

MIDDLE AND JUNIOR HIGH SCHOOL CHORAL REPERTOIRE: DIRECTORS'  
CRITERIA FOR SELECTION, QUALITY, AND APPROPRIATENESS

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MIDDLE AND JUNIOR HIGH SCHOOL CHORAL REPERTOIRE: DIRECTORS'  
CRITERIA FOR SELECTION, QUALITY, AND APPROPRIATENESS

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A Dissertation

Submitted to

the Graduate Faculty of

Auburn University

in Partial Fulfillment of the

Requirements for the

Degree of

Doctor of Philosophy

Auburn, Alabama  
August 10, 2009

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DISSERTATION ABSTRACT  
MIDDLE AND JUNIOR HIGH SCHOOL CHORAL REPERTOIRE: DIRECTORS'  
CRITERIA FOR SELECTION, QUALITY, AND APPROPRIATENESS

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Doctor of Philosophy, August 10, 2009  
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139 Typed Pages

Directed by Kimberly C. Walls

The purpose of this study was to determine criteria used by middle school and junior high school choral directors when selecting choral repertoire. A 72-item questionnaire was designed to collect middle school and junior high school choral directors' criteria of quality choral repertoire and appropriate choral repertoire. The population for the study included 301 middle and junior high school choral directors from Alabama, Mississippi, and Louisiana whose schools offered a choral music program. Demographic information on the school, choral program, and director as well as information about genres, historical periods, languages, and voicings of choral repertoire purchased and programmed during the 2007–2008 school year was obtained through the questionnaire. Responses to 20 criteria used in the selection of choral literature were recorded using a four-point Likert-type scale. In addition, participants categorized criteria

as applicable to either appropriate choral literature, quality choral literature, both appropriate and quality choral literature, or neither appropriate nor quality choral literature. Seventy-eight questionnaires were completed for a 26% return rate. Results found middle school directors programmed and purchased Holiday music most frequently, followed by spiritual or gospel, and patriotic music. Two-part music was purchased and programmed on concert more than other voicings. The vocal ability and maturity of the singers was considered very important by 67% of directors, an indication that most participants were aware of the challenges associated with the adolescent voice and choose choral literature to address those challenges. Directors labeled all criteria as both appropriate and quality choral literature with the exception of one criterion. Popular music was considered appropriate choral literature (44%) only. No statistically significant difference in choral repertoire selection was found among Novice, Experienced, and Master Teachers.

## ACKNOWLEDGMENTS

I would like to acknowledge my professors at Auburn University who guided this study, Dr. Kimberly Walls, Dr. Jane Kuehne, Dr. William Powell, and Dr. Margaret Ross. Thank you for your support during this entire process.

To my brother and sister-in-law, David and Teresa Kirkland — It was wonderful to be close and become closer. Thanks to a true Auburn man, my father, William Kirkland, I finally have my degree from AU. This dissertation is dedicated to the memory of my mother, Edith Pelham Kirkland, who instilled in me the joy of learning, the importance of education, and recognized and encouraged my musical talents.

Thank you, Catherine and William. How many parents are able to experience collegiate life with their children? I am so proud of both of you. Thank you also to Emmie, Tony, and Oscar, for their faithful watch through the nights of research and typing.

Finally, a very special “thank you” to my husband, Michael, for encouraging me to follow my dream, believing in me, and loving me. Thank you for always being there, even if we were 400 miles apart.

Style manual or journal used: Publication Manual of the American Psychological Association, 2001 (5th edition).

Computer software used: Microsoft® Word 2003, Microsoft® Excel 2003, and SPSS (Statistical Package for the Social Sciences) for Windows Release 14.0.

## TABLE OF CONTENTS

LIST OF TABLES .....	x
I. INTRODUCTION .....	1
Purpose of the Study .....	7
Research Questions .....	8
Assumptions .....	8
Definitions .....	9
Limitations .....	9
Delimitations .....	9
II. REVIEW OF LITERATURE .....	11
Instrumental Repertoire Selection Research .....	12
Choral Repertoire Selection Research .....	17
Repertoire for Middle and Junior High School Choirs .....	32
Repertoire Lists .....	42
Summary .....	44
III. METHODOLOGY .....	46
Population Selection .....	46
Instrument for Data Collection .....	47
Procedure .....	49
Survey Returns .....	49
Data Analysis .....	50
IV. RESULTS .....	51
Demographics .....	52
Genres, Historical Periods, Languages and Voicings .....	54
Criteria for Choral Repertoire Selection .....	59
Differences among Novice, Experienced, and Master Teachers .....	61
Criteria for Determining Appropriate and Quality Choral Literature .....	66
V. DISCUSSION .....	69



REFERENCES .....	80
APPENDICES .....	92
Appendix A: Questionnaire .....	93
Appendix B: Office of Human Subjects Approval Form.....	101
Appendix C: Information Letter.....	109
Appendix D: Post-card .....	114
Appendix E: Responses from Choral Directors .....	116
Appendix F: Choral Literature Performed by Respondents in 2007–2008	124

## LIST OF TABLES

Table 1	Frequency and Percentage of Genre and Historical Periods Programmed and Purchased (N = 78).....	56
Table 2	Frequency of Voicings Represented on Concerts and Mean, Standard Deviation of Voicings Purchased (N = 78).....	58
Table 3	Criteria for Selecting Choral Repertoire (N=78) .....	60
Table 4	Chi-Square, <i>p</i> , and Frequency of Criteria Used to Select Choral Literature among Novice, Experienced, and Master Teachers (N = 78) .....	62
Table 5	Criteria for Selecting Choral Repertoire, Descriptive Statistics, Frequencies, and Percentages.....	66

## CHAPTER I. INTRODUCTION

A goal of music education is to produce independent musicians who hold a lifetime love and appreciation for music. Just as the builder strives to construct buildings that will last a lifetime, music educators must use appropriate and quality materials that will stand the test of time. To reach their goals in the choral classroom, the responsibility of choosing appropriate and quality music rests with the choral director. The chosen choral literature provides a foundation for classroom learning. The selected repertoire provides the choral director a blueprint for teaching musical skills and gives the students opportunities to engage in aesthetic experiences. Therefore, appropriate and quality music provide the essential building blocks for a sound music education.

The quest for appropriate and quality music in the classroom has been addressed through various academic symposia and projects including the 1963 Yale Seminar on Music Education, the 1967 Tanglewood Symposium, and the Contemporary Music Project (1966–1968); each stressed the importance of musical selection in the schools. Participants in the Yale Seminar on Music Education found the repertoire used in elementary and secondary classrooms failed to enhance and encourage musicality. These music professionals felt the music was of appalling quality, lacking in variety of historical styles and genres. Music was chosen based on the technical skills of the instructor, rather than educational needs of the students. The arrangements and

transcriptions of songs used were not of high quality and the inclusion of authentic music was rare. Choral music was selected to meet the needs of the lowest common denominator, and the texts were boring and lacked character (Palisca, 1964).

The findings of the Yale Seminar recommended including a wide variety of music in the classroom, including music from other countries, historical periods, and various genres of music. Furthermore, music collections for the classroom should include monophonic music such as chants and canons from all countries and historical periods, polyphonic music written for various voicings, and all styles and periods, including current Western music. The panel also encouraged the commission of experienced composers, rather than the younger Ford Foundation composers, to write additional appropriate teaching materials for the curriculum (Palisca, 1964).

Participants in the Tanglewood Symposium (Murphy & Sullivan, 1968) recommended the inclusion of avant-garde and new contemporary music early in a child's music education. An additional recommendation was that educators should begin with the student's tastes in music under consideration and work from that point to address other types of music. It was further recommended that all junior high students should be required to take a general music course including listening, discussion, performing, and music from various historical periods other cultures. The Tanglewood Declaration specifically recommended repertoire encompassing music of all historical periods, styles, forms, and world cultures as well as a variety of modern music including popular, American folk music, and avant-garde music.

The repertoire is a major teaching tool for the comprehensive music teacher. In order to teach comprehensively, teachers must understand music from various historical

periods and genres. The students' understanding of the historical, technical, and aesthetic aspects of music creates independent musicians. The Contemporary Music Project (Willoughby, 1971) indicated students educated in comprehensive musicianship classes possessed a greater understanding of a wide repertoire of music.

The term 'quality' is defined as "a peculiar and essential character, an inherent feature, degree of excellence, superiority in kind, and a distinguishing attribute" (*Merriam-Webster's Collegiate Dictionary*, 2004, p. 1017). The use of this definition to determine quality choral literature can be a daunting task for choral directors because the decision whether music is of quality or in good taste is subjective.

According to Reimer (1970), the extent of goodness in music can be placed in two categories. Music excellence is determined by qualities such as its artistry, inventiveness, complexity and variety, musical clarity, skillfulness, and cleverness. These qualities of excellence can be applied by music educators when choosing good music. Musical greatness is based on the deepness of musical meaning. The aesthetic experience derived from musical greatness can have a major impact on both the listener and performer. There is no scale to judge the quality of music in regards to its greatness; excellence in music is more defined. Reimer goes on to state that very good music, that which encompasses qualities of both greatness and excellence exists and is available for music education. Music of good quality can be found in all genres and from all historical periods, including popular music. Music educators are equipped to select good music through their own aesthetic experience, education, and training. An aesthetic music education will include aesthetically valuable music from any source (Reimer, 1970).

Brunner (1992) indicated that students should be challenged musically and intellectually through quality music. Apfelstadt (2000), Leonhard and House (1972), Phillips (2004), and Roach (1989) have suggested several attributes of quality repertoire. First, quality music should be worth the time and effort required to rehearse and perform. The music should be well crafted and expressive. Choral singers as well as the audience should find the music aesthetically pleasing. The text should be age appropriate and work in tandem with the music. Arrangements of folksongs, spirituals, or major works should be true to their original style. Finally, quality music must stand the test of time. According to choral music education textbook authors, music publishers control the availability of standard choral literature and the marketing of new choral literature (Collins, 1993; Garretson, 1998; Hylton, 1995; Lamb, 2004; O'Toole, 2003).

In addition to locating and choosing quality choral literature, directors must determine whether the selected repertoire is appropriate for their choirs. Merriam-Webster's Collegiate Dictionary (2004, p. 61) defines 'appropriate' as "especially suitable or compatible." When determining appropriate literature for secondary school choirs, many criteria must be taken into consideration. Choral method textbooks and professional journals include suggested criteria to guide choral music directors in choosing appropriate and quality repertoire for their curriculum (Battle, 2003; Brinson, 1996; Collins, 1993; Ehlmann, 1968; Garretson, 1998; Gordon, 1977; Hylton, 1995; Jorgenson & Pfeiler, 1995; Lamb, 1971, 1974; Lamb, 2004; Pagel & Spevacek, 2004). Furthermore, professional articles and textbooks include suggested repertoire lists appropriate for special concerts and choral festivals (Apfelstadt, 2000; Battle, 2003;

Beery, 1994, 1996; Broeker, 2000; Chapman, 1991; Crocker, 2000; DeLorenzo, 1992; Gordon, 1977; Lamb, 1971, 1974; Phillips, 2004; Roach, 1989; Torkelson, 1994).

Besides criteria and repertoire lists, journal articles contain encouragement for choral directors to choose music of various styles, periods, and genres. Authors direct music educators in their quest to locate multicultural or world music and inform directors of authentic performance teaching strategies (Abril, 2006; Anderson, 1992; Goetze 2000; Griswold, 1994; Parr, 2006). In addition to world music, authors such as Cosenza (1997), Hawkins & Beegle (2003), Herman (1988), and Yarrington (1980) wrote that early music is well suited for middle school voices, particularly music from the Middle Ages and Renaissance periods. The modal harmony found in music of the Middle Ages and Renaissance lends itself for practice in sight singing. In addition, the opportunity to sing in a foreign language provides students a challenge (Hawkins & Beegle, 2003; Lind & Butler, 2005; Thomas, 1995).

Articles provide information to aid choral directors in the choice and performance of new avant-garde music which may be an unfamiliar genre. Costes (2005) provided choral directors advice in locating music of the twentieth and twenty-first centuries. Braun (1988) listed several avant-garde choral works along with instructions for reading their unconventional notation. He encouraged choral directors to try to expand their comfort zone by including repertoire of new and different music. Another genre of modern music, often neglected in the choral repertoire, includes works by female composers. DeLorenzo (1992) stressed the importance of performing choral works by current female composers.

At the middle school level, physical changes that occur in the adolescent voices of both males and females may necessitate the primacy of range and tessitura over other considerations when choosing appropriate music for middle school and junior high school choirs. Cooksey (1977a, 1977b, 1977c, 1978, 1992) categorized the stages of development in the male adolescent voice. Gackle's (1987, 1991) research, patterned after research in male changing voices, identified four stages to categorize the adolescent female voice. Both Cooksey and Gackle recommended that choral directors allow students to sing the vocal part within their comfortable range. Choral directors must recognize changes in their students' voice. Crocker (2000) and Demorest (2000, 2001) emphasized the value of listening to middle school and junior high school voices on a weekly basis. In some cases, choral directors need to arrange music to meet the specific vocal needs of their students. In addition, it is important that students be placed in choral ensembles, utilizing voicings that accommodate the range and tessitura of maturing voices.

Research involving the selection of repertoire has not been limited to choral music. Budiansky and Foley (2005) reviewed research in instrumental literature selection and determined literature used for high school wind band ensembles was lacking in quality. Furthermore, many compositions, considered standard repertoire for wind bands are out of print (Harris & Walls, 1996).

Forbes (1998, 2001) studied high school choral directors from Florida, Georgia, South Carolina, North Carolina, and Virginia to determine criteria used in selecting choral repertoire, and to ascertain their perceptions of quality music. Researchers have found that music educators agree with the MENC National Standards; students should be



exposed to a wide variety of music from different historical periods and genres (Beery, 1994, 1996; Davis, 1970; Devore, 1989; Diddle, 2005; Forbes, 1998, 2001; Ogdin, 1981). Much of the research on repertoire selection has centered on high school music programs (Bolt, 1983; Dahlman 1991; Davis, 1970; Devore, 1989; Forbes, 1998, 2001; Hunsaker, 2007; Reames, 1995, 2001).

Despite previous research, questions regarding criteria used to determine appropriate and quality choral literature still exist. More specifically, the repertoire selection criteria of middle school and junior high school choral directors have not been addressed. How does one determine if a particular piece of music is appropriate for a middle school choir or a work is considered quality literature? Do choral directors perceive appropriate choral literature and quality choral literature in the same ways? Furthermore, does this perception change and evolve with teaching experience? Issues regarding the selection of appropriate and quality literature appear concrete, however, the terms appropriate and quality are subjective, and are subject to individual interpretation. Does quality or appropriate repertoire contain only those works that have stood the test of time? On the other hand, can newly composed or arranged choral music be considered quality and appropriate music? How do choral music educators choose appropriate and quality materials that will provide the musical foundation for their students? These questions provided the impetus for this study.

### Purpose of the Study

The purpose of this study was to determine criteria used by middle school and junior high school choral directors when selecting choral repertoire for grades six through

nine. A questionnaire was designed to collect middle school and junior high school choral directors' criteria of quality choral repertoire and appropriate choral repertoire.

### Research Questions

The following questions were posed to research this problem:

1. What genres, historical periods, languages, and voicings do middle school and junior high school choral directors select for the choral repertoire used in their classrooms?
2. What criteria do middle school and junior high school choral directors use to select the choral repertoire used in their classroom?
3. Are there differences in the criteria used to select choral repertoire among Novice, Experienced, and Master Teachers?
4. What are the criteria to determine appropriate choral literature as perceived by middle school and junior high school choral directors?
5. What are the criteria to determine quality choral literature as perceived by middle and junior high school choral directors?

### Assumptions

This research was undertaken with the following assumptions.

1. Middle-level choirs from Alabama, Mississippi, and Louisiana share similar characteristics.
2. Middle-level choir directors from Alabama, Mississippi, and Louisiana share similar characteristics.

3. Responses to the survey accurately reflect participant views and opinions.
4. The participants answered all survey questions honestly.

### Definitions

The following terms are defined for the purpose of this study:

*Experienced teachers* – have taught middle school or junior high school choir 6 to 10 years.

*Junior high school* – encompassed grades 6 through 9 and was determined by how each state grouped grade levels. Junior high schools in this study included grades 7 through 9.

*Master teachers* – have taught middle school or junior high school choir 11 years or more.

*Middle school* – encompassed grades 4 through 8 and was determined by how each state grouped grade levels. Middle schools in this study included grades 6 through 8.

*Novice teachers* – have taught middle school or junior high school choir 5 years or less.

*Single grade schools* – represented one grade level such as a sixth-grade or ninth-grade academy.

### Limitations

The following limitations pertain to this study:

1. This cross-sectional study represents the period from November 28, 2008 through January 30, 2009.

2. Participants in this study included middle and junior high school choral directors who taught a choral class during the 2007–2008 school year.
3. The study included only the states of Alabama, Mississippi, and Louisiana.

## CHAPTER II. REVIEW OF LITERATURE

The review of literature includes research regarding the repertoire selection of secondary school choral and band directors. Research topics in instrumental music include criteria used for selecting wind band literature for both middle and high schools. The effect of chosen music on festival ratings, the quest for quality music, and repertoire lists are additional topics covered in instrumental research. Choral music research topics include criteria for literature selection, the effect of non-musical factors such as teacher experience or school size on music selection, and the sources used for selecting music. Researchers have studied the effect of chosen choral literature on festival ratings. In addition, choral directors have been interviewed to determine their views of quality music. Research specific to middle school choral programs include the problems of the male changing voice on repertoire selection, specific historical periods or genres appropriate for use with middle school voices, and the influence of student preference on the music selection process. The use of repertoire to teach specific musical skills such as sight singing or for use as warm-ups have also been addressed in the research. Researchers have also studied the training received by undergraduate students in selecting repertoire for music ensembles. Finally, annotated lists of suggested repertoire for use with specific musical ensembles and music appropriate for concerts and festivals

have been found in the research. This chapter includes dissertations and research articles from professional journals in music education.

The literature search was conducted using the following databases: ERIC, Music Index Online, Academic Search Premier, and Pro-Quest Dissertations. Organizational and university websites included American Choral Directors Association (ACDA), MENC, Choral America, Choral Net, University of Miami School of Music Research Site, Texas Music Educators, Ohio Music Educators, Wisconsin Music Educators Association, Illinois Music Educators Association, Alabama Music Educators Association, Mississippi Music Educators Association, and Louisiana Music Educators Association. Other journal indices used included *The Music Quarterly*, *Visions of Research in Music Education*, *ACT (Action, Criticism, and Theory) for Music Educators*, *International Journal of Music Education*, and *Texas Music Education Research*. Productive search terms used included: choral, repertoire, curriculum, middle school, junior high school, selection, choice, appropriate, quality, choral directors, band directors, perceptions, rural, chorus, appropriate literature, quality literature, criteria, choral repertoire, music repertoire, choral curriculum, choosing repertoire, and selecting repertoire.

