since no programs are available to them in vocal/choral music.

![Years of Experience Singing of Female Participants](image)

**Figure 2: Number of Years of Experience Singing of Female Participants**

**Question 4:** Why are you currently taking vocal/choral music in high school?

Three main categories explaining the student’s motivation that emerge from the responses in the surveys are: preparation; convenience; and enjoyment. The first category, preparation, is subdivided into three subcategories; preparation for music as a career choice; preparation for music supporting a career choice; and self development.

Generally, students who indicate music as a preparation for music as their career choice, (8%), as the reason for participating in a choral program in high school explain:
"to further my skills in singing to some day attend a musical university, where I can learn to sing and act to become a professional singer" (WBF4, p. 1).

"I am interested in a career as a musician or music teacher" (DPF1, p. 1)

"... (I) hope to become a singer in some way later on in life" (YSF17, p. 1).

Students who indicate music will be a preparation for supporting their future career choice, (8%) made the following statements taken from some surveys:

"I am auditioning for music theatre at Windsor University. I need to learn a higher level of theory in order (to) complete a section of the audition" (CRF5, p. 1).

"I am currently taking this course because I plan to have a career in theatre and therefore I will need some knowledge of music" (YSF1, p. 1).

"Because I want to pursue a career in dance and vocal and drama are an important part of that" (WBF1, p. 1).

"... I think it will help me in my future career choice as an elementary school (teacher)" (YSF3, p. 1).

"...I hope to pursue a career in the performing arts..." (WBF8, p. 1)

By far the largest group of students who take choral/vocal music indicate that it will help their self development, (34%). Some said:

"... (I) would like to learn more about it. I feel it's important to take advantage of courses like this because it lets you expand your interests and learn about history, culture and the beauty of music" (NEF7, p. 1).

"music enriches life and I want to learn more about it" (YSF9, p. 1).
“Taking vocal/choral music gives me personal satisfaction, as well as, confidence…” (MTF16, p. 1)

“(It) has helped me to do things I never thought I could do” (YSF20, p. 1)

“because ... I want to improve my voice” (SCF14, p. 1).

“... because I enjoy singing and learning more about music” (SCF12, p. 1)

A second preference category includes statements concerning taking choir in high school as a convenience (8%). Representative statements describing the course as convenient are evidenced by the following:

“I have taken private music lessons for 11 years and I decided that it was time to give myself some credit for that…” (YSF13, p. 1)

“... I thought it would be an easier class instead of having a heavy duty workload” (EOF1, p. 1)

“Because I couldn’t take the course I wanted and this class was open…” (NHF1, p. 1)

“... It helped to bring my OAC average up” (YSF4, p. 1)

“... It is also good to take music in school because I don’t have time for out-of-school music lessons” (NEF9, p. 1)

Student responses specifying that they took vocal music for enjoyment and pleasure are subdivided into three categories; the music teacher, class work and/or the program provide enjoyment; the peer group and peer community provide enjoyment and the personal enjoyment they receive by singing. The first group is identified by
statements made by the students who indicated that the music teacher, the class work and/or the program was their motivation for taking vocal music.

"...I knew that (names school) had a wonderful vocal and choral program, which I wanted to be a part of... (names teacher) is so talented and such a tremendous teacher" (SCF2, p. 1)

"...I like the teacher" (NEF12, p. 1)

"I enjoy the program and love to sing. My teacher is excellent and keeps the class interesting" (SCF11, p. 1)

"...because I enjoy singing and the environment in the vocal program" (DPF5, p. 1)

"...I really enjoy the vocal music courses at our school, mainly due to the curriculum and the people involved" (CRF7, p. 1)

The second sub-category is created by statements made by students who indicated the peer group or community (8%) as their reason for taking vocal/choral music.

"I enjoy the pride that comes along with a polished piece, when I sing, whether it be with a large (100+) group or a small (15-) group... the bond most music students share is nice too" (MTF14, p. 1)

"... Also it is a great way to meet new people and make great friends"

(SOF6, p. 1)

"...I enjoy the social aspect of being in choirs" (MTF16, p. 1)

"...I like the aspect of teamwork and comradeship" (SOF2, p. 1)

"...the majority of my friends are in the program..." (SOF3, p. 1)
The third, and final sub-category, originates in statements made by students, (8%), dealing with the personal enjoyment they derive from vocal music.

"I love singing and I think it's a very beautiful and powerful way to express yourself" (NEF8, p. 1)

". . . because singing is one of my passions and talents" (NEF2, p. 1)

". . . to relax myself and to continue the enjoyment of music new and old"
(SCF17, p. 1)

". . . I have a great deal of interest in vocal/choral music and therefore enjoy taking the class" (WBF6, p. 1)

"I enjoy singing and the trips we take to festivals are interesting and fun as well"
(SOF4, p. 1)

All of the students have a purpose for selecting vocal/choral music that is admirable and self-fulfilling. The three broad categories (preparation, convenience and enjoyment) are strong elements of student life. As students reach higher levels of secondary school the question of their future is prominent in their minds. Many students surveyed recognized the value of a choral/vocal program as a foundation that provides for their future career paths. Others saw music as a convenience to assist them in bringing up their overall grade average or as a time saver, recognizing that their time is valuable. The final group of participants are insightful to their own personal needs of enjoyment that are fulfilled for them in a vocal/choral program. Since vocal music is not considered a mandatory credit to graduate from high school, the students recognize one of the three key reasons for vocal music and include it in their high school program.
Question 5: Do you intend to pursue a career in music (i.e. professional singer/musician, composer, music educator, recording technician, etc.)?

Forty percent of the female students responding indicated that “maybe” they would be pursuing a career in music. There were 25% of the students who also stated that they were pursuing a career in music and 40% stated that they were not pursuing a career in music. No students left this question blank.

A large number of the female students surveyed are intending to a lesser or greater degree on pursuing a career that is in some way related to music. Since music related programs offer a broad spectrum of opportunities for men and women, the students recognize the value of studying music at a high school level before entering training programs, university degree programs or job opportunities in the music field.

Question 6: What, if any, influence has studying vocal/choral had on your future career directions?

The responses represent three distinct categories: positive, negative and neutral responses. Most of the students (69%) respond in a positive manner and recognize the influence music education has on their career pursuits.

“I see (names teacher)’s skills and how well he communicates and gets along with his students, and it makes me want to have this kind of connection with my students when I become a teacher. When I become a teacher I hope to have that kind of influence on my students life and truly make a difference”

(SCF2, p. 2)
"I feel more confident in my abilities to perform in front of people. I feel that I could have a career involving more exposure" (SCF13, p. 2)

"singing has taught me self-discipline and how to be committed to things. I've learned that in order to achieve something you must constantly practice. Even though at times I feel like discontinuing music, I've learned to see things through 'til the end and never give up" (DPF4, p. 2)

"...music has given me confidence in myself, and has helped me to become more comfortable trying new things, thus giving me the confidence to explore career opportunities that I might not have felt worthy of trying" (YSF15, p. 2)

"...with the knowledge that I have acquired so far in this music course I have started looking at a career in music history" (YSF9, p. 2)

"...Music creates self-esteem" (YSF10, p. 2)

"the influence that studying vocal music for me has done is that I am not as shy with singing in front of people and groups. It has also made me want to be more creative with my future plans and careers" (CRF9, p. 2)

Twenty-eight percent of the responses were negatively stated regarding the influence they have experienced from studying vocal/choral music. They did not identify any influences with regard to their future career choices.

"it has given me respect for what kind of determination, hard work, and time it takes to establish a musical career but it has not influenced my career choices" (DPF6, p. 2)
"It hasn’t really had any influence on my career directions because my career directions are towards the sciences area" (MTF16, p. 2)

"It’s made me see that it takes more than a capable and beautiful voice to be successful in the life of music" (MTF11, p. 2)

"none" (CRF6; DPF5; EOF1; NEF1; NEF5; NEF7; SCF12; SCF17; SOF1; SOF4, YSF7, p. 2)

Two of the student statements were neither positive nor negative and did not state any awareness of influence from studying vocal/choral music in high school.

"I am not aware of any at this time" (NHF2, p. 2)

"I am not at this moment aware of any" (NHF3, p. 2)

Although the majority of students recognize that there is a positive influence for vocal students on their future career paths, there are also a number of statements that recognize the personal improvement they have received from studying vocal/choral music. These are skills that will be valuable for any career choice, in the music field or not, they make in the future. The mention of confidence, as some students stated, is a strong statement for the positive skills vocal students learn in a choral setting. The sense of confidence will be valuable in all settings in their future where they will be presenting themselves in a workplace atmosphere. Some also mentioned the people and presentation skills as valuable skills for future career directions. Vocal music provides the opportunity for students to develop these skills that they will later be able to apply to life situations.
Perseverance is not an easy skill to teach or acquire. Yet, it is mentioned by the students as a skill they learned in vocal music class which provides the atmosphere and opportunity to learn perseverance. Also, to the teachers' credit, is the students' increased level of self-esteem.

Creativity is another skill mentioned that is learned in a student's vocal program. Each of the skills is valuable for every student's personal growth and education and although not unique to vocal music, obviously these students credit their vocal music education for providing the opportunity to achieve or learn these skills.

Even the negative statements, made by the participants, have a positive perspective to the student's overall learning and although the students do not recognize these skills as valuable, members of society would recognize determination and making educated decisions about their future career choices as positive.

**Question 7:** Have you ever studied vocal or choral music composed by Canadian women in class?

The majority of students (45%) said that they had no knowledge of studying works by Canadian women composers in class. The other popular response, (44%) was that “yes” they had studied music composed by Canadian women. Only 10% of the students stated that “no” they had not studied music by Canadian women. There were two blank responses.
Experience of Studying Works by Canadian Women Composers

Figure 3: Number of Students with Experience of Studying Works by Canadian Women Composers

The majority of vocal students are women and Canadian. Yet, they have not studied works by Canadian women composers. There is no opportunity for these students to discover role models or be inspired to pursue careers as composers themselves. Nor have they experienced the beautiful music many of the Canadian composers have written.

Question 8 a): If yes, what is your opinion of music composed by Canadian women?

This question leads from the previous question and thus only 49% of the participants responded to this question in either a positive, negative and neutral manner.

The majority of students left this answer blank, (51%).

Of the responses given, the majority of students responded favorably to the works by Canadian women, (48%). Some examples of these positive responses are:
"I really enjoy singing music composed by Canadian women. The music we have studied always has a story and a history behind it, I really liked this aspect of the music" (SCF13, p 2)

"Canadian women possess a unique sound to the music they write and I enjoy it. Canadian women are also doing a lot for the prominence of women in music" (YSF2, p. 2)

"I really enjoy music written by Canadian women, or any women for that matter. I am especially proud of our Canadian women composers since they represent our country well" (MTF7, p. 2)

"...the music is great. It gives me a feeling to be proud because I am a Canadian woman!..." (SCF17, p. 2)

"it is different from other music composed by men..." (SCF3, p. 2)

Two statements made in response to this question addressed the issue of role model or inspiration. They are:

"music composed by Canadian women encourages young composers (like me), who are interested in composing their own music, and forms a path for us to follow as the future women composers” (SCF16, p. 2)

"I have studied women composers outside of class and I feel that they have much talent and an influence on me as a woman, a Canadian woman studying music” (CRF2, p. 2)

There was also a large number of responses, (44%) that stated a neutral response to the question.
“I always enjoy new music no matter who the composer is” (SCF12, p. 2)

“my opinion of music composed by Canadian women is really no different than if it were a man...” (SCF10, p. 2)

“same as any other music” (WBF2, p. 2)

“We have not done much studying on Canadian musical artists” (MTF8, p. 2)

“It was very interesting to learn about, but I don’t feel a lot of time should be used for it because we should spend more time on the more famous and influential composers” (YSF8, p. 2)

A small percentage of the students who responded to this question responded negatively (6%). Their statements were:

“I think that men and women have equal talent depending on the person...women do tend to repeat what other[s] have already accomplished” (YSF18, p. 2)

“It is not my style, to me it is mellow, slightly boring, I can’t feel the music, it’s to me lacking soul. I don’t mind singing it, but I wouldn’t sing those songs for a living” (WBF4, p. 2)

“not as good as others” (MTF9, p. 2)

The small number of negative statements are strongly outweighed by the positive and neutral responses. The statements made by the students who recognize the opportunity for developing role models through the study of works by Canadian women composers are significant as are the statements made by the students who have grown an appreciation for their music. In educational settings, teachers must remember that all curriculum content must have relevance to a student’s learning development. Without
the opportunity to study choral music by Canadian women, the students will not be able to make well-founded comments on all music.

