

THE UNIVERSITY OF NORTH CAROLINA AT PEMBROKE

**Secondary Choral Directors' Literature Selection Practices for Beginning,
Intermediate, and Advanced Ensembles**

**Prepared by:
Amy Stovall**

**In partial fulfillment of the requirements for the
Master of Arts in Music Education**

Approved by:

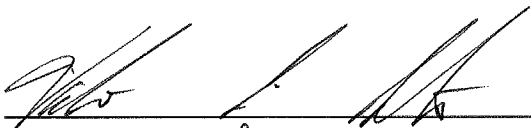
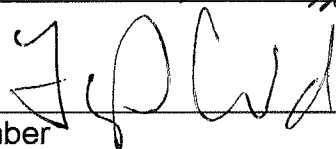
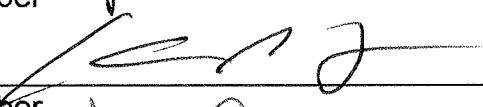
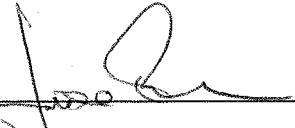

Dr. Valerie A. Austin Thesis Advisor		4-26-14 Date
Dr. Larry Arnold Thesis Committee Member		4-26-14 Date
Dr. Jaeyoon Kim Thesis Committee Member		4-26-14 Date
Dr. José Rivera Thesis Committee Member		4-26-14 Date
Dr. Rebecca Bullard-Dillard Dean of Graduate Studies		5/8/14 Date

Table of Contents

Table of Contents.....	2
Abstract.....	3
Chapter 1 – Introduction.....	4
Chapter 2 – Literature Review.....	8
Chapter 3 – Method.....	13
Chapter 4 – Results.....	15
Chapter 5 – Conclusion.....	42
References.....	48
Appendix.....	51

Abstract

The purpose of this study is to determine what criteria are most important to high school choral directors when selecting and programming choral literature for ensembles of all ability levels. This study also seeks to determine the whether or not directors are programming choral literature that is representative of a wide range of historical periods and genres. Participants will include high school choral directors who currently direct choral ensembles. Participants will complete a survey instrument collecting demographic data, information on the types of literature programmed during the 2012-2013 school year, and finally employing a Likert scale, rating the criteria used in selecting choral literature for the participant's weakest and strongest ensembles. The survey results will be analyzed for correlations between programming choices and years of choral teaching experience, degree level, and the collegiate preparation of teachers in the area of literature selection.

Chapter I

Introduction

The National Standards for Music Education specifically state that secondary vocal music students should be performing, listening to, and analyzing a variety of music. The newly implemented North Carolina Arts Education Essential Standards align with the national standards in this respect. Therefore, it follows that all choral music students in North Carolina should currently be exposed to a culturally, stylistically, and historically diverse array of music. There are many factors that contribute to the secondary choral director's choral literature selections when programming the course of study for each ensemble. These factors include technical, aesthetic, and logistical considerations. The purpose of the current research study is to discover the extent to which secondary choral directors in North Carolina are programming a wide variety of music for their ensembles. The study will further investigate the decision-making process of the directors as it relates to the ability level of the ensemble, the educational and experience level of the director, and the importance of various literature selection criteria.

Choral director's choice of literature for their ensembles serves as the foundation for their students' musical education. Through the chosen literature, directors will create unit and lesson plans that determine which musical, historical, and technical elements will be taught within each piece of music. The choral literature is essentially the instructional material, or textbook for the class, and the means of imparting content. In order to meet both national and state guidelines for curriculum, the chosen music must cover a wide range of musical, historical, and cultural considerations. Due to the importance of literature selection and its potential impact on the student as well as the

many factors that must be considered for the individual director and program's situation, the process of choosing appropriate literature from the vast pool of choices can be challenging (Reames, 2001). It can be concluded that the selection of literature that is varied and appropriate for the particular needs of an ensemble is vital to the overall instructional purposes of the course as outlined in the national and state standards.

The current study seeks to discover to what extent secondary choral directors in North Carolina are programming a wide variety of musical genres and time periods. This information will be analyzed for relationships between years of choral teaching experience, level of degree attainment, certification, and collegiate literature review and selection preparation and the level of diversity in programming. Previous research indicates that the level of preparation for the novice choral director has a significant effect on their ability to programming choral literature that is developmentally appropriate for their students (Diddle, 2005). Diddle's findings point to a need for further research on educating future choral directors on methods of programming appropriate literature as well as evaluating literature for quality and suitability to the ensemble. Another study indicates that teaching experience is positively correlated to a broad range of choral literature selections for secondary ensembles (Forbes, 2001).

The ability of the choral director to program music that is aligned to the national and state standards while being developmentally appropriate for each ensemble leads to the investigation of the process of choral literature selection. The current study seeks to evaluate the importance of technical, aesthetic, and logistical criteria in the literature selection process. Research indicates that directors typically use a variety of criteria when selecting literature, though there is no evidence that the personal decision-making process

is systematically applied (Forbes, 2001). The current study will investigate 20 literature selection criteria for North Carolina secondary choral directors and compare their significance when choosing literature for weak and strong ensembles. Respondents will be asked to rate literature selection criteria on a 3-point Likert-scale for its importance during the literature selection process for both their weakest and strongest ensembles. Previous research findings indicate that directors value a wide range of selection criteria for each type of ensemble but do not utilize a particular system for applying these criteria to the literature selection process (Forbes, 2001). This highlighted an area of concern for secondary choral directors seeking to program literature that will enhance the acquisition of musical skills and ability, musical understanding, and valuable aesthetic experiences. It is hypothesized that directors will use the same selection criteria for beginning ensembles and advanced ensembles, though the needs of each ensemble differ widely based on vocal maturity and technical ability. Increasing student motivation is expected to factor greatly into the choices of the director. It is posited that directors will value both technical and aesthetic criteria almost equally.

Research related to the current choral literature selection practices of secondary choral directors is needed at this point as North Carolina is adopting a new set of Arts Education Essential Standards. Over the next several years, the process for evaluating arts education teachers will be developing, and the literature that they program for their ensembles will factor greatly into the knowledge and skills that they are teaching in the classroom. As the state of North Carolina begins to evaluate arts education teachers based on student work products, it will be essential for choral directors to cover a variety of choral literature in order to meet each essential standard at the beginning, intermediate,

proficient, and advanced levels as defined by the state. At all ability levels, the new essential standards require that students perform, listen to, and analyze music of a variety of time periods, cultures, and genres. It is hoped that this study will give a picture of the current literature programming choices of North Carolina secondary choral directors and identify areas of concern for the future. It is also hoped that the process for training future secondary choral directors in the art of selecting literature for ensembles of varied voicings and ability levels will become a focus of future research. There is a vast amount of choral literature in existence which serves as the content, textbook, and instructional material from which future choral directors will plan and teach. A thorough education in the evaluation of this literature for technical, musical, and educational value is essential for the increased effectiveness of choral educator.

Chapter 2

Review of the Literature

The literature that a choral director selects for a particular ensemble acts as the instructional material for the course, shaping the curriculum that the director will then implement. Each director has the freedom to choose literature based on his or her own personal hierarchy of criteria. The diversity of choral literature programmed will also factor into the development of the choral curriculum and its' alignment to the national and state music education standards and district curricula. The body of available choral literature is vast and, therefore, the task of selecting the most appropriate literature for an ensemble can be daunting. A director must align the choral programming with national and state standards in addition to the consideration of several other factors. The ensemble members' age and prior choral experience may affect what the director deems appropriate for the situation. Additionally, the voicing and balance of the ensemble and the overall technical and musical abilities are also factors in the literature selection process. Motivational and content relevancy factors will also play a role in the literature choices for each type of ensemble. The current study seeks to evaluate technical, aesthetic, and logistical criteria in order to determine what directors deem to be the most important considerations in literature selection for different types of ensembles. The study will also examine the current diversity of programming within the state of North Carolina.

Previous research on the literature selection practices of choral directors has studied demographic factors that may influence a director's opinion of the importance of certain selection criteria. Forbes examined the process that high school choral directors use when choosing literature, and his results indicate inconsistency in the literature

selection process (Forbes, 2001). Forbes's study raises questions about the factors that contribute to the lack of systematic application. Practical considerations such as the preparation of the novice choral teacher, school size, choral enrollment, teaching experience, and the socio-economic composition of the school were shown to significantly influence literature selection (Diddle, 2005; Forbes, 2001). Further studies support findings indicating that socio-economic composition and geographic location affect the literature choices of directors (Hedden, 2009). Since it can be inferred that geographic location may affect literature choices, the current study will examine the selection practices of choral directors in North Carolina. Due to the findings indicating that significant relationships exist between the preparation of novice choral teachers in selecting repertoire, school size, and choral enrollment, Diddle (2005) states that there is a need for more research on educating future choral directors on methods of programming appropriate literature as well as evaluating literature for quality and suitability to the ensemble. The current study will investigate the preparation of North Carolinian secondary choral directors in the area of choral literature review and selection practices. The study will also investigate the possible relationship between teaching experience and diversity of programming.

Choosing literature for a choral ensemble involves the consideration of aesthetic, technical, and logistical criteria. One set of criteria to be studied deals with student motivation and interest in the programmed choral literature. The National Standards for Music Education clearly state that music which is programmed for high school ensembles should represent a variety of historical periods, genres and styles (Consortium of National Arts Education Associations, 1994). The challenge for the secondary choral director is

often to make each piece of literature interesting and relevant for every student. This is especially challenging when programming music that is of an unfamiliar style or historical context. Fonder (2003) addressed the issue of entertainment value as opposed to educational opportunities and supports the argument that music of a variety of time periods can be made interesting, relevant, and motivational to students today. In describing criteria that should be considered when selecting choral literature, Boshkoff (2010) included topics such as community access to music, make-up of the choir, ethnic groups, and musical background information for consideration.

For these and other reasons, secondary choral directors must decide on the importance of this type of criteria in their particular situations when selecting literature. In relation to the aesthetic criteria to be considered in literature selection, individual motivation for music participation is a key component (Freer, 2010). Garnett's (2005) study examines the disciplinary and social aspects of choral music-making and their function within self-concept and social relations, stating that the choral experience is intimately involved in issues of class, education level, and region, all of which may affect the process a director uses during the literature selection process. Students' musical interests are often taken into account when directors are choosing literature (Rentz, 1994). These choices almost always lean towards popular music (Rentz, 1994), making it difficult for the choral director to establish a balance between the easily motivational and the unfamiliar literature. Creative strategies are therefore necessary when attempting to make diverse literature relevant and motivational to today's students.

Other considerations in literature selection are of a more logistical concern. Roy's (1983) review of twenty years of music education research on this topic speaks

specifically to the lack of male participation which creates a voicing problem for many high school directors. The resulting ensembles are of a soprano, alto, baritone/bass voicing, which increases the need for a body of literature which fulfills the national standards and is written for these ensembles. Various resources provide lists of works that have proven to be successful at the secondary school level (Boshkoff, 2010; Young, 1985). Resources such as Young's (1985) handbook include information about the composer, accompaniment, ranges of and level of difficulty, voicing, and publisher but do not seek to assign a quality rating to any of the works. While this may be a good resource to simply expose choral directors to a range of available choral literature, it gives little to no information about the possible skills to be taught or the suitability of the literature for a particular ensemble's needs. White (1990) has compiled a source of more than 235 choral works of the 20th century, which are organized by voicing. Information is included about the difficulty level, text, style, accompaniment, and composer. This resource, though not inclusive of the past fourteen years, does offer significant information that may assist directors in making informed choices about the selection of 20th century literature. The structure of the work suggests that the criteria included in the bibliography of White's text are of paramount importance when making literature choices. Boshkoff's (2010) *Choral Connections*, a compilation of works spanning a range of historical periods and styles, has been adopted by many schools as a textbook. These compilations, however, do not necessarily provide a significant body of literature for choirs dealing with the problem of too few male singers and unbalanced voicing. The current study will seek secondary choral directors' perceptions about which specific ensembles they find it difficult to match with appropriate and quality literature.

Another aspect of the current study is the selection practices of the directors across ability levels. A study that focused on the literature selection process and repertoire choices of beginning choral ensembles found that most directors are programming 20th century music successfully at this level, but they are programming few pieces representing other historical periods (Reames, 2001). Reames's (2001) study highlights a need for research across ability levels in order to compare and contrast the approach that directors take for each ensemble. Students' preference for popular music, particularly in non-auditioned ensembles, is partially responsible for the programming of a vast amount of 20th century literature as directors seek to use this music as a motivational tool (Rentz, 1994). While this music may spark the interest of students, it can be argued that much of the popular arrangements of choral music do not offer the same range of musical experiences as the major works of previous eras (Roberts, 2007). Roberts (2007) also states that choral teachers have a responsibility to expose their students to the major works which some musicians feel offer a broader range of emotional depth and musical techniques. Choral directors face challenges in motivating students to become invested in the musical learning process, which requires greater technical skill as they are less interested than their instrumental counterparts in achieving musical prowess, tackling difficult musical tasks such as sightsinging, and rehearsing historically or musically significant literature (Roy, 1983). The current study will evaluate the importance of technical criteria in the literature selection process. These criteria will include musical skills and techniques that can be taught within the choral literature.

Chapter 3

Method

This study investigates the literature selection and programming practices of secondary high school choral directors in North Carolina. A survey instrument was employed to collect demographic, programming, and selection criteria information from choral directors teaching choral music during the 2012-2013 school year. The survey instrument can be found in the Appendix.

