

CRITERIA IDENTIFIED BY SELECTED MISSOURI HIGH SCHOOL
CHORAL DIRECTORS FOR PLACEMENT OF CONCERT
REPERTOIRE IN CONCERT ORDER

A Dissertation
Presented to
the Faculty of the Graduate School
University of Missouri

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

by
Claude R. Westfall

Dr. Wendy L. Sims, Dissertation Supervisor

DECEMBER, 2008

The undersigned, appointed by the dean of the Graduate School, have examined the dissertation entitled

CRITERIA IDENTIFIED BY SELECTED MISSOURI HIGH SCHOOL
CHORAL DIRECTORS FOR PLACEMENT OF CONCERT
REPERTOIRE IN CONCERT ORDER

Presented by Claude R. Westfall,

A candidate for the degree of doctor of philosophy

And hereby certify that, in their opinion, it is worthy of acceptance.

Professor Wendy L. Sims

Professor R. Paul Crabb

Professor Martin J. Bergee

Professor Ann M. Harrell

Professor Richard D. Robinson

Acknowledgements

I would like to thank the professors on my committee, Martin J. Bergee, R. Paul Crabb, Ann M. Harrell, Richard D. Robinson, and Wendy L. Sims for their professional advice, understanding, and valuable insights in all stages of this project.

A very special thank you to Dr. Wendy Sims whose professionalism, collegiality, and mentorship have provided the ideal standard for me to strive for in my own career.

Thank you to Ken, without whose help, friendship, and support this project could not have been completed.

Finally, much love, thanks, and appreciation to Diana, Rachel, Scott, and Marshall for their unwavering support, sacrifice and belief that I could actually get through this process.

CRITERIA IDENTIFIED BY SELECTED MISSOURI HIGH SCHOOL
CHORAL DIRECTORS FOR PLACEMENT OF CONCERT
REPERTOIRE IN PROGRAM ORDER

Claude R. Westfall

Dr. Wendy L. Sims, Dissertation Supervisor

ABSTRACT

This descriptive study was designed to investigate the criteria used by selected Missouri high school choral music educators for sequencing repertoire on concert programs. The purposes were to (a) examine choral music educators' rationales for placing each piece in order on a concert program, (b) identify criteria used by choral music educators when selecting the first and last song to place on a concert program, and (c) determine whether experienced, successful choral music educators employ common strategies when creating a concert program, which might be useful for consideration by other choral music educators.

Participants were Missouri high school choral music teachers (N=22), who had been recommended by a panel of university choral directors, based on the teachers' experience and success in the choral classroom. Participants were asked to consider the latest non-holiday concert presented by their top ensemble and respond to a questionnaire about how they determined the concert order for each piece of literature performed. For each repertoire selection, they were instructed to provide their reasons for placing the piece in its spot on the program and to explain how influential these reasons were in their decision making process. A list of possible categories to address was provided for their reference, including aesthetic elements, musical fit, teaching goals, quality of music, historical/multicultural considerations, and extra musical influences.

Results revealed that the surveyed directors based program order decisions on a wide diversity of rationales. Several were found to be common among the respondents, however, including (a) appeal to particular individuals or groups, (b) variety through the use of contrast and unity among the pieces, and (c) teaching goals related to intended student learning outcomes from the concert experience.

Tables	Page
1. Comparison Table: Review of Selected Music Education Textbooks for Concert Order Criteria.....	14
2. Comparison Table: Review of Selected Repertoire Selection Literature for Concert Order Criteria.	18
3. Comparison Table: Review of Selected Programming Literature for Concert Order Criteria.....	23
4. Comparison Table: Criteria from Textbooks, Repertoire Selection Literature, and Concert Order Literature.....	24
5. Responses Related to <i>Aesthetic Considerations</i>	39
6. Responses Relating to <i>Musical Fit</i>	40
7. Responses Relating to <i>Performance Skills of Teaching Goals</i>	43
8. Responses Relating to <i>Musical Elements</i>	44
9. Responses Relating to <i>Melodic Considerations</i>	45
10. Responses Relating to <i>Technical Considerations</i>	46
11. Responses Relating to <i>Rhythmic Considerations</i>	47
12. Responses Relating to <i>Curricular Concerns</i>	48
13. Responses Relating to <i>Music Quality</i>	49
14. Responses Relating to <i>Historical/Multicultural Considerations</i>	50
15. Responses Relating to <i>Extra Musical Elements</i>	52
16. Responses of Targeted Criterion Related to First Song Placement.....	54
17. Responses of Targeted Criterion Related to Last Song Placement.....	58
18. Comparison of Directors' Responses of First and Last Song Placement.....	62