**Question 8 b):** Who is your favourite Canadian woman composer?

The majority of students responded to the question, (70%). Of those who responded, some (15%) responded “I don’t know” or “don’t have one”. Some participants named a Canadian ‘classical’ woman composer, (19%), but the majority of the students named a Canadian ‘popular’ singer/song writer, (35%).

The students who could name a Canadian ‘classical’ woman composer have been given an opportunity to learn some background information about the composers of the music they are studying. Some of the students who could not name a Canadian woman composer may have not been exposed to their work, they may not have remembered the names of the composers or they may not have been given background to the composers of the works they are studying. This is evident in the responses given by the students. The Canadian ‘classical’ woman composers named by the students were Eleanor Daley, Mary Gardiner, Nancy Telfer and Ruth Watson Henderson. Nancy Telfer was the composer most favoured by the students in this category. Some of the Canadian ‘popular’ singer/song writers named by the students were Celine Dion, Alanis Morissette, Sarah McLachlan, Loreena McKenitt, Shania Twain, Amanda Marshall, Joni Mitchell, Reba McIntire, Jann Arden, Holly Cole, Cookie Rankin, and Buffy St. Marie. Celine Dion was the artist most favoured in this category.

Although only 44% said they had studied music by Canadian women (as found in the responses to question 7 above), 54% of the participants stated the name of a
favourite composer. From these results one can recognize that female senior vocal students have some confusion regarding performers and composers since the majority of the ‘popular’ artists mentioned are not composers of music. The students that have experience studying music written by Canadian women have recognized a few of the current, prominent women composers of choral music that compose choral music intended for high school level students. But, most of the students, (45%), are not able to name a Canadian ‘classical’ composer or state that they “don’t know” which represents a high number of students not being exposed or impressed by Canadian choral music by women.

Question 9: Please describe your experience with composing music and your skill level of composing music.

The majority of students have experience composing music, (64%) but there is a large number of students who do not have experience composing music, (38%). This is a significant number of students who lack the essential skills of composition even though it is mandatory by the Ministry of Education and Training for Ontario for all students to complete a compositional requirement in their program.

Of the students who stated that they have experience composing music, there were three categories of the levels of experience. The majority of students, (45%) stated that they have little experience or considered themselves a ‘beginner’. Another group of students, (11%), stated that they were somewhat experienced or considered themselves to be ‘average’ in their compositional abilities. And, a small group, (4%), had extensive
experience with composing and considered themselves to be 'advanced' in their compositional skills.

![Bar chart showing skill levels of musical composition experience of female participants.]

**Skill Level of Composition Experience of Female Participants**

Figure 4: Skill Levels of Musical Composition Experience of Female Participants

All secondary music students are required to complete a component of composition in their programs, as stated by the MOET (1990). Some students are not receiving this fundamental background. The skill of writing music is developed over many years of study and students at the senior secondary level should have experience in this area. The programs that do not include composition are lacking a significant part of their program and the students are not able to develop essential skills in their formative years of learning music.

**Question 10:** Does studying choral music by Canadian women allow you to see that composing may be another career possibility for you?

The students indicated one of two choices, Yes (23%) or No (76%). One student ignored the coding on the survey and answered, “sorta”. Eight surveys were left blank for this question. If students' compositional skills are not developing or are
non existent in many cases, then students will not feel confident in pursuing a career in an area where the fundamental skills that should have been taught at the high school level, are postponed to the post-secondary level. Many students would be discouraged with the lack of skill development and would avoid considering a career in music composition. The one quarter of the participants who recognized that women composers from Canada have given them an opportunity to see that composing music is a possible career option are in a minority in this survey.

These results are not surprising after understanding the level of confidence and experience students have with their own compositional skills

**Question 11**: What ways, if any, has your musical development been influenced by studying choral music by Canadian women composers?

Three categories emerge from the given responses although 20% of the participants left this question blank. Of the responses given to the question 36% responded positively, 21% responded neutrally and 45% responded negatively to the question.

The first category formed by positive responses is subdivided into three sub-categories: women in music seen as role models or inspiration for young women; increased awareness of women in music; and increased appreciation of women in music.

Students who see women in music as role models or inspiration for young women (17%) as their musical development through the study of choral music by Canadian women composers said:
“It has showed me that women especially Canadian have great skill and talent, it give(s) other Canadian women could possibly pursue a career in the music field and have a full time job from it” (SOF3, p. 3)

“I have been influenced by Canadian women composers in that, when I realize that the composer is both Canadian and a women, it allows me to fully explore my options as a woman. It gives me a feeling that I could do it too” (SCF13, p. 3)

“...being a Canadian female vocalist myself, I can follow the examples of the women who have composed beautiful music” (MTF8, p. 3)

“It makes females want to get out and join the action...” (YSF10, p. 3)

“It has made me realize that if you find your own identity you can make it” (YSF18, p. 3)

“It showed me you can do anything. These composers were all great and worked hard for what they wanted” (CRF1, p. 3)

“It made me realize that Canadian women can succeed (as) composers” (SCF5, p. 3)

“As far as musical development, I am unsure, but it has done wonders for my personal development. Seeing average Canadian women such as myself, achieving such excellent success in life, does wonders for a young girls confidence” (YSF4, p. 3)

Some students indicate an increased awareness of women in music (9%).
“It has introduced a different sound (style) to me and has made me aware of some of the names in Canadian music” (YSF2, p. 3)

“Canadian composers are very interesting to study because some of the songs speak of the different areas and nationalities in Canada” (YSF6, p. 3)

“Singing Canadian music has basically given me an awareness of world music…” (SCF8, p. 3)

“I believe it’s great to have an equal blend of both male and female composers to study and perform” (NEF6, p. 3)

Students who indicate an increased appreciation of women in music (6%) as their musical development through the study of choral music by Canadian women composers said:

“I was in the Toronto Children’s Chorus for 6 years and I am currently in the Toronto Mendelssohn Youth Choir. Here I have sung music by Nancy Telfer, Eleanor Daley and other composers. I don’t know if I have been ‘influenced’ but I certainly appreciate their uniquely Canadian compositions. One composition I truly appreciated was Nancy Telfer’s ‘The Blue Eye of God’ about the animals and environment” (DPF8, p. 3)

“Studying women composers has influenced my musical development in the way that I feel that our music (woman) is greatly appreciated” (YSF19, p. 3)

Students who make gender neutral statements (21%) express a lack of awareness of any specific influence.
“I don’t believe it has influenced me any different than music composed by men!”
(SCF3, p. 3)

“I don’t center out the fact that the music I am learning has been composed by a Canadian woman. If I am influenced, it is by music on a whole” (CRF2, p. 3)

“I like to sing music by anyone that is good” (SCF6, p. 3)

“It hasn’t really because I don’t usually pay attention to who the composers are”
(WBF9, p. 3)

A significant number of students, (45%), do not feel there has been any influence on their musical development through the study of choral music by Canadian women composers

“Since we have never studied women Canadian composers there has been no great influence” (SOF5, p. 3)

“I sing their songs but they don’t influence me to the point where I want to be a composer” (WBF8, p. 3)

A complete spectrum of responses is given here. The most significant statements are made by those students who recognize that women composers can act as role models for students, particularly female students who are fortunate enough to have role models unlike centuries past and, those who recognize that they can acquire a role model of a Canadian woman composer through an increased awareness of works by women and the societal appreciation for women’s music.
The number of students who feel positively towards their musical development in relation to works by women is important to recognize since many students have not been exposed to women’s music.

One can speculate that the reason there was such a large number of students who responded negatively to this question, was because they have not been exposed to Canadian women composers in their school music programs. Perhaps if they had been exposed to Canadian women composers and their works, their statements would have been founded on education rather than ignorance.

**Question 12:** It is important to include women composers in the study of the history of music. Why or why not?

All but two students responded to this question. The overwhelming majority of responses (87%) responded positively to the question. Within these positive responses there appeared four prominent categories according to the responses: nationalism; levels of awareness; equity - nonequity; and the inclusion of women.

The nationalism category was created from two perspectives, first, those students that are in favour of the inclusion of Canadian women in the history of music and second on the opposite extreme, those students that are in favour of including all countries in representation. There were only eight students (7%) who expressed nationalistic views:

"It is important because it is a part of Canadian culture and history..."

(DPF2, p. 4)

"...women are very important and we should be very proud of being Canadian"

(YSF19, p. 4)
"I think it is important to study women composers from our own country, but just as important as studying other composers from other countries."

(SOF5, p. 4)

"A full, unbiased view of history must include everyone involved therefore all men, women and people of different race or religion must be studied."

(YSF1, p. 4)

The equity - nonequity category was also created from two perspectives, those students that believe that women are equal to men and the opposite who believe that women are different from men. There were 46 students (43%) who expressed views regarding equity:

"Teenage girls must be shown that they can do just about anything. By studying women composers we can see that women composers were just as good as male composers (if not better), and that even though historically they weren't really recognized, they did exist." (MTF1, p. 4)

"It is important for students to know that not only males contributed to music, that women did as well." (EOF1, p. 4)

"...I feel that women should without a doubt be included. There is not difference between male or female compositions and therefore I feel it necessary to include women." (SCF2, p. 4)

"In a democratic society where everybody is considered equal, women composers should be included in the study of music." (MTF2, p. 4)
“because people should be created equal, you can not just have men composers in the study of the history of music and not women, it’s just not fair” (YSF7, p. 4)

“So we can see the difference between other women composers, see how different they compose” (NEF1, p. 4)

Seven of the students, (7%), responded to the question with a high level of awareness and insight, obviously having experienced some education in women’s issues.

“Yes, I think it is important to include women composers in the study of history, because you don’t hear of many and that maybe could be why not very many women compose their own music” (SCF7, p. 4)

“Yes, it shows girls that they can have an important place in the world of music. They are an example of how women have broken into the male-dominated music industry” (SCF15, p. 4)

“I would think yes because that may influence young Canadian women especially to maybe have a career in composing” (DPF5, p. 4)

“I feel it is important to include women composers in the study of the history of music because this helps young women want to explore and learn more about music. Also, this encourages young women to pursue music and composing as a career” (MTF13, p. 4)

“Yes. Since so many girls take music - more than 90% or so, we are the majority. Why would be not want to know more about our past and influence in music?!” (SCF8, p. 4)
"It is important to include all types of composers in the study of music because each person, male, female, Christian... have something to offer and something we can benefit from..." (NEF7, p. 4)

Twelve other students did not respond with the same level of insightfulness, lacking experience and education in women's issues:

"I am nearly completely unaware of any work of female composers..." (DPF7, p. 4)

"I don't have the background of what they might contribute to the study of music" (MTF15, p. 4)

"...I really don't know if there were any composers way back in music history" (YSF21, p. 4)

"...to include them merely because they're women is pointless and has more to do with politics than music" (CRF7, p. 4)

"I have only studied the Classical and Romantic era's which belong to males of the time" (NEF4, p. 4)

A large number of students, (86%), addressed inclusion. There are 5 subcategories regarding inclusion: women have the ability; women have a historic role; the value of including women; the need to include women and women making a difference by being included. One survey was left blank.

The 24% who expressed views supporting the point that women have the ability to compose music and are contributing to the history of music made statements like the following:
“to show that women are just as capable as (men) when it comes to composing and performing music...” (DPF4, p. 4)

“it is important when studying 20th century music history because that is when women forged ahead in the music industry...” (SOF4, p. 4)

“...it is important for people to realize that everyone (male and female) can compose” (SOF6, p. 4)

“whether you’re a man or a woman you’re capable of composing, it all comes from the mind and skill, not sex...” (MTF1I, p. 4)

“...There were and are many women composers just as good and sometimes better than men” (NEF11, p. 4)

Thirty-two percent who expressed views supporting the point that women have a historic role in the history of music said:

“because they are also in musical history and it would put more truth in it”

(SOF2, p. 4)

“yes, because there wasn’t just male composers and I think women need credit too” (SCF14, p. 4)

“Women composers do make up a portion of our musical history, I feel it is important to cover all aspects of the history” (YSF5, p. 4)

“...just because they are women doesn’t mean they had nothing to do with the history of music” (NEF9, p. 4)

“students need to see that not all great composers are male. Like any field, music must be open to both sexes” (NEF12, p. 4)
There was 7% of the participants who expressed views supporting the point that there is value for including women in the study of music history.

"I feel that it is important to use a different variety of composers. Different sexes, different races, etc." (SCF12, p. 4)

"I think it is extremely important. It’s necessary to have a variety of composers, female included" (WBF6, p. 4)

Fourteen percent who expressed views supporting the point that there is need for including women in the study of music history.

"there are not many women in music history so any that can be added would give girls something to be proud of in music..." (YSF6, p. 4)

A small group of students, (10%), who expressed views supporting the point that women make a difference by being included in the study of music history.