### Instrumental Repertoire Selection Research

High school band directors face the same challenges as choral directors when selecting literature for their instrumental ensembles. Roseboom (2006) collected data concerning the repertoire selection practices used by Florida middle school and high school band directors. A survey was mailed to 350 randomly selected middle and high

school band directors. Of the 350 surveys, 18.2% were completed and returned ( $N = 64$ ). The following six criteria for the selection of instrumental repertoire were ranked in order of priority by the respondents: aesthetic elements, audience consideration, technical value, composer reputation, students' consideration, and educational elements. In addition, directors listed four performance pieces for performance and provided reasoning for their inclusion in the curriculum. Aesthetic value was ranked by Florida band directors as the top criterion (32.8%) for repertoire selection. A disparity was found between high school band directors ( $n = 25$ ) and middle school band directors ( $n = 39$ ). Forty-four percent of high school band directors listed aesthetic value as the most important criterion for selecting music. However, aesthetic value (8.8%) along with composer recognition (8.8%) and student considerations (8.8%) ranked among the bottom three criteria for repertoire selection among middle school band directors. Technical criteria (38.2%) were listed by middle school directors as their first priority in selecting literature. Conversely, high school directors ranked technical criteria (12%) fourth in repertoire selection. Educational elements were also ranked higher in consideration by middle school band directors (32.3%) than by high school band directors (24%). The differing foci of study between middle school and high school curricula may account for the differences in the criteria used for music selection. Any generalization from the study was limited due to a small response rate.

The repertoire selection practice of middle school band directors was studied by Howard (2001). In addition to surveying the directors to determine criteria used for selecting literature, Howard compared band literature that appeared on state and national lists with the repertoire used by the respondents to create a young band repertoire list. Of

the 184 middle school directors meeting the criteria for participant selection, 130 responded to the survey. The three most frequently used sources for repertoire selection included materials from music publishers, attendance at live concerts, and recordings. Three factors were considered when selecting literature for wind band: the technical considerations of the music, abilities of the ensemble, and the level of quality of the music. Interestingly, most band directors felt more emphasis should be placed on the importance of selecting works of quality literature for young wind band ensembles. Howard recommended additional undergraduate teacher training in selecting band literature.

Walker (2004) studied the relationship between the difficulty level of band literature performed on spring concerts and ratings at state festivals. Band directors from Alabama ( $n = 32$ ), Maryland ( $n = 4$ ), and Michigan ( $n = 23$ ) who had participated in state contests for two consecutive years were surveyed. The survey included demographic information, state festival, and spring concert information. The festival information included ensemble classification, literature performed, grade of literature, overall festival scores, and caption ratings. Directors were also asked to list the literature performed on spring concert and to include the grade of literature and the reasoning behind the music selections. The sample schools included 19 middle schools, 2 junior high schools, 4 middle/high schools, and 34 high schools. A majority of the respondents ( $n = 44$ ) reported performing music from their state required music list on spring concert. Of the 50 bands earning a superior rating at state contest festival, 39 ensembles (78%) performed both their festival selection and additional music from the state required music list on the spring concert. Reasons for replicating festival literature included student



enjoyment (18%) and appropriate programming (18%). Walker concluded that the inclusion of additional music from state music lists on spring concerts indicated a quest for quality in the literature performed. Walker noted state music lists are often indicators of quality music.

Providing quality and appropriate literature is a challenge all music educators face when selecting repertoire for their group. In a review of literature for wind band ensembles by Budiansky and Foley (2005), most available music selections were neither quality nor appropriate. Instead, band directors selected easily obtained, made for school pieces for performance. This music was named educational music because many of the arrangers or composers had no significant relevance beyond music education. The authors described educational music as dull, predictable, and cliché, that is, incapable of providing students with a true musical education. Budiansky and Foley concluded there is a lack of preparation of undergraduate music education students in repertoire selection practices and suggested that future music educators must be trained to select appropriate music literature that provides their students a foundation for lifetime musical appreciation and enjoyment. Budiansky and Foley noted that determining the quality of music literature is a subjective matter based on individual taste. Newly written compositions should not be rejected as quality literature before the music has had a chance to establish itself as part of the standard repertoire.

Young's (1998) survey of directors of large high school bands ( $N = 150$ ) compared repertoire lists with lists of works deemed quality by a jury of experts. Only one third of the 1,500 pieces from school repertoires were determined to be exceptional,

high, or of good quality. In addition, he found approximately one-half (48%) of the pieces lacked any notable musical quality.

According to Harris and Walls (1996), young band directors may tend to choose literature taught in their college wind repertoire classes because that is the literature they are most familiar. College professors, however, are not always aware of new band literature. Because of the lack of preparation at the undergraduate level, young band directors may turn to state lists as a source of suggestions for repertoire selection. The *Young Band Repertoire Project* (Harris & Walls, 1996) was developed to determine trends in performing band literature and identify band works to be included in a core repertoire for middle school bands that might include older works that may be out of print. Phase one of the study identified 395 pieces that had appeared on the *Texas Prescribed Music List*. Of these works, only 18 (< 5%) appeared on the list for more than 20 years. In phase two, middle school and junior high school band directors with over 12 years experience were invited to serve as a panel of experts. Thirty (71%) of the 50 band directors invited to participate in the study responded. Directors answered questions about the 18 compositions' appeal, familiarity, utility, and quality and ranked the works for inclusion in the *Young Band Repertoire Project*. Harris and Walls recognized that the longevity of some works appearing on the *Texas Prescribed Music List* does not qualify those works as quality works. However, music remaining on the list for an extended period may attest to the caliber of the work.

## Choral Repertoire Selection Research

Much of the research regarding the selection of choral literature has examined the criteria used by high school choral directors. Research by Davis (1970) studied factors used in the selection of choral repertoire. A three-part questionnaire was sent to 400 high school choral directors in Connecticut, New York, and New Jersey. Davis used descriptive statistics to identify and analyze criteria to select music, external factors that influence the selection process, and diversity of music selections. Davis identified 25 musical factors for inclusion in the survey. Factors rated by respondents ( $n = 303$ ) as much important included (a) music that will raise the standards of musical taste of the performer (82%), (b) music worthy of required rehearsal time (74%), (c) vocal range of each part (67%), (d) consideration of unity, variety, and contrast (65%), (e) music for educational value (55%), (f) tessitura (55%), (g) music representative of all styles and periods (54%), and (h) variety of styles in the music (53%). Additional factors included (a) music that will raise the standards of musical taste of the listener (53%), (b) text of the composition (51%), (c) variety of composers and periods (49%), (d) variety of moods in the music (47%), (e) graded level of difficulty (39%), (f) melodic considerations (38%), (g) music for a cappella performance (36%), and (h) harmonic considerations (35%). The concluding factors included (a) name of the composer (28%), (b) type of accompaniment (27%), (c) rhythmic considerations (26%), (d) difficulty of accompaniment (25%), (e) music for entertainment value (19%), (f) variety of keys or tonal centers (19%), (g) music for combined choral-solo-instrumental selections (19%), (h) name of arranger (16%), and (i) music easily memorized for performance (5%).

Twenty non-musical factors identified by Davis as important in the selection of choral repertoire were included in the questionnaire. The percentage of respondents ( $n = 303$ ) rating these factors as much important in the selection of repertoire included (a) ability of students to learn and perform (74%), (b) amount of rehearsal time (45%), (c) number of programs presented (40%), (d) previous choral experience of the students (37%), (e) number of students enrolled in choral group (32%), (f) age of students in choral group (32%), (g) recordings or live performances of choral music (28%), and (h) respondent's ability as choral conductor (26%). Additional factors included (a) budget allotted for choral program (19%), (b) music performed with other groups (18%), (c) music respondents performed in college (14%), (d) socio-economic environment of students (14%), (e) music respondents performed in high school (9%), (f) publisher of composition (7%), (g) preferences and/or suggestions of students (7%), (h) preferences and/or suggestions of community members and/or audience (4%), (i) court rulings concerning religion in public schools (3%), (j) administrative pressure to perform certain types of music and/or programs (3%), (k) recommended lists in textbooks (.3%), and (l) recommended lists of professional music organizations (.3%).

Davis found that music from the twentieth century, including popular, folk, and show music, was used most frequently in high school choral programs. Furthermore, frequencies of programming period compositions continued the reverse order of historical periods: Romantic, Classical, Baroque, and Renaissance. In addition, high school choirs performed sacred music more frequently than secular music. Davis concluded choral directors were not affected by court orders concerning religion in public schools. A majority of the 303 respondents stated that their undergraduate education had not

adequately prepared them for selecting choral literature. The respondents indicated that attendance at choral concerts and choral workshops, along with perusing condensed scores were beneficial in the selection process. Overall, Davis determined musical factors were more important than non-musical factors to choral directors in selecting the repertoire for high school choirs.

Dahlman (1991) studied the effects of non-musical factors, such as teacher education and experience, and choral program size, on the selection of high school choral repertoire. Dahlman sent a survey to 576 high school choral directors in Missouri. One hundred forty-eight usable surveys were returned (26%). Respondents were asked to list three representative works from the previous school year and to provide the reasoning for selecting those particular works with their choirs. Respondents were classified as either having one to three years of experience (23%) or four or more year's experience (77%). Furthermore, participants were grouped as possessing either a Bachelor's degree (55%) or graduate degrees (45%). The size of the choral program was based on the number of ensembles taught for credit. Small programs were identified as having one or two ensembles (64%) and large programs contained three or more ensembles (36%).

Twelve criteria for repertoire selection were listed on the questionnaire: teacher appeal, teaching goals, musical quality, preparation, student appeal, programming, text factors, audience appeal, score design, and cost. Participants rated each criterion, using a five-point Likert scale (5 = very important to 1 = not important). Dahlman found music from the twentieth century was performed most often, representing 70% of the reported repertoire. There was no significant difference in the number of sacred or secular pieces reported. English was the preferred language performed by 73% of high school choirs.

Accompanied works accounted for 65% of the total of repertoire selected. Additionally he found choral program size, teacher education level, and teaching experience had no significant relationship with the ranking of the criteria used for repertoire selection.

Dunaway (1986), however, found that teacher education, program size, and budgets were indicators of choral music selection. The purpose of this study was not limited to choral repertoire selection, but rather the administrative characteristics of successful and average choral programs. Choral directors from successful ( $n = 77$ ) and average ( $n = 70$ ) programs in 11 Western states were surveyed. The choral programs were grouped into the two categories as recommended from state leaders of the American Choral Director's Association (ACDA), Music Educators National Conference (MENC), and music supervisors.

Dunaway found directors of successful programs held graduate degrees, taught more choral classes, had significantly higher budgets, and spent more money on new music. In addition, directors from successful groups included a variety of styles and historical periods in their music selection, and were more likely to program new repertoire. Similar to Dahlman's results, directors from average choral programs programmed more popular music. Directors in the average group reported that students responded better to popular music. Participants in the average group programmed jazz and popular music more often than their successful counterparts. The choral budget of successful choirs enabled directors to select more music each year, and to program new music on concerts. Dunaway identified six statements to determine directors' attitudes about the selection of repertoire. These statements included (a) the selection of repertoire is the sole responsibility of the director, (b) jazz and pop styles should be included on all

concerts, (c) the best program is when the majority of the repertoire is from classical choral literature, (d) good programming includes a balance of all styles of music, (e) students respond better to pop and modern styles, and (f) properly trained, students should perform all styles equally well.

Studies by Davis, Dahlman, and Dunaway suggest the variables of teacher education level and experience may influence the selection of choral music. Successful directors or directors with more experience selecting music ensure their choirs receive a well-rounded choral education with music of different genres and historical periods. Popular music is also used by all choral directors.

Ogden (1981) surveyed public, private, and parochial secondary school choral directors in San Diego to determine if these participants used any set criteria for selecting choral repertoire. Although 90.6% of the high school programs in California offered choir as a course during the 1978–1979 school year, there were no objectives or consistent criteria used for selecting repertoire for the course content. Ogden posited that a lack of a standardized guide for selecting literature would lead to inconsistent musical growth for students. A 17-item survey sent to 97 choral teachers in San Diego had a return rate of 49%. The survey was administered without a pilot study; therefore, the reliability of the instrument was not established. The results showed teachers used a wide range of criteria to select choral music. All seventeen criteria listed were indicated by the directors as being used. These included (a) the skill level of students, (b) the age of students, (c) student interest in type of music, (d) gender make up of ensemble, (e) gender of individual students, (f) student musical growth, (g) the class as an elective, (h) the ethnic composition of ensemble, (i) festival and contest participation, (j) students should

experience fundamental repertoire, (k) sacred or secular music, (l) level of difficulty, (m) budget, (n) district and/or state objectives, (o) legal requirements for inclusions of special education students, (p) variety of musical styles and experiences, and (q) teacher fulfillment and personal satisfaction. The most important criteria were the selection of music from a variety of styles, difficulty level, and selecting music to suit the musical skills of students. Slightly less than half of the participants (46%) indicated festival participation guidelines as criteria for music selection. Both sacred and secular compositions were selected. A high percentage of directors (89%) indicated teacher fulfillment should play a part in the selection process, and 77% of teachers surveyed indicated student interest was an important part of the selection process. According to Ogdin, teacher fulfillment and student interest would be subjective factors, which could vary according to where the choir is located, age of the director and students, and their period in history.

Reames (1995, 2001) studied high school choral directors from Virginia ( $N = 263$ ) who were current members of MENC and directed one or more choral ensembles. A 46-item questionnaire was designed to obtain demographic information about the director and school, high school repertoire criteria, choral literature success, and both recommended and specific choral literature for beginning high school choir repertoire lists. The survey also addressed the sources used by choral directors when choosing choral literature including (a) recommendations of choral directors, (b) music store files, (c) live performances of choral music, (d) choral reading sessions, (e) perusal of scores from music publishers, (f) materials from ACDA and MENC, (g) college music education classes, (h) professional journal reviews, (i) music previously performed in



high school, (j) publisher catalogs, (k) textbook repertoire lists, (l) choral recordings, and (m) personal choral library. Reames found teacher experience affected choral selection; experienced teachers selected music from the Baroque period more often than other teachers. When choosing choral literature, directors used both technical (music that enhances vocal and musical development) and aesthetic (music that heightens interest) criteria. Concert performances were the most important consideration in choosing choral literature, followed by choral reading sessions, personal libraries, and recordings. The least effective tool for selecting repertoire was the training received in undergraduate education. Although MENC advocates a repertoire representative of many genres and historical periods, a finding of this study that is consistent with other studies, was the selection of music from the twentieth century over music from other historical periods.

Performing groups often participate in festivals. An indicator of success in the festival setting is the repertoire selected for that performance. Research by Devore (1989) examined the choral music selection process of choral directors ( $n = 255$ ) involved with the Ohio Music Association large group high school contests. The questionnaire addressed the reasons certain choral literature was selected for contest and what sources were most helpful in selecting choral literature for contest performance. The researcher catalogued music used in contests and categorized it according to historical period, composer, and arranger. Factors contributing to the selection process included overall quality, educational value, and number of voice parts. The least important factors included the cost of music, the editor or arranger, and length of the music. In analyzing the music lists, Devore found 66% of the music on the Ohio Music Educators Association list represented music from the twentieth century.

Forbes (1998, 2001) studied criteria choral music educators felt were important in selecting repertoire and addressed the issue of quality in choral literature. The population included high school choir directors from Florida, Georgia, South Carolina, North Carolina, and Virginia. Directors were chosen based on a nomination process by university choral directors and choral music education faculty. Participants were divided in two categories. Group 1 choral directors ( $N = 89$ ) were designated as outstanding through the nomination process. Forty-five directors from Group 1 returned the survey (50%). Group 2 consisted of choral directors ( $N = 208$ ) randomly selected from the remaining population. Of these, 59 returned the survey (29%). The data was collected through a written survey, telephone interview, and submission of concert programs that represented the participants' chosen repertoire. Forbes used a five-point Likert-type scale for directors to complete questions regarding factors that influenced their literature selection. The dissertation committee chair evaluated the completed survey. In addition, after revisions, two high school directors reviewed the completed questionnaire. A Cronbach Alpha test for reliability was not run on the survey items.

The written questionnaire designed by Forbes was divided into two parts. Part one contained demographic questions about the director, school, and choral program. Part two included questions about the actual choral literature performed, the sources for obtaining repertoire, and factors that influenced the selection of the selected repertoire. In section B, directors were asked to indicate how often they used the 21 sources for repertoire selection. Sources of repertoire listed in rank order include (a) workshops and clinics, (b) live performances, (c) choral reading sessions, (d) music recommended by other directors, (e) recordings, (f) music publishers and sample scores, and (g) music

performed with other groups (church, community, professional, etc.). Additional repertoire sources included (a) perusal of scores in music stores, (b) music performed in college, (c) music publisher catalog and repertoire lists, (d) music performed in high school, (e) materials from ACDA, (f) materials from the state MENC, and (g) materials from the MENC. The completed list included (a) materials from undergraduate music education courses, (b) repertoire lists in textbooks, (c) materials from National Association of Teachers of Singing, (d) materials from Choristers Guild, (e) materials from American Choral Foundation, (f) materials from American Guild of Organists, and (g) materials from National Association of Jazz Educators.

Twenty-six factors were determined influential criteria for repertoire selection. These items listed in rank order included (a) this is quality music, (b) the vocal performance skills that can be taught through the work, (c) the technical difficulty level of the work, (d) the potential of the work to provide for esthetic experience, (e) the musical elements that could be taught through this work, (f) the vocal maturity of the singers, (g) the artistic demands of the composition, (h) planned variety, (i) the director appeal of the work (j) the historical and social elements that could be taught through the work, (11) the text, (k) the emotional maturity of the singers, (l) the size of the chorus, (m) the sectional characteristics of the chorus, (n) the programmability of the work, (o) the student appeal of the work, (p) the amount of rehearsal time available, (q) your personal abilities, (r) the technical abilities of the accompanist, (s) the winning potential of the work, (t) the work was on an approved list of compositions for a musical festival or contest, (u) the public appeal of the work, (v) peer approval, (w) library needs, (x) the work was an audition piece on the program of a festival such as All-State Chorus or All-County Chorus, and (y)

cost of the composition. In addition to the written questionnaire, a telephone survey was administered which focused on the directors' beliefs regarding the repertoire selection, the balance of repertoire selected, and the quality of the selected choral repertoire.

Results from the interview process regarding quality as a selection criterion found little differences between Group 1 and Group 2. Criteria to determine the quality of the music was placed in four categories: (a) independent musical elements, (b) musical elements related to the characteristics, abilities, and needs of the ensemble, (c) director appeal of the composition, and (d) nonmusical elements. Forbes found little differences between the groups regarding the repertoire selection process. There was, however, a significant difference between Group 1 and Group 2 in the selection of popular music. The percentage of non-nominated directors who performed popular music over five times was 13% compared to successful directors (7%). Show choir music was performed more often by non-nominated directors (15%) than nominated directors (9%). Forbes also found a statistically significant relationship ( $\alpha = .002$ ) between the socioeconomic level of the student body and the number of popular music including rock music pieces selected for performance. Directors of schools with affluent students performed less popular music than those from less affluent schools.

Directors from both groups agreed students should experience music in a wide variety of styles and from different historical periods. The criteria differed based upon the type of music being considered. Directors placed more emphasis on student musicianship when selecting traditional literature. However, when looking at popular music, entertainment value was most important. Music from the twentieth century represented the majority of works selected by both groups.