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
ABSTRACT.....	iii
LIST OF TABLES.....	v
Chapter	
1. INTRODUCTION.....	1
Background of the Study	
Purpose and Need of the Study	
Research Questions	
Definitions of Terminology	
2. REVIEW OF LITERATURE.....	13
Review of Music Education Textbooks	
Review of Literature on Repertoire Selection	
Comparison of Textbooks and Literature on Repertoire Selection	
Review of Literature on Curriculum	
Review of Literature on Programming/Concert Order	
Implications of the Study	
3. METHOD.....	26
Background	
Pilot Study	
Research Design	
Survey Creation	
Survey Instrument	
Consent and Anonymity	
Participant Selection	
Data Collection and Analysis	
Trustworthiness	
4. RESULTS.....	37
Summary	
Additional Comments from Participants	

5. DISCUSSION.....	68
Summary	
Concert Order Influences	
Research Question # One	
Aesthetic Elements	
Musical Fit	
Teaching Goals	
Quality of Music	
Historical/Multicultural Considerations	
Extra Musical Influences	
Summary	
Research Question # Two	
Research Question # Three	
Further Discussion	
Suggestions for Future Research	
Conclusion	
APPENDIX	
A. PILOT STUDY CONCERT ORDER CRITERIA.....	87
B. CODING RUBRIC.....	89
C. IRB FORMS.....	92
D. SURVEY FORMS AND LETTERS	
E-MAIL INTRODUCTION LETTER.....	96
SURVEY INTRODUCTION LETTER.....	97
SURVEY INSTRUMENT FORMS.....	98
E. CODED ANALYSIS OF CRITERIA.....	101
F. REPERTOIRE LIST OF SURVEYED CHOIRS.....	104
G. SUMMARIZED RESPONSE ANALYSIS.....	110
REFERENCES.....	151
VITA.....	155

CHAPTER 1

INTRODUCTION

Choral music educators are in a continual balancing act between teaching required music material and presenting a pleasing and educationally sound concert to their constituents. If they teach literature necessary for training good choral musicians, do they risk the alienation of their students and audience by being too esoteric? On the other hand, if the choral director teaches only music that is entertaining, do they risk not teaching the skills necessary for future success of their students as choral singers?

Choral music educators believe what they do is important. Yet, many find that their administration, fellow teachers, students, and parents have inaccurate perceptions of what they do. Music education today is largely performance based, and concerts are the end result of the teaching process. According to Hill (2002), perceived impressions of performance versus education can only be changed when the audience is made aware of the importance of what music educators do. A concert that is successfully programmed will help to both entertain and educate audiences. Through concert order choral music, educators can create educational opportunities for their most needed advocates:

administration and parents.

The public, as well as music educators, agree that more must be done to educate students musically and not just train them as performers. Yet, performance will continue to be a vital part of any music education program. Each performance should have some educational and entertainment value. When choosing concert order, Grant (1993) stated that the music educator could educate the audience by programming a variety of different

styles and forms. By doing this, directors not only educate the students and audience, but are also able to present an enjoyable concert. There should be something on the program that everyone can enjoy. However, caution must be taken when preparing a concert solely to entertain the audience. Ables, Hoffer, and Klotman (1994) stated:

In a situation in which performance becomes the end rather than the means, the emphasis shifts from learning to the gratification of the audience and performer(s). It is true that some learning occurs in all situations, but the attention is focused on pleasing an audience, not meeting the needs of the learners. The instruction is geared not to what the students will derive from the performance, but rather to what the performance will do for the organization and its director, with only side benefits for the learner. (p. 283)

According to the 2004 position statement of MENC-The Nation Association for Music Education:

Music educators become advocates for their programs at concerts and public performances by relating to the audience the musical content of the music being performed and the musical challenges students have met and mastered. This informal form of advocacy can yield significant benefits by building support for the program and demonstrating in a very real way the unique educational value of a music education to students. (p. 1)

All directors face the challenge of how to produce effective concerts for their performing ensembles. The question of how to effectively program an educational and entertaining choral concert is continually on the minds of both experienced music educators and those who are new to the field. How and why choral music educators place repertoire where they do in a concert program is a question that has been posed to the researcher many times by pre-service music teachers. These pre-service teachers often feel unprepared for the task of placing the repertoire they have chosen to perform in concert order for their ensembles. Persellin (2000) stated, "High-quality music lays the foundation for a sound music education" (p. 17). Persellin stresses that the opportunity to

make connections with the world beyond the classroom while teaching musical elements and skills is of utmost importance. The balance required to plan entertaining concerts, while still teaching music fundamentals, has created some questions that are the starting point for questions that this study strives to investigate. Are there reasons why choral music educators place music in a certain order on a concert program? Are concert order criteria consistent from one director to another? Is there more to concert order than clichés such as starting loud, alternating between fast and slow selections, and ending with a spiritual? Is concert order just putting together songs that the director, the students, and/or the audiences like?