"...they have had a part in changing music..." (YSF14, p. 4)

"...they are an example of how women have broken into the male-dominated music industry" (SCF15, p. 4)

A few negative statements, by 15% of the participants, were made regarding the inclusion of women composers in the music canon.

“No, I don’t really think it matters too much whether a woman or a man wrote the music, seeing that more men were involved in the history of music it’s only natural that more music studied will be composed by men” (NHF2, p. 4)
"In music class there is not sexism, and we study men and women equally, it really doesn’t matter who (is the) composer. It’s better to choose if you like it, like the style and so on" (WBF10, p. 4)

“No, I think it is only important to study music. The music that changes the way people think and feel. If the evolution of music happens to be dominated by gifted male composers then we should study them. You shouldn’t study something just because it’s a minority” (YSF9, p. 4)

“Sure, women have made a difference but you should study those that make a difference regardless of their sex” (WBF5, p. 4)

These students have not experienced life where women were treated differently than men because of their gender. They were not a part of the fight women began many years ago for the right to be treated as equals. To them, women are equal to men in their abilities, opportunities, and inclusion. This is not so for their teachers.

Equity is an issue that these students accept as the norm. This goes for race, class, ability and gender. The thought of excluding women from history is unconscionable, as stated in their responses to this question. But, there appears to be a struggle for many of them who recognize the importance of not disturbing the norm by including women in the history of music. Students are aware of the differences between men and women, have recognized the value of including women in the music canon, yet they are aware that the male contributions to music are valuable and by including women there should not be an exclusion of the works by men: treatment of works by men and women should be done equitably.
Some students express themselves with a high level of awareness regarding women's issues in music and other fields but there are many who do not have the breadth of experience or knowledge to address current feminist issues.

Students recognize that women have the ability to do what they choose to do; gender is not a factor when they are selecting their careers. They also recognize that women can and have made a difference to society as contributing members in all fields. The need and value of seeing women excel in traditionally male dominated professions is also addressed by the students who recognize that women's visibility is how women are making a difference.

**Question 13:** What, in your opinion, is the reason that more women composers' works have been recognized recently?

Four categories emerge from the surveys: shift in attitudes; women and men are equal; women's movement; uneducated statements.

The first category is by far the most popular response, with 88% of the students deeming a shift in society's attitudes as the rationale for an increased recognition of women composers. This category has 6 sub-categories: increased opportunities; increased acceptance level; recognition; public perception; women's own perception; women want to hear women's music.

A large number of students, (47%), noted that there was an increase in opportunities for women:

"In the old days women stayed home, and didn't have as much chance"

(WBF10, p. 4)
“Equal rights are emphasized now. Women are fighting to be known”

(MTF9, p. 4)

“I believe simply that more women have begun to compose and in turn become recognized for their works” (YSF4, p. 4)

Twenty-one percent included in their responses that there is an increased acceptance level from society for women to become composers and write their own music.

“the fact that women are gaining more power everyday. Women are gaining the respect of more people everyday as well” (MTF2, p. 4)

“...it is the positive influence and encouragement that is given towards females”

(MTF10, p. 4)

“women have been gradually becoming more recognized in many different careers since the 1920’s and I think it is an extension of that” (WBF2, p. 4)

“women have recently gained more approval in the world in general and that I believe is why women’s work has been recognized” (MTF3, p. 4)

“...women are being encouraged to participate in everything now and that might increase the number of women composers work which have been recognized recently” (MTF15, p. 4)

Women’s works are being recognized as excellent works, and 21% of the students believe that this recognition comes from the high standard women have achieved in their music writing abilities.
“Probably because more and more women are getting encouraged to pursue the study of music, and are therefore producing works worthy of recognition”  
(CRF7, p. 4)

Closely linked to this is the public perception that has improved and begun to accept works by women. Thirty-seven percent of the respondents made comments like the following:

“I think more women composers’ works are becoming more recognized because the role of women has changed drastically. Women are changing the direction of music and need to be recognized. More and more people are putting women in a class with men and know that women can create music like males can create music, just as well and maybe even better” (YSF14, p. 4)

“They have been recognized recently because of the demand society has put on them as women composers. We have recognize(d) the outstanding work they do” (DPF3, p. 4)

“...women are becoming more appreciated...” (YSF19, p. 4)

Women have begun to recognize that they have the ability to do what they choose and believe that these changing perceptions of their abilities is the reason women’s works have been recently recognized. Seven percent of the students recognized this as well.

“People have only now noticed that women compose music too, and they’re good...” (SCF3, p. 4)

“...because women are fighting for rights and are succeeding” (MTF11, p. 4)
"... once one female composers comes out, more follow. With a start, anything is possible" (SCF8, p. 4)

One student mentioned that the reason that women are more recognized is because women want to hear women’s music.

“It could be the women’s movement and that more women are bringing their pieces of works to be published. Also, it could be that women want to see more of women composers out there, instead of always hearing about men composers” (SCI7, p. 4)

The second category is formed of statements that express views that women and men are equal: thirty-seven percent believe this.

“...the equal rights movement that a lot more women are composing music too” (SCF3, p. 4)

“Women are realizing that their place is not in the kitchen and that we are just as capable of doing great things as men are (maybe more capable, in some cases)” (NEF12, p. 4)

“They are starting to get brave and know now these days girls can do as much and more as guys” (YSF20, p. 4)

“I think that these women composers’ works have been recognized recently because people are realizing that women and men are equal. Women have worked hard to get this idea out in the open” (MTF16, p. 4)
The third category emerges from statements made by 19% of the participants who recognize the women’s movement as the key factor in the increased recognition women are receiving.

"I think it is changing because of the women’s movements changing the way women are looked at" (SCF1, p. 4)

"The women’s movement may be a reason. Also, so many females are involved in music - why would we want to sing “boy” songs?..." (SCF8, p. 4)

The women’s movement has caused many shifts in people’s views regarding women. These students do not expand on how specifically the women’s movement has changed views and attitudes; these comments are based on the current political situation.

A smaller number of students could not identify any reasons that women are receiving more recognition.

"I didn’t know they were being recognized recently" (SCF16, p. 4)

"Don’t know that they have. Women’s lib. or feminism is going too far” (WBF5, p. 4)

"They have? Who knew?” (DPF7, p. 4)

"I have not actually noticed…” (DPF8, p. 4)

Some of these students have made some very astute observations, particularly the student who recognized that women are not satisfied with only hearing men’s music; women have a need and desire to hear works by other women. The relatively recent shift in society’s positive views towards women is the main rationale that students gave and also expresses an awareness to women’s issues. The uneducated statements
present a perspective that reflects not only adolescents' lack of understanding women's issues but also a system that does not educate our students on current and relevant issues towards women.

The Teacher Surveys

Nine of the ten participating vocal/choral teachers completed most of the questions on the survey. One teacher completed the first three questions and then left the remaining responses blank.

Although the gender of the teacher is not considered in the analysis of this study, four female vocal teachers and six male vocal teachers participated in this study. The following are their responses to the Teacher survey.

Question 1: What is the grade and level of the class that completed the student survey?

All senior level grades were represented in the study. The Waterloo-Bruce Region and the Niagara Hamilton Region involved a grade 11 class in the study; the Southcentral Region involved a grade 12 class; the Southern Ontario Region and the Dufferin-Peel Region involved a split grade 11 and 12 class; the Eastern Ontario Region and the York-Simcoe Region involved a split grade 12 and OAC class; the Northeastern Region involved a split grade 11, grade 12 and OAC class and the Central Region involved a split grade 10, grade 11, grade 12, and OAC class. One teacher did not indicate what grade level of the class participating in the study was.

Six of these classes are at an advanced level of study, one class at a general level and two classes are a split advanced and general level of study. Two teachers did not respond to this question.
The grade and academic levels are broad and almost representative of the complete spectrum. Basic level vocal music is not represented. The students and teachers bring their experience and knowledge from past musical experiences and share their views in this study. Since the sample represents a cross-section of split and independent grade classes, as well as all senior grade classes, and general and advanced levels of learning, then the teachers also bring a breadth of perspective when discussing what is best for their students and how they approach teaching those students.

Question 2a): How many students are registered in that class?

The total number of female students registered in the class participating in the study at 9 of the 10 school vocal/choral program is 157. The total number of male students registered in the class participating in the study at 9 of the 10 school vocal/choral program is 38. One school did not submit how many students are registered in the participating class.

The female students (81%) strongly outnumber the male students (19%) taking vocal music at the senior level high school programs in Ontario that participated in this study. Then, teachers are teaching to a predominantly female study body in their vocal classes.

Question 2b): How many of these students completed the corresponding student survey?

There were 115 female student surveys collected and 27 male student surveys collected. As explained earlier, 8 of the female students surveys were disqualified from the study for not having the appropriate signatures accompanying the completed surveys and the male student surveys were eliminated from this study.
Question 3: What criteria do you use when selecting choral repertoire?

When selecting repertoire for vocal students, teachers have many elements to consider. When asked what their specific criteria are when selecting choral repertoire, they responded with the following criteria.

“range, suitability for voices, contrapuntal complexity, solo opportunities, variety” (SOTM, p. 2)

“variety, “artfulness”, teachability, difficulty, style” (SCTM, p. 2)

“teacher likes it, meets curriculum guidelines, age appropriate, contrapuntal complexity” (WBTF, p. 2)

“historical value, form, entertainment value, difficulty” (NHTM, p. 2)

“voicing/voice types, level of class, Royal Conservatory of Music, range” (DPTF, p. 2)

“quality, interest generated by the piece, for concerts and occasions, appropriate for school use, teacher likes it, difficulty” (MTTF, p. 2)

“available school resource, variety, difficulty, contrapuntal complexity, will it keep the interest of the students, student likeablity, suitability for voices” (YSTM, p. 2)

“quality, will it keep the interest of the student, educational value, level of class” (CRTM, p. 2)

“voicing, for concerts/occasions, number of male and female students, historic value, content: music and text” (EOTF, p. 2)
“balance historical value, language other than English, difficulty, range”

(NETM, p. 2)

This complete list of criteria meets all of the criteria listed in the current literature but individually the teachers are missing some key elements that should be included in their repertoire selection process. Some teachers have listed elements that are not mentioned in the literature that are also relevant and important to the individual teachers. None of the teachers mentions gender in their criteria.

Question 4: What is the numerical breakdown of repertoire you are using in your senior vocal music class, this year, that has been composed by, Canadian Male Composers/Arrangers; Canadian Female Composers/Arrangers; and Non-Canadian Composers/Arrangers.

Six of the ten teachers responded to this question. The majority of teachers use music composed by Non-Canadian Composers/Arrangers, 82%; the next greatest amount of their repertoire is composed or arranged by Canadian men, 12%, and only 6% of the teachers include repertoire composed or arranged by Canadian women.

Only the OAC curriculum document from the MOET states the inclusion of Canadian repertoire is mandatory. The almost 20% of Canadian repertoire representation is commendable when the majority of teachers are not required to include Canadian works. But the practically insignificant 6% of Canadian women composers works is a statement that most vocal/choral teachers are not including works by Canadian women in their vocal programs.
Question 5: What general perceptions do you have about the quality of works composed by Canadian women?

Three categories emerge from the responses to this question, positive, negative and neutral responses. Three of the teachers positive responses speak directly about the music by women.

“Positive. Use some of Nancy Telfer’s sight reading material. Have heard some of her choral works and enjoyed them...” (CRTM, p. 2)

“I like the music - It’s well written. I am specifically speaking of Nancy Telfer and Eleanor Daley” (MTTF, p. 2)

“beautiful work, difficult to find... quality equal to other non-Canadian works” (DPTF, p. 2)

The neutral statements made by the teachers regarding the perceptions they have about the quality of the works composed by Canadian women equate women with men and that there is good and bad music written by all composers.

“like all composers not every piece by a composer (male or female) is equally ‘inspired’. Also there are good female composers and bad. We do have some outstanding Canadian female composers/arrangers e.g. Ruth Watson Henderson, Nancy Telfer” (SCTM, p. 2)

“...it has been my experience that women in general, Canadian or otherwise, conduct, play, arrange and compose as well as their male counterparts” (NHTM, p. 2)

“Some good - some bad...” (SOTF, p. 2)
One teacher expresses a negative perception of the quality of the works.

"I have found most of Telfer’s works (that I am familiar with anyway) either too difficult or not approachable (or at least not as approachable as other works). I am not, however, very up-to-date on other female composers and their works" (NETM, p. 2)

The majority of the teachers have something positive to say about the works by women. The one teacher who does not perceive their works to be equal to male composers qualifies his statement with the fact that he lacks familiarity with works by women.