Participants

Participants were attendees at the 2013 North Carolina Music Educator's Conference. Secondary choral directors from North Carolina attend the annual conference which offers professional development sessions for teachers and performance opportunities for students. Surveys were distributed to 60 consenting attendees during the high school choral section meetings. Participants indicated that they had taught choral music during the 2012-2013 school year. Thirty-five completed surveys were received for a response rate of 58% for this study. Each of the selected respondents indicated that they taught choral music in grades 9-12 during the 2012-2013 school year, with one respondent indicating that they taught grades 5-12. Of the 35 respondents, 15 (42.9%) were male and 20 (57.14%) were female.

Materials

A survey instrument was used to collect data from the participants (see Appendix I). The survey included a total of 37 questions. Of these, 11 questions dealt with demographic information, 6 with choral literature selection, and 20 with choral literature

selection criteria. For the choral literature selection criteria questions, participants responded with the use of a Likert-scale range.

The demographic section of the survey collected data from participants about their gender, years of teaching experience, types of ensembles they directed, level of education, certification, collegiate literature selection preparation, and participation in state choral festivals. Within the choral literature selection section, participants indicated the variety of genres, time periods, and languages they programmed in the 2012-2013 school year. Additionally, they indicated which, if any, types of ensembles they found it difficult to find *appropriate* and/or *quality* literature for as well as what sources they looked to for locating said literature. Finally, participants rated 20 choral literature selection criteria on a 3 point Likert-scale for their weakest and strongest ensembles. The literature selection criteria included technical, aesthetic, motivational, and logistical factors.

Procedure

Completed surveys were coded with a numerical identifier as no other identifying information was collected from participants. Each response was then coded and entered into an Excel spreadsheet. The demographic data were analyzed to determine the characteristics of the respondents. The demographic data was then compared to the choral literature selection data to determine relationships between the variety of choral literature being programmed and the teaching experience, collegiate preparation, and level of education of the participants. The Likert-scale data were analyzed to rate the importance of each criterion for both weak and strong ensembles. The limitations of the study include the small sample size of only 35 participants.

Chapter 4

Results

Demographics

Of the 60 surveys given to secondary choral directors at the 2012 North Carolina Music Educator Conference, 35 surveys were completed and returned for a response rate of 58%. All of the respondents stated that they were currently teaching choral music in grades 9 through 12. One respondent teaches choral music for grades 5 through 12. The average teaching experience of the respondents is 14.43 years. Of the 35 respondents, 6 have 1-5 years of experience, 11 have 6 -10 years of experience, 5 have 11-15 years of experience, 2 have 16-20 years of experience, and 11 have 21 or more years of experience. All but one respondent holds an undergraduate degree in Music Education. The remaining respondent has an undergraduate degree in education with a minor in music. More than half (54%) of respondents hold a graduate degree in Music Education, Music Performance, or Choral Conducting. Almost a fourth (23%) of respondents hold National Board certification while one respondent is a lateral entry teacher.

Respondents were asked if they had completed a course specifically geared towards a review of choral literature. Of those surveyed, 13 indicated that they had completed a course specific to a review of choral literature while 22 indicated that they had not. Additionally, 11 respondents stated that they had completed a course in literature selection practices while 24 indicated that they had not. Of those who did not complete a course in review of literature, 13 respondents recalled covering this topic in their secondary methods class. Of those who did not complete a course in literature selection criteria, 12 covered this in secondary choral methods. This leaves approximately 35% of

respondents who indicated that they either did not complete coursework in the body of available choral literature or the literature selection process, or do not recall covering this during other courses.

Choral Literature Programmed for the 2012-2013 School Year

In order to analyze the diversity of choral literature programming by secondary choral directors in North Carolina, the survey asked respondents to indicate what genres, time periods, and languages were represented in their 2012-2013 school year curriculum and concert programming. The results for each genre surveyed can be found in Figure 4.1. At least 50% of respondents reported that they programmed each genre except for Masterworks, which 46% of respondents programmed. The genres which were programmed by the highest percentage of respondents were sacred choral music and multicultural folk songs at 91%. Holiday music followed closely at 89%.

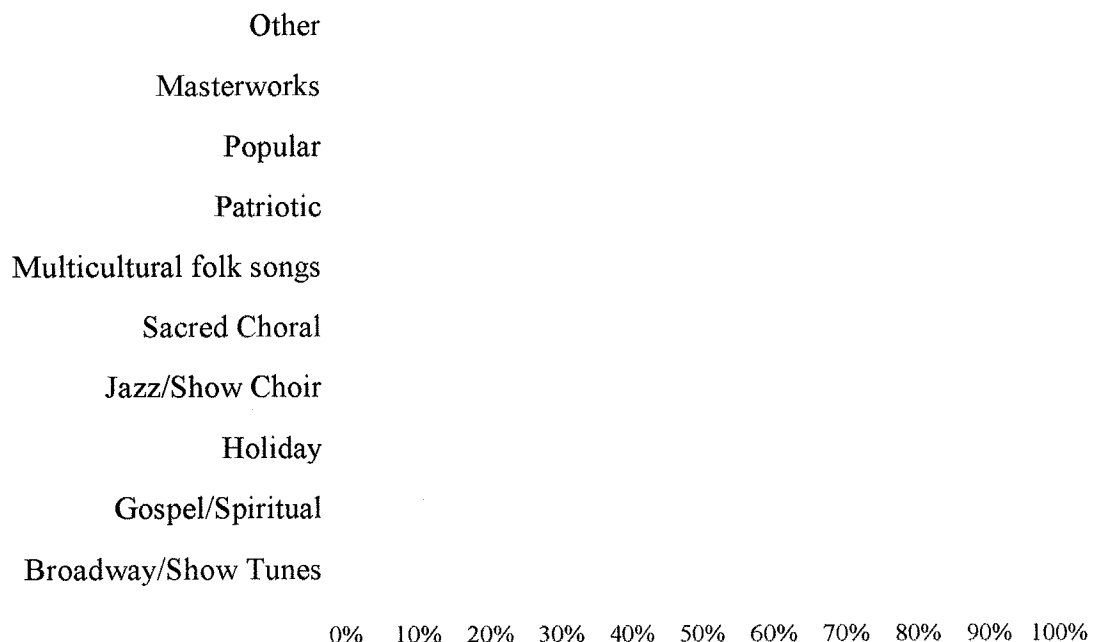


Figure 4.1. Percentage of respondents programming music of various genres

The current study surveyed respondents in regard to the musical time periods which were represented in their 2012-2013 curriculum and concert programming. The contrasts between time periods being programmed can easily be seen in Figure 4.2. Music of the most recent time period, Modern, was programmed by an overwhelming majority of 94% of respondents while music from the earliest time period, the Middle Ages, was programmed by only 20% of respondents. Choral literature of the Renaissance, Baroque, and Romantic periods were all programmed by a similar number of respondents, ranging between 54% and 63%. Music from the classical era was programmed by 71% of respondents.

100%
90%
80%
70%
60%
50%
40%
30%
20%
10%
0%

Figure 4.2 Percentage of respondents programming music of various time periods in 2012-2013

Figure 4.3 highlights the difference in respondents programmed music in various languages. Particularly notable is the amount of respondents programming music sung in non-Western languages. At 91%, Latin is the language programmed by the most respondents with English following closely at 89%. Russian is programmed by the least amount of respondents at 11%. Each of the other languages was programmed by fewer than 50% of respondents.

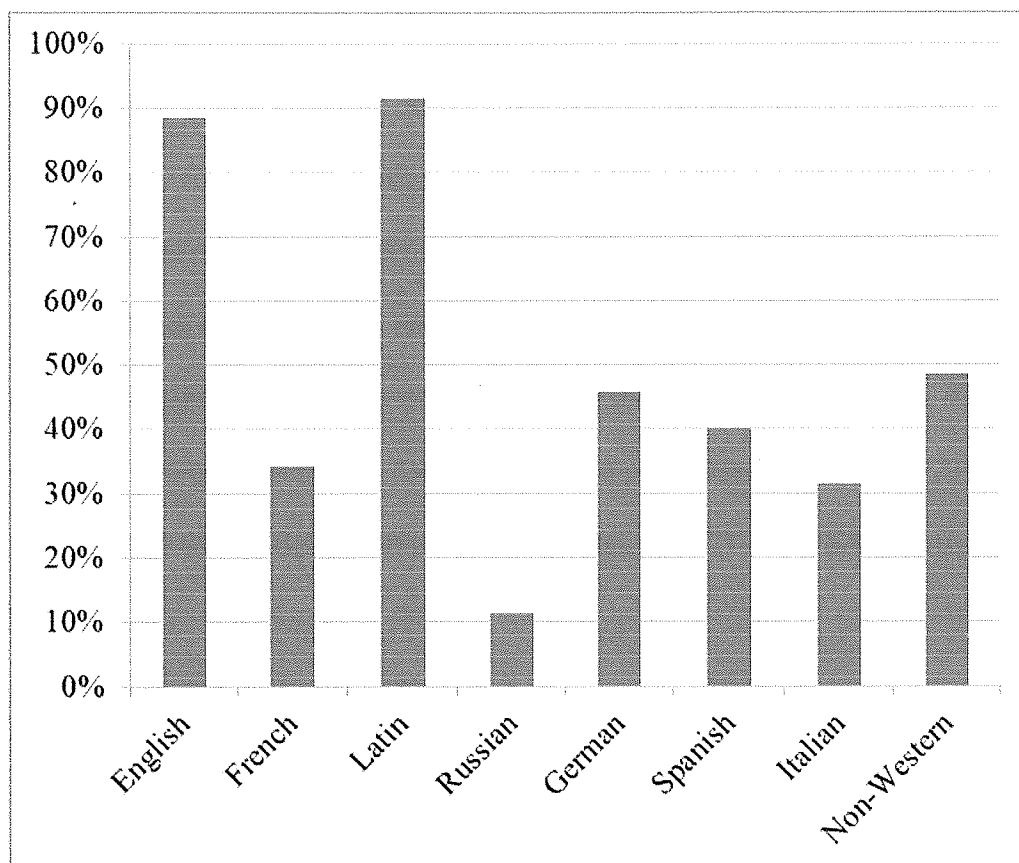


Figure 4.3. Percentage of respondents planning music of various languages in

2012-2013

An additional focus of this study was identifying areas of concern for secondary choral directors during the process of selecting what they feel to be appropriate and quality choral literature. This study does not attempt to define *appropriate* or *quality* in terms of choral literature but instead, allows the respondent's perception of these terms to guide their response. The following groups were available as responses: SATB, SAB, SSA(A), TTB(B), three-part, and two-part. For these purposes, "S" will stand for soprano, "A" will stand for alto, "T" will stand for tenor and "B" will stand for bass. In terms of finding *appropriate* literature, 49% of respondents found it difficult to find *appropriate* literature for SAB ensembles. Three-part ensembles had a response rate of 17% while each of the other types of ensembles ranged between 6% and 11%. The results were somewhat different when responding to the question of finding *quality* literature for these ensembles. SAB ensembles still had the highest response rate, 43% but three-part and two-part ensembles had significant response rates of 31% and 23% respectively. SSA(A) and TTB(B) ensembles rated equally at 17% with SATB ensembles at only 3%.

Literature Programmed by Level of Experience

To further investigate the areas of focus in this study, data were broken down in terms of demographic factors to find any possible trends. The study first looked at the variety of choral literature programming by the director's years of experience. Respondents were grouped by years of experience in five year increments as follows: 1 to 5, 6 to 10, 11-15, 16-20, and 21 or more years of experience. The study showed that 100% of respondents with 1 to 5 years of experience programmed Broadway/Show Tunes, with every other category of experience programming at 64% or less. A similar

result occurs in the genre of Jazz/Show Choir with respondents with 1 to 5 years of experience programming this type of music at 83%. Each of the other groups programmed this type of music at 55% or less. This appeared to be the only significant contrast between these groups. All other genres were programmed at more similar rates between all groups. It should be considered that the study's small sample size and lack of balance between respondents in each group may have skewed these results.

A greater contrast between the various years of experience groups was found in the area of musical time periods being programmed. Modern era music was programmed by 100% of all respondents except for those with 21 or more years of experience. Of this group, 82% of respondents programmed music from the Modern era. Music of the Middle Ages was programmed the least overall and only by those with 6 to 10, 11 to 15, and 21 or more years of experience. Those with 21 or more years of experience programmed this music more than any other group, with 36% of respondents. At least 50% of respondents in all groups, except that of 1 to 5 years of experience, programmed music of the Renaissance time period. Only 17% of respondents with 1 to 5 years of experience programmed Renaissance music. Figure 4.4 shows these results in more detail.