According to Hylton (1995), a well-planned concert should be enjoyable and entertaining for the audience, while at the same time educational and edifying. A well-thought-out concert requires that choral music educators have a strong understanding of the repertoire needed to produce the educational and entertainment goals for their individual performance ensemble. As stated by Apfelstadt (2001), the selection of repertoire is one the most important tasks music teachers face when they enter their classroom. The importance of repertoire selection is inseparable from placing that repertoire into a concert order on a program. The process of placing repertoire in concert order reflects the choral music educator's philosophy of what the students and the audience need to know in order to achieve a musically entertaining and educational solid performance. When considering concert order, Brunner (1994) stated:

Each work should contribute something to the overall design and effect of a specific concert program. The program should be an entertaining, educational, and aesthetic experience for the audience and should present music they want to hear and music they should hear, arranged in a manner that enhances their listening experience. (p. 47)

Seemingly in agreement, Grant (1993) described that when placing music on a concert the music educator should consider:

...audience appeal, style/form/historical significance, and features individual or group seems to be considerations. By carefully selecting music that is related to current events and world issues, concerts can be more enjoyable for the audience as well as the students. By selecting special music which features an individual or group of the band, the director can provide the musical variety which can make a concert more enjoyable. The band director can educate the audience by programming a variety of different styles and forms. By providing this variety of literature, the director not only educates the students and the audience, but also presents an enjoyable concert with diverse music on the program. (p.70)

Choral music educators who have an understanding of concert order may be better able to educate and entertain their students and audiences, thus providing for a more literate and enjoyable musical experience.

Background of the Study

The placement of quality repertoire in concert order is one of the most difficult and significant undertakings a choral music educator faces for each concert program. It is a daunting task for choral music educators to agree on concert order criteria necessary for programming repertoire, according to Thomas (1971). According to research, choral music educators have agreed that to produce an effective performance, a broad selection of music and materials selected for their particular ensemble is extremely important (Brunner, 1992; Mayhill, 1994; Cutright, 1999; Persellin, 2000; Reynolds, 2000; Apfelstadt, 2000; Buchannan & Mehaffey, 2005). In agreement with the research on rationale for effective concert order, Elliot (1995) wrote that the task of music education is “to develop the musicianship of learners through progressive musical problem solving balanced with relation to appropriate musical challenges every step of the way” (p. 122), and according to Brunner (1992), “Directors must keep foremost in their minds the

philosophy, goals, and objectives that guide their choral program, and they must provide substantial repertoire that will contribute to the total education of the singers in their chorus.” (p. 29)

The choral music educator cannot separate the need for understanding both the repertoire selection practice and the process for placing that repertoire into a concert program. The repertoire selection process used by directors appears to be universal and does not differ with regard to the level of the ensembles (Bolt, 1983). Directors generally described a process of selection in which potential literature used for concert order was first identified through the application of several criteria of importance to the director. The potential selection of music to program is refined through the application of specific criteria (Bolt, 1983). Several writers (Bolt, 1983; Forbes, 2001; Glenn, 1991; Hennings, 2000; Hylton, 1995; Phillips, 2004; Washburn, 1984; Webb, 1993) all have stated that the selection of good concert order has no single correct path but is a complex combination of criteria. For the book, *In Quest of Answers* (1991), author Carole Glenn interviewed 37 top conductors and music educators to identify successful concert order criteria. All of these directors were known for their successful examples of choral program building, yet none agreed on one specific way to put together a successful concert program. Multiple and complex criteria have shown to be necessary to build a strong and viable choral program (Phillips, 2004). The criteria that are used in producing a well-planned concert program are also a fundamental part of building a comprehensive educational plan. Hylton (1995) has described this plan as follows:

Comprehensive choral music education is inclusive, in depth, and *educates* the participant through experiences in choral music. This education is not limited to

the learning of pitches and rhythms, but occurs through the provision of aesthetic experiences, the refinement of critical thinking skills, and the development of a fuller understanding of self. Comprehensive choral music education is not limited to the teaching of three pieces for competition or twelve selections for the spring concert, but rather seeks to facilitate student development in the areas of music-reading, language, and the historical and stylistic context of music. (pp. 2-3)

Concert programs should be enlightening, entertaining, have validity, integrity, and must be suitable for both the audience and students (Hylton, 1995; Phillips, 2004).