Question 6: What are your reasons for including or not including works by Canadian women in your choral program?

The nine teachers who responded state that they don’t specifically seek out works by women to include in their choral programs.

"I do not feel compelled to select music on the basis of nationality or gender unless that is the theme for the year" (NHTM, p. 3).

"I would not include a piece of music by a Canadian woman just to include a woman composer. That would insult all women" (SCTM, p. 3).

"The reasons for including would be for their musical quality and their use as "study guides" when discussing musical concepts that may be represented in their works, as well as to consciously include a Canadian component in the repertoire. The reasons for not including would be 1. too difficult, 2. not
approachable (appealing) 3. too much rehearsal necessary to produce a performance quality” (NETM, p. 3).

“I believe that some exposure to give as varied a repertoire as possible is an important aspect of a secondary school music program” (SOTM, p. 3).

Gender is not used by these teachers as a criteria when selecting repertoire for their choral/vocal classes. This point is stated earlier in their responses to question 3 and is re-stated here. The general response by these teachers regarding the inclusion of women’s works in their program is that the work must “fit” the program that they are presenting.

Question 7: Name composers you use as examples in the composition and/or analysis component of your choral program.

The following are the responses from the participating teachers with regards to the examples of the composers they use in the compositional and/or the analysis component of their choral programs.

“We have a historical survey component that enables us to analyze vocal music from all periods” (SOTM, p. 3).

“All composers - historic and current; Nancy Telfer as she has worked closely with students in the school the past two years; student compositions” (SCTM, p. 3).

“Arcadelt, Bach, Mozart, Brahms, Schubert, etc... Mercer, Walker, Smith, Joplin, Gershwin, etc...” (NHTM, p. 3)
"Handel, Mozart, Healy Willan, R Murray Schafer, Schumann, Schubert, Debussy" (DPTF, p. 3)

"Handel, Faure, A.I. Webber, Verdi, Berloiz, Victoria, Farmer, Britten, Brahms" (MTTF, p. 3)

"Monteverdi, Byrd, Palestrina, Gabrieli, Pachelbel, Purcell, J.S. Bach, Handel, Mozart, Beethoven, Brahms, Mendelssohn, Schubert, Wagner, Debussy, Ravel, Puccini, Mahler, Berg, Varese, Stravinsky, Crumb, Murray Schafer, Nancy Telfer" (YSTM, p. 3)

"Willan, Schafer, Handel, Beethoven, etc..." (CRTM, p. 3)

"Carl Strommen, Mac Huff, Nancy Telfer" (EOTF, p. 3)

"Mozart, Bach, Haydn, Berlioz, Brahms, Puccini, Elgar, Harry Somers, John Rutter, (among others whose works we study in other years)" (NETM, p. 3)

The teachers from the South Central, York Simcoe and Eastern Ontario regions specifically include Nancy Telfer, a Canadian woman composer, as a composer whose works they include in the composition and/or analysis components of their program. The other teachers, generally, only include the "male greats". It is this component of the class where students are instructed on the worthiness and credibility of great composers yet the majority of teachers do not include composers whose works and presence is accessible to their students.
Question 8a): Please describe, if possible, any special programs/events/speakers which you have organized to promote awareness of composition?

The variety of learning styles students have requires teachers to present material in creative and innovative ways. Some of the teachers respond to the students with varying approaches to learning by incorporating exciting programs in their vocal/choral curriculum.

“Nancy Telfer as she has worked closely with students in the school the past two years; student compositions” (SCTM, p. 3).

“composition of songs a curriculum component; composition of songs for radio/P.S.A services; City and Region wide song competition sponsored for smoking cessation campaign in conjunction with Health Foundation” (NHTM, p. 3)

“We do a Canadian music Unit at the grade 11 and OAC level. All student research Canadian contribution from a list of well known Canadian composers” (DPTF, p. 3).

These teachers have approached composition in a creative and inspirational manner. Students with these opportunities will receive the assistance and motivation to pursue interests in creative aspects of music. Unfortunately the majority of teachers surveyed do not include special programs in composition or did not respond to this question.
Question 8b: Have any of these programs included works by women?

The programs that include guest speakers and special attention often inspire students, the teachers were asked if the programs included women. Two of the teachers responded "yes" and two teachers responded "no". Six of the teachers left this question blank.

It is commendable that the teachers offer special programs for their students. It is even more commendable that two of the teachers include women in these programs. Perhaps there will be a greater influence to pursue careers in music on the female students who have worked closely with reputable women in music?

Question 9a: Do you compose or arrange music for your choral program?

The financial decisions that music teachers must make annually reflect in the repertoire purchases for their classroom programs. Often teachers are required to adjust, arrange or compose works for their particular programs. Some programs cannot afford new music every year or must arrange music to fit the given class.

Teachers were asked if they compose or arrange music for their choral/vocal programs. Six of the teachers responded "yes"; three responded "no"; one teacher did not complete this question.

The majority of teachers do create and arrange music for their students. A music teacher has developed his/her skills at the undergraduate level as well as a variety of other skills that are used in their classroom. The music teachers rely on these skills to improve repertoire or make repertoire more accessible to their given teaching situation.
Question 9b: If yes, are you satisfied with your compositions?

When asked if the teacher is satisfied with his/her compositions the six teachers who responded yes the previous question responded to this question. Five of the six responded "yes" and one responded "no".

Having the skills to compose and arrange does not always bring confidence in the product produced. The teacher from the South Central Region who does not feel satisfied with his/her compositions has included professional composers, like Nancy Telfer, in the vocal music program. Recognizing one's weaknesses, in this case composition, and addressing the weakness by bringing experts in to the class is a professional approach to teaching.

Question 10: Describe your confidence level of teaching composition in your vocal program.

Having the skills and experience in composition does not bring confidence. Confidence is built through experience. These teachers were asked to describe their confidence level of teaching composition and eight of the respondents express the following sentiments. Three of the teachers express that they were very confident, three express that they are confident, two express they are somewhat confident and two did not respond to this question.

"I've done some writing and I feel quite competent as a teacher in this area" (SOTM, p. 4).

"For their level --- very" (NHTM, p. 4).
“I am very confident. The kids love creating their own works. Start simple” (YSTM, p. 4).

“competent but always room for improvement” (EOTF, p. 4).

“Because I write myself, and I have a strong keyboard background as well as vocal training, I feel good about what I can offer...” (NETM, p. 4).

The skill of writing music requires a strong theoretical background, high level of creativity, knowledge of historical eras and styles, an understanding of vocal ranges and capabilities as well as time. All of these teachers express the confidence to teach composition to their students. These teachers have the necessary skills, knowledge, experience, and confidence to teach composition.

Question 11: What percentage of your program focuses on composition?

Each program is required to include composition as a component of the music program, regardless of the level or grade of the class. Each of the teachers, except one teacher designates between 5 - 30 % of the classroom time to composition. This teacher explained on the survey that the composition component is “done in another course in the department.” Another school designates 25- 30% to composition which was the largest amount of time devoted to composition. The next greatest amount of time devoted to composition is 20% of the time. The other school designates between 5 - 10% of the time. One teacher did not respond to this question.

What happens to the students in the high schools where they do not take the composition course? How do they develop skills in writing music?
Students who develop music writing skills develop better analysis and reading skills for music. The majority of students receive some composition in their music instruction which gives them the essential skills of writing music. Once these skills are learned and developed, then students can make educated choices about entering composition programs after their high school experience.

Question 12: What challenges/barriers, if any, have you observed female students encountered having when exploring careers in composition?

Teachers were asked to state any observations they have regarding challenges or barriers their female students have encountered when pursuing careers in music composition.

Most of the teachers, four of the responding teachers, said that they couldn’t say what challenges/barriers they have observed their female students encountering when the students explore careers in composition. The some of the reasons they gave are the

“I haven’t known any choosing a career in music composition” (YSTM, p. 5)

Two of the teachers say that they have not seen any barriers or challenges for their female students exploring careers in composition.

“I have not observed any barriers, only the challenges of understanding notation and theory when they want to ‘write it down’…” (NETM, p. 5)

“None at (names school). More at (names University)” (SCTM, p. 5).

Four teachers left this question blank.

Most of the teachers could not identify any challenges or barriers their female students have experienced when choosing careers in composition because their female
students are not selecting composition as a career option. These facts beg the question to be asked why are female students not choosing careers in composition if their teachers observe no obvious barriers for them.

**Question 13:** How has the study of choral music composed by Canadian women influenced your students’ musical development?

The majority of teachers, five teachers, observed some influence through the study of music composed by Canadian women on their students’ musical development.

“Limited if any. They’ve met Nancy Telfer and that may have influenced some of them personally” (SOTM, p. 5)

“Probably not directly, though I have made it clear to my class that there are many fine female musicians and composers (Telfer, Louie, etc.)” (CRTM, p. 5)

“I think it broadens their knowledge of music and the role of women in musical careers” (EOTF, p. 5).

“We do not focus on “the study of choral music by Canadian women”, although we study works by Canadian composers” (NETM, p. 5).

“I don’t think they differentiate gender. Some girls could be inspired by working with Nancy (Telfer) but this is probably more a reflection of example and respect” (SCTM, p. 5).

Two teachers did not observe any influence.

“It hasn’t really” (DPTF, p. 5).

“... I can’t say that we’ve performed or studied any choral music composed by Canadian women...” (YSTM, p. 5).
Two teachers left this question blank.

Some students from at least one region have not had any influence in their vocal program because they have not had any experience studying works by Canadian women composers.

The teacher from the Northeastern Region states "having done this study makes me want to look for more approachable choral repertoire for senior students that is challenging but not tremendously difficult". This teacher recognizes that there is an important place for works by Canadian women in the vocal music program that must be addressed.

The other teachers who state positive responses to the question recognize an advantage to include works by Canadian women because there is a positive influence in their female students’ musical development.

**Question 14 a):** What, in your opinion, is the reason that students awareness of works by women composers has increased recently?

Two categories emerge from the surveys regarding the reason that students awareness of works by women composers has increased recently; awareness of the composers and increased popularity. Two teachers were not sure what the reason was.

The teachers who express an increased awareness of the composers said:

"...because of the composers" (SCTM, p. 6)

"Because of the Ministry Guidelines requirement that we study Canadian content - also more festivals are requiring/encouraging Canadian content. This branches out into women" (DPTF, p. 6)
"As they get older they pay attention to the composer, and remember repertoire better" (MTTF, p. 6).

The teachers who express an increase in popularity of Canadian music as the reason said:

"Well in the pop area, certainly the Canadian content rules have helped..." (YSTM, p. 6)

"The success of Canadian female performers especially in the popular fields of music... The quality of work by Rao, Louie, etc. is very high" (CRTM, p. 6).

"Probably media for the most part" (EOTF, p. 6).

None of the teachers credit themselves for their students increased awareness, perhaps because most of them use limited repertoire written by Canadian women. The strongest influence, as stated by the teachers, is the increased popularity of Canadian pop artists. The students, as the Metropolitan Toronto teacher recognizes, remember and identify more closely to the popular artist and later recognize the importance of the composer. Students do not differentiate between performer and composer, as found in their responses to the question regarding who their favourite Canadian composer is, and teachers need to address this issue so that students can be better informed of the differences.
Question 14b: Have you ever performed any works by your female students?

Students have an opportunity to build confidence in their compositional skills if they hear their works in a performance setting. When asked, five teachers have included their female students works in a performance setting, four teachers have not. One teacher did not respond to this question.

Ontario music teachers have classrooms full of Canadian women composers. Incorporating their works into the program will assist students in identifying and relating to the Canadian composers works they sing in class.

Question 15: What factors would cause you to include more works by women in your vocal/choral program?

When teachers were asked to identify approaches that could be taken to inspire them to include more works by women in their programs, a diverse list of responses is given.

“not a factor” (SOTM, p. 6)

“if the music were good we sing it” (SCTM, p. 6)

“If the music suits our theme and if the audience can relate to it...then we buy it” (NHTM, p. 6).

“quality of material, works commissioned for my choir” (DPTF, p. 6)

“meets criteria and a larger number to choose from” (MTTF, p. 6)

“Just being aware that they exist and that for too long, women did not or were not allowed to do certain things. Much of the same way as blacks were and in some cases are still not allowed to play certain golf courses etc... So too,
women in history have been denied opportunities to enter certain career areas.

Not one of my female students has asked about it? I guess, they feel that whatever we do is correct and right!” (YSTM, p. 6)

"Greater awareness of repertoire available. When you go to Music Educators Conferences, festivals, etc. (all my choirs go to OVF and my Jazz choir goes to Nationals) music is not labeled Male or Female nor should it be. But it would be helpful if I could obtain repertoire lists by Telfer, Rao, etc...” (CRTM, p. 6)

“Having them fit the criteria I use to choose music for my class. Class sizes in OAC are usually small with a wide range of ability” (EOTF, p. 6).