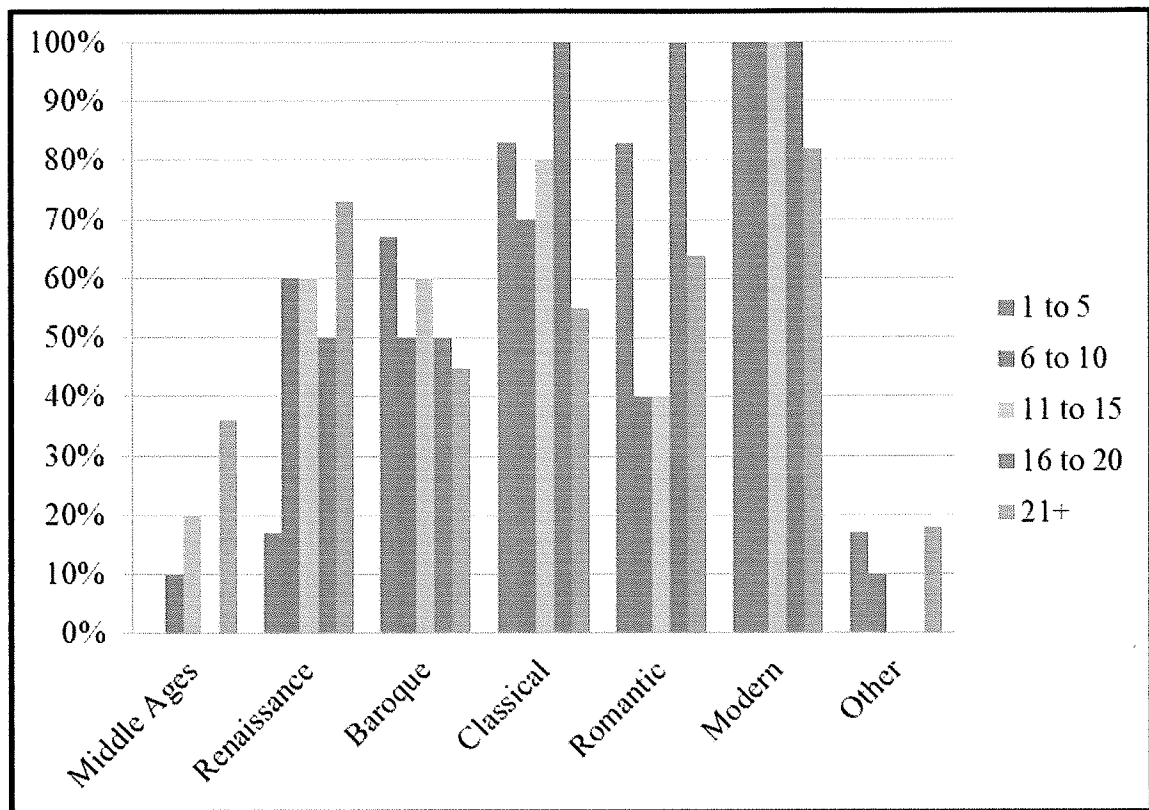


Figure 4.4. Music of various time periods programmed by respondents of various levels of experience

In comparing level of experience to the variety of languages programmed, there appeared to be little difference between any of the groups of respondents. This inference could be inaccurately influenced by the small size of the sample and the uneven spread of respondents between groups. Figure 4.5 shows these results in more detail.

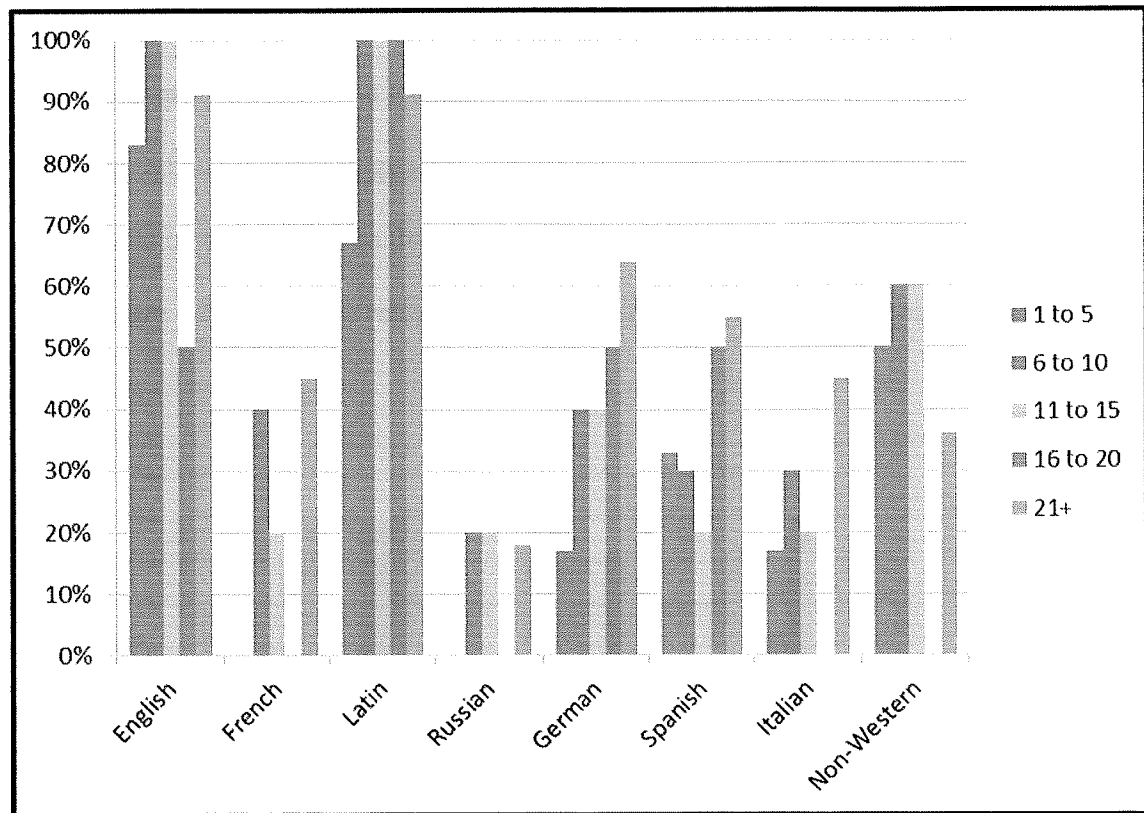


Figure 4.5. Music of various languages programmed by respondents of different levels of experience

Literature Programmed by Level of Education

In comparing the variety of literature programmed by respondents' level of education, little difference was found between the choices of respondents holding undergraduate and graduate degrees. This held true for variety of genres, time periods and languages programmed. There were only two instances of any possible significance in the area of variety of genres programmed. Respondents with a graduate degree programmed more multicultural folk songs than respondents with an undergraduate degree, at 100% and 81% respectively. More unexpectedly, 89% of respondents with a graduate degree programmed popular music compared with only 63% of respondents with an undergraduate degree. Responses dealing with the variety of time periods being

programmed revealed only one difference of any significance. 67% of respondents with a graduate degree programmed Renaissance music compared with 44% of respondents with an undergraduate degree. In general, respondents with a graduate degree programmed more music of each language than those with an undergraduate degree. The following table, Figure 4.6, shows the relative consistency of responses throughout this section of the results.

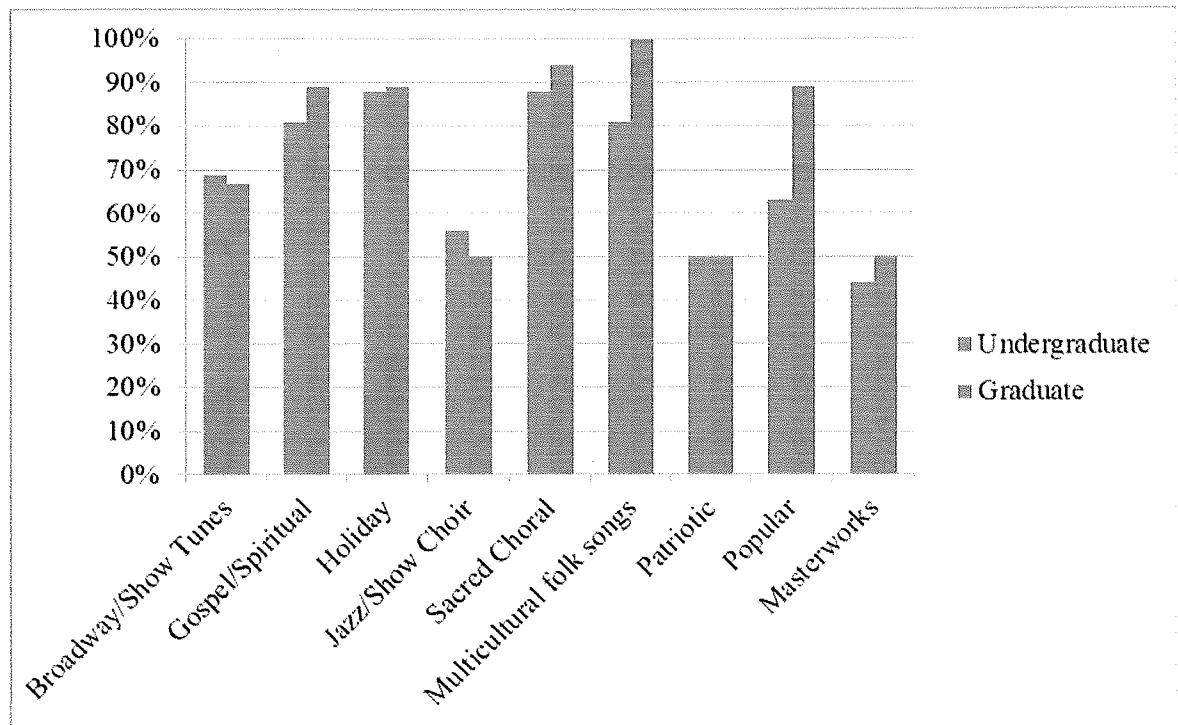


Figure 4.6. Variety of genres programmed by respondents with undergraduate and graduate degrees

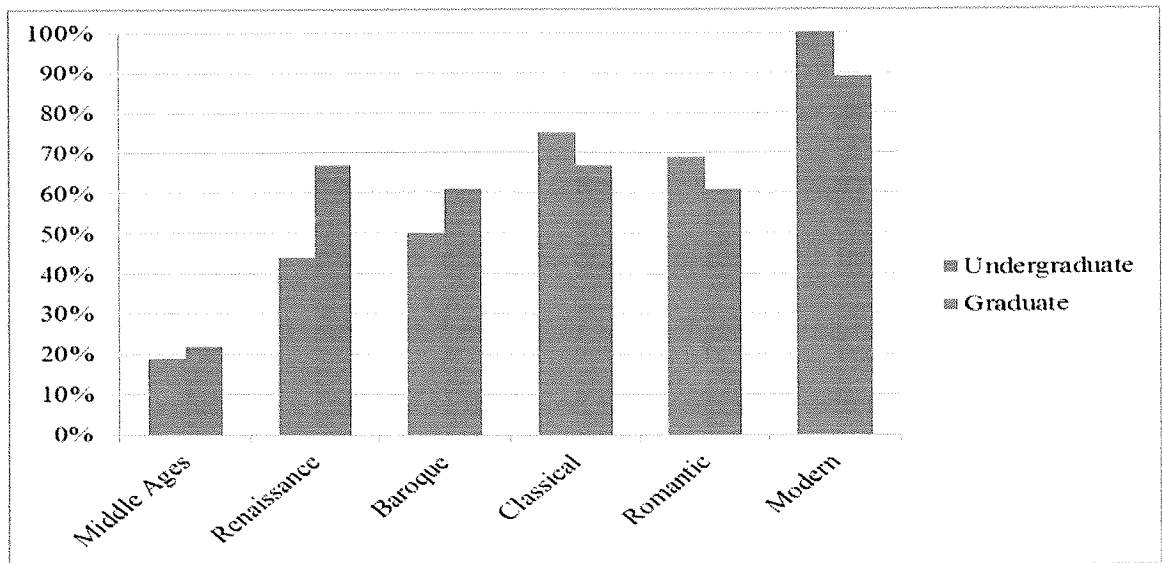


Figure 4.7. Variety of time periods programmed by respondents with undergraduate and graduate degrees

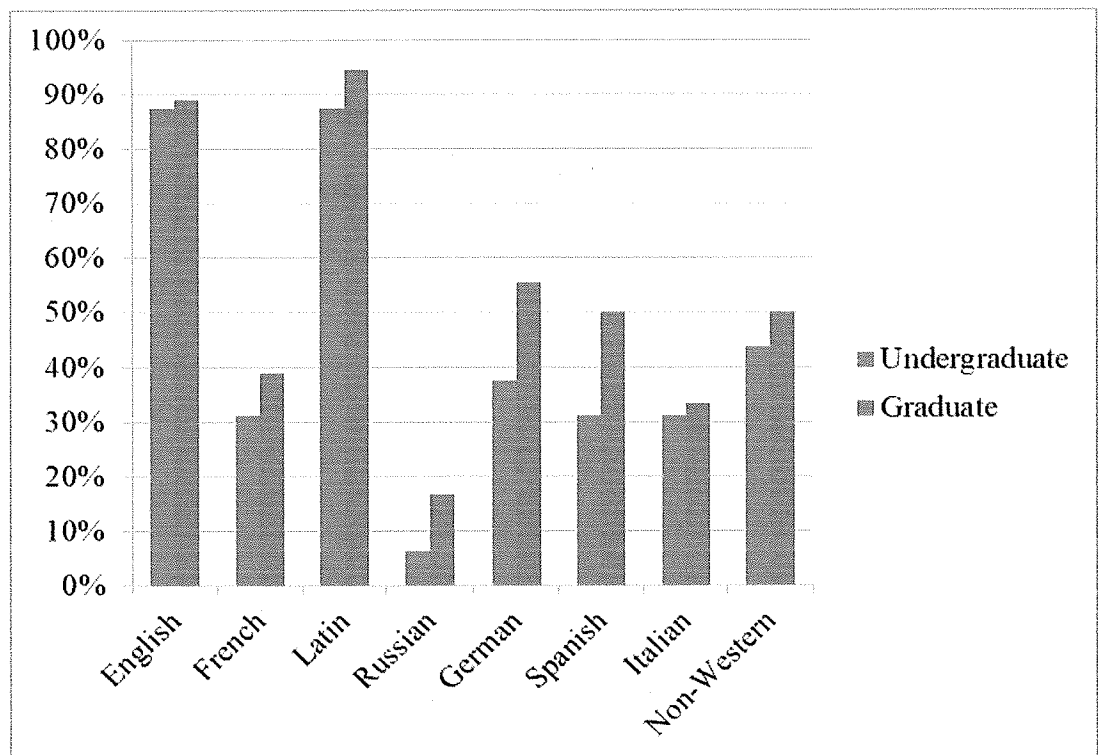


Figure 4.8. Variety of languages programmed by respondents with undergraduate and graduate degrees

Literature Selections for Weakest and Strongest Ensembles

The second part of the survey employed a three-point Likert scale to rate the importance of specific literature selection criteria for the secondary choral director's weakest and strongest groups. A total of 20 criteria dealing with technical, musical, and logistical factors were rated as *not important*, *somewhat important* and *important*. Numerical values were assigned to the Likert scale responses with *not important* = 1, *somewhat important* = 2, and *important* = 3. The responses were analyzed to find the mean, median, mode, interquartile range and quartile deviation. No significant difference was found between weakest and strongest groups. Directors surveyed responded with almost equal significance for ensembles of contrasting ability levels. The following table shows the mode, or most frequent response for each criterion for both weak and strong ensembles. Table 4.9 ranks the selection criteria in order of overall importance as well as comparing the mode for weakest and strongest ensemble.