During the interview portion of the study, Forbes found a primary criterion in the selection process was director appeal. Responses indicated that high appeal equaled high quality. Most all directors agreed their ability to determine the quality of music had improved with experience. Directors differed in their opinion of popular music. Most of the nominated directors indicated that popular music was not quality music. Less than half of the non-nominated directors had the same belief. When asked to identify non-musical indicators of quality music, the most frequent response was the reputation of the composer or arranger

Hunsaker (2007) studied 19 successful and nationally recognized high school choral directors whose choirs had performed at the national ACDA choral convention held between 1999 and 2005. Eleven choral directors consented to be interviewed about their philosophy of choosing choral literature, how and where they acquired this knowledge, sources used to select new literature, specific criteria used, and concert programming practices. The findings of the qualitative study indicated aesthetic qualities are the most important criteria of the music. Music was selected based on the vocal and musical skills students will acquire while learning the piece. The choral directors suggested their ability to choose appropriate music was a result of experience, listening to other choirs and recordings, and attending professional conferences and reading sessions. Directors further reported that the search for new choral literature was very time consuming. Yet, successful choral directors made the time to listen, peruse, and search for quality music. Directors collected and catalogued potential choral works for later years. Through interviews, Hunsaker found that successful choral directors look for well-written music they determined to be quality music. According to successful choral

directors, quality music may be identified through its voice leading, sound part writing, marriage of text and music, and arrangements that are true to the original source.

Respondents indicated they looked for music that is from various historical periods, genres, and languages and chose choral works that highlight the strengths of the choir.

Hunsaker found choral directors do not agree on the importance of all criteria for selecting repertoire. For some directors, the music should speak to them personally and be worthy of the time and effort to study. Others want to find music that challenges the abilities of their choir, yet allows students to grow vocally and musically. Audience appeal is important to some directors, while others consider the appeal of the music to the students. Festival literature is performed throughout the year in successful choral programs. This allows the directors to choose contest music from the current repertoire being studied. Some directors choose contest music largely based on state festival lists. Successful directors choose music with contrasting styles, genres, or languages for contest. A variety of historical periods, styles, genres, and languages are featured when these choral directors program their concerts. Hunsaker concluded that the suggestions and experiences of these successful choral directors could be beneficial to the education and success of all choral directors.

The selection of a varied repertoire consisting of appropriate and quality music is dependent on teacher training. A problem found among music educators is a lack of confidence in their ability to select appropriate choral literature and music of quality. Bolt (1983) studied high school choral directors' perceptions of their competency to select effective choral literature based on their undergraduate training. Participants in the study included a group of high school choral directors ( $N = 102$ ) from Arizona, California,

Colorado, Nevada, New Mexico, and Utah, who were deemed successful by their peers and who were members of ACDA. A second group of participants included college and university music education instructors ( $N = 42$ ) employed by institutions accredited by the National Association of Schools of Music (NASM). Two instruments for data collection were designed for use with both groups. At the closing date of the study, 91 responses were received from the high school directors for a return rate of 89%. Thirty-two responses from the college and university instructors produced a 76% response rate. Bolt found that the majority of high school participants' undergraduate degree in music education (71%). The college instructors held graduate degrees in music education (47%), conducting (31%), and applied voice (13%). High school directors had taught choral music for over 11 years (59%), and 78% of the college instructors had directed a college level choir for more than 10 years.

College instructors in Bolt's study indicated more emphasis was placed on singing and discussing music from the five major style periods: Renaissance ( $M = 2.42$ ), Baroque ( $M = 2.42$ ), Classical ( $M = 2.42$ ), Romantic ( $M = 2.71$ ), and Twentieth Century ( $M = 2.58$ ). Means were calculated on a scale from 1 to 5, where 1 indicated music sung or discussed 0–2 times annually, 2 indicated 3–7 times, 3 indicated 8–14 times, and 4 indicated more than 14 times per year. High school directors also programmed music from the major style periods, however, music for special occasions, such as patriotic songs, music for holidays, or commencement music ( $M = 2.56$ ) were also included. Sources high school directors used to select choral literature included clinics and workshops (68%), reading sessions (66%) and live performances (66%). Directors reported they occasionally selected music based on materials from their college music

education classes (64%). An additional 21% indicated sources from their undergraduate training were never used. On the other hand, college instructors indicated that considerable to great emphasis is placed on repertoire lists in textbooks (76%), choral music performed in college (77%), and materials presented in college music education courses (87%). Bolt suggested pre-service music teachers receive more training in selecting a wide variety of literature to use with high school choirs, including literature of different genres, historical periods, and voicings. High school choral directors reported they were poorly prepared to minimally prepared in the use of music from Broadway musicals, avant garde music, ethnic music, and music for show or jazz choirs. College instructors reported that their graduates were poorly to minimally prepared in the use of ethnic music and selecting music for show and jazz choirs.

The repertoire selection practice of beginning choral music educators was the focus of a study by Diddle (2005). Participants included high school choral directors from Iowa, Minnesota, Nebraska, North Dakota, South Dakota, and Wisconsin with one to five years teaching experience. Of the 1,352 directors polled, 723 responded, providing a response rate of 53%. From this total, only novice teachers ( $n = 181$ ) were selected to be included in the study. Demographic information about the size of school, choral program, and teaching assignments was obtained. In addition to demographic information, a 5-point Likert scale (1 = strongly disagree to 5 = strongly agree) was used to measure the participants' perceptions of their competency to select repertoire and undergraduate preparation in choral repertoire selection. Survey items used were adapted from previous studies by Forbes (1998, 2001) and Reames (1995). Areas addressed in the study included (a) number of vocal parts, (b) range and tessitura, (c) overall musical quality, (d)



educational value, (e) appeal to director, (f) appeal to students, (g) text, (h) rehearsal time needed, (i) language of text, (j) accompaniment, (k) standard choral repertoire, (l) historical style period, (m) composer, (n) cost of music, (o) length of piece, and (p) editor/arranger.

Most novice teachers (76%) taught at high schools with a student population of less than 500. Choral methods classes provided training in the skills needed for selecting repertoire for 45% of the respondents. However, when undergraduate music courses were ranked, both choral conducting classes ( $M = 3.25$ ,  $SD = 1.06$ ) and student teaching experience ( $M = 3.18$ ,  $SD = 1.27$ ) ranked higher than choral methods classes ( $M = 2.94$ ,  $SD = 1.02$ ) in providing instruction for repertoire selection. The criteria deemed most important in literature selection were the number of voice parts ( $M = 4.45$ ,  $SD = 0.73$ ), range and tessitura ( $M = 4.43$ ,  $SD = 0.66$ ), overall musical quality ( $M = 4.41$ ,  $SD = 0.62$ ), and educational value ( $M = 4.19$ ,  $SD = 0.66$ ). The sources deemed most important for repertoire selection were live performance ( $M = 3.66$ ,  $SD = 0.83$ ), recommendations from other choral directors ( $M = 3.61$ ,  $SD = 0.81$ ), reading sessions ( $M = 3.54$ ,  $SD = 1.16$ ), workshops or clinics ( $M = 3.54$ ,  $SD = 1.04$ ), and publisher catalogues or lists ( $M = 3.52$ ,  $SD = 1.08$ ).

Research involving high school choral directors have included studies examining the criteria used for the selection of choral literature (Davis, 1970; Forbes, 1998; Ogdin, 1981). In addition, the effects of non-musical factors such as teacher education and experience, choral program size and budgets on the repertoire selection process were studied by Dahlman (1991) and Dunaway (1986). Results from several studies (Dahlman, 1991; Davis, 1970; Devore, 1989; Reames, 1995) indicate that music from the twentieth

century was programmed more often than other periods. Directors were surveyed to determine their perceptions of quality music (Forbes, 1989, Hunsaker, 2007). Diddle (2005) and Bolt (1983) found teachers reported a lack of training in selecting choral literature during their undergraduate years.

### Repertoire for Middle and Junior High School Choirs

Choosing appropriate and quality choral literature for contest or festival is particularly challenging for middle and junior high school choral directors because of the vocal maturity of adolescents. The physical changes adolescent voices undergo influence the voicings of literature selected by choral directors. Problems associated with both the male and female adolescent changing voices have been studied by several music education researchers (Beery, 1994; Funderburk-Galvan, 1987; Gackle, 1987; Killian & Moore, 1997).

Killian and Moore (1997) studied vocal ranges of fifth- and sixth-grade boys. Volunteer music specialists ( $N = 42$ ) at a southwestern state music convention were surveyed concerning the changing male voices in their choirs. Nearly half (48%) of the specialists indicated they taught fourth grade male students with changing voices but greater numbers of respondents (83%) indicated they taught fifth grade male students with changing voices. One hundred percent of respondents reported teaching sixth graders with changing voices. Respondents indicated that they felt unprepared to teach students with changing voices. Accommodations reported in the free response section included re-writing parts (40%), singing 3-part mixed music (14%), and using 2-part music (9%). Following the survey, fifth- ( $n = 11$ ) and sixth-grade ( $n = 15$ ) boys from area

elementary schools were tested following a vocal placement procedure established by Moore (1995) to categorize voices. Results from preliminary data led to the conclusion that fifth grade and sixth grade boys' voices were changing earlier than previously reported.

A study by Beery (1994) was implemented to assist middle school choral directors in selecting appropriate choral literature for their choirs and to assist composers and arrangers who write for this middle school choirs. Thirty-eight middle school choral directors were selected for participation in the study by college and university faculty who were members of the New York State Council of Music Teacher Education. Of these, 32 responded to the survey, however, eight were removed because they were not teaching middle school chorus. A 5-point Likert scale was used to record the response for each questionnaire item. Items included statements concerning dynamics used with younger voices, the tessitura of adolescent voices, appropriate vocal articulation for this age group, and musical accompaniments used in music written for middle and junior high school choirs. Statements regarding melodic line, musical texture, and part writing were also included. A number of miscellaneous issues were addressed in the survey including the style of music enjoyed by this age group, length of composition, and the inclusion of texts with foreign languages. A free-response question was included at the end of the survey asking choral directors to make any additional comments concerning characteristics of appropriate choral literature for middle school students, not addressed in the survey.

Choral directors indicated that they believed middle school students can respond to a wide range of dynamics ( $M = 4.42$ ), however gradual changes in dynamics may be

difficult to obtain ( $M = 3.71$ ). Teachers noted the range used in published music was either too high or too low for seventh- and eighth-grade boys. Beery suggested directors either rewrite parts, or allow male voices to double soprano or alto parts. Another problem noted was the use of melismatic passages in music. Female singers are more capable of singing melismatic passages ( $M = 3.83$ ) at this age. Teachers strongly agreed that adolescent singers can perform any rhythm they are taught ( $M = 4.75$ ). A problem not unique to middle school singers involves difficulty in singing chromatic passages ( $M = 3.83$ ), however, students can successfully sing vocal lines with wide leaps ( $M = 4.04$ ). Choral directors indicated that *a cappella* music was appropriate at this age ( $M = 4.46$ ) but should not be performed extensively. Teachers strongly agreed that each section of the choir should have the opportunity to sing the melody ( $M = 4.75$ ), students of this age level should sing both homophonic and polyphonic music ( $M = 4.96$ ), and simple and logical voice leading should be used in arrangements for this age ( $M = 4.58$ ). Teachers also agreed that students enjoy singing pop music ( $M = 4.42$ ) and rhythmic pieces ( $M = 4.63$ ).

Beery concluded that it is important to have composers and arrangers understand the physical changes that occur in the adolescent voice in order to compose and arrange a wide variety of appropriate and quality literature. Grade level groupings also provide a challenge when selecting music for this age level. Middle schools are generally classified as grades five through eighth, and junior high schools may include grades seven through nine. Compositions once thought appropriate for these grades may not be so today. Beery suggests choral directors not select choral repertoire based on personal, subjective criteria, but rather select choral repertoire based on the vocal and technical needs of their

students. Directors should consider music that is voiced appropriately for their ensemble, music that is enjoyable to sing and hear, and music that aids in the development of adolescent vocal skills.

Choral directors must be aware of their groups' vocal ranges and tessitura in order to select music for a successful curriculum. Funderburk-Galvan (1987) studied Indiana choral directors to identify factors involved in the successful performances of junior high school mixed choirs. The population included 44 junior high school choral directors placed in two groups. Performance-successful directors ( $n = 26$ ) had participated in state choral festivals and received a superior rating three of the last five years. Performance-active directors ( $n = 18$ ) had attended state choral festivals, but not received at least three superior ratings within the five year period. Among the variables studied were the vocal ranges and tessitura of the male changing voice and vocal groupings of mixed choirs. Funderburk-Galvan found that the majority of performance-successful directors considered the range and tessitura of the music as a guideline for repertoire selection. Music selected for junior high school choirs contained a small range of pitches and music written for SAB was selected the majority of the time. Funderburk-Galvan presented an annotated list of choral works suitable for junior high school choirs compiled from suggestions of surveyed choral directors. Music written or arranged by Joyce Eilers (Bacak), Roger Emerson, Linda Spevacek, Natalie Sleeth, Jill Gallina, and Ed Lojeski were most often suggested for inclusion in the choral repertoire.

Choosing festival literature with correct voicings for middle and junior high choirs was the impetus for another study by Killian (1998). The researcher studied whether voicings of music, choir configuration, choir size, school population, age, and

ratio of boys to total singers affected overall contest ratings. Predominately middle school choirs ( $N = 147$ ) participating in a Texas choral festival were participants. Among mixed choirs, more seventh- and eighth-grade groups performing SATB literature were ranked superior than those in other voicings ( $\chi^2 (5, N = 154) = 16.4, p < .01$ ). Sixth grade choirs performing 3-part mixed voiced music received more superior ratings than other voicings ( $\chi^2 (5, N = 36) = 17.7, p < .003$ ). Repertoire performed was selected from the *Prescribed Music List* (PML) of the Texas University Interscholastic League (22%). The study revealed that 3-part mixed voicings were not appropriate choices for seventh- and eighth-grade mixed choirs; SATB pieces were more successful than SAB voiced material. Sixth grade choirs performing 3-part mixed (63%) were more successful than other voicings (SAB = 33%).

Results of Killian's study indicated that voice changes in adolescent males occur earlier than previously thought. Killian concluded that three-part mixed music is recommended for less experienced choirs and choirs with changing voices. Music arranged for 3-part mixed voicings include soprano, alto, and a bass part written with a limited range to accommodate the changing male voice. If male voices are changing earlier, it stands to reason sixth grade choirs, which normally performed 2-part, and unison pieces, would be more successful performing 3-part mixed. Music written for SATB choirs may be more successful for seventh and eighth grade choirs.

A third study by Killian (1999) included choirs ( $N = 237$ ) participating in two Texas choral contests. The data indicated that seventh- and eighth-grade groups received a lower percentage of superior ratings overall (three-part mixed = 22%, SAB = 15%, and SATB = 10%). The sixth-grade groups did not sing 3-part music, only SA or unison. The

results from this study contradicted Killian's 1998 studies regarding the selection of three-part mixed, SAB, or SATB music.

Rentz (1996) also examined the performance repertoire of mixed ( $n = 541$ ), treble ( $n = 693$ ), and male ensembles ( $n = 207$ ) that participated in state choral contest in Texas. Rentz's study examined the number of voices in each type of performing group, the voicing of the compositions sung by those ensembles, and the composers most frequently represented in those selections. Rentz found the most frequently performed musical selections were also listed on the PML. Certain composers were represented for specific voicings. The music of Emily Crocker was performed more than three times ( $n = 262$ ) more frequently than other composers. Treble choirs selected Crocker's literature more frequently than that of other composers, and she was the second most performed composer in the male and mixed voiced ensembles. Rentz noted that certain compositions are regarded as appropriate literature for various age groups because they are considered standard pieces of choral literature. Further, these standard pieces have proven to be successful choices by choir directors and accommodate the musical and vocal needs of their choirs.

Hamann (2007) investigated factors middle school choral directors must take into consideration when planning their curriculum. The researcher devised the Survey of Influences on Middle School Choral Music Educators' Curriculum Choices (SICC), which consisted of demographic items about the schools and directors, selected answers from a list of options, and free response questions. The survey was mailed to 200 randomly selected choral directors in Minnesota who were members of MENC. Thirty-two teachers completed and returned the survey for a response rate of 16%.

Developmental appropriateness (99%) and personal preference (91%) were cited by a majority of teachers as influencing their curriculum choices. Most teachers also noted budgetary concerns (88%); however, they did not list that concern in the top three items. Teachers also expressed the need for better literature, especially music written for the changing male voice. Hamann found repertoire selection by middle school teachers was influenced by personal taste and availability of the selections. The surveyed directors suggested that publishers should market established choral pieces as well as new releases. In addition, professional organizations at both the national and state level such as ACDA and MENC should educate choral directors by providing music repertoire lists and evaluations of new music.

Some educators think the repertoire selection process should include the opinions and preferences of students. Droe (2006) reviewed the literature on musical preference and concluded that music educators must be aware of the implications of the music selected on the students' musical knowledge and musical tastes. Music used in the classroom should be both educational and enjoyable to the students.

Pence (1997) surveyed camp participants ( $N = 67$ ) who rehearsed the 1997 Texas All-State music. Data from the survey instrument indicated students had unfavorable opinions of the selections performed, but were confident in their abilities to perform the selections. The opinion of their performance increased over time. From the results obtained, Pence generalized (a) Changes in musical activity during the rehearsal may increase student preference of that music, (b) the final piece studied during a rehearsal is preferred at a higher ranking, and (c) preference rankings of studied music increased after the actual performance in concert. This study suggested that other factors may have been



involved in students determining their like or dislike of the music. The following year, Pence (1998) studied changes in music preference and perceptions of singing ability during a set rehearsal period. Wide ranges of musical abilities were represented by un-auditioned students ( $N = 51$ ) attending a summer music camp in Texas who participated in the study. The summer repertoire included music selected from the All-State program. Following each of the ten rehearsals, students ranked the music studied and described their ability to sing the music using a five-point Likert scale from most preferred to least preferred. Pence found that students' feelings about the music they sang affected the perceptions of their ability to perform the music.

The repertoire used in the choral classroom should also enhance the musical and technical abilities of students. Choral directors use selected choral literature from textbooks, and octavos to teach sight singing. Kuehne (2003, 2007) studied the methods and materials used in Florida middle schools to teach sight singing. Participants included members of the Florida Vocal Association ( $N = 379$ ). Directors indicated textbooks were used in their choral classes (38.16%). Of that group, 63.79% used the textbook repertoire to teach sight singing. In addition to choral textbooks, concert literature was used by 75% of the directors to teach rhythms and melodies. Results from this study signify the importance of selecting appropriate choral literature to teach various musical concepts such as sight singing.

The use of choral warm-ups to teach selected choral literature was researched by Coker (1984). Guidelines were designed for writing warm-ups based on selected musical examples representing five historical styles. The experimental study included four high school choral ensembles as a control group and four ensembles as an experimental group.

The high school ensembles in the control group were taught the selected repertoire without written warm-up exercises. The experimental group used choral warm-ups devised from the selected literature. Each group performed two of the selected musical examples and the performance was adjudicated by ten college choral directors. The Cooksey Choral Performance Rating Scale (CCPRS) was used to assess diction, precision, dynamics, tone control, tempo, balance and blend, and interpretation. Based on the judge's ratings, the author determined that the use of choral warm-ups from the concert literature facilitated choral learning.