"Effort towards gender representation, and making students aware that they are studying a Canadian composer’s work. However, they would still have to be approachable, performable works (no different than how I judge works by males, and works from other eras)” (NETM, p. 6).

The teacher from the Northeastern Region believes an “effort towards gender representation” is the factor that would lead to an increasing number of works by Canadian women in the vocal music classroom. Comments, such as this one, are particularly relevant when considering the present status of women and the move by feminists to increase awareness of the capabilities of women; music should not be excluded from this. The other teachers who list factors, list reasonable requests for composers, music companies and repertoire distributors to incorporate.

Understanding music teachers’ criteria for selecting music will assist in the process of making works by Canadian women more prominent.
Chapter 5: Interpretations and Implications of Findings

A variety of opinions and assumptions emerged from the student and teacher surveys regarding the experience and quality of Ontario vocal music programs, specifically with regards to the compositional components of vocal music programs and students' experience with singing works by Canadian women composers. This chapter is divided into two sections. The first section, Interpretations, will summarize statements made by senior female students and their vocal teachers based on the data taken from the completed surveys, and will present the implications of these findings. The second section, Implications, will include suggestions, based on these results, of how music teachers can adjust their vocal programs to become inclusive of works by Canadian women composers in their repertoire selection process.

Interpretations

The Student Surveys

Questions 1 and 2 asked the students to state their grade and gender. This information gave the researcher a framework to include and exclude specific student surveys that did not meet the requirements for this study. Students who indicated that they were not in a senior level program and male student surveys were not included in this study.

Question 3 asked the students to indicate how many years they have been involved in school singing programs. Apparently most students have been involved with singing programs for 3-5 years. This result implies that the majority of students have only
experienced high school singing programs and that only a few of the students have experienced singing programs throughout their education.

Question 4 asked the students to state why they are currently taking vocal/choral music in high school. The three main categories that emerged from the responses are that vocal music is taken first because of the personal enjoyment, second, the convenience of the program and third, as preparation for a career in music. These results seem to imply that the female students have consciously decided to take vocal music because of its intrinsic value to the students' development for the future. Each of these categories recognize the personal value of vocal music to students' lives and as developing members of society.

Question 5 asked if the students intended to pursue a career in music. One quarter of the students intend to pursue a career in music. Apparently the students believe that vocal music programs in Ontario will provide them with the foundation to enter post-secondary programs in the music field.

Question 6 asked if students had experienced any influence on their future career directions by studying vocal/choral music. The general consensus from the respondents is that their experience of studying vocal music has influenced them in a positive manner. The evidence that vocal music encourages self confidence in students is presented here by the respondents. Creativity is a skill students have also developed through their studies.

Question 7 asked if the students have ever studied vocal or choral music by Canadian women in their vocal music programs. Apparently the majority of students
have not studied works by Canadian women, but there were a large number who indicated that they have. For the students who have studied works by Canadian women composers they have experienced a genre of music that has the potential to inspire them to recognize that they too may be able to become recognized composers. Unfortunately the majority of students surveyed did not have this opportunity.

Question 8 a) asked the students who had studied works by Canadian women to state their opinion of these works. The students who responded believe that choral music by Canadian women is inspirational, enjoyable to sing, or like the music written by men. Some responded negatively to their experience. Those students who mentioned that works by Canadian women are an inspiration and provide opportunity for them to develop role models is most significant to this study. Teachers must recognize that the materials that they present to their students can influence decisions in career options and interest in music programs.

Question 8b) asked the students to state who their favourite Canadian woman composer is. A small number of students stated a ‘classical’ composer, but the majority of students named a ‘popular’ singer/songwriter. Perhaps this question should have asked the students to name their favourite contemporary ‘classical’ Canadian woman composer. The responses to this question may have indicated a heightened awareness to choral works experienced in the classroom setting. But, the responses given in this survey indicate that the majority of students do not recognize composers of vocal/choral works as their favourite.
Question 9 asked the students to describe their experience with composing music and to indicate at what skill level they are presently composing music. The majority of students do not have experience composing music and those that have experience composing indicated that they are composing at a basic skill level. Students entering post-secondary programs in music require compositional skills and confidence in those skills. Music programs focus on the musical skill development, unless, like some teachers mentioned in their survey responses, there is a specific compositional skills course offered. Perhaps the students who intend on pursuing careers in music would select a compositional skills development course but these programs are not available at every school nor are they always possible to register for with the limited space in students’ programs to take ‘elective’ courses. All students should experience composing music; most students should achieve an intermediate to advanced skill level of composing music but the students surveyed did not indicate this notion to be true.

Question 10 asked the students to consider if the experience of studying choral music by Canadian women composers allowed them to see that composing music may be another career possibility for them to consider. The overwhelming majority of students indicated that they do not see a career in composition after studying works by Canadian women, but there were a few students who did recognize this to be true.

Question 11 asked the students to state what ways, if any, has their musical development been influenced by studying choral music by Canadian women composers. Three categories emerged from the responses: positive, negative and neutral. The majority of students responded negatively to this question but a significant number of
students responded positively with responses that mentioned that women in music are seen as role models or inspiration for young women, that they have an increased awareness of works by women composers and that they have an increased appreciation of women in music. The positive responses are those with the greatest significance for the purposes of this research. Female students who recognize positive implications of studying works by women need to have their view known by their teachers so that the teachers can then address the issue of role models, increased awareness and greater appreciation for works by women in their vocal music programs.

Question 12 asked if it is important to include works by women in the study of the history of music and to provide some explanation of their opinion. The overwhelming majority of students responded positively to this question. Categories such as nationalism, increased awareness, equity and inclusion emerged from the responses. These responses seem to imply that female students recognize the lack of inclusion of women in their music history programs and that there is no well-founded explanation as to why this occurs. Teachers are now able to access information and textbooks that include women in the musical canon and students believe that the history of women should be told alongside the history of men in a musical setting.

Question 13 asked the students to state the reason why women composers' works have been recognized recently. Three main categories emerged from the surveys: shift in attitudes, women and men are equal; the women's movement. The majority of students recognize that there is a shift in societal attitudes towards a more female-positive perspective. Some of the statements address the need for women and men to
be treated equally and others credit the women’s movement for the increased recognition. All of these statements recognize the importance of including women in choral music settings and the students make statements to support these changes in the music curriculum.

The Teacher Surveys

Questions 1 and 2 of the Teacher survey asked the teacher to state the grade and level of the class participating in the study and to give the number of students registered in the class. These numbers were cross-referenced with the Student surveys returned to the researcher.

Question 3 asked the teacher to state the criteria used when selecting choral repertoire for his/her vocal/choral program. Each of the teachers provided a variety of responses which seems to imply that there is no standard criteria used by music teachers in Ontario.

Question 4 asked the teachers to state the numerical breakdown of the repertoire used in their senior vocal class according to the following categories: Canadian Male Composers/Arrangers; Canadian Female Composers/Arrangers; Non-Canadian Composers/Arrangers. The overwhelming number of pieces of repertoire used in their classrooms is composed/arranged by non-Canadian composers. There is only a small amount of Canadian content in the choral programs surveyed. These results seem to imply that music teachers in Ontario have a bias towards music composed by composers from other countries.
Question 5 asked the teachers what their general perceptions of the quality of works composed by Canadian women are. Three categories emerged from the responses with the majority of responses being positive. Generally the consensus from the teachers is that the music is appropriate for their students' musical development and is enjoyable to sing. Some teachers recognize that there are good and bad female composers, as is true for each era of music. Since there is a significant amount of repertoire written by Canadian women composers, then perhaps music teachers should attempt to consider including works by women in their programs because their students believe that there is intrinsic value to their learning music written by women from the country in which they live.

Question 6 asked what are the reasons for including or not including works by Canadian women in their choral program. The teachers who responded said that they don’t specifically seek out works by women to include in their choral programs. Perhaps teachers should be considering opportunities to included works by Canadian women in their programs since some of the teachers believe that works must “fit” the program that they are presenting.

Question 7 asked the teachers to name the composers they include in the composition and/or analysis component of their choral program. The majority of teachers listed the works by “male greats” as their primary examples but three teachers included works by Canadian women. Students will identify who is worthy of study through the presentation of composers’ works in the classroom. It appears that the majority of teachers do not recognize works by women to be worthy of study and yet
there are recognized works by women found in the feminist literature (Lamb, 1988) that should be considered by music teachers.

Question 8 a) and b) asked the teachers to describe programs they have initiated in their vocal classes that promote an increased awareness of composition and if so, did these programs include an increased awareness of compositions by women. Apparently there are some creative and innovative programs occurring in vocal classrooms in Ontario. Students will recognize that composition is an interesting and valuable entity in the music field. Unfortunately, the majority of teachers do not provide their students with innovative programs to increase their students' awareness to composition. Perhaps time and financial restraints as well as the geographic location of the school do not allow teachers to consider opportunities to bring outside guests to their programs, but as described by one teacher, there are innovative approaches to composition that heighten students' awareness of composition that do not require outside sources to enter the classroom.

Question 9 a) and b) asked the teachers to comment on their musical composition and arranging skills. The teachers appear to be confident in their own musical skills which will be evident in their teaching of compositional skills.

Question 10 asked teachers to comment on their confidence level in teaching composition to their students. The majority of teachers expressed confidence. The statements made by the teachers seem to imply that they recognize the importance of having confidence in their teaching and that there is great importance in learning the skill
of composition, but the teachers do not connect these thoughts or beliefs by placing greater importance on developing confidence in their students’ compositional skills.

Question 11 asked what percentage of their program focuses on composition. There was no standard percentage of program dedicated to developing compositional skills. If students are to develop musical composition skills then every student must be exposed to composition in his/her vocal programs. This must be dictated by the Ministry of Education and Training for standards to be met by all music teachers.

Question 12 asked the teachers to comment on any challenges or barriers they observed their music students experiencing when pursuing careers in music composition. Not one teacher could name a student who has pursued a career in music composition, nor could they name any barriers or challenges barring female students from entering composition programs. So, why are female students not selecting composition as a career?

Question 13 asked teachers to comment on how the study of choral music composed by Canadian women influenced their students’ musical development. Three teachers commented on the possibility of creating role models or students’ having been inspired by studying works by Canadian women but generally the teachers observed that there is a positive influence on their female students’ musical development through the study of choral music composed by Canadian women.

Question 14 a) asked teachers to comment on the reason that students’ awareness of works by women has increased. Most of the teachers credit the increased awareness of ‘popular’ singers/songwriters as the reason students’ awareness has increased
recently. This seems to imply that the lack of exposure to works by women in the classroom has not had any influence but if teachers were to increase their students’ exposure to works by women in the music classroom, perhaps the students would respond favourably by positive influences on their students.

Question 14 b) asked if teachers had ever performed works by their female students. Perhaps this question should have been rephrased to say, “Have your female students ever performed works by female classmates?” Some teachers have included opportunities for their female students’ works to be performed but some have not. Students will gain confidence with experience as will they develop confidence with feedback received when their works are performed for their peers. Perhaps teachers should consider providing opportunities for their female students works to be performed.

Question 15 asked teachers what factors would cause them to include more works by women in their vocal/choral program. If teachers would consider gender representation as a criteria in their repertoire selection, as one teacher suggested, then perhaps teachers will include works by women in their music programs. Unfortunately, teachers generally appear not to be receptive to considering gender as a criteria in their repertoire selection process.

**Implications**

Students possess different opinions on the music presented to them in the form of repertoire, examples of music to analyze, and listening examples of “accepted” musical works in a choral classroom setting.
When the students were asked, in question 8 of the student survey to state their opinion of music composed by Canadian women, the students who responded to the question (48%) generally responded in a positive nature. The female students found the music to be "challenging" (SCF3, SCF11), "identifies with an audience" (SCF2, SCF8), "was well written" (SCF2, SCF8, YSF1, YSF16), "had lovely melodies" (CRF2, SCF2), "reflects Canadian culture" (SCF7, SCF8, WBF8, YSF19) and other positive statements. Three students believe that "Canadian women are role models for women who want to pursue careers in music" (SCF16, YSF11, CRF2). It is this final point that this researcher believes to be most significant of all statements made by students to this question.