With educational concert programs as the educator's goal, it seems imperative that there be some common criteria when choosing an order for a concert program.

Some areas that choral music educators focus on when building an educational program are: (a) correct musical style that encompasses all historical periods, (b) producing a variety of moods, (c) using various languages, (d) using a variety of keys, (e) choosing music with appropriate vocal difficulties, (f) adequate ability level for the piece by both the choral and instrumental performers, (g) music chosen be within the appropriate curriculum, (h) adequate time to teach pedagogical objectives, and (i) intrinsic entertainment value. Educational goals are not the only focus of choral music educators when building a concert program, however. They must also consider other factors such as; (a) does the music satisfy their personal taste, (b) for whom is the performance intended, (c) are the areas of unity, variety, text, dramatic effect, balance, and cohesiveness given the needed attention, and (d) long range educational goals (Bolt, 1983, Forbes, 2001, Glenn, 1991, Hennings, 2000, Hylton, 1995, Phillips, 2004, Washburn, 1984, Webb, 1993).

Items such as those listed above were the beginning of the process for the investigation of common criteria in the placement of repertoire in concert order. Without forethought as to the purpose and placement of the music being performed, choral music

educators leave the order of repertoire performed in a concert to chance (Cox, in Glenn 1991).

Purpose and Need of the Study

Choral music educators, who may be perfectionists when it comes their ensembles' performance technique at a concert, seem to pay less attention to placing repertoire in concert order when preparing a concert performance. Gerow (1964) suggests that the art of program making for a choral concert performance, an important aspect of a conductor's trade, is often neglected or minimized when training those who are responsible for public performance. When students leave college they are tempted to program the songs with which they are most familiar (Webb, 1993). When addressing the problem of training new choral music educators on concert preparation, Madsen & Yarborough (1980) suggested that:

The present state of music education seems to include some graduates who are so insecure of their ability to select musical experiences and interpret the music selected that they are in constant search of anyone who might show them "what music to select and how the music goes." One would hope that every music educator would have enough experience and knowledge to be able to choose literature appropriate to a particular organization and also feel comfortable in analyzing and interpreting the music appropriately. (p. 17)

As new choral music educators become more informed about the curricular needs of their students, they should change from performing familiar music to a performing philosophy that addresses the educational needs of the students they are instructing. Several writers have stated that the selection of a good concert order has no single correct path, but represents a complex combination of criteria (Bolt, 1983; Forbes, 2001; Glenn, 1991; Hennings, 2000; Hylton, 1995; Phillips, 2004; Washburn, 1984; Webb, 1993). Individual

teaching styles, training and the experience of the choral music educator will influence the choices made when considering concert order.

Although choosing choral repertoire is one of the most significant issues a choral music educator faces, when deciding concert order it is seemingly difficult for music educators to agree on the process (Thomas, 1971). According to Glenn (1991), Cox stated, “It seems as if a lot choral programs are just thrown together.” Thus, it seems that there is a need for consideration and possible unification of criteria on how to place repertoire into an effective choral concert program. One point on which choral music educators agree is that to have successful concert order, it is necessary to examine educational and entertaining repertoire from a broad selection of music and materials for their particular ensemble.

While not the main focus of this study, there are some important criteria in repertoire selection practices that are similar to successful concert order criteria. Elliot (1995) wrote that the task of music education is “to develop the musicianship of learners through progressive musical problem solving in balanced relation to appropriate musical challenges every step of the way.” (p. 122) Outstanding choral directors must match the level of students’ musicianship with carefully selected and appropriately challenging choral works to promote students’ “self-growth, enjoyment, and self-knowledge.” (p. 122) Developing an educational and entertaining choral concert with quality repertoire would be an obvious continuation of the learning process for students and audiences. Brunner (1992) supports this idea of a total learning process when he said, “Directors must keep foremost in their minds the philosophy, goals, and objectives that guide their

choral program, and they must provide substantial repertoire that will contribute to the total education of the singers in their chorus.” (p. 29)

Choral music educators appear to have difficulty separating concert order criteria and repertoire selection criteria. Information on concert order is found mainly in the details within chapters of choral methods textbooks pertaining to repertoire selection. Most of the information in these chapters relates to finding and selecting quality repertoire for the choral ensemble. Much of the current research in music education is focused on repertoire selection practices of music educators. While repertoire selection is an obvious necessity in the teaching of choral music, there is a need to find criteria for the placement of choral repertoire in an effective order for the choral program. With the demands placed on the choral music educator to produce an entertaining concert for the audience, it is imperative that choral music educators be able to put together a concert that is also educationally beneficial to their students.