Table 4.9

Selection Criteria	Weakest Ensemble Mode	Strongest Ensemble Mode
Vocal performance skills can be taught with this work	3	3
The vocal ability and maturity of the singers	3	3
Planned variety	3	3
The potential for this work to provide an aesthetic experience	3	3
The sectional characteristics of the chorus	3	3
The programmability of a work	3	3
The technical challenge of the work	2.5	3
The musical elements that could be taught through this work	2.5	3
It is standard choral repertoire	2	3
The director appeal of the work	2	3
The student appeal of the work	3	2
The historical or social elements that can be taught through this work	2	2.5
The text	2.5	2
The public appeal of the work	2	2
Your personal abilities	2	2
The work was on an "approved" list of repertoire	1.5	2
The work was an audition or programmed piece for a festival or concert	1	2
Library needs	1	2
The technical ability of the accompanist	1	1
Marketing of composition	1	1

Based on mode, or the most frequently occurring response, respondents rated six criteria as *important* for both their weakest and strongest ensembles. These criteria include the vocal performance skills that can be taught through the work, the vocal ability and maturity of the singers, the sectional characteristics of the choir, the programmability of the work, planned variety and the potential for the work to provide an aesthetic experience. It can also be noted that these criteria were valued as *important* for both the weakest and strongest groups at the same frequency. The technical challenge of the work

and the musical elements that could be taught through the work were ranked closely behind the first set of criteria. Criteria dealing with the appeal of the work, for the director, students, and audience, fall around the middle of the ranking. The least important criteria were library needs, the technical ability of the accompanist, and the marketing of the composition.

The following tables will show specific percentage of respondents rating the importance of the selection criteria for their weakest and strongest ensembles. The selection criteria will be presented by their overall ranking from most to least important. Figure 4.10 shows that a large majority of respondents indicated that the vocal performance skills that can be taught through a piece of music are a significant factor for both weak and strong ensembles. Vocal performance skills may include, among other skills, singing specific intervals, breath support, and blend and balance. The results are consistent between the two groups, with 91% of respondents stating this as a significant factor in the selection of criteria for their weakest ensemble and 85% for their strongest ensemble.

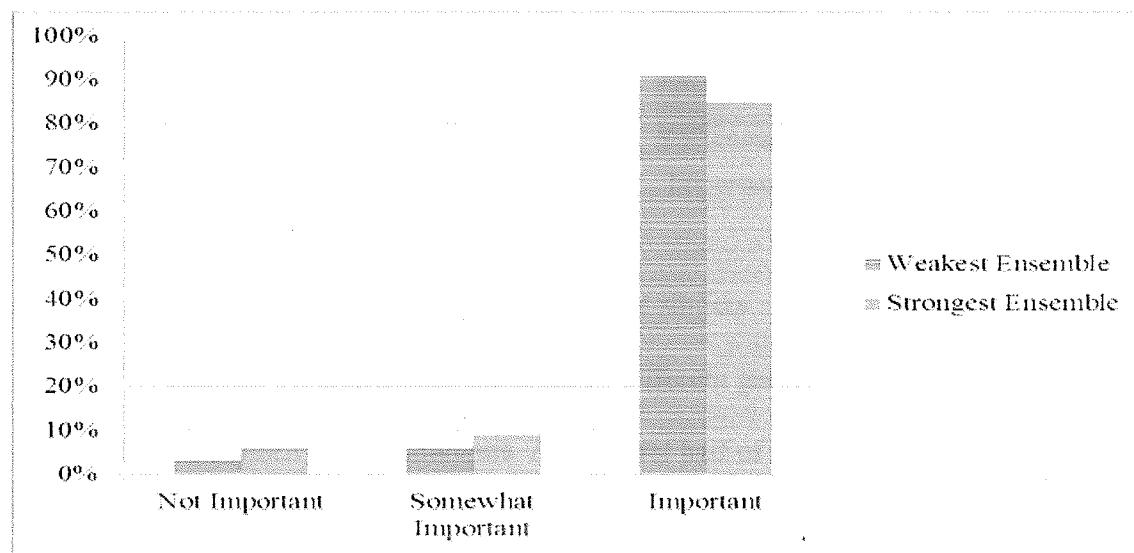


Figure 4.10. Vocal performance skills can be taught with this work

When choosing literature for any ensemble, an effort must be made to evaluate the difficulty level of the work, in order to program music that will sufficiently challenge students while still being within their capability. The current vocal ability and maturity of the singers should be one factor to consider in this process. A large majority of respondents rated this selection criterion as *important* for both their weakest and strongest ensembles. Figure 4.11 shows the consistency of respondents for both types of ensembles. This may indicate a strong feeling among respondents of the significance of the ensemble's ability, regardless of the strength of the ensemble, when choosing appropriate literature.

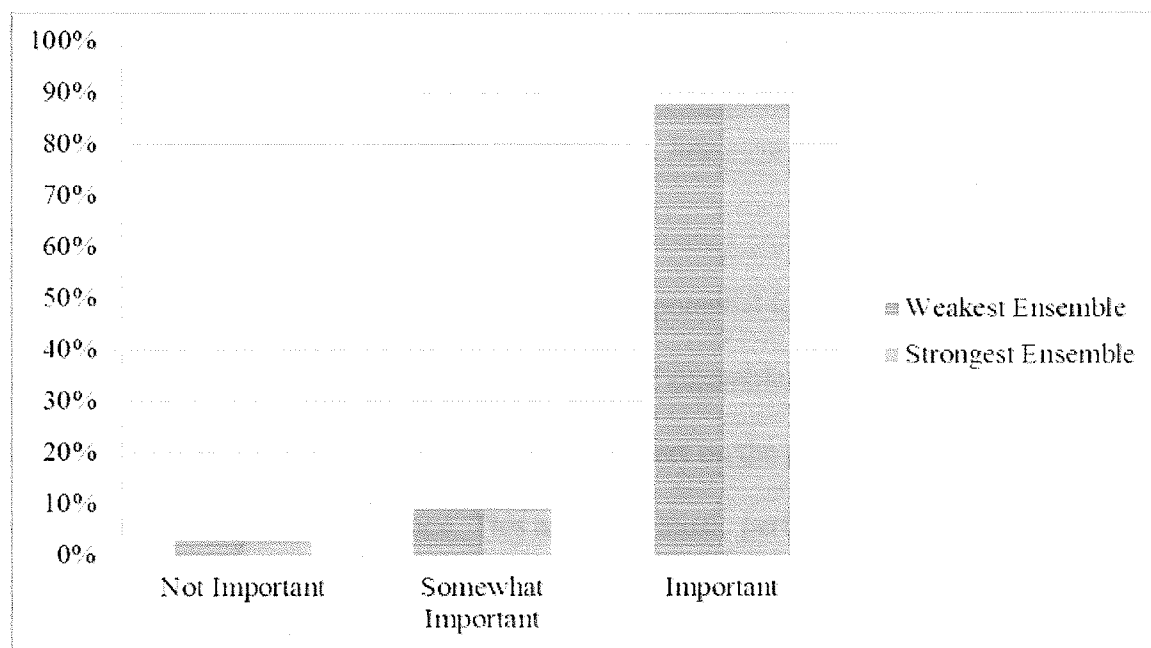


Figure 4.11. The vocal ability and maturity of the singers

The planned variety, or the exposure to different genres and styles, was rated *important* by a majority of respondents. As the first half of this study investigates the current diversity of programming, the findings for this selection criterion seem consistent with the choral literature diversity findings. With 76% of respondents rating this as

important for their weakest ensemble and 82% for their strongest ensemble, planning a variety of music from different cultures, musical time periods, genres, and languages is strongly considered when making literature selection choices. The following figure, Figure 4.12, will show that only 2% and 3% of respondents rated this criterion as *not important* for their weakest and strongest ensembles respectively.

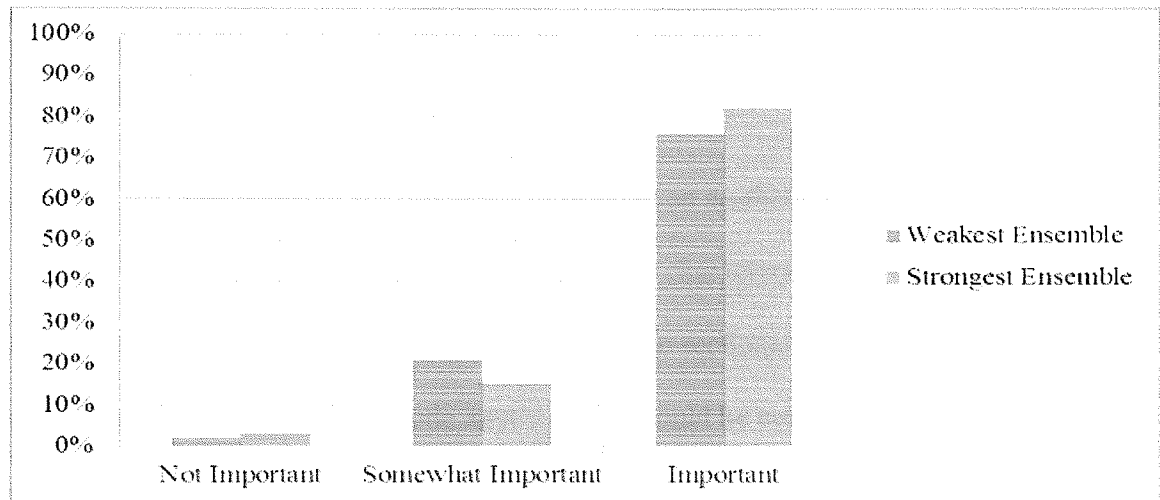


Figure 4.12. Planned variety

A majority of respondents also ranked the potential for a work to provide an aesthetic experience as *important* for both types of ensembles. The ability to move the audience or performer or make them critically reflect on the performance may be considered an aesthetic experience. This aspect of music performance has intrinsic value as opposed to practical value. It is important to note that none of the respondents rated these criteria as *not important* for their strongest ensemble while only 6% rated it as *not important* for their weakest ensemble. The majority of respondents, 74% for weakest ensemble and 82% for strongest ensemble, would consider this a significant factor in selecting literature for their ensembles. See Figure 4.13.

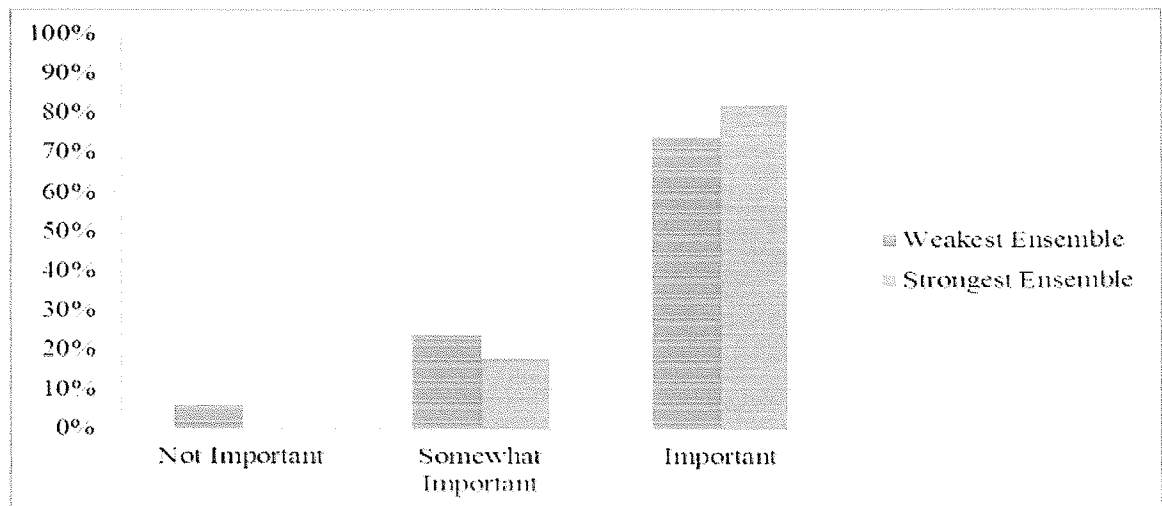


Figure 4.13. The potential for this work to provide an aesthetic experience

Only 6% of respondents rated the sectional characteristics of the chorus as *not important* for both weak and strong ensembles. The sectional characteristics of the ensemble could potentially include anything that could be considered a strength or weakness in a particular section. For instance, an ensemble may have a particularly strong soprano section or few men. These characteristics may impact an ensembles ability to effectively learn and/or perform a particular work. The results do not indicate any significant difference in the response between weakest and strongest ensembles.