This researcher agrees with Green (1988) who states,

images, associations, memories, queries, problems and beliefs inspired in us by music are musical meanings that, rather than inhering in musical materials and pointing only to themselves, point outwards from music and towards its role as a social product, thus giving it meaning as such for us. (p.28)

The music "meaning" is what students identify with, as shown in the responses in the survey, and must be acknowledged by music teachers. One way teachers can acknowledge 'music meaning' is though incorporating women's music presence in their classroom setting. The mere inclusion of works by women, with the appropriate introductions and discussions, could/will/has influenced students in ways that they recognize that music by women can make them "feel proud to be Canadian and women" (MTF7, SCF17).
As discovered in the literature review, there appears to be a lack of research providing a rationale for the inclusion of works by women, both generally and specifically Canadian. There was some rationale presented for criteria/rationale for selecting repertoire in general that did not include or recognize the issue of gender. Through the analysis process of the responses of the teacher surveys, specifically addressing question 3 which asks the teachers to state the specific criteria they use for selecting repertoire, a discrepancy between the perspective of the researchers found in the literature and the teachers’ practical perspective was found. Braun (1988), Cox (1989) and Brunner (1992, 1994) list criteria which are generally accepted by music teachers: the list of criteria given by the teachers in this study mirrored that list of the researchers. One conclusion that can be drawn from this research is that no standard criteria are used by individual music teachers, vocal/choral teachers in this case, when selecting repertoire. Collectively the teacher responses make a complete list of criteria when compared to the list prepared by music education researchers, but individually the teachers are missing a comprehensive view of all of the criteria to be considered such as Brunner’s (1992) choral director’s checklist which provides a list of considerations music teachers should consider when selecting repertoire.

Perhaps the reason vocal teachers could not list their complete criteria is because the process has become ‘second nature’ for them to select repertoire. Thus, the exercise of writing down the specific selection criteria is difficult because of its tacit nature. Stanworth (1987) addresses the teachers’ inherent professional nature of dealing with students and classroom responsibilities. If we believe that teachers do hold
"an impressive range of information" (p. 198) but are unable to name, when questioned, their fundamental practices thoroughly and completely, in an articulate manner, then perhaps Stanworth’s notion is false and teachers do not really know how to set criteria to select repertoire. It then becomes the responsibility of the Ministry of Education and Training, teacher trainers and current researchers to ensure that there are consistent approaches taken by music practitioners to select repertoire appropriate for their students. If current research is taken into consideration in developing and stating criteria or assisting music educators to do so, then results from this study should be considered as well. Since some senior female vocal students are recognizing Canadian women composers as role models (17% in this study recognized that Canadian women composers are role models to senior female secondary students in Ontario) then the criteria of including works by Canadian women composers should also be included amongst the list.

Presently teachers use their own rationale as a criteria for selecting repertoire thereby, including or excluding specific works in their vocal programs. When vocal music teachers were asked, in question 6, what reasons they could give for including works by Canadian women in their choral program, the teachers responding did not believe that gender should be considered as a criteria for selecting repertoire (NHTM, SCTM, NETM, SOTM). Since their criteria appears not to be based on a specific rationale or one that is supported by music education researchers, then the opposition expressed by some teachers to the issue of gender may come from a lack of awareness of feminist issues.
Gilbert and Taylor (1991) say, "schools must work with the popular and the relevant" (p. 1). In Canadian society, specifically Ontario students of local music classrooms, the musical experience must address what is seen to be popular by the music teachers and the music teachers make decisions according to what is relevant to their specific school situation. Therefore, some students have experience singing music composed by Canadian women; others do not, depending on the teacher's decision to include works by Canadian women composers or not to. The evidence gathered in this research strongly suggests a connection to music education researchers like Riley (1994) who say, "the messages that are transmitted to pupils through schools' underlying practices - reflected expectations and assumptions and practices were taken for granted in schools" (p.40). The inclusion of works by Canadian women is relevant and should be a significant component of the vocal program music teachers deliver. Presently the implicit message to the music students in Ontario is that works by Canadian women are insignificant, inaccessible, without quality and not popular. As Lamb (1995) point out,

The gender of the music in the classroom, the music that becomes the curriculum in the Ministry of Education guidelines, the music-read-from-the-score, is male: Bach, Beethoven, and the boys (yet evidence points towards the boys being neither as White nor as heterosexual as we are taught to believe). (p. 111)

This problem is not unique to music education. Feminist Art scholars dealing with the sexist nature of Art programs have also expressed similar statements (Blaikie, 1992; Collins, 1995; Hagaman, 1990; Hicks, 1990). Collins outlines some of these issues for Art Education. She states,
feminist scholars have made positive suggestions... they include the development of special courses, support groups, exhibitions, and publications devoted to women's issues and concerns in art; the use of political pressure to increase the number and power of women in arts-related positions and the proportion of women's work in exhibitions, galleries, and museum collections; the demand for equal attention to and treatment of women students and artists in art courses, historical texts, and critical reviews; the reevaluation of feminine-identified media, forms, subject matter, sensibilities, styles, and traditions in art; and the critical examination of masculine-identified career models, concepts of arts, notions of creativity, and their potential sources of sexist bias in the Western mainstream art traditions. (p. 43-44)

Similarly, music teachers are at a loss when it comes to understanding the role women play in the historical canon because "until recently there has been a genuine lack of information about women composers" (Vagts, 1989, p. 10). The purpose of this research is to increase music educator's awareness of the potential detrimental effects (see Vagts, 1989, for more information on negative effects) for female students if music teachers fail to include women's works in their vocal classrooms.

One of the reasons music teachers are not teaching or including works by women in their vocal programs could be that "we teach only what we were taught" (Vagts, 1989, p.10) Connelly and Clandinin (1988) also believe that teachers teach from their life experience. In their research they have developed this theory as "Personal Practical Knowledge" (p. 59).
Works by Canadian women are an inspiration for young female music students, specifically in a choral setting. Three students surveyed stated,

“It is important because it shows that we can do it and that they become role models for younger people; however, it is no more and no less important than studying music by men, choirs, bands and orchestras” (NHF1, p. 4)

“It is important for young girls to have positive female role models because it helps in their development and confidence as a woman to know that if they chose to go into that field, the women before her have created a path” (YSF8, p. 4)

“Yes, I think it is important to include women composers in the study of history, because you don’t hear of many and that maybe could be why not very many women compose their own music.” (SCF7, p. 4)

Some students recognize the importance and value of role models in their education; teachers have the opportunity to foster educational experiences, to promote positive role models though the presentation of works by Canadian women composers.

Vagts (1989) also addresses the issue of inspiration through the importance and relevance of role models for female students in her article “Introducing Students to Music by Women Composers.” She states, “Why would you (music teachers) want to introduce students to music by women composers? The single most important reason is that female students need role models” (p. 10). Vagts continues by referring to women composers, like Clara Schumann, that have commented on the issue of not having role models in their formative years of musical training and how the lack of role models has hindered their development as composers. She notes that becoming a recognized
(female) composer was more difficult for them and that to pursue a career as a composer was not accepted by society since women were not seen as capable to compose music. Koza’s (1990) article, “Musical Instruction in the Nineteenth Century Views from Godey’s Lady’s Book, 1830-77” echoed Vagts’ perspective.

Lamb (1991b) also believes in creating opportunities in the music classroom to foster the creation of role models and it is necessary for music teachers to promote opportunities for female students to develop role models. She states,

Replacing traditional stereotypes with more informed perspectives increases role and attitude options for all students, decreases the probability of sexism and permits the development of ways of living which are more responsive to a variety of cultures and sensitive to the human condition. (p. 683)

Music teachers must recognize that they are responsible for the learning that takes place in the classroom, allowing for their students to take advantage of their knowledge gleaned in a classroom which is a component of the foundation the students will base their future career and life choices upon. Green (1990) states, “all musical learning takes place outside as well as inside the classroom, all musical knowledge has an a-theoretical, non-linguistic element, and all musical production is mediated by skills and knowledge” (p.195).

If Asmus’(1994) statement “music teachers have the power to influence and educate their students”(p.13) is to be accepted by music teachers to be true, then music teachers must understand how “power” is present in their teaching styles and practices. Analogous to the issue of power, Hicks (1990) addresses the concept of
“empowerment.” Hicks relates educators’ power in the classroom through her analysis of empowerment in Art education. The concept also applies to music education. Hicks’ focus deals with what it means to empower students, “to enable them to actualize their potential” (p.37) through the teaching style and approach taken by the educator. It is the term “enable” that connects this concept of empowerment to that of “hidden curriculum” and other teaching concepts to be discussed within the realm of a teacher’s “power” over his/her students.

Power has been addressed by music education researchers like Stanworth (1987), Gilbert & Taylor (1991), Riley (1994) and Epstein (1995), although instead of using the term “power” other names are given: “hidden curriculum” (Riley, 1994; Epstein, 1995), “classroom interaction (Stanworth, 1987) or “school language practices” (Gilbert & Taylor, 1991). These researchers present a more complete understanding of the role teachers play through their use of power in a classroom setting, and make the connection between power and gender differences.

A common belief is that teachers treat male students differently from female students (Gilbert & Taylor, 1991; Green, 1993, 1997; Kessler et al., 1987; Koza, 1992; Lamb, 1991b; Stanworth, 1987). The students’ understanding of believed career options for students can be connected to this point as well.

Gilbert and Taylor (1991) make this connection:

The importance that school language practices might play in the construction of gender identities for children has generally been seen to lie within three domains: in the nature and selection of curriculum materials; in teacher’s classroom
interactions with girls and boys; and in the expectations made of girls and boys by teachers, librarians, principals, parents and so on. (p. 28)

Stanworth (1987) makes a similar statement:

The type of futures teachers anticipate for girls seems to be related to classroom interaction in two different ways. First, teacher’s views of women’s work, and their emphasis on the centrality of family in women’s lives, are likely to make the high achievement less urgent for girls than boys. To the extent that teachers underestimate the ambitions of the female pupils, they will be reluctant to make girls prime candidates for attention in the classroom. Second, it seems that the current dynamic of classroom interaction does nothing to undermine stereotypical views of appropriate spheres for women and men. (p. 202)

Teachers also bias their students by imposing their belief system on their students. The following evidence was found in this study where one teacher appears to have biased his/her students with his/her beliefs. Statements made by the students are similar in nature. This leads this researcher to believe that there was some ‘prepping’ of the students done by the teacher. The students said:

““This is a dumb question. I suppose it’s important to study all composers male or female. There is no sexism in vocal class” (WBF1, p. 4)

“Sure, women have made a difference but you should study those that make a difference regardless of their sex” (WBF5, p. 4)

“Sure, although I think there should be an equal amount of time spent on many different composers. You should study those worthy of being studied”
"I think as long as the composer is good you should study them, whether it's a guy or a girl. Women, of course should always be considered, not just men." (WBF8, p. 4)

"In music class there is no sexism, and we study men and women equally, it really doesn't matter who (is the) composer. It's better to choose if you like it, like the style and so on." (WBF10, p. 4)

Unfortunately these students' teacher did not complete the survey, so his/her personal views are not available for direct quotation. Perhaps the teacher and student surveys were interpreted by the participants as being confrontational, with the expectation that the teacher would be evaluated on his/her approach to teaching vocal music in this study, and that judgment would be placed on his/her teaching style, which is not the intent of this researcher or the study.

This example serves as an illustration, though convenient and relevant to this study, of the power and influence the teacher has over his/her students. The above statements were unique to this region; no other comments regarding the classroom practices of inclusion of women in the musical canon were made. It is for this reason that they were identified and presented as an example of power.

Epstein (1995) sums this point up by saying, "hidden curriculum is defined as a set of values, attitudes, knowledge frames, which are embodied in the organization and processes of schooling and which are implicitly conveyed to pupils" (p. 57) which assists teachers in coming to a better understanding of their role and power connection. Wolff
(1990) states, "the institutional organization of knowledge thus mirrors and produces the gender biases of the social world" (p. 71). If teachers can understand their role of power, the connection of empowerment and 'hidden curriculum' to their personal situation and recognize that their approach to teaching music needs to address these concerns through self-evaluation, then perhaps there will be a more 'female friendly' approach taken in Ontario schools.

Yates (1985) defines 'girl friendly' schooling as "a concept used as a focus for some evaluation of past developments, present strategies and current dilemmas in the area of girls and schools" (p. 209) in relation to the Australian movement for non-sexist education. She clarifies later in her article that the term 'girl friendly' can be interpreted in many ways but believes in her perspective it means "taking a positive approach to the problem of sexism" (p. 218). This researcher has borrowed the term 'girl friendly' from Yates, adjusted it to be feminist in nature, as the term is relevant to the summary statements of this study. Pratt (1985) also uses the term 'girl friendly' in his article "The attitudes of teachers" and states that "schools cannot become more girl friendly unless teachers work to make them so" (p. 24). One of the implications of this study is to increase teachers' awareness of their approaches and choices in repertoire selection, specifically in relation to senior female vocal students. By increasing teachers' awareness this researcher hopes that teachers will "work" to make their repertoire more inclusive of Canadian women composers' works.