Repertoire selection should include music from various genres and historical periods. Medieval music has been found to be an appropriate choral literature selection because the vocal range and tessitura of this style is suited for changing voices. Cosenza (1997) studied using medieval vocal music as a component of the middle school choral curriculum. Medieval music contains voice parts that are suited for the vocal ranges of adolescent voices, and the rhythms and modal harmonies appeal to this age student. A music preference test was used to determine the attitudes of middle school students toward medieval music as compared to music from other periods. Cosenza found medieval music was performed less than music from the Baroque, Classical, Romantic, or Twentieth Century periods. Although all students might benefit from learning and singing music from this period, results indicated sixth graders preferred medieval music more than eighth graders and males preferred music from the period to females. In fact, eighth grade males preferred medieval music almost twice as much as eighth grade female students did. Cosenza developed a repertoire list of medieval music appropriate for this age level, including sheet music, recordings, performance selections, instrumental

parts, original texts and translations, and information about mode, meter, and text. An explanation of each work was presented to provide students an educated musical experience.

In addition to music from a particular period, world music or multicultural music is recommended for middle school choirs. The inclusion of this type of music in the middle school curriculum was studied by Figgers (2003). Figgers surveyed Florida middle school choral directors who were members of the Florida Vocal Association ( $N = 381$ ). One hundred and thirty-four surveys were completed and returned for a response rate of 36%. Respondents indicated they enjoyed listening to world music (89%) and 70% of respondents attended concerts where world music was featured. Books, journal articles, and audio-visual aids were used by 79% of the directors to gain information about world music. Only 13% of the respondents indicated that they included world music on their concert programs. Interestingly, Figgers noted that teachers of mostly white choral groups programmed world music more often than teachers who had predominately minority students in their choirs. Teachers selected this genre of music because it was an important aspect of choral education and it increased student awareness and tolerance of unfamiliar cultures (82%). Further, 95% of the respondents indicated programming world is not detrimental to vocal techniques or the overall vocal quality of the students. Many directors (63%) purchased this music, even with limited funding. Directors who did not program world music indicated the reason not to do so was budget constraints. The decision not to use this type music was also based on lack of teacher training (45%). Overall, 57% of the middle school choral directors felt confident teaching and preparing authentic performances of world music.

Research directed to middle and junior high school choral directors include studies on vocal maturity problems (Killian & Moore, 1997; Beery, 1994) and the selection of appropriate voicings in choral literature (Beery, 1994; Killian, 1998, 1999; Funderburk-Galvan, 1988; Rentz, 1996). The musical tastes and preferences of the director and students was researched by Hamann (2007), Droe (2006), and Pence (1997, 1998). Researchers investigated middle and junior high school directors' uses of repertoire to teach sight-singing (Kuehne, 2004) and to provide choral warm-ups (Coker, 1985). Cosenza (1997) found medieval music was well suited for adolescent voices. Multicultural music was also recommended for middle and junior high school students in a study by Figgers (2004).

### Repertoire Lists

Choral repertoire lists are important tools for music educators to consult when making music selections. Wyatt (1990) conducted a series of studies concerning repertoire selection and the creation of repertoire lists. University professors considered experts in teaching choral methods classes were surveyed regarding their opinions and suggestions for high school choral repertoire. State Repertoire and Standards chairs of ACDA were also surveyed regarding their opinions and suggestions for repertoire. Wyatt compared the two groups and found 100% of the participants agreed that the choral repertoire selected and studied in the choral class was an integral part of the choral experience. The groups were closely unified in the definition of a body of literature as literature that should be studied. Participants agreed choral literature should include both sacred and secular music from various countries and from all historical periods.

Annotated repertoire lists for specific choral voicings are part of the choral repertoire research. Fuller's (1994) list includes music for treble choirs with a graded difficulty level of I or II. The list was based on state repertoire lists from Oklahoma and Texas. Information about the composer, title, voicing, accompaniment, vocal range, text, language, music publisher, and catalog number were provided. A summary of key musical elements represented in the music was also included. Three-part treble music listed as Grade V on the PML was annotated by Brown (1993) in an effort to assist choral directors in choosing quality choral literature. Each annotation included the title, composer, voicing, ranges, and accompaniment. In addition, information about the text, language, length, publisher, catalog number, and a brief description of the musical elements featured in the music were included. Breden (1983) explored treble literature appropriate for high school and college women's ensembles. Choral selections for inclusion on the repertoire list were based on recommendations from the ACDA Women's Choirs committee. In addition to the repertoire list, the author provided an analysis of the musical elements used in the work, and suggestions for rehearsal activities to use when presenting the choral piece. Lee (1992) devised a choral rehearsal plan to teach tonal and rhythm patterns as described by Gordon's Music Learning Theory. The repertoire included music most frequently performed by choirs receiving a superior rating at the UIL choral contests in Texas between 1987 and 1990. A detailed analysis of tonal and rhythm patterns was provided for each piece. Detailing music for choir with orchestral accompaniment was undertaken by Berglund (1995). The project provided information for conductors to make informed decisions when programming choral works accompanied by orchestra.

Choral directors select music performed at regional and national ACDA conventions when determining appropriate and quality literature for their choirs. An annotated list of choral music performed at national ACDA conventions between 1960 and 1987 was compiled by Jones (1988). This list included title, composer, arranger, publisher, catalog number, text, language, accompaniment, style, group type, group class, convention year, group name, and conductor. The music was analyzed to determine frequency of performance of music representing various styles and historical periods, specific composers and arrangers, and appearance of choirs and conductors. Music was compared to study the similarities and differences in the music performed at the conventions. In addition to providing a historical account of music from these conventions, the author suggested that directors might gain information and suggestions for choral repertoire to select for their ensembles. Rucker (1992) replicated this study using music performed at the ACDA Southern Division from 1970–1990.

### Summary

The review of literature found previous studies (Dahlman, 1991; Diddle, 2005; Forbes, 1998, 2000; Hunsaker, 2007; Ogden, 1981; Reames, 1995, 2001) addressed criteria used by high school choral directors in the selection of choral repertoire. The survey developed by Dahlman (1991) was designed to determine the effect teacher education, experience, and school size had on the criteria for repertoire selected for use in their high school choral programs. Diddle (2005) surveyed Novice teachers (less than five years teaching experience) in regards to their undergraduate training in choosing high school choral repertoire. High school choral directors identified as outstanding were

surveyed and compared to the remaining population in a study by Forbes (1998, 2001). Similarities and differences between the two groups concerning the criteria used to select choral music were identified. A select number of participants were interviewed to establish their definition of quality literature. In a qualitative study, Hunsaker (2007) interviewed eleven nationally recognized high school choral directors to analyze their repertoire selection process. A questionnaire developed by Ogdin (1981), was designed to investigate and rank the criteria used by secondary choral teachers when selecting choral literature. Reames (1995, 2001) surveyed high school choral directors to study the criteria used to select choral literature for beginning high school choirs.

Fewer studies have addressed the repertoire selection of middle school or junior high school choral directors (Beery, 1994, 1996; Funderburk-Galvan, 1987). Beery (1984, 1996) studied criteria for selecting and writing choral music for the changing voices of middle and junior high school students. The effect of the changing male voice on the choral repertoire selection of middle school choral directors was investigated by Funderburk-Galvan (1987). Although previous research has addressed the criteria selection process for high school choral directors, middle and junior high school directors have not been surveyed regarding their selection criteria.

## CHAPTER III. METHODS

The purpose of this study was to determine criteria used by middle and junior high school choral directors when selecting choral repertoire used in the classroom. The following research questions were addressed through a written survey.

1. What genres, historical periods, languages, and voicings do middle school and junior high school choral directors select for the choral repertoire used in their classrooms?
2. What criteria do middle school and junior high school choral directors use to select the choral repertoire used in their classroom?
3. Are there differences in the criteria used to select choral repertoire among Novice, Experienced, and Master Teachers?
4. What are the criteria to determine appropriate choral literature as perceived by middle school and junior high school choral directors?
5. What are the criteria to determine quality choral literature as perceived by middle school and junior high school choral directors?

### Population Selection

The population selected for this study included all choral directors of public, private, and parochial middle and junior high schools in the tri-state region of Alabama,



Mississippi, and Louisiana. Seven hundred and fourteen schools were identified as either middle or junior high schools in the tri-state region in Patterson's American Education (Moody, 2008). Schools were also identified using websites of the Alabama State Department of Education (2008), Mississippi State Department of Education (2006), and Louisiana State Department of Education (2008). Private schools were identified through the Southern Association of Independent Schools (2005) website. Middle or junior high school grade identified by these sources varied, including fourth through ninth grades. Information regarding the availability of choral music classes was not available through these sources.

#### Instrument for Data Collection

A 72-item questionnaire (Appendix A) was developed based on survey questions from previous studies (Beery, 1994, 1996; Dahlman, 1991; Davis, 1970; Diddle, 2005; Forbes, 1998, 2001; Hunsaker, 2007; Ogden, 1981; Reames, 1995, 2001). Questions were re-worded to address middle and junior high school choral directors. Two filter questions were created to screen respondents. These questions asked participants whether their school offered choir and if they taught middle or junior high school choir during the 2007–2008 school year. A negative answer to either question directed participants to answer the last three questions on the survey, thus completing their participation (Rhea & Parker, 2005).

Section 1 of the survey was designed to collect data pertaining to research questions 1 and 2. Closed-response questions requested information about the genres, historical periods, languages, and voicings of choral repertoire purchased and

programmed during the 2007–2008 school year. Items referring to sources used to locate repertoire, accompaniments used, and editing music to accommodate the needs of the group were also included. Item 17 asked directors to list three choral octavos performed in concert or at festival during the 2007–2008 school year.

Section 2 addressed the importance of specific criteria in the selection of choral literature. Responses to 20 criteria were recorded using a four-point Likert-type scale (not important, somewhat important, important, and very important). The criteria used in this section were taken from a previous survey of high school choral directors by Forbes (1998), and identified in the research as important in the repertoire selection process.

Section 3 included 23 criteria based on trends reported in responses from questions in previous qualitative studies (Beery, 1994, 1996; Forbes, 1998, 2001; Hunsaker, 2007). The criteria described appropriate choral literature and quality choral literature. Participants were asked to place each criterion in one of four categories: appropriate choral literature, quality choral literature, both, or neither.

In Section 4, 12 multiple-choice items were used to collect demographic information about the respondents' choral programs, schools, education, and teaching experiences at the middle school or junior high school level. Lastly, question 73 asked respondents to provide any additional comments about the topic or the survey.

The questionnaire was composed of independent items. There was no assumption that the individual items should correlate with one another. Because of the lack of homogeneity among the items, there was no need for reliability testing (Streiner, 2003).

## Procedure

The survey was reviewed by four Auburn University professors for content validity. Modifications were made to the original survey to ensure questions addressed the purpose of the study. The study design was approved exempt on November 20, 2008 by the Auburn University Institutional Review Board for Research Involving Human Subjects (Appendix B). A packet including the letter of introduction and invitation to participate in the survey (Appendix C), questionnaire, and a self-addressed stamped envelope was sent to the 714 middle or junior high schools identified by Patterson's American Education (Moody, 2008) and school lists provided by the state department of education websites for Alabama, Mississippi and Louisiana. A pencil with a musical motif was included in each letter as an incentive for participants. Participants who completed and returned the survey were deemed to have provided their consent.

An eight-week timeline was allotted for completion of the survey. Schools were coded to track the returned surveys and to identify schools requiring a reminder. The coding key was confidential and no attempt was made to identify any choral director. Packets were mailed November 28, 2008. The first post card reminder was sent to schools that had not responded on January 5, 2009. A second reminder was sent on January 15, 2009. Information on obtaining a replacement questionnaire was provided on each reminder postcard (Appendix D). Data collection ended in February 2009.

## Survey Returns

Of the initial 714 surveys mailed, three were undeliverable and returned because the middle schools no longer existed. Following the second reminder, verification of

whether schools offered a choral program was obtained by reading the school website, or by telephone. Schools that did not offer chorus or music were removed from the population. Schools that returned questionnaires confirming the lack of a choral program were also removed from the population. The final population for the study was 301 middle and junior high schools.

### Data Analysis

The computer software *Statistical Package for the Social Sciences* (SPSS 14.0) was used to analyze the survey results. Items from all sections were analyzed using descriptive statistics. Criteria from Section 2 were analyzed using Chi-square to compare responses of Novice, Experienced, and Master Teachers. Tables illustrating the survey results were produced.

## CHAPTER IV. RESULTS

The selected population for this study included all public, private and parochial middle and junior high schools in the tri-state region of Alabama ( $N = 297$ ), Mississippi ( $N = 178$ ), and Louisiana ( $N = 239$ ). Surveys were sent to 714 schools identified through Patterson's American Education (Moody, 2008). In addition, schools were identified through websites of the Alabama State Department of Education (2008), Mississippi State Department of Education (2006), and Louisiana State Department of Education (2008). The Southern Association of Independent Schools 2005 membership roster provided additional information on private schools. The status of choral music in these schools was not known so questionnaires were sent to all schools to provide each school the opportunity to participate in this study.

Of the 714 questionnaires mailed, three were returned due to the non-existence of those schools, leaving a population of 711 schools. The low number of returned questionnaires prompted the verification of choral music programs in the remaining schools by using the school web sites obtained through each state department of education and calling those schools without a web site. Schools found not to offer either music or choral music of any kind were eliminated from the original population, leaving 301 schools in the tri-state region (Alabama = 111, Mississippi = 96, Louisiana = 94). Seventy-eight questionnaires (26%) were returned providing the number needed to

achieve a 95% confidence level with  $\pm 10\%$  sampling error (Dillman, 2000; Rhea & Parker, 2005). Thirty-four questionnaires from Alabama, 24 from Mississippi, and 20 from Louisiana were returned for the study. Descriptive statistics, frequency distribution, and Chi-square analysis were used to analyze the data. Demographic data included information about the choral program, choral director, and schools. Likert-scale items provided the data regarding the selection of music literature and criteria of appropriate and quality choral literature.

### Demographics

The majority of middle school and junior high school choir director respondents were female (77%) and of Caucasian/White ethnicity (86%). Additional ethnicities represented in the study included African-American (12%), Hispanic-American (1%), and Other (1%). Fifty percent of participants held a Bachelors degree, while 35% had a Masters degree. Ten participants had a Masters plus 30 and 2 choral directors had a PhD. Ninety percent of respondents did not hold National Board certification in Early Adolescent/Young Adult Choral Music; however, 6% were currently working towards certification. The years of teaching experience of the participants ranged from 1 to 37 years ( $M = 11.10$ ,  $SD = 9.34$ ). Middle school and junior high school choral directors were found at schools representing kindergarten through twelfth grade, with the majority of these choral directors teaching at middle or junior high schools representing sixth (73%), seventh (82%), and eighth (85%) grades. Approximately half (51%) of the middle and junior high school choral directors taught at a Title I school.

Choral festivals were attended by 72% of the schools represented. Choral festivals sponsored by either ACDA or MENC were attended by 41% of the schools. Middle or junior high school all-state choirs (30%), honor choirs (19%) and solo and ensemble festivals sponsored by either ACDA or MENC (13%) were attended by fewer schools. Choral directors also reported attending festivals not sponsored by either ACDA or MENC (31%). Choral classes were offered as a class during the day at 92% of the schools represented. Mixed choirs represented the bulk of those classes at 86%, with an average of two classes offered during the day. Gender specific classes were offered as a class less frequently, with all-female classes averaging one class per day in 47% of the programs studied, and all-male classes offered at only 26% of the schools.

In response to questions asking whether the choral directors composed original music or arranged public music for their choirs, a majority of the directors (87%) indicated they did not compose original music for their choirs. Fifty-nine percent of directors indicated they arranged or modified published music for their choirs. When asked how often, 72% indicated sometimes, 26% never arranged published music, and 3% always arranged music for their choirs. Sixty-two percent of the choral directors agreed that appropriate music was difficult to find. In addition, 60% indicated quality music was difficult to find.

Directors involved in this study used workshops or clinics (77%), choral reading sessions (73%), personal experience (68%), peer recommendations (66%), and internet sources (60%) to locate choral repertoire. Other sources used to locate choral repertoire included live performances (59%), suggested repertoire lists (48%), CDs (45%), and materials received from ACDA or MENC (42%). Publisher perusal scores were used by

22% of the participants and 3% indicated the use of other sources. Music was ordered five or more times during the year by 24% of the choral directors. Thirty percent of the respondents indicated they ordered music twice per year, 19% ordered three times, 12% ordered four times, and 10% ordered music only once per year. Five percent of the participants indicated they did not order music. Music orders were placed online (60%), by telephone (40%), or fax (15%). Discount music warehouses were used by 9% of the directors, and 6% placed their music order in person or by mail. Twenty-one percent of the choral directors used the Choral Public Domain Library (CPDL), an internet source with free downloadable public domain music (<http://www.cpd.org>).

#### Genres, Historical Periods, Languages, and Voices

The first research question addressed the genres, historical periods, languages, and voicings selected by choral directors in their repertoire. The questionnaire asked directors to indicate the genres and historical periods selected for choral concerts and those purchased for study during the school year. Holiday music was found to be the genre programmed most frequently (95%) on concerts. Spirituals or gospel music were represented on concerts 80% of the time, followed by patriotic music (72%), multicultural (69%), sacred music (69%), popular music (68%), and music from Broadway (67%). Genres not as highly represented on choral concerts included jazz and show choir music (40%), choral masterworks (10%), and other (8%). Genres purchased for study during the school year had holiday music receiving the highest percent (76%). Popular music (63%), multicultural (60%), sacred choral music (59%), spirituals or gospel (56%), and Broadway show tunes (51%) were purchased for study more often



than patriotic music (46%), jazz or show choir music (37%), or other (8%). Music considered choral masterworks was purchased by only 6% of the participants.

Modern music was selected by 89% of the choral directors for inclusion on choral concerts and purchased for study 80% of the time. Classical music was included on choral concerts 46% of the time and purchased by 41% of choral directors for study. Choral directors also reported including music from the Renaissance period (32%), Baroque period (31%), and Romantic period (24%) on their concerts. Music from the Romantic period was purchased for study by 31% of the respondents, followed by Renaissance (26%), and Baroque music (23%). Music from the Middle Ages (5%) and Impressionistic music (1%) was programmed and purchased infrequently (see Table 1). All participants included music sung in English on their choral concerts. Compositions in Latin were performed by 72% of the choirs. Languages performed to a lesser extent included Spanish (27%), French (19%), German (18%), and Italian (10%). Other languages including various African languages and Hebrew accounted for 15% of the languages programmed on concert. Russian was not programmed on concert by any choral directors.

Choral octavo voicings represented on concert included two-part (77%), SAB (65%), SA (62%), and three-part (62%) music. Music for unison voices was chosen by 53% of choral directors, and SSA was included by 52%. Music written for SATB (24%) or SAT (13%) mixed voices and male voices (TB = 14%, TTB = 12%, TTBB = 3%) were performed less often. Arrangements for cambiata voices (SAC = 4%) were used infrequently. Voicings purchased throughout the year included two-part ( $M = 4.67$ ,  $SD = 8.44$ ), SAB ( $M = 4.00$ ,  $SD = 7.70$ ), three-part ( $M = 3.42$ ,  $SD = 6.54$ ), and SA ( $M = 3.41$ ,

$SD = 6.70$ ). In addition, SATB ( $M = 1.96$ ,  $SD = 4.70$ ) and SSA ( $M = 2.00$ ,  $SD = 4.07$ ) music was found to be purchased some of the time. Unison music ( $M = 1.23$ ,  $SD = 3.70$ ) was also purchased on average once during the year. Other choral voicings purchased on average once per year included all male voicings (TTBB, TTB, TB), SSAA, SAT and SAC (see Table 2). Middle school and junior high school choral directors overwhelmingly used piano accompaniment (94%) for their concerts. Accompaniment CD's (68%) was used by over half of the respondents in concert. A cappella music was represented on concert by 62% of the directors. Accompaniments with a solo instrument (10%), band accompaniments (5%), or other accompaniments (4%) were used less frequently.