While the study of choral repertoire selection is an important part of the programming process, it is not the focus of this study. The emphasis of this study is not how to select quality repertoire, but rather an attempt to identify possible common criteria in the creating of an effective choral concert order by studying the trends of successful and experienced choral music educators.

Research Questions

The quest for information concerning the placement of repertoire into a concert order by choral music educators led to the following research questions:

1. What are the programming criteria used by successful experienced

choral music educators when placing music in a certain order on a concert program?

2. What are the programming criteria used by successful experienced choral music educators when placing music in the first and last place on a concert program?

3. To what extent do successful experienced choral music educators use similar criteria when placing music in a certain order on a concert program?

Definitions of Terminology

Many of the terms related to this research topic are used in different ways by different authors and in casual conversation among choral music educators. Thus, it is important to clarify the meaning of the following terms with operational definitions that will be used for the purposes of this project:

Programming versus Concert Order: While choral music educators often use these terms interchangeably, an attempt has been made in this study to distinguish between them and maintain a consistent use of these terms. *Programming* will refer to the process of selecting music for use in a concert program. *Concert Order* will describe the process of placing the music in a particular order on a concert program.

Aesthetic Quality versus Appeal: Choral music educators often use these terms interchangeably when describing music. For the purposes of this research, *Aesthetic Quality* will refer to music that is valued for its intrinsic artistic worth and beauty. *Appeal* will describe the ability of music to elicit a positive response from a particular group or individual.

Musical Fit will encompass any of the reasons that relate to characteristics of a

piece of music that might be used for placing music in a particular location of a concert program.

Extra Musical Repertoire Considerations will describe aspects of music that choral music educators consider when creating the concert order that are not musical in nature, such as a traditional selection for their school.

Teaching Goals will refer to the learning outcomes choral music educators expect students to achieve through performing a musical selection.

Implications of the Study

It has been my experience that the topic of determining the order in which musical selections should be performed on a concert is discussed frequently when choral music educators meet. Questions that continually come up are related to why a song was placed first or last, and why other songs are placed where there are. These questions are not limited to new educators. Even veterans of many years can be perplexed with how to place music in concert order. These directors want to know how to put together a concert that will engage and entertain their audiences and still demonstrate all the hard work and training that has been achieved by their students. Students and educators in preparation for a concert program have put forth great effort. Students have been trained with proper singing technique, history of composers, and correct musical style for each song and time period they perform. These students have mastered music elements such as; rhythm, tempo, dynamics, form, text, languages, vocabulary, and how to tune. Endless hours of rehearsal has been endured to memorize and fine-tune every aspect of their performance. Yet, questions still surface as the time draws near to put the music in concert order.

Where do we place these songs in a concert to most effectively engage and entertain the audience while still highlighting the students' learning?

Selection of repertoire for use in a concert program is frequently discussed in textbooks, music journals, and research, yet there are no definitive or universally agreed-upon guidelines. Thus, strategies for placing repertoire in concert order are still left up to chance or to the individual director's personal choice. Identifying criteria used by experienced, successful choral directors when placing music in concert order may provide useful information for music educators, and serve as the first step in the development of a set of guidelines and recommendations that might lead to a more definitive solution for this dilemma.

CHAPTER 2

REVIEW OF LITERATURE

The purpose of this study was to investigate criteria used by successful choral music educators when creating their concert program order. This information is intended to provide choral music educators with potentially helpful insights into methods and strategies for repertoire placement.

Criteria necessary for creating a successful concert order are the primary focus of this review of literature. As previously discussed, choral music educators have difficulty separating the topic of repertoire selection from that of the placement of repertoire into concert order. Investigation of possible common criteria between concert order and selection will be explored through a review of literature. The review of literature will focus on the contents of music education textbooks, and published professional and research literature related to repertoire selection curriculum, and concert programming.

Review of Music Education Textbooks

Before developing a musical choral program, choral music educators need to understand the processes and criteria used to select and then effectively place the repertoire. Choral directors glean their knowledge of concert order from a variety of sources. Those sources include their personal music backgrounds; the influence of their ensemble directors and knowledge obtained from choral method textbooks. Decker (1967) suggests that the choices a director makes regarding the selection of literature “have a direct, and very great, effect on each individual rehearsal, concert, and, ultimately, on the success or failure of the entire choral music program.” (p.79)

Presumably, the goal of every choral music educator is to create a successful educational experience for both the students and the audience. Creating a concert program that includes educational and entertainment criteria is an obvious part of the successful educational experience.

Very specific criteria with which to assess the concert order of choral music were given by Miller (1979) when he stated, “one of the most important steps in preparing a choral program is to choose the actual music to be sung.” (p. 21) In order to synthesize the vast numbers of criteria provided by authors of prominent choral music textbooks, I created a list of concert order criteria each mentioned. (see Table 1)

These criteria will be compared with the results of the reviews of research on curriculum, repertoire selection and concert order later in the chapter.