Another conclusion of this study is that the majority of senior vocal music students do not have knowledge of works by women composers. This is evident in the
responses made by students to question 7 of the student survey and their teachers in question 4 of the teacher survey. Since only 44% of the students surveyed say that they have experience studying works by women and less than half of those students (48%) responded positively to those works composed by Canadian women, then most students do not have enough experience with works by Canadian women composers to express an opinion based on experience. The female students, that responded positively to their experience singing works by Canadian women composers, based their opinions on the minute experience they have gleaned from their classroom experience. According to their teachers only 6% of the repertoire used in their classrooms is written by Canadian women: therefore the majority of students have not been exposed to works by women in an equitable manner.

Lamb (1991a) states, “much work remains to be done in the identification of women’s contributions to music and in the development of nonsexist curricula and teaching strategies in music education” (p.303). The work is left to the teacher to complete this task. Students have expressed their interest in learning more about women, particularly in the history of music components of their class. They recognize that women have contributed to the music canon, that they are capable of writing music (unlike previous centuries where women were not seen as being capable (Koza, 1990) and that women’s contributions to music are significant. One student surveyed, SCF8, asks the question “Why would we not want to know more about our past and influence in music?” (p. 4). If teachers omit the works by women, consciously or unconsciously, then students may misinterpret these actions as views that women are incapable of
writing quality music, worthy of study. Lamb (1991b) presents a strategy to avoid this. She states, "one strategy to circumvent sexism at the higher grades is not to teach the "great composers," but instead to zero in on individual "great works," composed by both women and men" (p.382). This is also mirrored in Martin's (1995) statement, "accepted definitions of what constitutes great art and literature and even good science have been called into question by the study of gender and so has the idea of canonizing any set of works" (p. 157-158).

Music students are generally unaware of the significant contributions women have made both in the previous centuries and present times: some are unaware of the fellow countrywomen who have and are writing music. Researchers are encouraging teachers to include works by women in their classrooms (Boyce-Tillman, 1993; Gergis, 1993; Glover, 1993; Green, 1993; Hayes, 1985; Hinely, 1984a, 1984b; Koza, 1994; Lamb, 1991b, 1993; Simpson, 1993; Vagts, 1989; Weiss, 1979; Wood, 1980) since there are more resources now available for the teacher to access and music publications of quality choral music are easily acquired. Until now there was no data to support works by women to be included in the vocal programs, but this study serves as that evidence and should not be ignored.

Not one female student surveyed stated that she is planning on pursuing a career in music composition, although 26 students recognize that by studying choral music by Canadian women allows them to see that composing may be another career possibility for them. The majority of students do not recognize that composition is a possible career option for them. Gilbert and Taylor (1991) credit girls' "school experiences" as
the reason that young women's perceived limited career options (p.6). Wolff (1990) states, "the fact that institutionalized knowledge reflects (and also produces) gender inequalities, giving priority to men's areas of knowledge and of social life, is connected to the development of the professions since the nineteenth century" (p.72) as the reason female students appear to have limited career options. Weiner (1994) also has an opinion on this topic. He says:

Liberal feminist research studies have tended to focus on girls' 'failure' or underachievement in the schooling system and education more generally in order to campaign for change... In utilizing terms such as access, choice, disadvantage, underrepresentation and under achievement, a discourse is produced in which the most acceptable answers are those that are unlikely to make too many overtly threatening demands on a largely skeptical (and male) educational status quo. (p. 67).

And Lamb (1995) poses the question, "How often do Women become composers?" (p.113).

Pratt (1995) studied the attitudes of teachers with regards to curricular differences in secondary schools and found that,

While it is clear that a majority of teachers are in favour of equal opportunities in principle, they show a marked lower commitment to practices which positively encourage equality. Thus a majority of teachers in all subject groups is in favour of pupils making non-traditional choices but less sure about positive actions to encourage this. (p.33)
The intended result of this study is to present the findings of this research, which should promote a greater awareness amongst vocal music teachers, of the importance senior female students indicated on the function role models have on their musical development which is experienced through the repertoire presented to them in their classroom choral music programs. And, by music teachers' recognizing this importance to the female students the music teachers will become conscious of their repertoire selection process and include a new criteria that includes works by Canadian women. This will be done through the greater understanding of a teacher's 'hidden curriculum' and effects classroom and curriculum choices have on all of their students. Teachers must also promote creativity and composition skills of writing music in their programs to foster interest in writing music and provide opportunities of success for their students. When students see, hear, sing, read and learn about music written by women, there will be a greater chance for female students to select careers in composition and music listeners will reap the rewards of hearing beautiful music.

It is this researcher’s belief that further research is needed in this area. The role that teacher trainers and undergraduate music programs play in perpetuating the stereotypes and male-dominated musical canon evident in Bachelor of Music and Bachelor of Education programs in Ontario requires investigation. In order for teachers to become aware of the significant role women have played in the history of music, women must be placed appropriately in the musical canon, as equals, so that when teachers present the history of music to their students, women are included along side of the men.
Dear (specify teacher name)

Thank you for your interest and commitment to participating in my M.A. study. This study will require only a couple hours of your time. With your assistance I will be able to help music educators in their repertoire selection process. I appreciate your assistance and look forward to sharing the results with you by the beginning of June. So, I thank you in advance for your help.

The study represents a diverse population, in twelve schools from across Ontario. The study involves two surveys, one completed by secondary students and the other by their teachers. The survey questions ask about vocal students’ opinions and experience with choral works.

Participation in the study will require you, the music teacher, to:

1. Present the enclosed Principal Consent form to your Principal for his/her consent and signature and discuss your interest in participating in the study with your Principal.

2. Sign the attached Teacher Consent form, fax me both consent forms at (905) 470-7884 as soon as possible and return both signed consent forms to me in the self addressed, stamped envelope, before April 11.

3. After receiving the second mailing and reading the enclosed information sheet to the students, hand out the student and parent information sheet and consent forms, collect the signed permission forms from students and their parents, and retain them to be returned with the completed surveys. (I know that this is going to be the most time-consuming component of the project but it is necessary and essential that all students have parental consent if under the age of 18 in order to complete the study.)

4. Supervise your vocal students as they complete a music survey that will take less than 30 minutes to complete during the week of April 21 - 25.

5. Complete the music teacher survey that will take approximately 30 minutes the same day as the students. I will be at (905) 477-0100 so that I can be reached if there are any questions you may have during the completion of the surveys.

6. Return the completed surveys to me before April 25 in the priority post envelope provided for you.
If you, your administrator or students have concerns regarding confidentiality you can be reassured that all surveys will be treated confidentially. Returned surveys will be inaccessible to anyone other than myself and my thesis supervisor. Your identity, your students’ identity and your school will remain completely anonymous. All participants will be assigned an ID number and will be identified by that number only.

Please complete the attached response form, fax it and the Principal’s signed consent form to me as soon as possible. Mail both the signed consent forms to me in the self-addressed, postage-paid envelope provided and return it to me before April 11 so that I may send you the surveys to be completed before April 25. Because of my course work and scheduling I must have the surveys back by this date in order to meet my thesis deadlines.

Please contact me by phone or by e-mail if you have any questions or concerns. Thank you for your consideration, cooperation and time.

Sincerely,

Mary Cousens
Tel: (905) 477-0100
fax: (905) 470-7884
<mcousens@mmhonline.com>
Mary A. Cousens, B.Mus., B.Ed.
62 Normandale Road
Unionville, Ontario L3R 4K3
(905) 477-0100
fax: (905) 470-7884

Teacher Survey Response Form

I, ___________________________ (please print your name) have read and understood the letter concerning the research project on high school students' experience with composers to be conducted at the school in which I teach, by Mary Cousens of the Ontario Institute for Studies in Education at the University of Toronto. I understand that all information gathered for this study will be for research purposes only and will be considered confidential. I understand that my permission to participate may be withdrawn by contacting Mary Cousens by letter if I so desire at any time.

Teacher Name: ___________________________ Date: __________

Signature: ___________________________

School: ___________________________

Course Code: _______________ Course Title: ___________________________

Number of Female Students in Class: __________

Number of Male Students in Class: __________

Expected Date to Complete Study: _______________

Please return to me before April 11th, by fax and mail the originals in the self addressed, stamped envelope along with the written consent form signed by the Principal of your school.
Dear Principal,

I have spoken with your choral music teacher to invite him/her and a vocal music class to participate in a music education research study that I am presently completing. I believe that their participation will make a valuable contribution to music education.

The research for my thesis requires the completion of a formal study. Your school has been selected to help represent the diverse Ontario population. With your assistance I will be able to complete a study that is more representational of the Ontario context. The study has been approved by the Ethics Review Board of OISE at the University of Toronto.

This study will require approximately two hours of your music teacher’s time and a maximum of half an hour of the selected vocal students’ time. The music teacher will coordinate the collection of consent forms from the students and their parents, complete a survey, and supervise the students’ completing the survey.

The study will consist of a survey that will be completed by secondary students and their teachers. The survey will question the participants on their opinions and experience with choral works in their classroom choral experience. All mailing costs will be covered by myself; this will not cost your school any money to participate.

As to confidentiality, all surveys will be completed anonymously and returned surveys will be inaccessible to anyone other than myself and my thesis supervisor. The teacher’s identity, your students’ identity and your school will remain completely anonymous. All participants will be assigned an ID number and will be identified by that number. The results from this study are going to be used as the data for my M.A. Thesis. With your help I will be able to complete a thorough, accurate representation of Ontario students’ views of choral music.

In order for your teacher and students to be participants in my study I first require your signature of consent. Upon receiving your consent, I can provide the Music teacher with information and consent forms for all of the potential study participants and their parents/guardians. Research ethics requires that I attain this consent in order for them to participate in my study. Without consent from you the Principal, the Music teacher, the students and their parents I will not be able to use data from your school in my study.
If you decide that you wish to withdraw from this study you may do so by contacting me by letter at the above address stating your decision to withdraw from the study. The teacher, parents and students will also have the option to withdraw from the study by letter to me.

I would appreciate your signing the attached *Principal Consent* form and returning it to your Music teacher to be forwarded to me before April 11. Should you have any questions or concerns regarding this study please contact me at (905) 477-0100. I appreciate your time, and support, and your Music teacher’s and students’ time and assistance with this study. Thank you for your consideration.

Sincerely,

Mary Cousens
(905) 477-0100
Principal Survey Response Form

I, __________________________ (please print your name) have read and understood the letter concerning the research project on high school students' experience with composers to be conducted at the school where I am Principal, by Mary Cousens of the Ontario Institute for Studies in Education at the University of Toronto. I understand that all information gathered for this study will be for research purposes only and will be considered confidential. I understand that my permission to participate may be withdrawn by contacting Mary Cousens by letter if I so desire.

Printed Name: _____________________________ Date: _____________

Signature: _____________________________

School: _____________________________

Please return this to the Music teacher before April 11.
Thank you, Mary Cousens
Dear Vocal Students,  

April 1997

I would like to invite you to participate in an important research study that I am completing in your music class that may influence the way that music is taught in Ontario schools. Your participation will be a valuable contribution. The research project will be looking at the high school student's experience with composers in a choral setting and their views of studying those works.

This study has been approved by your principal and your music teacher. In addition the study has been approved by the Ethics Review Committee of the Ontario Institute of Studies in Education at the University of Toronto. The project will take less than thirty minutes for you to complete and will consist of fifteen questions for you to answer.

The study will consist solely of a survey that you will complete in class time on your opinions of choral repertoire. I will not be contacting you after the survey has been completed for further clarification or for further interviews. All research will be based on the answers that you will provide in the survey. The survey will be completed by April 25 in 12 schools all over Ontario.

Your survey will be completed confidentially. Your name will not be used nor will your school or your teacher's name be used in any published materials. All of the surveys will be collected by your teacher, returned to me and I will store them in a secured location so that only my thesis supervisor and myself will have access to what you have written.

I hope that you will accept my invitation to complete the study. In order for you to be a participant I need both your signature of consent and your parents (if you are under the age of 18 years).

If you are willing to participate please sign the attached consent form, take the attached letter for your parent/guardian's consent, if needed, and return both signed consent forms to your teacher before April 21.

Both your consent and your parent's consent need to be returned to your teacher before you can complete the survey. Without your consent I will not be able to use your responses in my study.

If you decide that you wish to withdraw your consent, you may do so by contacting me by letter at the above address stating your decision to withdraw from the study. Should you or your parents have any questions or concerns regarding this study please contact me at (905) 477-0100. I appreciate your time, participation and views. Thank you in advance for your time and cooperation.

Sincerely,

Mary Cousens
Dear Music Student Parent/Guardian.  