Table 1

*Frequency and Percentage of Genre and Historical Periods Programmed and Purchased (N = 78)*

	Programmed		Purchased	
	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>
Genre				
Holiday	74	94.9	59	75.6
Spiritual/Gospel	62	79.5	44	56.4
Patriotic	56	71.8	36	46.2
Multicultural	54	69.2	47	60.3

Table 1 (continued)

	Programmed		Purchased	
	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>
Sacred	54	69.2	46	59.0
Popular	53	67.9	49	62.8
Broadway	52	66.7	40	51.3
Jazz/Show	31	39.7	29	37.2
Masterwork	8	10.3	5	6.4
Other	6	7.7	6	7.7
Period				
Modern	69	88.5	62	79.5
Classical	36	46.2	32	41.0
Renaissance	25	32.1	20	25.6
Baroque	24	30.8	18	23.1
Romantic	19	24.4	24	30.8
Other	6	7.7	5	6.4
Middle Ages	4	5.1	4	5.1
Impressionist	1	1.3	1	1.3

Table 2

*Frequency of Voicings Represented on Concerts and Mean, Standard Deviation of Voicings Purchased (N = 78)*

	Programmed		Purchased	
	<i>f</i>	<i>P</i>	<i>M</i>	<i>SD</i>
SATB	19	24.4	1.96	4.70
SAB	51	65.4	4.00	7.70
SAT	10	12.8	.28	.95
SAC	3	3.8	.04	.25
SSAA	6	7.7	.13	.76
SSA	40	51.3	1.90	4.08
SA	48	61.5	3.41	6.94
TTBB	2	2.6	.21	1.26
TTB	9	11.5	.28	1.17
TB	11	14.1	.64	2.65
Unison	41	52.6	1.23	3.70
Two-part	60	76.9	4.67	8.44
Three-part	48	61.5	3.42	6.54
Other	1	1.3	.01	.11

## Criteria for Choral Repertoire Selection

The second research question asked what criteria were used by the middle and junior high school choral directors when selecting the choral repertoire used in their classrooms. Items 18–37 on part two of the questionnaire were taken from a previous survey by Forbes (1998) involving high school choral directors. In this study, respondents were asked to determine how important each criterion was when choosing music for their choir. A four-point Likert scale was used (not important, somewhat important, important, and very important). More respondents chose very important than any other category for five criteria: the vocal ability and maturity of the singers (67%), the technical difficulty of the work (53%), vocal performance skills that can be taught with this work (50%), the programmability of the work (47%), and the sectional characteristics of the chorus (40%). (See Table 3 for frequencies, means, and chi-squares.)

Criteria for choosing choral literature that were rated as important by the participants more often than any other category included: the student appeal of the work (50%), the musical elements that could be taught through this work (50%), it is standard repertoire (47%), the text (47%), and the historical and social elements that could be taught through this work (46%). Also included were the potential for this work to provide an aesthetic experience (44%), the director appeal of the work (41%), planned variety (40%), and your personal abilities (39%).

Study participants placed the public appeal of the work (49%), the work was an audition or programmed piece for a concert or festival (37%), and the work was on an approved list of compositions (36%) in the somewhat important category. One criterion,

the technical ability of the accompanist, was placed almost evenly across three categories of not important (23%), somewhat important (28%), and important (30%).

Two criteria, marketing of the composition (47%) and library needs (46%), were deemed not important by the choral directors (see Table 3).

Table 3

*Criteria for Selecting Choral Repertoire (N = 78)*

	Rating											
			1		2		3		4			
	<i>M</i>	<i>SD</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	$\chi^2$	<i>p</i>
18. Public	2.58	.79	3	3.8	38	48.7	25	32.1	12	15.4	35.9	.00
19. Student	2.96	.76	2	2.6	18	23.1	39	50.0	19	24.4	35.3	.00
20. Standard	2.94	.80	3	3.8	18	23.1	37	47.4	20	25.6	29.8	.00
21. Skills	3.35	.79	3	3.8	6	7.7	29	37.2	39	50.0	48.0	.00
22. Program	3.37	.66	0	0.0	8	10.3	33	42.3	37	47.4	19.0	.00
23. Historical	2.65	.78	5	6.4	27	34.6	36	46.2	10	12.8	32.3	.00
24. List	2.19	.98	22	28.2	28	35.9	19	24.4	9	11.5	9.7	.02
25. Difficulty	3.35	.78	2	2.6	9	11.5	26	33.3	41	52.6	47.2	.00
26. Director	2.82	.89	6	7.7	21	26.9	32	41.0	19	24.4	17.5	.00
27. Elements	3.12	.77	3	3.8	10	12.8	39	50.0	26	33.3	40.3	.00
28. Aesthetic	2.93	.82	3	3.8	20	25.6	34	43.6	21	26.9	24.9	.00
29. Festival	2.32	.91	16	20.5	29	37.2	25	32.1	8	10.3	13.6	.00
30. Chorus	3.15	.85	3	3.8	14	17.9	29	37.2	32	41.0	28.2	.00

Table 3 (continued)

	Rating											
			1		2		3		4			
	<i>M</i>	<i>SD</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	$\chi^2$	<i>p</i>
31. Ability	3.57	.69	2	2.6	3	3.8	21	26.9	52	66.7	84.0	.00
32. Accompanist	2.44	1.05	18	23.1	22	28.2	23	29.5	15	19.2	2.1	.55
33. Personal	2.50	.93	13	13.7	24	30.8	30	38.5	11	14.1	12.6	.00
34. Text	3.15	.83	5	6.4	7	9.0	37	47.4	29	37.2	39.1	.00
35. Marketing	1.76	.89	37	47.4	27	34.6	9	11.5	5	6.4	35.0	.00
36. Library	1.83	.94	36	46.2	25	14.1	11	14.1	6	7.7	28.6	.00
37. Variety	3.07	.80	1	1.3	19	24.4	31	39.7	27	34.6	27.2	.00

Response Scale for Items 18-37: 1 = Not Important, 2 = Somewhat Important, 3 = Important, 4 = Very Important

#### Differences among Novice, Experienced, and Master Teachers

The third research question inquired if there was a difference in the criteria used to select choral repertoire among Novice, Experienced, and Master Teachers. Participants indicated their years of experience on the questionnaire. The variable of experience was collapsed into three groups. Novice teachers were identified as teaching five or fewer years, experienced teachers had 6–10 years in the choral classroom, and experienced teachers were those participants with 11 or more year's experience. To determine if there were differences in the criteria used for repertoire selection between novice, experienced,

and master teachers, Chi-square Tests of Independence were conducted. Results from the Chi-square Tests of Independence did not yield any statistically significant differences among Novice, Experienced, and Master Teachers when selecting criteria used for choral music repertoire. Although no statistically significant differences were noted, one criterion, the programmability of the work, was considered either somewhat important, important, or very important by all three groups (see Table 4). Initially three criteria appeared to reach statistical significance: the vocal performance skills that can be taught with the work, the programmability of the work, and the historical and social elements that can be taught through the work. However, the assumptions were violated due to the small sample size resulting in a Type I error.

Table 4

*Chi-Square, p, and Frequency of Criteria Used to Select Choral Literature among Novice, Experienced, and Master Teachers (N = 78)*

	$\chi^2$	<i>p</i>		1	2	3	4
#18	2.90	.821	New	1	15	8	5
			Experienced	1	5	7	3
			Master	1	18	10	4
#19	7.44	.282	New	0	5	13	11
			Experienced	1	3	8	4
			Master	1	10	18	4

(table continues)



Table 4 (continued)

	$\chi^2$	$p$		1	2	3	4
#20	2.33	.887	New	0	8	14	7
			Experienced	1	3	8	4
			Master	2	7	15	9
#21	15.15	.019	New	0	5	8	16
			Experienced	2	0	4	10
			Master	1	1	18	13
#22	11.47	.022	New	0	3	8	18
			Experienced	0	3	4	9
			Master	0	2	21	10
#23	15.91	.014	New	0	5	7	16
			Experienced	2	0	4	10
			Master	1	1	18	13
#24	1.72	.944	New	7	11	7	4
			Experienced	5	7	3	1
			Master	10	10	9	4
#25	1.77	.940	New	1	3	10	15
			Experienced	0	1	5	10
			Master	1	5	11	16

Table 4 (continued)

	$\chi^2$	$p$		1	2	3	4
#26	2.40	.879	New	1	8	13	7
			Experienced	2	3	6	5
			Master	3	10	13	7
#27	10.01	.124	New	0	6	11	12
			Experienced	2	2	7	5
			Master	1	2	21	9
#28	9.06	.170	New	0	8	13	8
			Experienced	2	2	5	7
			Master	1	10	16	6
#29	11.43	.076	New	6	12	7	4
			Experienced	7	4	3	2
			Master	3	13	15	2
#30	5.04	.539	New	1	5	10	13
			Experienced	0	1	6	9
			Master	2	8	13	10
#31	6.44	.376	New	2	0	6	21
			Experienced	0	1	4	11
			Master	0	2	11	20

Table 4 (continued)

	$\chi^2$	$p$		1	2	3	4
#32	3.75	.711	New	7	6	8	8
			Experienced	4	6	5	1
			Master	7	10	10	6
#33	6.50	.370	New	3	10	11	5
			Experienced	1	6	8	1
			Master	9	8	11	5
#34	2.94	.816	New	3	2	15	9
			Experienced	0	2	8	6
			Master	2	3	14	14
#35	2.63	.854	New	11	11	5	2
			Experienced	8	6	1	1
			Master	18	10	3	2
#36	7.44	.282	New	11	10	6	2
			Experienced	8	5	0	3
			Master	17	10	5	1
#37	8.26	.220	New	0	9	8	12
			Experienced	0	2	6	8
			Master	1	8	17	7

*Note.* 1 = Not Important, 2 = Somewhat Important, 3 = Important, 4 = Very Important

## Criteria for Determining Appropriate and Quality Choral Literature

Research Questions 4 and 5 reference criteria to determine appropriate choral literature and quality choral literature as perceived by middle school and junior high school choral directors. Questions 38–60 asked participants to determine if the criterion listed was applicable for appropriate choral literature, quality choral literature, applicable to both appropriate and quality choral literature, or not applicable for either appropriate or quality choral literature. The most frequent response for every criterion listed except one was both appropriate and quality choral literature (see Table 5). Appropriate was the most frequent response for music that is popular in nature (44%).

Table 5

*Criteria for Selecting Choral Repertoire Descriptive Statistics, Frequencies, Percentages*

Criteria	<i>M</i>	<i>SD</i>	Rating							
			1		2		3		4	
			<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>
38. Historical	2.71	.64	6	7.7	12	15.4	58	74.4	2	2.6
39. Genres	2.67	.72	9	11.5	10	12.8	56	71.8	3	3.8
40. Cultures	2.64	.83	12	15.4	10	12.8	50	64.1	6	7.7
41. Language	2.83	.61	5	6.4	7	9.0	62	79.5	4	5.1
42. Popular	2.25	1.17	34	43.6	2	2.6	30	38.5	12	15.4

(table continues)

Table 5 (continued)

Criteria	<i>M</i>	<i>SD</i>	Rating							
			1		2		3		4	
			<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>
43. Broadway	2.41	1.07	26	33.3	3	3.8	40	51.3	9	11.5
44. Writing	2.66	1.02	16	20.5	10	12.8	36	46.2	16	20.5
45. Minority	2.70	.91	14	17.9	5	6.4	49	62.8	10	12.8
46. Texts	2.52	.89	19	24.4	1	1.3	56	71.8	2	2.6
47. Difficulty	2.75	.75	9	11.5	7	9.0	56	71.8	6	7.7
48. Lists	2.85	.71	7	9.0	5	6.4	58	74.4	8	10.3
49. Standard	2.83	.56	4	5.1	8	10.3	63	80.8	3	3.8
50. Test of Time	2.84	.53	4	5.1	6	7.7	66	84.6	2	2.6
51. Vocal	2.56	.81	15	19.2	5	6.4	57	73.1	1	1.3
52. Musical	2.64	.80	14	17.9	2	2.6	60	76.9	2	2.6
53. Sight-singing	5.65	.93	16	20.5	4	5.1	49	62.8	9	11.5
54. Concept	2.56	.89	17	21.8	4	5.1	53	67.9	4	5.1
55. Standards	2.62	.91	16	20.5	4	5.1	51	65.4	7	9.0
56. Students	2.50	1.10	25	32.1	1	1.3	40	51.3	12	15.4
57. Audience	2.52	1.10	24	30.8	2	2.6	39	50.0	13	16.7
58. Director	2.84	.88	12	15.4	1	1.3	52	66.7	13	16.7

(table continues)

Table 5 (continued)

Criteria	<i>M</i>	<i>SD</i>	Rating							
			1		2		3		4	
			<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>	<i>f</i>	<i>P</i>
59. Voicings	2.71	.78	12	15.4	2	2.6	60	76.9	4	5.1
60. CD	2.53	1.18	26	33.3	2	2.6	32	41.0	18	23.1

*N* = 78

Response Scale for Items 38-60: 1 = Appropriate Choral Repertoire, 2 = Quality Choral Repertoire, 3 = Both, 4 = Neither

## CHAPTER V. DISCUSSION

The importance of repertoire selection has previously been studied at the high school level. Previous studies have looked at the criteria used by secondary choral directors when choosing music for their choirs (Dahlman, 1991; Diddle, 2005; Forbes, 1998; Hunsaker, 2007; Ogdin, 1981; Reames, 1995). High school choral directors' teaching experience and education were found to influence their choice of choral literature (Dahlman, 1991; Diddle, 2005). Additionally, secondary school directors have been interviewed to determine their perceptions of appropriate and quality choral literature (Forbes, 1998; Hunsaker, 2007). Studies have not addressed middle and junior high school choral directors' choral repertoire selection, teaching experience, and perceptions of appropriate and quality music. Research concerning the changing male voice and its effect on the selection and composing of choral music was addressed in studies by Beery (1994) and Funderburk-Galvan (1987). In light of the physical changes that take place during adolescence, the question of whether criteria used to select choral music differed between middle school and junior high school choral directors and high school choral directors was examined.

This study examined criteria used by middle and junior high school choral directors to determine selection appropriateness, and quality of choral literature. In addition, the criteria used by Novice, Experienced, and Master Teachers were compared

to determine any significant differences among the groups. The population of middle and junior high school choir directors with choral programs in Alabama, Mississippi, and Louisiana were targeted ( $N = 310$ ). Seventy-eight surveys (26%) were returned for analysis.

Several sources were used to select choral literature for middle or junior high school choirs. The data indicates the majority of teachers use information obtained from workshops or clinics (77%) and choral reading sessions (73%). These findings concur with those of past research by Bolt (1983), Davis (1970), and Forbes (1998), who found high school choral directors also used workshops and clinics and choral reading sessions to locate music for choirs the majority of the time. Bolt (1983), Davis (1970), Diddle (2005), Forbes (1998), and Reames (1995) and found that live performances were also useful by high school choral directors when choosing choral literature. This finding was not indicated as highly among middle school or junior high school choral directors for choosing music. Personal experience (68%), peer recommendations (65%), and internet sources (60%) were used by a higher percentage of the respondents than live choral performances (59%). Middle and junior high school choir concerts may not be attended as frequently by other choral directors as high school concerts. In addition, state and national choral conferences may not feature performances of middle and junior high school choirs. This may account for the difference between high school choral directors and middle or junior high school choral directors using live performances to locate literature.

The use of published repertoire lists and information from MENC and ACDA were used less frequently by both high school and middle school directors. This, despite



Bolt's findings, which indicated that college music professors felt considerable to great emphasis, is placed on repertoire lists in textbooks (76%). Middle school choral directors did not use perusal scores frequently to select music. Once the music was selected, a majority of the directors ordered either online (60%) or by telephone (40%). Fewer directors (21%) used the public domain website, [www.cpdl.org](http://www.cpdl.org), to find choral music. Directors of middle school choirs may be unaware of the advantages of using the choral public domain library or may have difficulty navigating the site. Music from this site may be downloaded and copied freely for use with choirs. Many standard choral works are available and arranged for various voicings. Twenty-eight percent of the directors did not participate in any choral festival or competition.

When asked about the genres, historical periods, voicings, and languages programmed and purchased, results from this study found the highest percentage of directors chose holiday music (95%). Spirituals or gospel music (80%) and patriotic music (72%) were also often chosen by the directors. Bolt (1983) found high school directors included music for special occasions, such as holiday and patriotic music along with music from the five major style periods. Middle school choirs generally perform holiday concerts, and the choice of music for this type concert would be expected. Multicultural music was programmed on concerts by 69% of middle and junior high school choral directors, a higher percentage than noted by Figgers (2003) in a study with high school choral directors. In this study, 68% of respondents indicated they programmed popular music and jazz and show choir music was programmed by 40% of the directors. Research by Dunaway (1986) found average directors reported that students responded to popular music and the directors programmed more jazz and popular music

than directors identified as successful in the study. In addition, Davis (1970) found popular, folk, and show music was performed most frequently in high school choral programs.

Eighty-nine percent of participants indicated modern music was represented on middle or junior high school choral programs. These results correspond with previous studies (Dahlman, 1991; Davis, 1970; Reames, 1995) indicating high school choral groups perform modern or music from the twentieth century more often than other historical periods. Other historical periods represented to a lesser degree on middle or junior high school choral programs included Classical (46%), Renaissance (32%), Baroque (31%), Romantic (24%), and Middle Ages (5%). These findings differ from Davis (1970) who found high school directors performed music of the Romantic, Classical, Baroque, and Renaissance periods. The choice of music literature available for middle school voices from each of the historical periods may account for the difference between the two studies. A study by Cosenza (1997) found music from the Middle Ages, though not performed often, works well with adolescent voices. However, only 5% of the participants indicated they programmed music from the Middle Ages. Middle and junior high school choral directors may not be aware of the appropriateness of music from the Middle Ages for the adolescent voice. In addition, music from this historical period may not be readily available for purchase, although it is on the CPDL.

Two-part, SAB, and three-part voicings of choral arrangements were used by a high percentage of participants. Fifty-nine percent of the middle and junior high school choral directors indicated they arranged purchased octavos for their groups. Killian's (1997) study of middle school directors in Texas also found choral directors rewrite parts

and use three-part mixed and two-part music in their ensembles. The vocal changes that take place in adolescent voices, facilitate the voicings used in arrangements. Funderburk-Galvan (1987) found SAB music was selected by middle school directors the majority of the time. Other studies by Killian (1998, 1999) found that voicings chosen by directors had bearing on the success of middle school choral groups in a festival setting. Three-part mixed arrangements were more successful with younger choirs, while SATB arrangements were used with older groups. The physical changes occurring in the group is of primary importance in choosing the correct voicings. The director must listen to individual voices often to determine the voicings used in arrangements.