Table 1

Comparison Table: Review of Selected Music Education Textbooks for Concert Order Criteria

Textbook Author	Decker (1967)	Ehmann (1968)	Lamb (1974)	Miller (1979)	Bessom (1980)	Roach (1989)	Hoffer (1991)	Hylton (1995)	Abraham (2005)
<u>Selection criteria</u>									
Meets Teaching Goals	X		X	X	X	X	X	X	X
Choirs' Ability	X	X	X	X	X		X	X	X
Difficulty		X	X	X	X	X	X	X	X
Programmability		X	X		X			X	X
Aesthetic Worth		X	X		X	X			X
Accompaniment Issues	X		X	X	X	X			
Appeal:									
Audience				X	X	X			
Personal	X			X		X			
Student				X	X	X			
Variety					X	X			X
Rehearsal Time			X	X					
Financial Issues	X		X	X					

I created ten different categories of concert order criteria that summarize these authors' ideas. The category *Meets Teaching Goals* relates to comments made by the authors concerning what they believed the students should learn from the selected music such as rhythm, meter, harmonic considerations, text, the pedagogical and artistic development of the choir, dynamics, educational considerations, contributes to curricular goals, development of knowledge, skills, and understanding and highlighting a particular vocal technique. Criteria related to the *Choir's Ability* were compiled from statements that discussed such issues as suitability, ability of students, challenging to the choir, reading skills, technical difficulty, the performance capabilities of the choir, group ability, how the piece fit the choir, and the composition's appropriateness for the age and ability level of the ensemble. *Difficulty* related to statements such as potential problems, mechanical considerations, length, difficulty, technical difficulty, and considerations of range and tessitura. When *Programmability* was mentioned in textbooks the comments were centered on the following concepts: musical fit, unity, consistency, contrast, programmability, school and community influences, and musical interest. I categorized authors' descriptions of the inherent value of music and text as *Aesthetic Worth*. Details concerning appropriate instrumentation, difficulty of accompaniment, skill of the accompanist and accompaniment that is stylistically correct were the considerations for *Accompaniment Issues*. Comments classified under *Appeal* addressed student, personal or audience enjoyment of the repertoire selected. Style, harmonies, contrast, dynamics, mood, tempo and musical arrangements were items categorized as *Variety*. Consideration of the time to prepare a piece for performance constituted the criteria of

Rehearsal Time. Comments related to expense of the music were categorized as *Money Issues*.

Information gathered from the music education textbooks suggests there are several criteria considered important. Three criteria mentioned equally by 8 authors were meeting educational goals, choosing music that is within the choirs' ability, and difficulty of the music chosen. Programmability, aesthetic worth of the music, and accompaniment issues were each mentioned 5 times as being important criteria for selection of programmable music. An item of interest was how the various authors approached the criterion of programmability. The main emphasis given to programmability was centered on musical fit and how the repertoire was programmed within the concert. The authors were interested in thematic unity, contrast, and if the music fit into the climate of the school and community. Appeal was the next most frequent response given on the list. Four authors commented on the element of musical appeal a total of 8 times. The criterion of music that appeals to the director, students and audience was especially interesting for this study as it dealt with placement of music within a concert. Authors mentioned that if the performers liked the music they performed, they would feel more comfortable about performing it. The placement of a particular piece of music might make the students feel better about the remainder of the concert. When the director likes a particular piece of music, they might teach that music with more enthusiasm, thus helping the students to better understand the music. And, if the audience likes the music, they might be more responsive, be more involved while listening, and therefore encourage the students to perform better as a result of their response. Hylton (1995) stated that the selection of pleasing quality repertoire performed by a choral ensemble

“...profoundly influences that quality of the music education experience provided to the singer.” (p. 142) Of the last three criteria mentioned, it was most surprising that variety of music was not discussed more frequently. The choral music educators’ decision for placement of repertoire into a concert order and selection of repertoire may be inseparable within the criterion of variety.

The information gleaned from the review of music education textbooks helps understand that the criteria of teaching goals, the ability of the choir, difficulty, programmability, and appeal are important in the selection of music to program.

Review of Literature on Repertoire Selection

Further exploration for criteria used in determining concert order for a choral concert led to a review of literature on repertoire selection practices of choral music educators. The purpose of the review of literature was to find criteria for concert order that would be helpful in producing a well-planned concert program. As explained by Hylton (1995), to have a well-planned concert the choral music educator must have a strong understanding of repertoire. According to Persellin (2002), the foundation of choral music education lies with the repertoire selection.