Figure 4.14 shows that 94% of respondents rated this criterion as *somewhat important* or *important*.

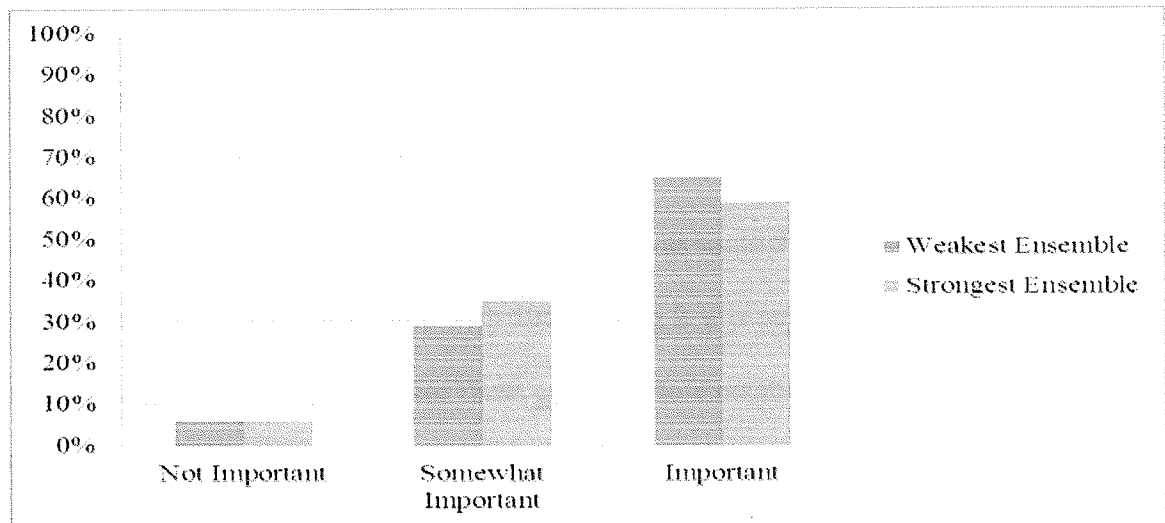


Figure 4.14. The sectional characteristics of the chorus

Certain works of choral literature are written for specific purposes or for a particular use. Directors will sometimes take into account the need for a concert opener or closer, or a thematic work in order to fill a need in the overall concert program. While the programmability of a work was not ranked as *important* by quite as large a majority as other criteria, only a few respondents considered it to be *not important*. The results continue to be consistent between weakest and strongest ensembles as can be seen in

Figure 4.15

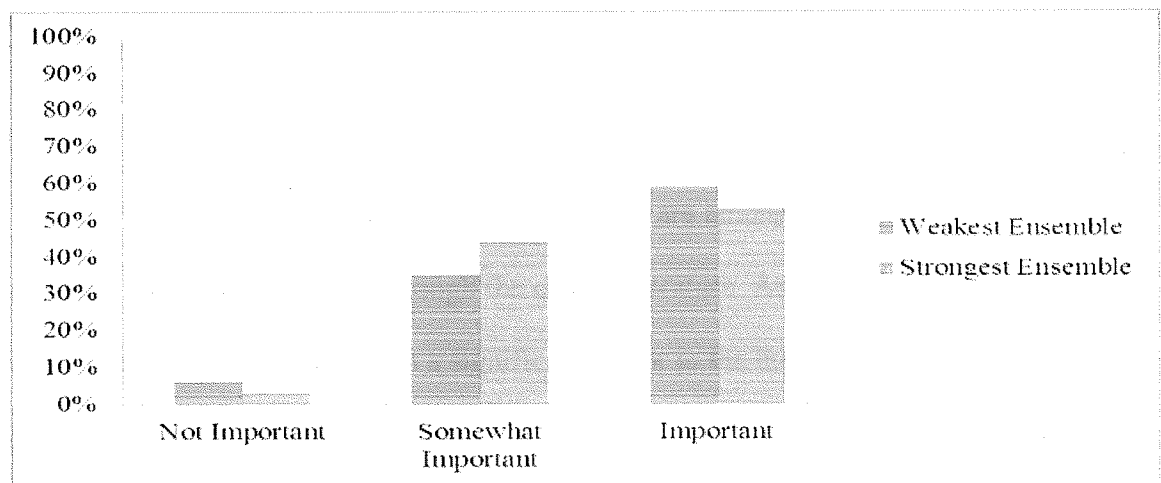


Figure 4.15. The programmability of a work

The technical challenges of the choral literature may encompass factors such as vocal range, tessitura, harmonic structure, and rhythmic complexity. As shown in Figure 4.16, the technical challenge of the literature was considered to be *important* by 71% of respondents for their strongest ensembles. There was some difference in respondents' rating for their weakest ensemble with 50% feeling it was *important*; however, 47% still felt it was *somewhat important* for these groups. More notably, no respondents felt this criterion was *not important* for their strongest groups and only 3% for their weakest group. The responses for this criterion do not seem to polarize towards *important* as some of the previous findings and rather begin to split between *somewhat important* and *important*.

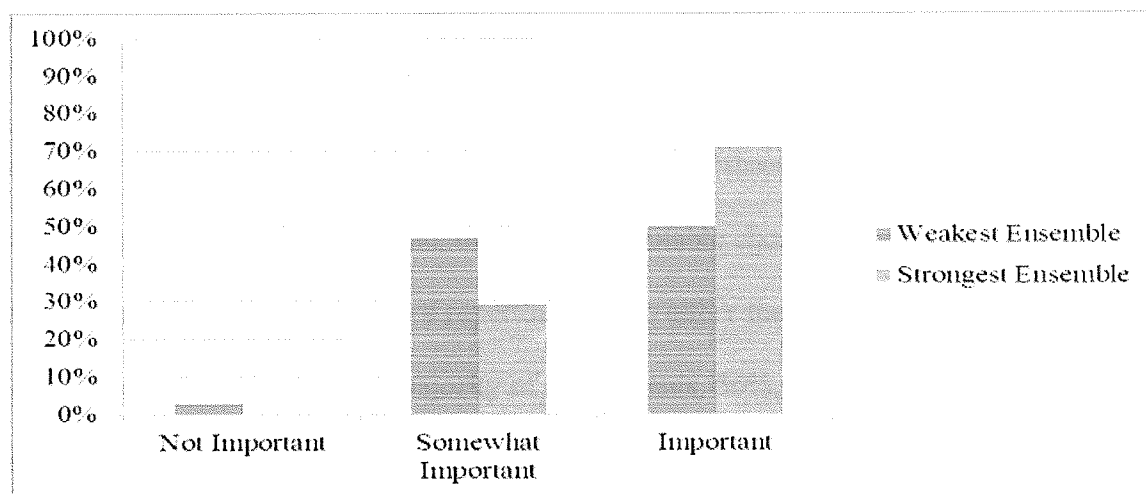


Figure 4. 16. The technical challenge of the work

Form, style, and compositional techniques are among the various musical elements that may be taught through the choral literature. About half of the respondents in the current study rated this as a significant factor in the literature selection process for their weakest and strongest ensembles. A relatively few number of respondents feel that this is not an important consideration at all. When considering the overall ranking of the

literature selection criteria, the responses are becoming more balanced between *somewhat important* and *important* while maintaining a low percentage of respondents stating that the criteria are *not important*. See Figure 4.17.

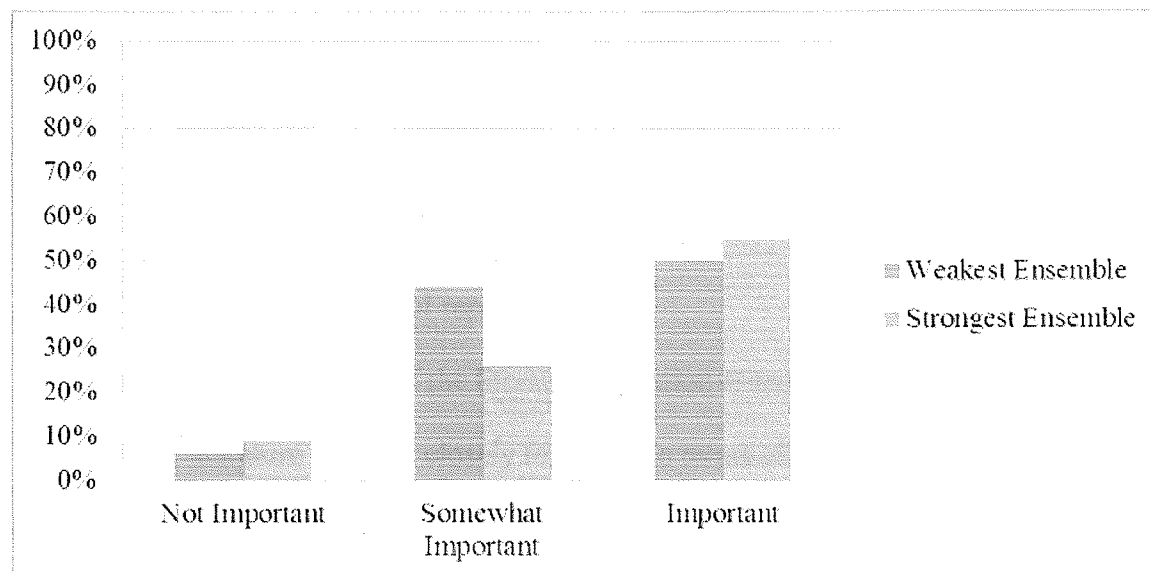


Figure 4.17. The musical elements that could be taught through this work

As in other areas of music, the body of available choral literature contains works that are considered to be standard repertoire due to either their historical, musical, or cultural significance. A small majority of respondents, 56%, felt this to be an important consideration when selecting literature for their strongest ensembles. A slightly smaller number of respondents, 47%, felt this to be important in the literature selection process for their weakest ensembles. The response is almost evenly divided in this case. Additionally, 15% of respondents felt this was not an important selection criterion for an ensemble of either ability level. Figure 4.18 shows these results in more detail.

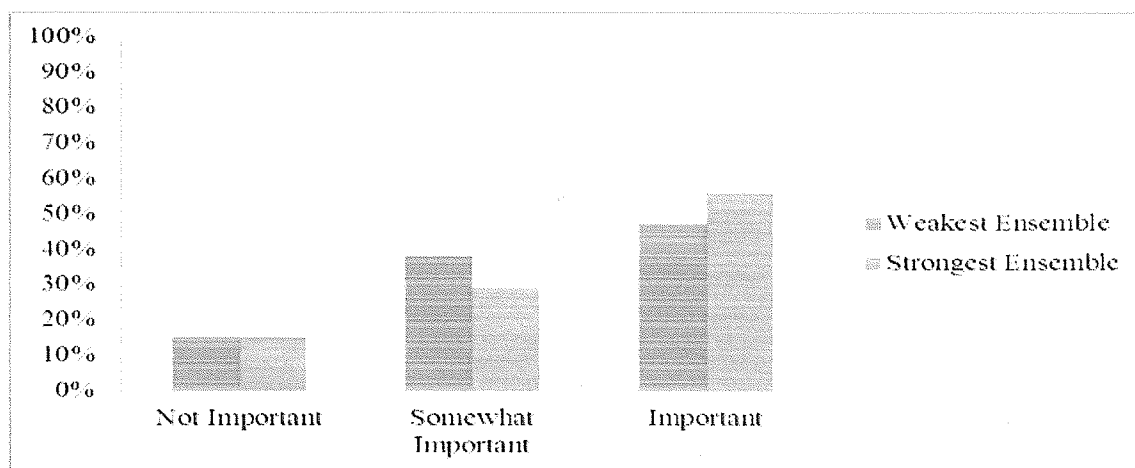


Figure 4.18. It is standard choral repertoire

In the overall ranking of the literature selection criteria, the director and student appeal of the literature fell very closely together. In terms of the weakest ensemble, the appeal of the work for the director was rated *important* for 41% of respondents for their weakest ensemble, compared to 56% of respondents who indicated that the student appeal of the work was *important*. There does seem to be a difference in the responses between groups when looking at these two criteria as a pair. Only 29% of respondents felt that the student appeal of the work was *important* for the strongest group, compared to 56% of respondents for the weakest group. Figures 4.19 and 4.20 should be referred to for the specific data. While there seems to be some difference between the groups, there is a consensus among respondents that the student appeal of the work is at least *somewhat important*, with only 3% of directors indicating that this is not an important factor.