April 1997

I would like to invite your child to participate in an important research study that I am completing that will have implications for the way music is taught in Ontario schools. The research project will look at the high school student’s experience with composers in a choral setting and their views of studying these works.

This study has been approved by the principal and music teacher of your child’s school. In addition the study has been approved by the Ethics Review Committee of the Ontario Institute of Studies in Education at the University of Toronto.

The study consists solely of one survey that will take less than half an hour to complete and will consist of 15 questions to answer. The survey will be completed in class time and will ask for your child’s opinions of the vocal repertoire studied in their vocal class. I will not be contacting your child after the survey has been completed. All research will be based on the answers provided by the responses in the survey. The survey will be completed by 12 schools all over Ontario by April 25. The survey will be completed confidentially; neither your child’s name nor the school or the teacher’s name will be used in any published materials. All of the surveys will be collected by the music teacher and returned to me. I will store them in a secured location so that only my supervisor and myself will have access to what has been written.

I hope that you will be willing to allow your child to complete this study. In order for your child to be a participant I need both your signature of consent and your child’s. If you are willing to allow your child to participate in this study please sign the attached consent form. The signed consent form must be returned to the music teacher before the survey can be completed. Without your consent I will not be able to use your child’s responses in my study. If you decide that you wish to withdraw your consent you may do so by contacting me personally at the above address by letter stating your child’s name, school and your decision to withdraw.

Should you or your child have any questions or concerns regarding this study please contact me personally at (905) 477-0100. I look forward to your child’s participation as a significant member in my study. Thank you in advance for your time and cooperation.

Sincerely,

Mary Cousens
Student Survey Response Form

I, ____________________________ (please print your name) have read and understood the letter concerning the research project on high school students’ experience with composers to be conducted at the school that I attend, by Mary Cousens of the Ontario Institute for Studies in Education at the University of Toronto. I understand that all information gathered for this study will be for research purposes only and will be considered confidential. I understand that my permission to participate may be withdrawn by contacting Mary Cousens by letter if I so desire.

Signature: ____________________________ Date: _______________

School: ________________________________

Are you under the age of 18? (please circle): Yes No

If yes, is your Parent/Guardian Consent Form signed? (please circle): Yes No

Parent/Guardian Survey Response Form

I, ____________________________ (please print your name) have read and understood the letter concerning the research project on high school students’ experience with composers to be conducted at the school that I attend, by Mary Cousens of the Ontario Institute for Studies in Education at the University of Toronto. I understand that all information gathered for this study will be for research purposes only and will be considered confidential. I understand that my permission to participate may be withdrawn by contacting Mary Cousens by letter if I so desire.

Signature: ____________________________ Date: _______________

Student’s Name: ____________________________

School: ________________________________

Please return this to your music teacher to participate in the study before April 21

Thank you, Mary Cousens
Survey Information Sheet

To: Music Teachers

Enclosed please find:
- Student & Parent/Guardian Information Letters
- Student & Parent/Guardian Consent forms
- Senior Female Vocal Student Surveys (White paper)
- Senior Male Student Surveys (Gray paper)
- Vocal Music Teacher Survey (Ivory paper)
- Priority Post (postage paid) Envelope

Procedures:

1. Please distribute an information letter and consent form to each student participating in the study, immediately. Instruct the students of the day you have selected to complete the study and designate that day as the final deadline for all consent forms to be returned to you. The study must take place during the week of April 21-25.

2. Students who are not yet 18 years of age must have signed Parent/Guardian consent. Please check this for me, you will know if the student needs this additional signature.

3. Complete the Music Teacher Survey, either during the allotted time that the students are completing their survey or at your convenience by April 25.

4. The Surveys have been printed on different coloured paper for organizational purposes. The female students’ survey is printed on white paper; the male student’s survey is printed on gray and the teacher survey is printed on ivory. Because the colours are so close please ensure that when you are distributing the surveys to the class that the female and male students receive the appropriate surveys.
The students will take no longer than 30 minutes to complete the surveys. Please do not assist the students with completing the surveys, they should be encouraged to complete the answers on their own and to provide the answers that they feel are the best ones as they answer the questions. Students should also be encouraged to answer the survey with complete honesty: no evaluation will be placed on spelling, grammar or their opinions.

The Anonymity Procedures sheet (lavender form) which is attached to the front of each survey, must be completed by each student. Instruct the students to print their name in the specified location and to check the appropriate boxes. The Anonymity forms will be removed by the researcher once the surveys have been matched to the consent forms and the confidential identification codes have been assigned. If I cannot match up the consent forms to the correct survey, I cannot use the data given in the survey.

If the students have any questions during the time designated to complete the study, please call me at (905) 477-0100.

If a student is absent on the day designated to complete the surveys, please do not allow the absent student to make up the survey outside of the time you have allotted.

Completed Student Surveys, signed Consent forms and Teacher Surveys must be completed by April 25. Please deposit all surveys and consent forms into the priority post envelope and mail the envelope by April 25.

Thank you again for your assistance in this project.

Sincerely,

Mary A. Cousens
Please proceed to complete the survey.
Thank you.
Senior Female Vocal Student Survey

To be completed on or before: April 25, 1997

The following survey is being conducted as part of a Masters of Arts Degree at the Ontario Institute of Studies in Education at the University of Toronto. By completing the survey your responses will help determine what influences senior vocal students across Ontario who study works by Canadian composers. Your participation may contribute to the way choral music is selected in vocal programs in Ontario.

Please answer the following questions in the space provided. The survey will take you no more than 30 minutes to complete. Your survey will be assigned an identification number so your identity will remain anonymous. Since your responses will remain confidential please feel free to answer the questions with complete honesty. If you have any questions during the survey, please tell your teacher immediately and s/he will contact me for clarification. Your assistance with this study is greatly appreciated.

***********************************************************************************************************************************************
1. What grade are you currently completing in high school?________

2. Are you Male or Female? (please ✓ ) □ Male  □ Female

3. How many years have you been involved with a school singing program? ________ years.

4. Why are you currently taking vocal/choral music in high school?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
5. Do you intend to pursue a career in music (ie. professional singer/musician, composer, music educator, recording technician, etc.).

(please ✔) ☐ Yes   ☐ No   ☐ Maybe

6. What, if any, influence has studying vocal/choral had on your future career directions?

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

7. Have you ever studied vocal or choral music composed by Canadian women in class. (please ✔) ☐ Yes   ☐ No   ☐ Not to my knowledge

8. a) If yes, what is your opinion of music composed by Canadian women, ___________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

b) Who is your favourite Canadian woman composer? __________________________
9. Please describe your experience with composing music and your skill level of composing music.

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10. Does studying choral music by Canadian women allow you to see that composing may be another career possibility for you? (please ✓)

☐ Yes       ☐ No

11. What ways, if any, has your musical development been influenced by studying choral music by Canadian women composers?

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________________________________________________________________________
12. It is important to include women composers in the study of the history of music. Why or why not?

__________________________________________________________________________

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__________________________________________________________________________

13. What, in your opinion, is the reason that more women composers' works have been recognized recently? __________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Thank you for your participation in this study. Please return this survey to your teacher.
ANONYMITY PROCEDURES

Student Name: ________________________________ (Please Print)

Have you completed the consent form and received the appropriate signatures? (please ✓ ) □ Yes  □ No

Have you submitted the completed consent form to your teacher? (please ✓ ) □ Yes  □ No

PLEASE DO NOT REMOVE THIS FORM FROM YOUR SURVEY

Your identity will remain confidential with the researcher and only the identification codes will be used in reference to your comments made in the following survey. Please do not remove this form from the survey. Without it completed and attached the researcher will not be able to use your comments.

This sheet will be removed by the researcher, when both the survey and consent form are received.

Please proceed to complete the survey.
Thank you.
Senior Male Vocal Student Survey

To be completed on or before: April 25, 1997

The following survey is being conducted as part of a Masters of Arts Degree at the Ontario Institute of Studies in Education at the University of Toronto. By completing the survey your responses will help determine what influences senior vocal students across Ontario who study works by Canadian composers. Your participation may contribute to the way choral music is selected in vocal programs in Ontario.

Please answer the following questions in the space provided. The survey will take you no more than 30 minutes to complete. Your survey will be assigned an identification number so your identity will remain anonymous. Since your responses will remain confidential please feel free to answer the questions with complete honesty. If you have any questions during the survey, please tell your teacher immediately and s/he will contact me for clarification. Your assistance with this study is greatly appreciated.

*****************************************
1. What grade are you currently completing in high school?_______

2. Are you Male or Female? (please ✓) □ Male  □ Female

3. How many years have you been involved with a school singing program? ________ years.

4. Why are you currently taking vocal/choral music in high school?

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________
5. Do you intend to pursue a career in music (ie. professional singer/musician, composer, music educator, recording technician, etc.).

(please ✓) □ Yes      □ No      □ Maybe

6. What, if any, influence has studying vocal/choral had on your future career directions?

__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

7. Have you ever studied vocal or choral music composed by Canadian women in class. (please ✓) □ Yes     □ No     □ Not to my knowledge

8. a) If yes, what is your opinion of music composed by Canadian women, ____________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

b) Who is your favourite Canadian woman composer? _________________
9. Please describe your experience with composing music and your skill level of composing music.

________________________________________________________________________

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10. Does studying choral music by Canadian women allow you to see that composing may be another career possibility for you? (please ✓)

☐ Yes ☐ No

11. What ways, if any, has your musical development been influenced by studying choral music by Canadian women composers?

________________________________________________________________________

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12. It is important to include women composers in the study of the history of music. Why or why not?

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13. What, in your opinion, is the reason that more women composers’ works have been recognized recently? ___________________________________________________________________

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Thank you for your participation in this study. Please return this survey to your teacher.
Vocal Music Teacher Survey

To be completed on or before: April 25, 1997

The following survey is being conducted as part of a Masters of Arts Degree at the Ontario Institute of Studies in Education at the University of Toronto. By completing the survey your responses will help determine what influences senior vocal students across Ontario who study works by Canadian composers. Your participation may contribute to changes to the way choral music is selected in vocal programs in Ontario.

Please answer the following questions in the space provided. The survey will take you about 30 minutes to complete. Your survey will be an identification number so your identity will remain anonymous. Since your responses will remain confidential please feel free to answer the questions with complete honesty. If you have any questions during the survey, please contact me immediately at (905) 477-0100 for clarification. Your assistance with this study is greatly appreciated.

*******************************************************************************

1. What is the grade and level of the class that completed the student survey?

Grade: _______ Level: _______

2. (a) How many students are registered in that class?

Number of Female Students: _______

Number of Male Students: _______

(b) How many of these students completed the corresponding Student Survey?

Number of Female Students: _______

Number of Male Students: _______
3. What criteria do you use when selecting choral repertoire?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

4. What is the numerical breakdown of repertoire you are using in your senior vocal music class, this year, that has been composed by,

- Canadian Male Composers/Arrangers: ________ pieces
- Canadian Female Composers/Arrangers: ________ pieces
- Non-Canadian Composers/Arrangers: ________ pieces

5. What general perceptions do you have about the quality of works composed by Canadian women?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
6. What are your reasons for including or not including works by Canadian women in your choral program?

__________________________________________________________________________

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__________________________________________________________________________

7. Name composers you use as examples in the composition and/or analysis component of your choral program.

__________________________________________________________________________

__________________________________________________________________________

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__________________________________________________________________________

__________________________________________________________________________

8. (a) Please describe, if possible, any special programs/ events/ speakers which you have organized to promote awareness of composition.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
(b) Have any of these programs included works by women? (please ✓)

☐ Yes    ☐ No

Please describe.

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

9. (a) Do you compose or arrange music for your choral program? (please ✓)

☐ Yes    ☐ No

(b) If yes, are you satisfied with your compositions? (please ✓)

☐ Yes    ☐ No

10. Describe your confidence level of teaching composition in your vocal program.

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________
11. What percentage of your program focuses on Composition?

Percentage: _____

12. What challenges/barriers, if any, have you observed female students encountered having when exploring careers in composition?

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________________________________________________________________________
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13. How has the study of choral music composed by Canadian women influenced your students' musical development?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
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________________________________________________________________________
14. (a) What, in your opinion, is the reason that student awareness of works by women composers has increased recently?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

(b) Have you ever performed any works by your female students? (please ✓)

☐ Yes      ☐ No

15. What factors would cause you to include more works by women in your vocal/choral program?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Thank you for your participation and assistance in this study. Please return all surveys to Mary Cousens before April 25, 1997.
BIBLIOGRAPHY


Kennedy, H. (1994). Canadians commissioning Canadians: It's as easy as 1...2...5 Canadian Music Educator, 36(2), 35-36.