A list of criteria for repertoire selection practices was made from the literature review on repertoire selection practices of choral music educators. (see Table 2). The criteria are listed from most often to least often mentioned. Any criterion that was not mentioned at least twice was eliminated from this table. These criteria will be compared with the findings from the studies of textbooks and then with literature review on curriculum and concert order later in the chapter.

Table 2

Comparison Table: Review of Selected Repertoire Selection Literature for Concert Order Criteria

Textbook author	Jones (1969)	Blinde (1970)	Couch (1973)	Devore (1989)	Dahlman (1991)	Grant (1993)	Brunner (1994)	Forbes (1998)	Apfelstadt (2000)	Reames (2001)	Diddle (2005)
<u>Selection criteria</u>											
Aesthetic Quality	X	X		X	X	X	X	X	X	X	X
Meets Teaching Goals	X			X	X	X	X	X	X	X	X
Variety	X	X	X		X	X	X	X			
Choirs' Ability	X			X			X		X	X	X
Programmability	X				X	X	X		X		
Appeal:											
Audience					X	X	X				
Personal		X			X	X	X				
Student					X	X	X			X	
Difficulty Level						X	X		X		X

To summarize the authors' ideas, 7 different categories were identified. The most frequent criteria mentioned fell into the *Aesthetic Quality* category, including comments such as how to improve the quality of music selected, developing high-quality repertoire, musical quality, aesthetic quality, and other aesthetic concerns. The category *Meets Teaching Goals* was the next most represented by the authors' comments concerning the teaching of items relating to training singers. Teaching goals, "music that teaches something," "music of substance," and study of styles from all periods of music are examples of topics mentioned. *Variety* included concerns of the substantial study of music from the major historical periods in conjunction with the study of popular, folk, and non-western style music. Comments about selecting repertoire, with the *Choirs' Ability* in mind, were mentioned by 6 authors. When *Programmability* was discussed, the comments were concerned with the following ideas: type and style of music, distribution of music in a concert program, content of the program, and concert order considerations. Discussion of *Appeal* in the repertoire selection process include comments the authors

made that addressed the likes and dislikes of the director, students and audience. The least frequently mentioned criteria was *Difficulty Level* of the music chosen, with four authors considering this to be an important criterion when considering concert order.

Comparison of Textbooks and Literature on Repertoire Selection

Review of literature on repertoire selection practices suggests certain criteria are considered important in the education process. Aesthetic quality of music was considered important by 90% of the authors of literature on repertoire selection. This was different from the results of the review of textbooks where only 66% were found to have indicated that the aesthetic quality of music was important. In both cases, the authors of textbooks and authors of literature on repertoire selection mentioned liking the music and quality of music when discussing aesthetic qualities. There seems to be some combining of the terms *Appeal* and *Aesthetic Quality* by both groups when discussing selecting repertoire for placement in concert order. When discussing aesthetic quality of the music, the authors would typically state that if music appealed to some group, then it was considered aesthetically pleasing. Meeting teaching goals was considered highly important by both the authors of textbooks and authors of literature on repertoire selection (80% each). The criterion of *Variety* was next on the synthesized list. Seven authors of literature on repertoire selection mentioned variety, while only three textbook authors mentioned this. This difference was noted despite the fact that both the authors of literature and the authors of textbooks considered teaching all historical time periods as an important part of the teaching goals. Yet, only the authors of literature on repertoire selection discussed the importance of variety with reference to teaching goals. Variety of music chosen to perform is important in the consideration of concert order for

a concert program. The choices a director makes regarding the selection of repertoire will have a direct impact on all aspects of the students' music education, including the concert, according to Decker (1967). A little more than half (55%) of the authors of literature on repertoire selection considered ability of the choir important when considering what repertoire to program. Comparing the responses of authors of literature on repertoire selection with the response of the authors of music education textbooks, it was noted that the authors of music education textbooks discussed the choirs' ability to perform the repertoire to be programmed as one of their main considerations (89%). Both groups mentioned programmability in equal proportions (55%). Similar to the music education textbooks, only four authors of literature on repertoire selection commented on the appeal of the music chosen. Another similarity was that within the four responses, multiple types of appeal were mentioned nine times including audience, personal and student appeal. Those authors who mentioned appeal combined this with the discussion of aesthetic quality. The least frequently listed area was the *Difficulty Level* of the music chosen for use in a concert program. Again, a difference was noted between the review of textbooks and the review of literature on repertoire selection. The authors of literature on repertoire selection did not seem to indicate that the difficulty of the music chosen to program was of high priority (mentioned by only 36%). In comparison, 89% of the authors of music education textbooks included this as main criterion to consider.