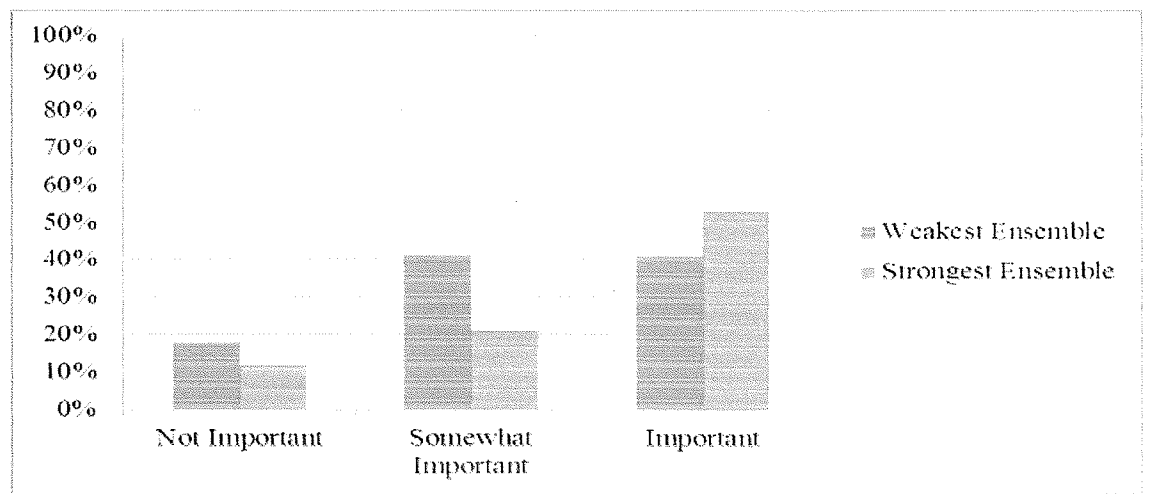


Figure 4.19. The director appeal of the work

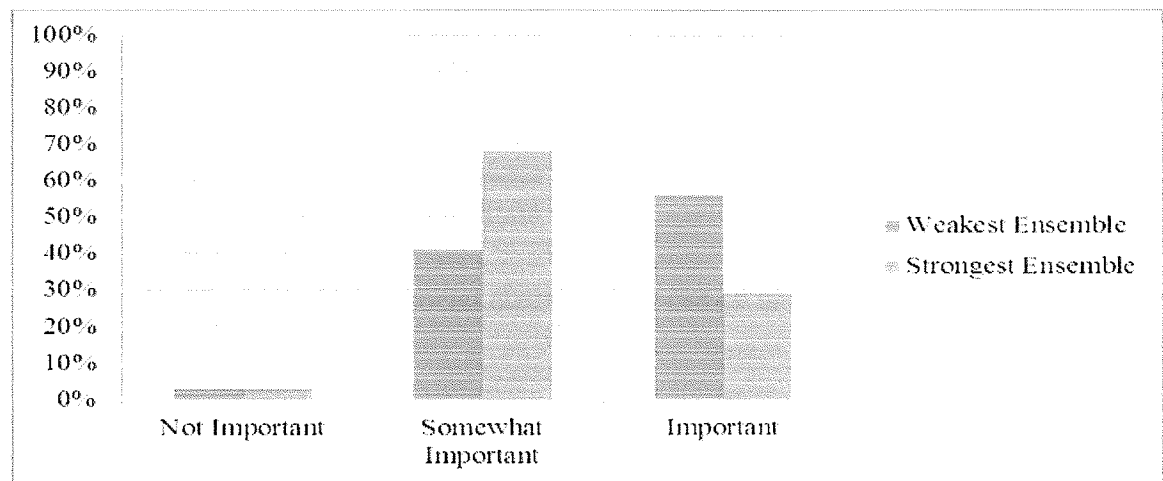


Figure 4.20. The student appeal of the work

As Figure 4.21 shows, respondents indicated almost equal responses in terms of the importance of the historical and social elements that can be taught through a work. These elements may include musical time period, historical period, social influences of the time, and multi-cultural influences among others. A majority of respondents were split between *somewhat important* and *important*. A small portion of respondents felt this was not an important consideration. These results are in congruence with the findings on the variety of literature that is currently being programmed by respondents. Similar

results were found when looking at responses for the importance of the text of a particular work. The text of a work may be a factor in literature selection when thinking of the language, message, or historical significance/origin of the verse or poem. These results are shown in Figure 4. 22.

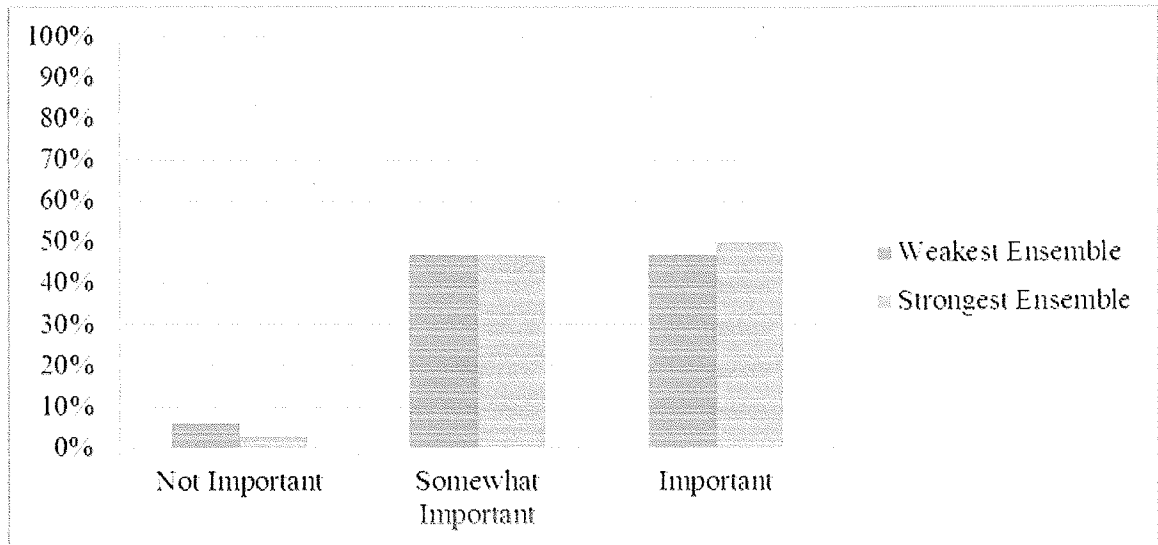


Figure 4. 21. The historical or social elements that can be taught through this work

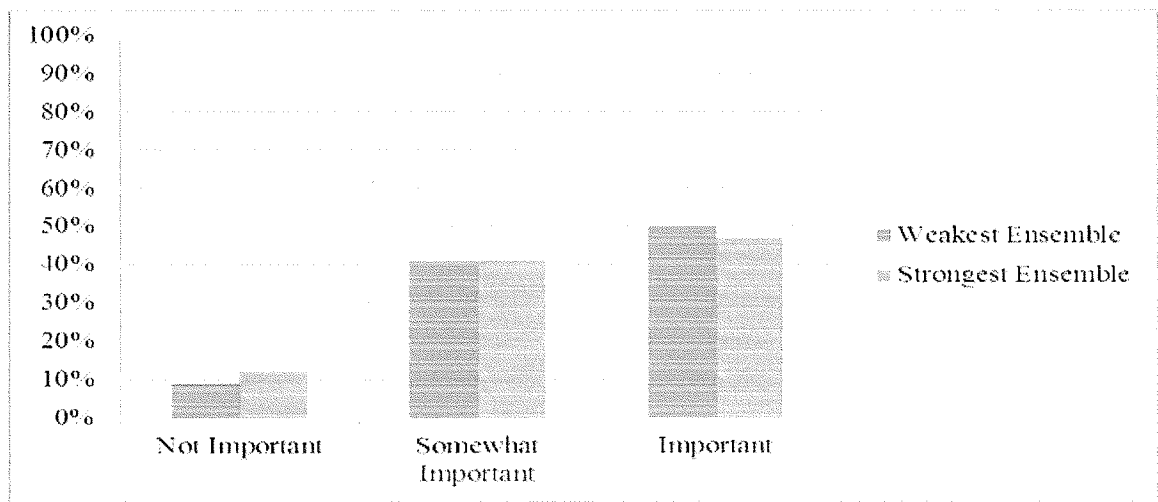


Figure 4. 22. The text

In terms of the director's own personal abilities as a conductor and rehearsal accompanist, no clear majority consensus was indicated. The results indicated that the strength of the ensemble was not a factor for this criterion. Though there was no majority, a significant percentage of respondents, 41% for the weakest ensemble and 44% for the strongest ensemble, rated the director's personal abilities as *not important* when choosing choral literature. Responses were evenly split between *somewhat important* and *important* as seen in Figure 4.23.

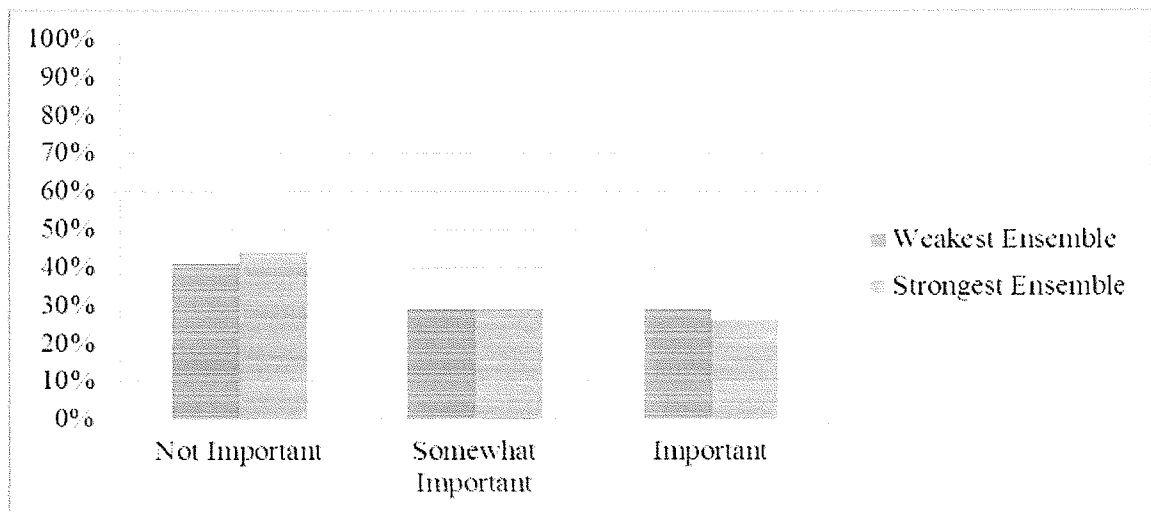


Figure 4. 23. Your personal abilities

Figure 4.24 shows the results rating the importance of the public appeal of the work. This was one of the few selection criteria in which director's responses differed between weakest and strongest groups. In the case of the strongest ensemble, 9% of respondents indicated that the public appeal of the work was not an important factor in the literature selection process. In contrast, 32% of respondents rated this as *not important* for their strongest ensemble. Most respondents had a neutral response for this selection criterion for both weak and strong ensembles.

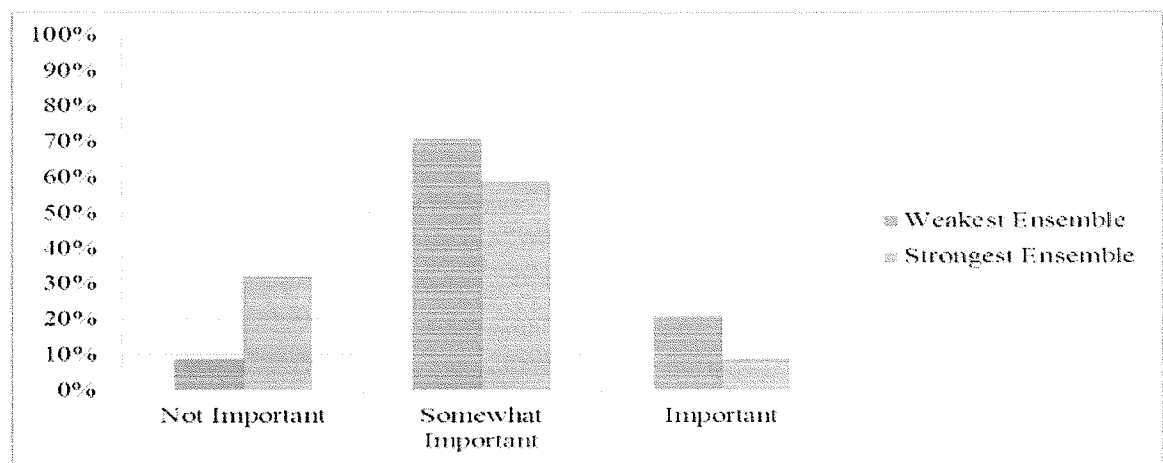


Figure 4. 24. The public appeal of the work

The following two selection criteria garnered nearly identical responses, possibly due to their similar nature. Many states and school systems have “approved” repertoire lists for festivals. In addition to these lists, All-State and other choral events often serve as a resource for directors in choosing choral literature. Whether a piece was found on an “approved” list of repertoire or was programmed on a festival concert did not rank highly for directors’ in the literature selection process. As can be seen in Figures 4.25 and 4.26, most respondents felt that these criteria were either *somewhat important* or *not important*.