Participants in the study overwhelmingly program English on their concerts. Latin was programmed by 72% of the directors. In addition to singing in Spanish, French, German, and Italian, middle school choral directors indicated African dialects were also performed by their choirs. Russian was not programmed on concerts by any choral directors. Dahlmann (1991) found English was the preferred language programmed by 70% of high school choirs and that choral music with Latin text was programmed 20% of the time, followed by German (4%), French (2%), and Italian (2%). Dahlmann's study also found choral music with Spanish texts and African tribal languages were programmed less than 1%. The increase in the popularity of multicultural music may explain the increased use of African dialects on choral programs.

When participants were asked to rate the importance of various criteria for selecting music, the vocal ability and maturity of the singers was considered very important by 67% of the directors. Vocal ability and maturity of the singers was further defined as the voicings to fit the group. The response indicates directors are aware of the

physical changes in adolescent voices. The vocal maturity of the group was not a primary consideration found in Forbes' (1998) study of high school choral directors. High school choral directors are not as concerned with changing voices; as the most obvious voice changes have occurred by the time students reach high school age.

Two criteria deemed very important included the technical difficulty of the work (including range, tessitura, harmony, and texture) and the vocal performance skills that could be taught with the work (including legato line, intervals and breath support). These two criteria were also selected by the largest number of performance-successful middle school directors in previous research by Funderburk-Galvan (1987). Music selected for junior high choirs contained small ranges of pitches (Beery, 1996; Funderburk-Galvan, 1987). Range and tessitura was important to high school directors, and listed in the top five criteria in a study by Diddle (2005). According to both Cooksey (1977) and Gackle (1991), teaching vocal skills such as proper breath support allows the adolescent singer the ability to navigate the challenges of their changing voices. It appears middle school and junior high school choral directors are aware of the vocal changes among their students and understand the methods used to pass through this vocal phase. Vocal performance skills were also identified as a high consideration for high school choral directors in Forbes' (1998) study.

Other criteria deemed very important in the questionnaire was the programmability of the work (47%) and the sectional characteristics of each vocal section (41%). Again, when surveying high school choral directors, Forbes (1998) found neither of those criteria very important in the choral literature selection process. Generally, middle and junior high school choral directors program fewer concerts per year than high

school directors and must be aware of limited budgets for purchasing music. Music is chosen for concerts carefully, recognizing the vocal needs of each section of the choir and the vocal skills that can be taught with the piece.

Middle and junior high school choral directors' criteria used to select choral repertoire differ slightly from Forbes' (1998) study of high school choral directors. The vocal ability and maturity of the singers, the technical difficulty of the work, including range and tessitura and the vocal performance skills that could be taught with the work such as legato line, intervals, and breath support are all criteria that address the vocal changes in the adolescent voice. Findings from the study indicate middle and junior high school choral directors are aware of the challenges associated with the adolescent voice and choose choral literature to address those challenges. High school choral directors also emphasize the vocal performance skills and technical abilities of the choir but are not as concerned with the vocal maturity of the singers, sectional characteristics of the chorus, nor the programmability of the work. The subtle differences between high school and middle or junior high school directors indicate criteria used to select choral literature are dependent on the maturity of the choral groups.

Research Question 3 addressed the differences in choral music selection among Novice, Experienced, and Master Teachers. Although no statistically significant differences were found in any criteria, there were slight differences between the groups on two criteria. Novice and Experienced teachers rated vocal performance skills that can be taught with this work very important, while Master Teachers determined it important. The programmability of the work was determined very important by Novice teachers, important by Experienced teachers, and somewhat important by Master Teachers. None

of the groups felt the programmability of the work was not important. Even though these differences were not statistically significant, they should be noted. The three groups agreed on all other criteria. A larger population might find more statistically significant differences among the three groups. These results seem to differ from previous studies of high school directors by Davis (1970), Dahlman (1991), Dunaway (1986), and Reames (1995) that suggest the variables of teacher education level and experience influence the selection of choral music.

Section 3 of the questionnaire addressed Research Questions 4 and 5 and asked participants their impressions regarding criteria for appropriate and quality choral music. Two earlier questions asked whether appropriate and quality choral literature was difficult to find. A majority of the respondents indicated they were challenged to find appropriate and quality choral literature written for this age group. In an earlier study by Hamman (2007), middle school choral directors expressed the need for better choral literature written for the changing male voice.

Middle and junior high school choral directors indicated whether criteria designated appropriate choral literature, quality choral literature, both, or neither. Some participants expressed confusion in selecting a category for each criterion. This confusion was warranted and expected because the terms appropriate and quality choral literature are subjective and based on the experiences and knowledge of the director. No definitive list of what constitutes either appropriate or quality choral literature exists; it is a matter of personal opinion. All criteria were labeled both appropriate and quality choral literature by the majority of respondents with the exception of one criterion. The greatest number of respondents (44%) indicated that popular music should be considered

appropriate choral literature only. Many popular choral selections include accompaniment CDs, however 41% of directors felt music with accompaniment CDs was both appropriate and quality choral literature. Accompaniment CDs are useful when working with larger mixed choirs. According to Hunsaker (2007) and Reimer (1970), the ability to choose appropriate choral literature and music of quality is ingrained in choral directors through listening to other choirs, attending professional conferences and reading sessions, personal aesthetic experiences, education, and training. Results from this study seem to indicate middle and junior high school choral directors have the same opinions and perceptions of what constitutes appropriate and quality choral music.

Middle and junior high school choral directors may benefit from this study, through the realization the criteria used to select choral repertoire differs from high school directors. It is important for directors of adolescent choirs to listen to students' voices often in order to make educationally sound decisions about the repertoire. Vocal maturity and ability is a more important criterion when selecting music for the middle school level than high school. In times of budget constraints, middle school and junior high school choral directors should be encouraged to explore and use the choral public domain library site ([www.cpd.org](http://www.cpd.org)) to locate free music. In addition, more music must be arranged and composed specifically for changing voices. Three-part mixed, SAB, and SAC music from all historical periods must be available from music publishers and distributors. Music publishers benefit from these results by marketing music for adolescent voices. Middle and junior high school choral directors should realize choosing appropriate and quality music is a matter of personal opinion, based on the vocal and educational needs of individual choirs.

Additional suggested research includes replicating the current study using a larger population. Using a five- or seven-point Likert-type scale and grouping choral director experience into two groups may provide additional information for analysis. A larger return rate may be possible if the survey is conducted earlier in the school year before major holidays. Although not a research question addressed in this study, three criteria were found to have statistically significant differences by choral directors between the three states. These criteria included the public appeal of the work ( $p = .029$ ), the work was on an approved list of compositions ( $p = .001$ ), and the technical ability of the accompanist ( $p = .017$ ). Questions arise concerning whether there may be regional differences in choosing choral repertoire. Much of the previous research has concentrated on the high school level. More research focusing on middle and junior high school choral programs should be developed. In the free response section, several choral directors indicated budget concerns as a factor in selecting choral repertoire. In this economic climate, studies to determine whether budget is a factor in selecting music would be useful to school districts. Choral music was offered in less than half of the public, private, or parochial middle or junior high schools in Alabama, Mississippi, and Louisiana. Studies could be conducted to determine why instrumental music or general music is offered at the middle school level instead of choral music.

This study revealed the criteria Alabama, Mississippi, and Louisiana middle and junior high school choral directors use when selecting their choral repertoire. Results from this population found differences exist in the criteria used to select music between middle and high school choral directors. These differences are a result of the special needs associated with the adolescent changing voice. Choral directors expressed concern



over locating appropriate and quality music. However, when asked to determine the criteria for appropriate and quality choral music, results disclosed directors see no difference between the two. Popular music, holiday, and spiritual or gospel music were the genres programmed most often for this age group. Two-part, SAB, and three-part mixed voicings were selected by the majority of directors to suit the vocal needs of their choral groups. Music from earlier historical periods was not programmed as often as modern works and directors expressed the need for more music to be written and arranged for the adolescent voice. Teaching experience did not appear to make a difference when choosing choral literature as Novice, Experienced, and Master Teachers seem to agree on most criteria. Results from this study are representative of the responses from middle and junior high school choral directors from Alabama, Mississippi, and Louisiana and are not generalized beyond the population.

As music educators, one of the most challenging and daunting tasks is the selection of repertoire. It is important to take the time and effort to find good literature that works well with your choir. Directors need to stop and think how and why certain pieces are chosen, and realize the music selected for our students should be done with care. Choral directors should take care with the changing voice, care for the individual abilities of the group as a whole, and care for the technical and vocal skills taught through the music. When choral literature is chosen with care, music educators can provide the strong foundation and building blocks needed to create lifelong musicians.

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*Dissertation Abstracts International*, 59(10), 3769. (UMI No. 9911293)

## APPENDICES

APPENDIX A  
QUESTIONNAIRE

# \_\_\_\_\_

The purpose of this survey is to determine the criteria choral directors feel are important in selecting their middle or junior high school choral repertoire. Your participation in this survey is strictly confidential. If you have any questions or comments concerning this survey, please feel free to contact Jennifer Canfield at canfijk@auburn.edu. Thank you for your time in completing this survey.

### Choral Music Selection Survey

Please read the following questions. Check all responses that apply to your middle school or junior high school choral repertoire. If your choice is not listed, please include it under "other".

Did your school offer middle school or junior high school chorus during the 2007-2008 school year?  YES  
 NO

Did you teach middle school or junior high school chorus during the 2007-2008 school year?  YES  
 NO

*If you answered NO to either of the questions above, please skip to question 71 and complete the survey.*

1. What genre(s) of music did you select for your 2007-08 choral concerts? (Check all that apply)

- |  |   |
|--|---|
| <input type="checkbox"/> Broadway/Show Tunes | <input type="checkbox"/> Multicultural/Folk Songs   |
| <input type="checkbox"/> Gospel/Spiritual    | <input type="checkbox"/> Patriotic  |
| <input type="checkbox"/> Holiday             | <input type="checkbox"/> Popular  |
| <input type="checkbox"/> Jazz/Show Choir     | <input type="checkbox"/> Choral Masterworks (e.g., <i>Messiah</i> , <i>Creation</i> , etc.) |
| <input type="checkbox"/> Sacred Choral       | <input type="checkbox"/> Other _____  |

2. What genre(s) of music were selected for purchase during the 2007-2008 school year? (Check all that apply)

- |  |  |
|--|--|
| <input type="checkbox"/> Broadway/Show Tunes | <input type="checkbox"/> Multicultural/Folk Songs  |
| <input type="checkbox"/> Gospel/Spiritual    | <input type="checkbox"/> Patriotic   |
| <input type="checkbox"/> Holiday             | <input type="checkbox"/> Popular   |
| <input type="checkbox"/> Jazz/Show Choir     | <input type="checkbox"/> Choral Masterwork (e.g., <i>Messiah</i> , <i>Creation</i> , etc.) |
| <input type="checkbox"/> Sacred Choral       | <input type="checkbox"/> Other _____   |

3. What historical period(s) of music were represented on your 2007-2008 choral concerts? (Check all that apply)

- |                                      |  |
|--------------------------------------|--|
| <input type="checkbox"/> Middle Ages | <input type="checkbox"/> Romantic        |
| <input type="checkbox"/> Renaissance | <input type="checkbox"/> Impressionistic |
| <input type="checkbox"/> Baroque     | <input type="checkbox"/> Modern          |
| <input type="checkbox"/> Classical   | <input type="checkbox"/> Other _____     |

4. What historical period(s) were selected for purchase during the 2007-2008 school year? (Check all that apply)

- |                                      |  |
|--------------------------------------|--|
| <input type="checkbox"/> Middle Ages | <input type="checkbox"/> Romantic        |
| <input type="checkbox"/> Renaissance | <input type="checkbox"/> Impressionistic |
| <input type="checkbox"/> Baroque     | <input type="checkbox"/> Modern          |
| <input type="checkbox"/> Classical   | <input type="checkbox"/> Other _____     |



**5. What voicings were represented on your 2007-2008 concerts? (Check all that apply)**

- |                               |                                      |
|-------------------------------|--------------------------------------|
| <input type="checkbox"/> SATB | <input type="checkbox"/> TTBB        |
| <input type="checkbox"/> SAB  | <input type="checkbox"/> TTB         |
| <input type="checkbox"/> SAT  | <input type="checkbox"/> TB          |
| <input type="checkbox"/> SAC  | <input type="checkbox"/> Unison      |
| <input type="checkbox"/> SSAA | <input type="checkbox"/> Two-part    |
| <input type="checkbox"/> SSA  | <input type="checkbox"/> Three-part  |
| <input type="checkbox"/> SA   | <input type="checkbox"/> Other _____ |

**6. How many pieces did you purchase for the following voicings in 2007-2008?**

- |            |                  |
|------------|------------------|
| SATB _____ | TTBB _____       |
| SAB _____  | TTB _____        |
| SAT _____  | TB _____         |
| SAC _____  | Unison _____     |
| SSAA _____ | Two-part _____   |
| SSA _____  | Three-part _____ |
| SA _____   | Other _____      |

**7. What language(s) did your choir perform in 2007-2008? (Check all that apply)**

- |                                  |                                      |
|----------------------------------|--------------------------------------|
| <input type="checkbox"/> English | <input type="checkbox"/> Latin       |
| <input type="checkbox"/> French  | <input type="checkbox"/> Russian     |
| <input type="checkbox"/> German  | <input type="checkbox"/> Spanish     |
| <input type="checkbox"/> Italian | <input type="checkbox"/> Other _____ |

**8. What kinds of accompaniments were performed in 2007-2008? (Check all that apply)**

- |  |  |
|--|--|
| <input type="checkbox"/> Piano accompaniment           | <input type="checkbox"/> Band or Orchestra parts       |
| <input type="checkbox"/> A Cappella – no accompaniment | <input type="checkbox"/> Solo Instrument accompaniment |
| <input type="checkbox"/> Accompaniment CD              | <input type="checkbox"/> Other _____                   |

**9. How did you purchase the music for your choir in 2007-2008? (Check all that apply)**

- |  |  |
|--|--|
| <input type="checkbox"/> Online through a music warehouse<br>(e.g., JW Pepper, Southern Music, etc.) | <input type="checkbox"/> Online through a discount music supply<br>(e.g., Sheet Music.com, etc.) |
| <input type="checkbox"/> Placed an order in person at a local music store.                           | <input type="checkbox"/> Telephone   |
| <input type="checkbox"/> Placed order in person at conference/workshop                               | <input type="checkbox"/> Fax   |
| <input type="checkbox"/> Placed an order by mail.  | <input type="checkbox"/> I also use Public Domain Music (copyright free)                         |

**10. How often did you order music for your choirs during the 2007-2008 school year?**

- |  |   |
|--|---|
| <input type="checkbox"/> Did not order music | <input type="checkbox"/> Three times        |
| <input type="checkbox"/> Once                | <input type="checkbox"/> Four times         |
| <input type="checkbox"/> Twice               | <input type="checkbox"/> Five or more times |

11. Do you compose or arrange original music for your own school choir?

- YES                       NO

12. Do you modify or arrange purchased octavos to suit the voicing of your choir?

- YES                       NO

13. How often do you modify or arrange purchased octavos to suit the voicing of your choir?

- NEVER                       SOMETIMES                       ALWAYS

14. It is difficult to find appropriate choral repertoire written for middle/junior high school ensembles.

- TRUE                       FALSE

15. It is difficult to find quality choral repertoire written for middle/junior high school ensembles.

- TRUE                       FALSE

16. What sources do you use to locate appropriate and quality choral literature? (Check all that apply)

- |  |   |
|--|---|
| <input type="checkbox"/> Choral Reading Sessions             | <input type="checkbox"/> Internet Sources   |
| <input type="checkbox"/> Workshops or Clinics                | <input type="checkbox"/> Peer Recommendation  |
| <input type="checkbox"/> Live Performances                   | <input type="checkbox"/> Repertoire Lists (State, Textbook, etc.)                             |
| <input type="checkbox"/> Personal experience with music      | <input type="checkbox"/> Materials from professional organizations<br>(like ACDA, MENC, etc.) |
| <input type="checkbox"/> CDs                                 | <input type="checkbox"/> Other _____  |
| <input type="checkbox"/> Perusal of Scores from Music Stores |   |

17. Please list three (3) choral pieces that were performed at one of your concerts or festivals in 2007-2008.

Title/Publisher	Composer/Arranger	Voicing

**Thank you for your participation.** You have completed the first section of the survey. The following statements relate to your reasons for selecting choral music. Please read each statement carefully. Check the box under the response that best rates the importance of the criteria in selecting your choral repertoire.

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

**Thank you for completing the first two sections of the survey! The next section contains criteria, which may describe *Appropriate Choral Repertoire* or *Quality Choral Repertoire*. Please respond to each criterion carefully. Check the response that best describes your definition of *Appropriate Choral Repertoire* and *Quality Choral Repertoire*.**

**FOR THE NEXT SECTION CHECK:**

- **Appropriate Choral Repertoire** for music you consider to be appropriate choral literature for your choir(s).
- **Quality Choral Repertoire** for music that you consider to be quality choral literature.
- **Both** if you feel the music is both appropriate for your choir(s) and quality repertoire.
- **Neither** if the music is not appropriate for your choir(s) and you feel it is not quality repertoire.

Please check the category to which you feel each of the following belong.	Appropriate Choral Repertoire	Quality Choral Repertoire	Both	Neither
38. Music from ALL historical periods	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
39. Music from ALL styles and genres	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
40. Music from ALL cultures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
41. Music in foreign languages	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
42. Music that is popular in nature	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
43. Music from Broadway show tunes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
44. Music written in non-traditional style	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
45. Music written by female or ethnic minority composers or arrangers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
46. Music with age appropriate texts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
47. Music of graded difficulty	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
48. Music included on suggested state or textbook repertoire lists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
49. Music that is considered standard choral literature	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
50. Music that has stood the test of time	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
51. Music that considers the vocal abilities of the ensemble	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
52. Music that considers the musical abilities of the ensemble	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
53. Music that considers the sight-singing abilities of the ensemble	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
54. Music that teaches a particular musical concept	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
55. Music that addresses the National Standards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
56. Music that the students will like	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
57. Music that the audience or community will like	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
58. Music that the director will like	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
59. Music for various voicings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
60. Music with accompaniment CDs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

***Thank you!*** This is the last section of the survey. The following demographic questions provide information about your program, you as the director, and your school. In no way will these questions be used to try to obtain your identity.

61. Does your Middle School/Junior High Choir meet as a class during the school day?

- YES
- NO

62. Do you teach one or more mixed voice (male and female) choir classes?

- YES – *how many?* \_\_\_\_\_
- NO

63. Do you teach one or more all-female choir classes?

- YES – *how many?* \_\_\_\_\_
- NO

64. Do you teach one or more all-male choir classes?

- YES – *how many?* \_\_\_\_\_
- NO

65. IF any of your choirs participated in festival(s) or contest(s) in 2007-2008, in which ones did they participate? (Check all that apply)

- MENC or ACDA sponsored Choral Festival
- MENC or ACDA sponsored All-State
- MENC or ACDA sponsored Honor Choir
- MENC or ACDA sponsored Solo & Ensemble
- Did not participate in any choral festivals or competitions
- Other type of Choral Festival \_\_\_\_\_
- Other type of All-State \_\_\_\_\_
- Other type of Honor Choir \_\_\_\_\_
- Other type of Solo & Ensemble \_\_\_\_\_

66. What is your gender?

- Male
- Female

67. How many total years experience do you have teaching middle or junior high school choirs?

\_\_\_\_\_ YEAR(S) of teaching middle/junior high choirs

68. What is the highest college degree you hold?

- Bachelors
- Masters
- Masters +30
- Specialist
- Doctorate/Ph.D.

69. Are you a National Board Certified Teacher? (National Board of Professional Teaching Standards)

- YES
- NO
- Currently Working on Certification

70. What is your ethnicity?

- African-American
- Asian-American
- Hispanic-American
- Native American
- Caucasian/White
- Other \_\_\_\_\_

**71. What grade levels attend your school? (Check all that apply)**

- 4th     7th     10th     K-12  
 5th     8th     11th     Other \_\_\_\_\_  
 6th     9th     12th

**72. Does your school accept Title I funding?**

- YES     NO     Do not know     Not Applicable

**73. Please write any comments you would like to make about this topic or this survey below.**

**THANK YOU for taking the time to complete this survey! Your input as a middle or junior high school choral music educator is invaluable. Please return this survey in the enclosed stamped addressed envelope.**

**If you have misplaced your envelope, please send to the following address. Please feel free to contact the researcher, Jennifer Canfield, if you have any questions.**

**Mail:    Jennifer Canfield  
1813 Coopers Pond Rd.  
Auburn, AL 36830-7277**

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Phone: (334) 466-8763**

APPENDIX B

OFFICE OF HUMAN SUBJECTS APPROVAL FORM



**AUBURN**  
**UNIVERSITY**

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November 24, 2008

MEMORANDUM TO: Jennifer Canfield  
Curriculum & Teaching

PROTOCOL TITLE: "Middle and Junior High School Choral Directors' Criteria for Repertoire Selection, Quality Choral Literature, and Appropriate Choral Literature"

IRB FILE NO.: 08-291 EX 0811

APPROVAL DATE: November 20, 2008  
EXPIRATION DATE: November 19, 2009

The referenced protocol was approved "Exempt" on November 20, 2008 under 45 CFR 46.101 (b) (2):


- "Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:
- (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and
  - (ii) any disclosure of the human subjects' response outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation."

You should retain this letter in your files, along with a copy of the revised protocol and other pertinent information concerning your study. If you should anticipate a change in any of the procedures authorized in this protocol, you must request and receive IRB approval prior to implementation of any revision. Please reference the above IRB file number in any correspondence regarding this project.

If you will be unable to file a Final Report on your project before November 19, 2009, you must submit a request for an extension of approval to the IRB no later than November 5, 2009. If your IRB authorization expires and/or you have not received written notice that a request for an extension has been approved prior to November 19, 2009, you must suspend the project immediately and contact the Office of Human Subjects Research for assistance.

A Final Report will be required to close your IRB project file.

If you have any questions concerning this Board action, please contact the Office of Human Subjects Research at 844-5966.

Sincerely,  
  
Kathy Jo Ehison, RN, DSN, CIP  
Chair of the Institutional Review Board  
for the Use of Human Subjects in Research

cc: Dr. Nancy Barry  
Dr. Kimberly Walls



**APPROVED**

**AUBURN UNIVERSITY INSTITUTIONAL REVIEW BOARD for RESEARCH INVOLVING HUMAN SUBJECTS  
RESEARCH PROTOCOL REVIEW FORM**

For information or help completing this form, contact: THE OFFICE OF HUMAN SUBJECTS RESEARCH, 307 Samford Hall,  
Phone: 334-844-5966 e-mail: hsubjec@auburn.edu Web Address: http://www.auburn.edu/research/vpr/ohs/index.htm

Complete this form using Adobe Acrobat Writer (versions 5.0 and greater).

1. PROPOSED DATES OF STUDY: FROM: 11/15/2008 TO: 11/15/2009

2. REVIEW TYPE (Check one):  FULL BOARD  EXPEDITED  EXEMPT  
PROJECT TITLE: Middle and Junior High School Choral Directors' Criteria for Repertoire Selection, Quality Choral Literature, and Appropriate Choral Literature

3. Jennifer K. Canfield PhD Candidate C&T canfjkk@auburn.edu  
PRINCIPAL INVESTIGATOR TITLE DEPT PHONE E-MAIL

ADDRESS FOR CORRESPONDENCE

FAX

4. SOURCE OF FUNDING SUPPORT:  Not Applicable  Internal  External (External Agency):

5. STATUS OF FUNDING SUPPORT:  Not Applicable  Approved  Pending  Received

6. GENERAL RESEARCH PROJECT CHARACTERISTICS

**A. Research Content Area**

Please check all descriptors that best apply to this proposed research project.

- Anthropology  Anthropometry
- Biological Sciences  Behavioral Sciences
- Education  English
- History  Journalism
- Medical  Physiology
- Other (Please list): Music

Please list 3 or 4 keywords to identify this research project:  
choral repertoire selection

**B. Research Methodology**

Please check all descriptors that best apply to the research methodology.

Data collection will be:  Prospective  Retrospective  Both  
Data will be recorded so that participants can be directly or indirectly identified:  Yes  No

Data collection will involve the use of:

- Educational Tests (cognitive, diagnostic, aptitude, achievement)
- Surveys / Questionnaires
- Private Records / Files
- Interview / Observation
- Audiotaping and / or Videotaping
- Physical / Physiologic Measurements or Specimens

The Auburn University Institutional Review Board has approved this document for use from 11/20/08 to 11/19/09 Protocol # 08-291 EX 0811

**C. Participant Information**

Please check all descriptors that apply to the participant population.

- Males  Females
- Vulnerable Populations**
- Pregnant Women  Children
- Prisoners  Adolescents
- Elderly  Physically Challenged
- Economically Challenged  Mentally Challenged

Do you plan to recruit Auburn University Students?  Yes  No

Do you plan to compensate your participants?  Yes  No

**D. Risks to Participants**

Please identify all risks that may reasonably be expected as a result of participating in this research.

- Breach of Confidentiality  Coercion
- Deception  Physical
- Psychological  Social
- None  Other (please list)

RECEIVED  
NOV 20 2008  
Office of Human Subjects Research  
IRB

**For OHSR Office Use Only**

DATE RECEIVED IN OHSR: 11/16/08 by LKB  
DATE OF OHSR CONTENT REVIEW: \_\_\_\_\_ by \_\_\_\_\_  
DATE OF IRB REVIEW: 11/20/08 by IRB  
INTERVAL FOR CONTINUING REVIEW: 1 yr.

PROTOCOL # 08-291 EX 0811  
DATE ASSIGNED IRB REVIEW: \_\_\_\_\_ by \_\_\_\_\_  
DATE IRB APPROVAL: 11/20/08 by IRB procedure  
45 CFR 46.101 (b)(2)

new

**8. PROJECT ABSTRACT: Prepare an abstract (400-word maximum) that includes: I.) A summary of relevant research findings leading to this research proposal; II.) A concise purpose statement; III.) A brief description of the methodology; IV.) Expected and/or possible outcomes, and V.) A statement regarding the potential significance of this research project. Please cite relevant sources and include a "Reference List" as Appendix A.**

I.) Studies have addressed criteria used by high school choral directors to select music literature (Dahlman, 1991; Diddle, 2004; Forbes, 1998; Hunsaker, 2008; Ogdin, 1981; Reames, 1995). Two previous studies (Beery, 1984; Funderburk-Galvan, 1987) concentrated on the effect the physical changes in the adolescent voice had on the selection of choir music for middle school students.

II.) The purpose of this study is to determine criteria used by middle or junior high school choral directors when selecting choral repertoire for grades six through nine. The study will also determine the genres, historical periods, languages and voicings chosen by the directors for their choral repertoire. The study further will determine middle school and junior high school choral directors' criteria of quality choral repertoire and appropriate choral repertoire.

III.) An anonymous written questionnaire, developed using original questions and survey questions from previous studies (Forbes, 1998) will be mailed to public, private, and parochial middle and junior high schools in Alabama, Mississippi, and Louisiana. Descriptive statistics will be used to analyze the data.

IV.) Compared to research on high school choir music, range, tessitura, technical vocal abilities as well as age-appropriate texts may prove to be of greater importance at the middle school and junior high school level.

V.) This information could be beneficial to composers and arrangers of music for middle and junior high students. Information gathered from this research, may be used to enlighten middle and junior high school choir directors to certain criteria that influence decisions about music. There is no other research on choir music selection at the middle school level.

**9. PURPOSE & SIGNIFICANCE.**

**a. Clearly state all of the objectives, goals, or aims of this project.**

The purpose of this study is to describe criteria middle school or junior high school choir directors use to select music and the criteria they use to define quality and appropriateness of music.

**b. How will the results of this project be used? (e.g., Presentation? Publication? Thesis? Dissertation?)**

Information collected through this study will be used for a dissertation. This information may be published in a professional journal or presented at a professional meeting.

**10. KEY PERSONNEL INVOLVED WITH DATA COLLECTION. Identify each individual involved with the conduct of this project and describe his or her roles and responsibilities related to this project. Be as specific as possible.**

Individual: Jennifer K. Canfield Title: PhD Candidate Dept/ Affiliation: C&T  
Roles / Responsibilities:

author, questionnaire design, analyze data, literature review, gather schools and addresses, code questionnaire

Individual: Dr. Kimberly C. Walls Title: Professor Dept/ Affiliation: Curriculum and Teaching  
Roles / Responsibilities:

advisor for study

Individual: \_\_\_\_\_ Title: \_\_\_\_\_ Dept/ Affiliation: \_\_\_\_\_  
Roles / Responsibilities:

Individual: \_\_\_\_\_ Title: \_\_\_\_\_ Dept/ Affiliation: \_\_\_\_\_  
Roles / Responsibilities:

Individual: \_\_\_\_\_ Title: \_\_\_\_\_ Dept/ Affiliation: \_\_\_\_\_  
Roles / Responsibilities:

**11. LOCATION OF RESEARCH. List all locations where data collection will take place. Be as specific as possible.**

The questionnaires will be addressed "Attn: Choir Director" and mailed to addressees of public, private and parochial middle and junior high schools in Alabama, Mississippi, and Louisiana.

**12. PARTICIPANTS.**

**a. Describe the participant population you have chosen for this project.**

The participant population includes all public, private and parochial middle and junior high schools in Alabama, Mississippi, and Louisiana.

What is the minimum number of participants you need to validate the study? 357

What is the maximum number of participants you will include in the study? 714

**b. Describe the criteria established for participant selection. (If the participants can be classified as a "vulnerable" population, please describe additional safeguards that you will use to assure the ethical treatment of these individuals.)**

Every Alabama, Mississippi and Louisiana public, private, or parochial middle or junior high school listed in Patterson's American Education (Educational Directories, Inc., 2008) and AL, MS, & LA state department of education web site list of schools.

**c. Describe all procedures you will use to recruit participants. Please include a copy of all flyers, advertisements, and scripts and label as Appendix B.**

The envelope will be addressed "Attn: Choir Director" and the Information Letter will be enclosed with the questionnaire. Reminder post cards will be sent to those schools not responding.

What is the maximum number of potential participants you plan to recruit? 714

**d. Describe how you will determine group assignments (e.g., random assignment, independent characteristics, etc.).**

N/A

**e. Describe the type and amount and method of compensation for participants.**

A pencil with a music logo will be mailed in the questionnaire packet .

13. **PROJECT DESIGN & METHODS.** Describe the procedures you will plan to use in order to address the aims of this study. (NOTE: Use language that would be understandable to a layperson. Without a complete description of all procedures, the Auburn University IRB will not be able to review protocol. If additional space is needed for #13, part b, save the information as a .pdf file and insert after page 6 of this form. )

a. **Project overview. (Briefly describe the scientific design.)**

Descriptive statistics will be calculated for data from an anonymous questionnaire. Data including demographic information about the school, choral program and choral director, as well as criteria used to select choral repertoire, quality and appropriate choral repertoire, will be analyzed using descriptive statistics, including the mean, standard deviation, range, and percentages.

b. **Describe all procedures and methods used to address the purpose.**

I will mail an anonymous questionnaire, informational letter, "music pencil", and SASE addressed "Attn: Choir Director" to public, private and parochial middle and junior high schools in Alabama, Mississippi, and Louisiana. Questionnaires will be coded to school addresses to track the responses. However, it is unknown which schools have choral directors or who the choral directors are at each school. After two weeks, a reminder postcard will be sent to "Choir Director" at those schools who have not returned the questionnaire. After an additional two weeks, a second reminder postcard will be sent to those schools who have not responded. After an additional two weeks the coded address list will be destroyed.

Demographic information about the school, choral program and directors' attributes will be aggregated. Descriptive statistics will describe the criteria used to select choral repertoire, quality, and appropriate choral repertoire.

- c. List all instruments used in data collection. (e.g., surveys, questionnaires, educational tests, data collection sheets, outline of interviews, scripts, audio and/or video methods etc.) Please include a copy of all data collection instruments that will be used in this project and label as Appendix C.

Choral Music Selection Survey

- d. Data Analysis: Explain how the data will be analyzed.

Descriptive statistics will be calculated.

14. RISKS & DISCOMFORTS: List and describe all of the reasonable risks that participants might encounter if they decide to participate in this research. If you are using deception in this study, please justify the use of deception and be sure to attach a copy of the debriefing form you plan to use and label as Appendix D.

There are no risks associated with this study.

**15. PRECAUTIONS.** Describe all precautions you have taken to eliminate or reduce risks that were listed in #14.

N/A

**16. BENEFITS.**

**a. List all realistic benefits participants can expect by participating in this study.**

No personal benefits will be obtained by participants in this study.

The results of this study can provide middle school and junior high school choral directors suggested criteria to use when selecting quality and appropriate choral literature for their choirs.

**b. List all realistic benefits for the general population that may be generated from this study.**

It can provide professional music teacher associations, and music composers and arrangers better information information about the criteria used by middle school and junior high school choral directors to select choral music.

17. PROTECTION OF DATA.

a. Will data be collected as anonymous?  Yes  No *If "YES", go to part "g".*

b. Will data be collected as confidential?  Yes  No

c. If data is collected as confidential, how will the participants' data be coded or linked to identifying information?

d. Justify your need to code participants' data or link the data with identifying information.

e. Where will code lists be stored?

f. Will data collected as "confidential" be recorded and analyzed as "anonymous"?  Yes  No

g. Describe how the data will be stored (e.g., hard copy, audio cassette, electronic data, etc.), where the data will be stored, and how the location where data is stored will be secured in your absence.

Hard copies of questionnaires and a flash drive with SPSS data will be stored in a locked filing cabinet at the researcher's office.

h. Who will have access to participants' data?

Jennifer K. Canfield

i. When is the latest date that the data will be retained?

N/A

j. How will the data be destroyed? (NOTE: Data recorded and analyzed as "anonymous" may be retained indefinitely.)

Data can be retained indefinitely, since it will be recorded and analyzed as anonymous.



## PROTOCOL REVIEW CHECKLIST

All protocols must include the following items:

- 1. Research Protocol Review Form (All signatures included and all sections completed)
- 2. Consent Form or Information Letter (examples are found on the OHSR website)
- 3. Appendix A "Reference List"
- 4. Appendix B if flyers, advertisements, generalized announcements or scripts are used to recruit participants.
- 5. Appendix C if data collection sheets, surveys, tests, or other recording instruments will be used for data collection. Be sure to mark each of the data collection instruments as they are identified in section # 13, part c.
- 6. Appendix D if a debriefing form will be used.
- 7. If research is being conducted at sites other than Auburn University or in cooperation with other entities, a letter from the site / program director must be included indicating their cooperation or involvement in the project. NOTE: If the proposed research is a multi-site project, involving investigators or participants at other academic institutions, hospitals or private research organizations, a letter of IRB approval from each entity is required prior to initiating the project.
- 8. Written evidence of acceptance by the host country if research is conducted outside the United States.

APPENDIX C  
INFORMATION LETTER



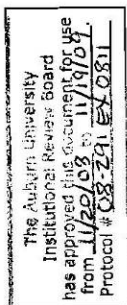
COLLEGE OF EDUCATION  
CURRICULUM & TEACHING

(NOTE: DO NOT AGREE TO PARTICIPATE UNLESS AN IRB APPROVAL STAMP WITH CURRENT DATES HAS BEEN APPLIED TO THIS DOCUMENT.)

INFORMATION LETTER  
for a Research Study entitled  
"Middle and Junior High School Choral Directors' Criteria for Repertoire"

Dear Fellow Choral Director,

You are invited to participate in a research study of criteria choral directors use to select choral literature. The study is being conducted by Jennifer K. Canfield, doctoral student, under the direction of Kimberly Walls, Professor in the Auburn University Department of Curriculum and Teaching. You were selected as a possible participant because you currently teach middle or junior high school choral music in Alabama, Louisiana, or Mississippi and are age 19 or older.



If you decide to participate, you will be asked to complete the enclosed anonymous questionnaire and mail it back to me as soon as possible. To complete the survey, you will need information about choral octavos performed and purchased during the last school year. This questionnaire should take approximately 20 minutes to complete. There are no risks associated with participating in this study because your participation is anonymous.

Results of this study could be beneficial to composers and arrangers of music for middle and junior high students. Information gathered from this research may be used for reading sessions at music workshops and clinics to enlighten choral directors about criteria that influence decisions about middle and junior high school choir repertoire. In addition, information collected may be used for research articles to be published in professional choral journals.

As a former middle school choral director myself, I certainly understand the time constraints associated with our profession, especially at this time of the school year. Please accept the enclosed music pencil as a small token of appreciation for your participation in this study. Your participation is completely voluntary. Your decision about whether or not to participate will not jeopardize your future relations with Auburn University, the Department of Curriculum and Teaching or the Music Education Program.

Any data obtained in connection with this study will remain anonymous. There is no way to identify who answered which questionnaire. The response data will be reported as aggregated averages and ranges. If you have any questions or concerns, you may contact me at canfijk@auburn.edu or 334-466-8763. If you have questions about your rights as a research participant, you may contact the Auburn University Office of Human Subjects Research or the Institutional Review Board by phone (334)-844-5966 or e-mail at hsubjec@auburn.edu or IRBChair@auburn.edu.

HAVING READ THE INFORMATION PROVIDED, YOU MUST DECIDE IF YOU WANT TO PARTICIPATE IN THIS RESEARCH PROJECT. IF YOU DECIDE TO PARTICIPATE, THE DATA YOU PROVIDE WILL SERVE AS YOUR AGREEMENT TO DO SO. THIS LETTER IS YOURS TO KEEP.

Sincerely,

*Jennifer K. Canfield* 11/21/08  
Jennifer K. Canfield

Page 1 of 1

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AUBURN, AL 36849-5212  
  
TELEPHONE:  
334-844-4434  
  
FAX:  
334-844-6789

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APPENDIX D

POST-CARD

Auburn University  
Dept. of Curriculum and Teaching  
Music Education

Dear Middle School or Junior High School Choral Director,

Recently you were asked to participate in a survey to determine the criteria middle or junior high school choral directors feel are important in selecting their choral repertoire. Thank you for taking the time to complete that survey and return it to me. In case you have not completed the survey, you may still do so. Your input is very important. If you have misplaced the survey, and would like another, please contact me at [canfijk@auburn.edu](mailto:canfijk@auburn.edu) and I will be happy to provide another survey for you. Thank you for your help in this project.