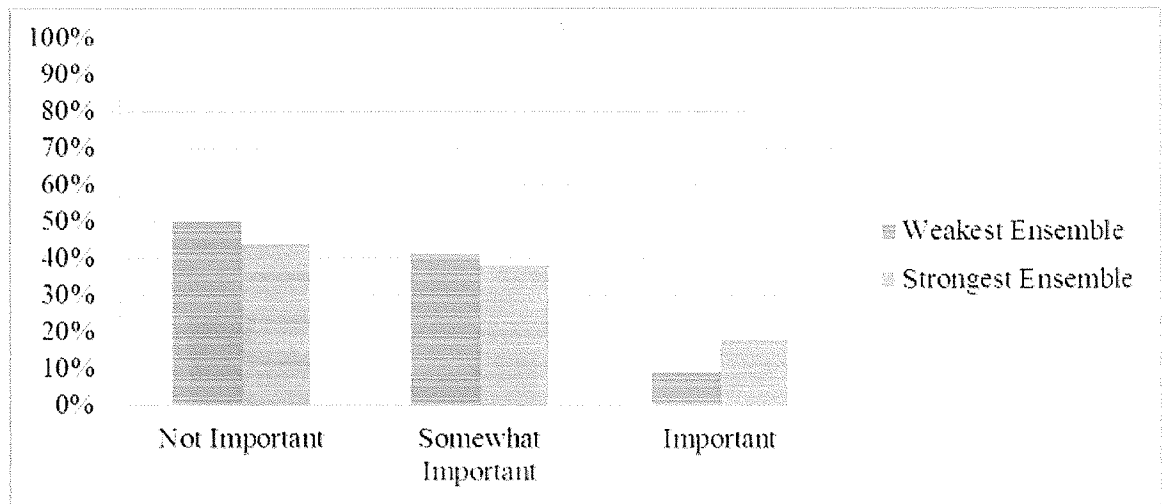


Figure 2. 25. The work was on an “approved” list of repertoire

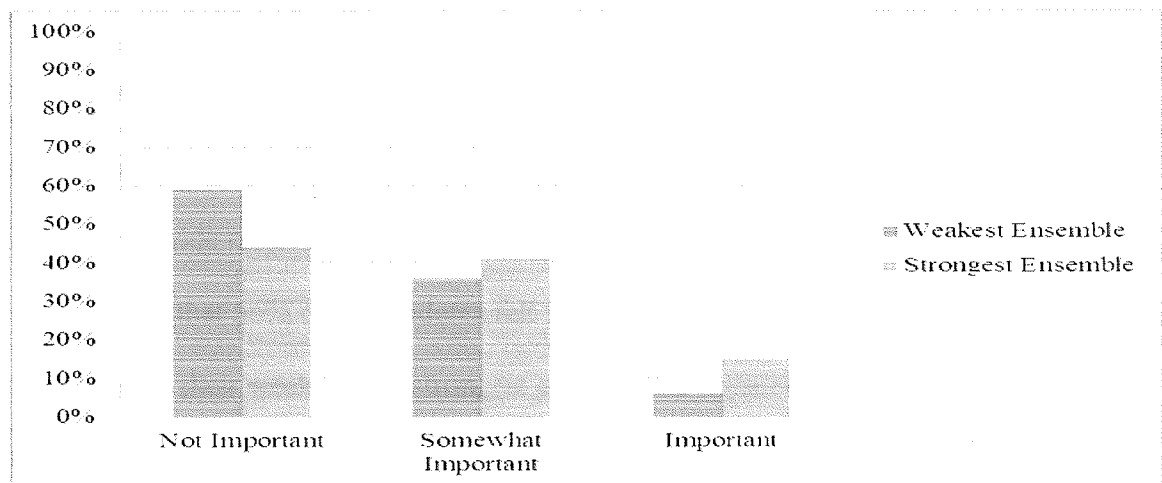


Figure 2. 26. The work was an audition or programmed piece for a festival or concert

The choral music library at a school houses the works that have been previously programmed or purchased. This serves as the pool from which the director may choose literature unless they plan to purchase new works. Depending on the age, size, and budget of the choral program, the library may contain a wealth of music or a scarcity of appropriate works. Programming music for the purpose of the needs of the library was need deemed *not important* by 56% of respondents for their weakest ensemble. In terms

of the strongest ensemble, this criterion was rated as *not important* and *somewhat important* by 44% of respondents each. See Figure 4.27.

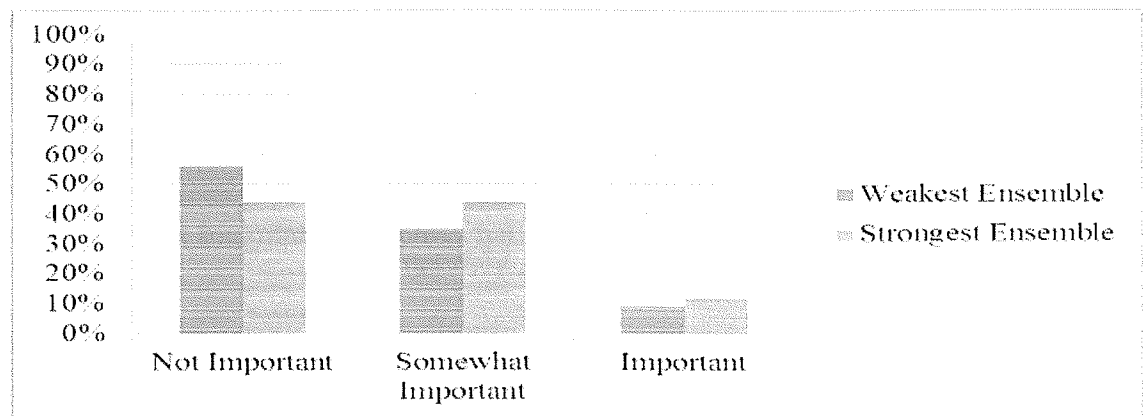


Figure 2. 27. Library Needs

In many secondary choral programs, the director must serve as the rehearsal accompanist while the performance accompanist may be a student or a hired pianist. This results in a wide range of accompanist ability and experience level. However, the current study shows that 56% of respondents felt this to be an unimportant factor when selecting literature for their weakest and strongest groups. The remaining respondents were almost evenly divided between *somewhat important* and *important*. As shown in Figure 4.28, the results were identical between the weakest and strongest ensembles. Due to the fact that this criterion deals mainly with the ability of the accompanist and not the ensemble, the consistency of response between the ability levels is to be expected.

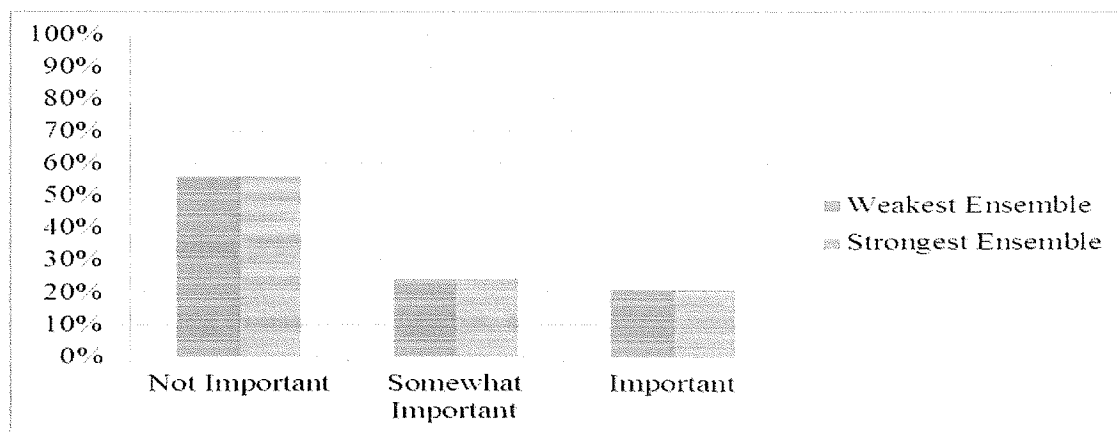


Figure 2. 28. The technical ability of the accompanist

In today's world, marketing can play a major role in any consumer product. The cost of the music may become a factor, as well as the popularity of the composer or arranger or that of the music itself. In the current study however, the marketing of the composition was considered *not important* by a large majority of respondents. Figure 4.29 shows that only 3% of respondents rated this criterion as *important* for both weak and strong groups. As with all of the results presented above, the small sample size of the study must be taken into consideration. A larger study would be necessary to draw any true conclusions about the problems posed.

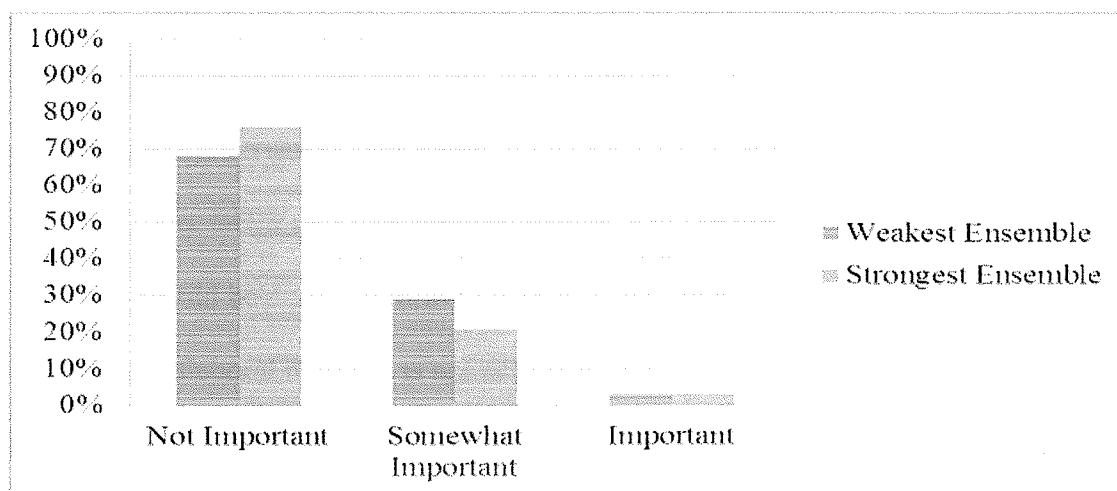


Figure 2. 29. Marketing of the composition

Chapter 5

Conclusion

The purpose of the current study was to investigate the current literature selection and programming practices of secondary choral directors in North Carolina. The variety of programming in terms of language, musical time period, and genre was studied in relation to demographic data such as years of experience and level of education. Additionally, respondents rated 20 literature selection criteria of various focus areas in terms of their importance to the literature selection process for their weakest and strongest groups. These criteria covered a range of technical, aesthetic, and logistical factors. Due to the small sample size, the results of the study have a limited reliability and may not be reproduced. Though the number of respondents was small, the respondents represented a wide range of teaching experience with an average of 14.43 years in the classroom. Slightly more than half of the respondents had attained a graduate degree in music, making it possible to compare the literature selection practices between those with undergraduate degrees and those with graduate degrees.

In terms of the variety of choral literature being programmed, the results showed that more than 50% of directors were programming each genre of music, with the exception of masterworks. The scope of these works, in addition to their level of difficulty, may factor into their reduced rate of programming, however, a follow-up interview would be needed to draw a definitive conclusion. Due to the religious origins and history of choral music, it is not surprising that sacred choral music, along with multi-cultural folk songs, was found to be the most programmed genre. While most respondents were found to program a variety of genres, in the case of musical time

periods, music of the earlier eras was programmed less frequently than music of more recent eras. More than 90% of the respondents indicated that they program music of the Modern era while only 20% program music from the Middle Ages. Romantic and Classical music are programmed by a smaller majority of respondents while Baroque and Renaissance music were programmed by less than half of respondents. Many factors may contribute to this trend. In some cases, music of older time periods can be more difficult to make relevant to students. A significant portion of choral music from these time periods is composed for SATB choirs. This may make it challenging to find arrangements which meet the needs of ensembles of other voicings while maintaining the authenticity of the work. A vast amount of early music is available, without cost, through public domain and can be easily accessed. This music however, in its original state, is often not suited for ensembles of voicings other than SATB. Arrangements of early music, if they are available, must be purchased through a publisher.

Another expected finding was that English and Latin were the languages programmed by most directors. This finding is also concurrent with the fact that sacred choral music is programmed by most directors. The origins of choral music in the church are one reason that so much of the literature has a Latin text. It is interesting to note that Russian was the language programmed by the fewest amount of directors. This is most likely due to the difficulty of the language itself and/or the lack of training in the language on the part of the director, it may also be related to extreme vocal ranges, particularly of the bass part, that are to be found in much of Russian choral literature. Further study would be necessary to evaluate the motivation behind directors' choices in these areas of focus.

The respondent's years of experience teaching choral music did not seem to greatly affect the variety of their programming choices. Results reveal that the fewer years of experience a respondent had, the more likely they were to program Broadway/Show Tunes and Jazz/Show Choir music. A greater contrast between the various years of experience groups was found in the area of musical time periods being programmed. Modern era music was programmed by 100% of all respondents except for those with 21 or more years of experience. In contrast, respondents with 21 or more years of experience programmed music of the Middle Ages more than any other group. Music of the Renaissance period was programmed by at least 50% of respondents in all groups, except that of 1 to 5 years of experience. The amount of choral teaching experience did not show any true difference in variety of languages programmed by respondents.