Sincerely,  
Jennifer K. Canfield

APPENDIX E  
RESPONSES FROM CHORAL DIRECTORS

## Responses from Choral Directors

Alabama:

Some of the answers provided do not reflect the true “nature of the beast” so to speak... I am expected to produce high quality performances but am not allowed to have complete control over the members of my chorus (no cooperation from administration in scheduling, no adult control over student behavior). Most of my students have never been out of our small town and have no interest in cultural awareness of any kind. This causes a major conflict in choice of literature.

As a new teacher, my college supervisor has been invaluable to me in selecting music from different genres and music that appeals to middle school students. Since the choir program is new, it is best to start with unison and two-part like “Santa, You’re Too Fat,” and “Light a Candle.” Changing male voices are dealt with on an individual basis. My school is a Title I school. The high school director is very helpful and we have vocal teacher meetings every two months. We plan on singing a Latin piece in the spring.

The concept of borrowing – surely I am not the only choral director who does this for budget reasons or knowledge of another library’s repertoire. Having taught different grade levels, it was hard to “filter” some of my experiences and apply my answers to ms/jr levels only.

I have a very definite opinion about choruses being separated by gender at this grade (6-8). They need to be separated! At one time, I had that, and now I don’t. The only problem

with having a men's chorus and women's chorus from a literature standpoint is that there's massive amounts of treble music but not enough TB music that is specific to their voices.

I have difficulty finding quality music for middle school boys. We usually have the numbers and ability to sing TTB, but I find the Bass too low and the tenor too high for most of them. I also find that in my sixth grade boys have sometimes already changed and it is difficult to find easy 2-part mixed or 3-part mixed that they can all do well.

On some questions I wish there was a choice for "sometimes." For instance, I do not consider it appropriate or quality to ever use an accompaniment CD or to sing "pop" music with concert choir at festival, etc., but perfectly appropriate for my after school only show choir. Good directors will hunt down quality music (it's out there) and give their kids a true variety of many styles, all appropriate to the task at hand.

I'm not sure I interpreted the 3<sup>rd</sup> section appropriately. Clarification of my responses: I believe that appropriate and quality songs can be found in all items, #38-60. These days there are many fine composers and arrangers for all types and ages of choirs, including musically valid adaptations of standard literature, pop music (if the song is adaptable at all for choir) and show tunes.

We offer middle school music enrichment, but not Chorus, per se. Those students interested in choral music meet after school hours, about one hour weekly, for choral



groups that are more like “clubs.” We still go to choir festival and adjudications. I still try to include music of a couple of classical composers, a Broadway piece or two and a few folk songs, especially American folk songs, My choices are more limited since our rehearsal circumstances and time is also limited.

I appreciate greatly you doing this study! I want to know the results. I have taught elementary middle and high school age students for many years in music. This is a new venture teaching only middle school age choir. Before this, I taught 6-12 mixed school age choirs. The school I am in had NO choral program for many years so I was chosen to start a ground-zero program from nothing. It’s actually going very well. Only 16 students this year, but it is building. I have NO budget other than choir fees. Thank you.

It can be difficult to motivate this age group, especially students who get “stuck” in choir, so I feel that finding music that they will enjoy is essential. It is very challenging!

I did the best I could. My degree is in instrumental music, but I teach general music and show choirs now!

Section 38-60 was hard to answer.

It would be very refreshing for the results of your study to be used to promote higher quality and more vocal friendly music to be written for middle school voices!

Mississippi:

I wish you great success in the wonderful world of music. I have very much enjoyed every year (37 years). I think that choirs over all, are performing more difficult musical pieces, and producing a great number of well-trained young musicians.

I felt the questions 38-60 were difficult to answer without making comments. For example, I can find appropriate and quality literature from all the periods, but not every piece in every period is right for my choir because abilities change from year to year. I start each school year with music of varying levels and then hone music to fit abilities always pushing for challenging pieces.

For questions 38-60, lumping all works into a category of “appropriate” or “quality” is a poor descriptor. In each genre, historical period, style, voicing, etc. both quality and appropriate pieces can be found as well as pieces which are inappropriate or poor in quality. Additionally, the level at which your choir is performing may be totally different from the level at which another choir is performing. Ability level can influence a director’s opinion of appropriateness.

I would like to see music written for different voicing for boys. This is the hardest group in middle school to find appropriate music for I have many changing boys voices, so it would be nice for more “cambiata” voicing to be made available.

I need all the music I can get.

The 6<sup>th</sup> grade music class is split male and female. So I teach them as all male or all female, but we work on the same materials.

Students do not know what they like – they like what they know. This is my basis for teaching a variety of styles and languages. I find my kids like what makes them feel successful.

Songs from UIL (Texas) state lists are published through JW Pepper for director review in big spiral books (awesome)! This saves a lot of time in finding quality literature. Also, Heritage Press publishes excellent choral music for 3-part mixed (SAC) voices.

Choral music has played a role of importance in this area. Students usually discover soon after their participation in public school music (choral) that they do have singing abilities. They go on and project their talent to a level of high standards. Exposing students to different genres helps them to associate the different styles.

Louisiana:

Numbers 38-60 were a little difficult to answer, given the selections. Many factors go into how music is chosen and it sometimes can be quite complex. I hope my answers to these questions are not misleading.

My “choir” has approximately 12-18 students. It’s a one semester elective. It is not a performance group (though I force them to perform a short program at the end of the

semester). This is a low-income public school population. Most have had NO musical experience or training. I have NO budget. Many students are too “embarrassed” to sing. Matching pitch is a daily challenge. Students are placed in chorus because it “works” with their academic schedule.

Questions 38-60 were difficult to answer because there is “appropriate” and “quality” music in just about all categories, as well as “not appropriate” and “not quality” music in all categories.

I enjoyed taking this survey. It made me re-evaluate my reasons for choosing music.

Thank you!

I have no budget or funding source. I would like to see the ability to purchase copyrights, copy octavos and collections. More SAB/SAT/SAC music in varying ranges. I have a difficult time finding good quality music for very limited boys in a non-select choir. More music with optional guys parts to suite the limited and changing voices would be good.

I would like to see more foreign language choral pieces available in 2-part.

I teach both junior high and high school music. Since this survey’s emphasis was on junior high repertoire that is what I focused on. I find that selecting music for my mixed

choirs is most challenging. Most works that work vocally and musically are to “babyish.”

I thank you for researching this topic further.

I try to let students have a hand in the selection of pieces. It gives them ownership.

The school where I teach does not have any money for purchasing music. We have one choir class of 6<sup>th</sup> grade students. I use selections from the “Spotlight on Music” series.

APPENDIX F

CHORAL LITERATURE PERFORMED BY RESPONDENTS IN 2007–2008

## Choral Literature Performed by Respondents in 2007–2008

<b>Title</b>	<b>Composer/Arranger</b>	<b>Voicing</b>	<b>Publisher</b>
A Disney Silly Sing-a-long	Billingsley	SAB	Hal Leonard
A Gentle Alleluia	Bach/Spévacek	3-pt	Lorenz
A Moda Da Garranchinha	arr. Green	2-pt	Hal Leonard
Adoramus Te	McPheeters	SAB	Shawnee
Agnus Dei	Lewis	SAB	Alfred
Agnus Dei	Poorman	3-pt	Brilee
Agnus Dei Canon	Moore	3-pt	Lorenz
Al Shlosa D'Varim	Naplan	SA	Boosey & Hawkes
Alleluia Canon	Mozart/Moore	2-pt	Alfred
Always Something Sings	Spévacek	3-pt	Lorenz
Amazing Grace	arr. Nunez	SSA	Boosey & Hawkes
An American Celebration	Strommen	2-pt	Alfred
Angel's Lullaby	Gallina	2-pt	Hal Leonard
Annie - Choral Highlights	arr. Emerson	2-pt	Hal Leonard
Ave Verum Corpus	Mozart/Ehret	SAB	Bourne Publishing
Barter	Dewald	3-pt	Boosey & Hawkes
Bee	Shelton	SAB	Hinshaw
Bolero	Berg	Unison/SA	Pavane Publishing
Born in Bethlehem	Althouse	2-pt	Alfred
Born to Shop	Albrecht	2-pt	Alfred
Broadway Blockbusters	arr. Brymer	SSA	Hal Leonard
California Dreamin'	arr. Emerson	3-pt	Hal Leonard
Candle of Peace	Johnson	2-pt	Lorenz
Cantate Domino	Gilpin	2-pt	Shawnee
Carol of the Bells	Wilhousky	SATB	Carl Fischer
Chapua Kali Desemba	Parker	SSA	Alfred
Charlotte Town	Crocker	2-pt	Hal Leonard
Children of the World	Rentz	2-pt	Alfred
Christmas in about 3 Minutes	Weston	2-pt	Lorenz
Cirandeiro	arr. Green	2-pt	Hal Leonard
Come to Me, O My Love	Petker	SAB	Hinshaw
Come to the Music	Martin	SATB	Shawnee
Come Ye Sons of Art	Purcell/Crocker	2-part	Hal Leonard
Confitemini Domino	Gilpin	3-pt	Brilee
Dashing Through the Snow	Leavitt	2-pt	Alfred
De Animals Acoming	Bartholomew	TTBB	G.S.Schirmer

<b>Title</b>	<b>Composer/Arranger</b>	<b>Voicing</b>	<b>Publisher</b>
Didn't My Lord Deliver Daniel	arr. Emerson	3 pt	Jensen Pub.
Ding-a Ding-a DingDong	Gilpin	SATB	Shawnee
Do I Make You Proud	arr. Huff	SAB	Hal Leonard
Do You Hear What I Hear?	arr. Simeone	SAB	Shawnee
Dona Nobis Pacem	Caccini/Litz/Hay	SSA	Colla Voce
Dona Nobis Pacem	Jennings	3-pt	Plank Road Pub
Dona Nobis Pacem	traditional	3-pt	CPDL
Do-Re-Mi	arr. Brymer	2-pt	Hal Leonard
Ease on Down the Road	arr. Funk	2-pt	Alfred
Elijah and Joshua	arr. Albrecht	2-part	Alfred
Enter With Singing	Miller	2-pt	Hal Leonard
Estrella Brillante	arr. Grundahl	SSA	Hal Leonard
Et in Terra Pax	Gilpin	2-pt	Alfred
Et in Terra Pax	Lightfoot	3-pt	Heritage/Lorenz
Everlasting Melody	Dilworth	2-pt	Hal Leonard
Every Night When the Sun Goes Down	Berry	TB	Santa Barbara
Exhilaration is the Breeze	Ginsberg	3-pt	Heritage/Lorenz
Famous Folk	arr. Gilpin	2-pt	Alfred
Festival Alleluia	Albrecht	2-pt	Alfred
Festival Fa La La	Lightfoot	3-pt	Lorenz
Festival Sanctus	Leavitt	2-pt	Alfred
Festival Sanctus	Leavitt	SAB	Alfred
Fill the Night with Singing	Patterson	3-pt	Heritage/Lorenz
For the Beauty of the Earth	Rutter	SATB	Hinshaw
Get on Board	Rentz	2-pt	Heritage/Lorenz
Gloria	Rutter	SATB	Oxford
Gloria Canon	F.J. Haydn/Moore	SAB	Lorenz
Gloria Deo	Davison	TB	Walton
Gloria Deo	Lightfoot	2-pt	Lorenz
Glory Train	Grier/Everson	2-pt	Lorenz
God of Great and God of Small	Sleeth	Unison	Carl Fischer
Gonna Catch that Santa	Beck & Fisher	2-pt	Alfred
Good Cheer (Festival Procession)	Snyder	2-pt	Hal Leonard
Grumble too Much	arr. Schram	TTB	Heritage/Lorenz
He Watching Over Israel	Mendelssohn/Collins	SSCB	Cambiata Press
High School Musical 2 - Medley	arr. Lojeski	2-pt	Hal Leonard
Hina Ma Tov	Naplan	2-pt	Boosey
Hodie/Kyrie	Busch/Schram	Unison/SA	Brilee
Hot Chocolate	arr. Emerson	2-pt	Hal Leonard



<b>Title</b>	<b>Composer/Arranger</b>	<b>Voicing</b>	<b>Publisher</b>
How Can I Keep From Singing	arr. Ellingbee	SSA	Neil A. Kjos
How Can I Keep From Singing	arr. Littleton	Unison	Brilee
How Long Wilt Thou Forsake	Handel	SAT	Hope Publishing
Hush! Somebody's Calling my Name	arr. Dennard	SAB	Shawnee
I Have a Dream	Jacobson	Uni-2-pt	Hal Leonard
I Have Longed for Thy Saving Health	Byrd/Whitehead	SATB	Alfred
I Saw Mommy Kissing Santa Claus	arr. Huff	SSA	Hal Leonard
I Saw Mommy Kissing Santa Claus	arr. Miller	2-pt	Hal Leonard
Ich will den Herrn Loben	Telleman	SAB	Alfred
If I Have My Ticket	Moore	SAB	Alfred
I'm Going Up a Yonder	arr. Sirvatka	SSAA	Boosey
It Takes a Village to Raise a Child	Bray	2-pt	Lorenz
Je le vous dirai	Certon/Porterfield	3-pt	Lorenz
J'entends le Moulin	arr. Crocker	2-pt	Hal Leonard
Jesu, Joy of Man's Desiring	Bach/Liebergen	2-pt	Carl Fischer
Jingle Bell Rock	Beal/Boothe/Szabo	TTBB	SPEBSQSA
Jordan's Angels	Dillworth	SSA	Hal Leonard
Joshua's Battle	Gilpin	3-pt	Brilee
Joy in the Morning	Sleeth	SAB	Hope Publishing
Joyfully Sing	Gluck/Liebergen	Uni-2-pt	Brilee
Keep Your Lamps!	arr. Thomas	SATB	Hinshaw
Kittery	Billings	SATB	Walton
Kryie	Dwyer/Ellis	2-pt	Hal Leonard
La Violette	Brumfield/Leck	SSAA	Henry Leck
Lacrymosa	Mozart	SATB	G. Schirmer
Ladybird	Kodaly	SSA	Boosey
Leave no Song Unsung	Spevacek	SSA	Lorenz
Lullaby Moon	Patterson	SSA	Brilee
Make a Song for my Heart to Sing	Knowles	2-pt	Hal Leonard
Mama, I'm a Big Girl Now	arr. Emerson	SSA	Hal Leonard
Medieval Gloria	Singh	SA	Alfred
Mistletoe	Wolfe	SAB	Heritage/Lorenz
Mouse Madrigal	arr. Porter	SSA	Phantom
Musica Dei	Porterfield	SATB	Alfred
My America	Eilers	2-pt	Hal Leonard
My Girl	arr. Emerson	TB	Hal Leonard
My Lord, What a Morning	arr. Gilpin	3-pt	Brilee
Non Nobis, Domine	Byrd/Wagner	2-pt	Alfred
Not That Far From Bethlehem	arr. Snyder	SSA	Hal Leonard

<b>Title</b>	<b>Composer/Arranger</b>	<b>Voicing</b>	<b>Publisher</b>
Nutcracker Jungles	arr. Bridwell	SSA	Alfred
Oh Won't You Sit Down	arr. Gilpin	SATB	Lorenz
Ol' Dan Tucker	arr. Perry	3-pt	Alfred
One Candle	arr. Beck	2-pt	Alfred
Ordinary Miracle	arr. Snyder	2-pt	Hal Leonard
Over the Rainbow	arr. Chinn	3-pt	Alfred
Over the Rainbow	Snyder	Unison	Alfred
Over the Sea to Skye	arr. Eilers	2-pt	Hal Leonard
Phantom of the Opera Highlights	arr. Snyder	2-pt	Hal Leonard
Pie Jesu	Faure/Leavitt	Unison	Hal Leonard
Promised Land	arr. Sleeth	2-pt	Lorenz
Psallite	Praetorius/Robinson	3-pt	Alfred
P'tit Galop Colinda	Brumfield/Leck	SSAA	Henry Leck
River, Sing Your Song	Butler	SAB	Lorenz
Sanctus	Emerson	SAB	Hal Leonard
Santa Needs a Vacation	Beck	2-pt	Alfred
Sarasponda	arr. Boshkoff	2-pt	Santa Barbara
Seasons of Love	arr. Emerson	2-pt	Hal Leonard
Seasons of Love	arr. Huff	Uni-2-pt	Hal Leonard
Shoshone Love Song	Emerson	SAB	Hal Leonard
Since U Been Gone	arr. James	SSA	Hal Leonard
Sing! Sing!	Holder/Estes	2-pt	Shawnee
Singabahambayo	arr. Higgins	2-pt	Hal Leonard
Sleigh Ride	arr. Brymer	SATB	Hal Leonard
Snow is Falling	Schram	2-pt	Alfred
So ben mi ch'ha bon tempo	Vecchi/Robinson	3-pt	Shawnee
Something Told the Wild Geese	Porterfield	2-pt	Lorenz
Something Told the Wild Geese	Porterfield	SAB	Lorenz
Sound the Trumpet	Purcell/Erb	2-pt	Alfred
Sourwood Mountain	arr. Schram	2-pt	Alfred
Stars and Stripes	arr. Poorman	2-pt	Alfred
The Arrow and the Song	Lightfoot	2-pt	Heritage/Lorenz
The Holly and the Ivy	arr. Page	2-pt	Boosey
The North Pole Goes Rock N Roll	Gardner/Knittel	2-pt	Shawnee
The Phantom of the Opera	arr. Snyder	3-pt	Hal Leonard
The Piper	arr. Gray	2-pt	Heritage
The Shepherds Nowell	Page	Uni-/2-pt	Heritage/Lorenz
This is That Time of Year	Brymer	SAB	Hal Leonard
Three Ways to Vacuum Your House	Hatfield	SSA	Boosey

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Under the Sea	arr. Billingsley	2-pt	Hal Leonard
Velvet Shoes	Thompson	2-pt	E.C.Schirmer
Venite Adoremus Dominum	Estes	2-pt	Alfred
Vive in Pace	Gibbons/Snyder	SAB	Hal Leonard
Wade in the Water	arr. Bennett	3-pt	Hal Leonard
Wakati Wa Amani	Albrecht	3-pt	Alfred
We Want to Sing	Emerson	2-pt	Hal Leonard
We Wish You A Merry Christmas	arr. Rutter	SATB	Oxford
Welcome the Holidays!	Gilpin	3-pt	Alfred
When the Sun Goes In	Gilpin	SAB	Alfred
Where Are You Christmas?	arr. Huff	SAB	Hal Leonard
Who Will Be a Witness?	arr. Moore	2-pt	Alfred
Why We Sing	Estes	3-pt	Lorenz
Why We Sing	Gilpin	2-pt	Shawnee
Why We Sing	Gilpin	SAB	Shawnee
Why We Sing	Gilpin	SATB	Shawnee
Winchester Te Deum	Rutter	SATB	Oxford
Wind on the Hill	Ebel-Sabo	Unison	Boosey
Winter Wonderland	arr. Beck	2-part	Alfred
Yo le Canto Todo el Dia	Brunner	SA	Boosey
Yonder Come Day	arr. Tucker	SSA	World Music
You Can't Stop the Beat	arr. Lojeski	2-pt	Hal Leonard
You're a Mean One, Mr. Grinch	arr. Funk	Uni-2-pt	Alfred