In comparing the programming choices of respondents with undergraduate and graduate degrees, few differences could be found. Respondents with an undergraduate degree showed a slight preference for show choir/jazz music when compared to those with a graduate degree. Generally, respondents with a graduate degree programmed a wider variety of music of various languages than did those with an undergraduate degree. While it may be thought that respondents with a higher level of education, and therefore a more thorough knowledge of the content area, would program a wider variety of music than those with only an undergraduate degree, this was not the case. These results however, are not definitive due to the small sample size of the current study.

An additional focus of this study identified areas of concern for secondary choral directors during the process of selecting what they consider to be appropriate and quality choral literature. This study does not attempt to define *appropriate* or *quality* in terms of

choral literature, instead, allowed the respondent's perception of these terms to guide their response. Nearly half of respondents indicated that it was difficult to find *appropriate* literature for SAB ensembles. A similar result was found when directors were asked to indicate which type of ensemble they found it difficult to find *quality* literature for. In addition to SAB ensembles, 3-part and 2-part ensembles were indicated. It can be speculated that this is partially due to the fact the most choral music is composed for SATB ensembles and therefore, most SAB compositions are actually arrangements of SATB compositions. Further study in this area should be undertaken to determine the manner in which directors define *appropriate* and *quality* literature.

The second part of this study examined the importance of a variety of literature selection criteria for a respondent's weakest and strongest ensembles. Previous research indicated that though the needs of ensembles of a variety of ability levels differ widely based on vocal maturity and technical ability and goals, directors tend to consider most criteria almost equally between groups. The current study found this to hold true for this group of respondents. These findings raise questions about the goals directors set for their beginning, intermediate, and advanced ensembles. For secondary choral directors seeking to program appropriate literature that will enhance the acquisition of musical skills and ability, musical understanding, and valuable aesthetic experiences, it is important to further study the motivation behind respondents' choices. Increasing student motivation was expected to factor greatly into the choices of the director. It is posited that directors will value both technical and aesthetic criteria almost equally.

As expected, respondents did value a range of criteria including technical, musical, and logistical factors. Vocal performance skills that could be taught through the

music and the vocal ability and maturity of the singers were rated the most important criteria in the literature selection process. These findings indicate a deliberate attempt on the part of the director to both match the ensemble with literature that is within their ability level and challenge them with new techniques. Planned variety, or the exposure to a variety of genres and time periods, was ranked as *important*. As the first part of this study focused on just that, it is encouraging to see that respondents value diversity in their planning.

Motivational factors such as the student and/or director appeal of the work were valued by respondents, though not as strongly as the previously discussed criteria. This may indicate that while it is important to like the music you are teaching or learning, this should not override the more educational aspects of the rehearsal process. The idea of a work being standard choral repertoire also seemed to be of some importance to a majority of respondents. The body of choral literature is quite large and within it are works that have stood the test of time. These works have become standard and can be found on most state and/or festival repertoire list as recommended or required works. These works are also frequently programmed for honors and All-State ensembles. The importance placed on these works by respondents may be partially due to the years of experience of respondents. Almost a third of respondents had 21 or more years of experience and therefore may have been exposed to a wider variety of choral literature over the years. It can be assumed that the longer one has been in the choral world, the more music they have been exposed to. These standard works of choral literature may be more familiar to them than to directors with fewer years of choral teaching experience.

Least important to a majority of respondents were the technical abilities of the accompanist, library needs, and the marketing of the composition. These factors are more logistical and while they may still be thought of and considered in the literature selection process, they do not carry great weight with the majority of respondents. It may be beneficial to secondary choral directors to investigate the availability of resources such as rehearsal and/or performance accompanists and the music budget of the choral program. With the assumed lack of funding for the arts in public schools, it could be suggested that these resources are hard to come by and may carry more weight than the current study suggests.

The current study provides a snapshot of the diversity of literature to which choral music students in North Carolina are currently being exposed. The findings may prove interesting to secondary choral directors as they seek to fulfill the requirements of the new state Essential Standards. Directors may also be able to identify areas of concern for their own programming choices, reflected in these findings. Additionally, the study investigated the decision-making process of the directors and the importance of various literature selection criteria. The findings of the study may be useful to directors seeking to further structure their choral literature selection process, by breaking down selection criteria in terms of technical, aesthetic, and logistical considerations. While the results of the study can be valuable, particularly to secondary choral directors in North Carolina, in terms of the current state of programming in relation to the new state Essential Standards, the study is limited by the small sample size. Further study would be needed to verify these results. It is the hope of the author that the findings of this study can assist directors in evaluating and identifying the literature most effective for their students' needs.

References

- Consortium of National Arts Education Associations (1994). *National Standards for Arts Education*. R&L Education
- Diddle, Laura Dawn (2005). *The repertoire selection practices and skills of beginning choral music educators*. (Doctoral Dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. AAT 3201329)
- Fonder, M. (2003). Ostling's criteria for choosing fine music for all ensembles. *Instrumentalist*, 57(6), 40-46. Retrieved from Education Research Complete database.
- Forbes, G. (2001). The repertoire selection practices of high school choral directors. *Journal of Research in Music Education*, 49(2), 102-121. Retrieved from Education Research Complete database.
- Freer, P. (2010). Two decades of research on possible selves and the "missing males" problem in choral music. *International Journal of Music Education*, 28(1), 17-30. Retrieved from ERIC database.
- Garnett, L. (2005). Choral singing as bodily regime. *International Review of the Aesthetics & Sociology of Music*, 36(2), 249-269. Retrieved from Academic Search Complete database.
- Hedden, D., & Daugherty, J. (2009). Community-based children's choirs: selected literature and material culture in printed programs. *Bulletin of the Council for*

Research in Music Education, (179), 7-19. Retrieved from Education Research Complete database.

Reames, R. (2001). High school choral directors' description of appropriate literature for beginning high school choirs. *Journal of Research in Music Education*, 49(2), 122. Retrieved from Education Research Complete database.

Rentz, E. (1994). Music opinions and preferences of high school students in select and nonselect choruses. *Bulletin of the Council for Research in Music Education*, (121), 16-28. Retrieved from ERIC database.

Roberts, B. (2007, Summer 2007). Studying great choral music. *Canadian Music Educator - Musicien Educateur au Canada*, p. 58. Retrieved from Education Research Complete database.

Roys, K. (1983). Characteristics of high school chorus, band, and orchestra members as described by the strong vocational interest blank. *Bulletin of the Council for Research in Music Education*, 7447-60. Retrieved from PsycINFO database.

Stamer, R. (1999). Motivation in the choral rehearsal. *Music Educators Journal*, 85(5), 26-29. Retrieved from Education Research Complete database.

White, J. Perry. *Twentieth Century Choral Music: An Annotated Bibliography of Music Suitable for Use by High School Choirs*, 2d ed. Metuchen, N.J.: Scarecrow Press, 1990.

Young, Allen. *Choral Educators Resource Handbook*. Choral Resource Seminars. San Francisco, Calif.: Choral Resource Seminars, 1985.

(2010). CHORAL CONNECTIONS: RUTH BOSHKOFF. *Kodaly Envoy*, 36(3), 10.

Retrieved from Academic Search Complete database.

Appendix I

Survey Instrument

Demographics:

1. Do you currently direct one or more choral ensembles in a school setting? ___ Yes ___ No
2. What grade(s) are included in this ensemble(s)? _____
3. How many full years have you been a choral director? _____
4. Have you directed the following type of ensemble and if so, at what level?

_____ SATB	_____ beginning	_____ intermediate	_____ advanced
_____ SAB	_____ beginning	_____ intermediate	_____ advanced
_____ SSA(A)	_____ beginning	_____ intermediate	_____ advanced
_____ TTB(B)	_____ beginning	_____ intermediate	_____ advanced
5. Did you complete a course specifically geared towards:
 - a. A review of choral literature: ___ Yes ___ No
 - b. Literature selection practices: ___ Yes ___ No
6. If you did not complete a course in choral literature, did your secondary choral methods class cover:
 - a. A review of available choral literature? ___ Yes ___ No
 - b. Literature selection practices? ___ Yes ___ No
7. Did any of your ensembles participate in adjudicated festival(s) or contest(s) in 2012-2013? (check all that apply)

_____ SATB:	_____ Beginning	_____ Intermediate	_____ Advanced
_____ SAB:	_____ Beginning	_____ Intermediate	_____ Advanced
_____ SSA(A):	_____ Beginning	_____ Intermediate	_____ Advanced
_____ TTB(B):	_____ Beginning	_____ Intermediate	_____ Advanced

_____ Did not participate in festivals or contests
8. What is your gender? ___ Male ___ Female
9. List the degree(s) you hold what year each degree(s) was attained.

10. Are you a National Board Certified Teacher? ___ Yes ___ No

Choral Literature Selection

11. What genre(s) of music did you select for your 2012-2013 choral concerts? Please list which choir(s) (voicing) each applies to. For example: SATB, SSA Gospel/Spiritual.

_____ Broadway/Show tunes	_____ Multicultural folk songs
_____ Gospel/Spiritual	_____ Patriotic
_____ Holiday	_____ Popular
_____ Jazz/Show Choir	_____ Masterworks (e.g. <i>Messiah</i> , etc.)
_____ Sacred Choral	

Other: _____
12. What historical periods were represented on your 2012-2013 choral concerts? Please list which choir(s), by voicing each applies to. For example: SATB, TTB(B) Romantic

_____ Middle Ages	_____ Romantic
_____ Renaissance	_____ Modern
_____ Baroque	_____ Other: _____
_____ Classical	
13. What languages did your choir perform in the 2012-2013 school year? List each choir that performed in this language.

_____ English	_____ French	_____ Latin	_____ Russian
_____ German	_____ Spanish	_____ Italian	_____ Non-Western
14. It is difficult to find appropriate choral literature for secondary choirs.
True for:

_____ SATB	_____ SAB	_____ SSA(A)	
_____ TTB(B)	_____ 2pt.	_____ 3pt.	_____ Other: _____
15. It is difficult to find quality choral literature for secondary choirs.
True for:

_____ SATB	_____ SAB	_____ SSA(A)	
_____ TTB(B)	_____ 2pt.	_____ 3pt.	_____ Other: _____

16. What sources do you use for finding appropriate and quality choral literature? (check all that apply)
- | | |
|--|---|
| <input type="checkbox"/> Choral reading sessions | <input type="checkbox"/> internet sources |
| <input type="checkbox"/> Workshops and clinics | <input type="checkbox"/> peer recommendations |
| <input type="checkbox"/> Live performances | <input type="checkbox"/> repertoire lists (state, festival, etc.) |
| <input type="checkbox"/> Music performed in your high school | <input type="checkbox"/> Music performed in your college |
| <input type="checkbox"/> Materials from professional organizations | <input type="checkbox"/> Perusal of scores from music stores |

PART 2

Please check how important each of the following is when you are choosing music for your choir.	Weakest Ensemble			Strongest Ensemble		
	Not Important	Somewhat Important	Important	Not Important	Somewhat Important	Important
17. The public appeal of the work. e.g. The audience or administration will love this work	1	2	3	1	2	3
18. The student appeal of the work. e.g. Students will love this work	1	2	3	1	2	3
19. It is standard choral repertoire. e.g. This is standard repertoire; students should learn it	1	2	3	1	2	3
20. Vocal performance skills can be taught with this work. e.g. legato line, singing intervals, breath support	1	2	3	1	2	3
21. The programmability of a work. e.g. holiday selection, concert opener or closer, theme	1	2	3	1	2	3
22. The historical or social elements that can be taught through this work. e.g. musical period, historical period, social influences of the time, multi-cultural influences	1	2	3	1	2	3
23. The work was on an "approved" list of repertoire. e.g. state, festival, textbook lists	1	2	3	1	2	3
24. The technical difficulty of the work. e.g. range, tessitura, harmonic, rhythmic	1	2	3	1	2	3
25. The director appeal of the work. e.g. I really like this work and would like to conduct it	1	2	3	1	2	3
26. The musical elements that could be taught through this work. e.g. form, style, compositional techniques	1	2	3	1	2	3
27. The potential for this work to provide an aesthetic experience. e.g. This work will move the audience and the participants	1	2	3	1	2	3
28. The work was an audition or programmed piece for a festival or concert. e.g. All-State, All-County, ACDA, MENC	1	2	3	1	2	3
29. The sectional characteristics of the chorus. e.g. strong soprano section, few men	1	2	3	1	2	3
30. The vocal ability and maturity of the singers. e.g. The voicings-3 part, SSA, etc. fit my group	1	2	3	1	2	3
31. The technical ability of the accompanist. e.g. an accompaniment CD available, student accompanist	1	2	3	1	2	3
32. Your personal abilities. e.g. as a conductor, a rehearsal accompanist	1	2	3	1	2	3
33. The text. e.g. language, message	1	2	3	1	2	3
34. Marketing of composition. e.g. cost, "catchy title", popular composition or arranger, "Everyone is singing this"	1	2	3	1	2	3
35. Library needs. e.g. works of this style, specific composer	1	2	3	1	2	3
36. Planned variety. e.g. expose students to different genres and styles	1	2	3	1	2	3