Another difference between the review of textbooks and repertoire selection was the criteria of accompaniment issues, rehearsal time needed to prepare, and financial issues. These areas were not considered at all by the authors of literature on repertoire

selection, while at least three authors of textbooks considered these criteria important when selecting music to perform on a concert.

Review of Literature on Curriculum

The responses of authors of textbooks and those of literature on selecting repertoire to program disclosed how curriculum issues fit into the programming of a choral concert. Examination with the intent to find out if studies on curriculum would lead to new or refined programming criteria revealed some insight.

An important aspect of the concert order process is that of choosing repertoire that fits into the curricular framework of the schools in which one teaches. Reynolds (2000) addressed the importance of this:

“...we must strive to select the finest repertoire, for only through immersion in music of lasting quality can we engage in aesthetic experiences of breadth and depth. While it may be an overstatement to say that repertoire is the curriculum, we can all agree that well-planned repertoire creates the framework for an excellent music curriculum that fosters the musical growth of our students.” (p. 1)

Reynolds went on to suggest that in order to have quality repertoire for the curriculum, music educators must have the elements in mind that they want to teach to the students before they begin choosing literature. This idea of curricular fit is consistent with what the authors of textbooks and the authors on selection of repertoire to program stated. This concept of curriculum-based programming is not new. Madsen and Yarbough (1980) thought that it was possible for a music educator to choose appropriate material that could be designed as a teaching tool for any musical learning activity, including concert order. Linking repertoire with a specific teaching objective was a plan suggested by Kolb (1993). One such teaching objective would be to change the focus of performing repertoire to entertain, to a focus of placing music in a concert order that

would also engage and educate the students and the audience. The desired outcome would be the ability to perform a piece in such a way that not only conveys the musical qualities of that particular work, but also characteristics of the composer's style and the historical period, while both engaging and entertaining students and audience. This curricular link is important to the study as it lays the groundwork for concert order in a concert. Reimer (2003) believed that concert order should be musically creative and placed in a musically intelligent order. A concert's primary goal should be to place the music in a concert order that would enrich the learning process.

Review of Literature on Programming/Concert Order

Based on the review of literature on programming related to concert order, a list was created of concert order criteria mentioned by each author. A comparison was made of this list, the list summarizing the review of textbooks, the review of literature on selection practices, and the curriculum literature, in part to be used to create questions to pose to participants in this study regarding their reasons for determining concert order.

Information synthesized from the 12 articles related to programming was placed into nine categories (see Table 3). Comments relating to *Difficulty* and *Aesthetic Worth* were included here even though those criteria were mentioned only once, for comparison with the lists earlier in the chapter.

Table 3

Comparison Table: Review of Selected Programming Literature for Concert Order Criteria

Textbook author	Gerow (1964)	Gordon (1977)	Cox (Glenn '91)	Decker (Glenn '91)	Ely (Glenn '91)	Eichenberger (Glenn '91)	Flummerfelt (Glenn '91)	Haberlein (Glenn '91)	Kolb (1993)	Grant (1993)	Forbes (2001)	Zielinsk (2005)
<u>Selection criteria</u>												
Variety	X	X		X	X	X	X	X	X	X	X	X
Unity		X	X	X	X	X	X	X	X		X	
Meets Teaching Goals	X			X			X	X	X	X	X	X
Appeal:												
Audience					X		X	X	X	X		X
Personal												
Student							X		X	X		
Choirs' Ability											X	X
Difficulty										X		
Programmability										X		X
Aesthetic Worth											X	
Major Works		X						X				

The criteria mentioned most often was *Variety* with comments related to texture, movement, dynamics, mood, harmonic variety, climaxes, tempos, contrasts of emotions, style, languages, message, and composers. *Unity* was the second most mentioned criteria with descriptions such as coherence, theme, a central work, well-planned meal, shape, flow, message, logical, and completing a journey from beginning to end. As with the review of textbooks and repertoire-related articles, *Teaching Goals* was listed as a high priority with comments of structure, musical elements, rhythm, harmony, meter, vocal production, and performance skills. Comments relating to the category *Appeal* addressed the likes and dislikes of the director, students, and audience. Other criteria were mentioned, but did not reflect the same level of importance as presented by the previous reviews.

To best explain the similarities and differences among the reviewed literatures, I synthesized all of the criteria into one list (see Table 4). *Teaching Goals* was the criteria mentioned the most frequently, and clearly was an important consideration. Reference to the *Variety* criterion was also mentioned often in all three sets of literature, especially with respect to concert order.

Table 4

Comparison Table: Criteria from Textbooks, Repertoire Selection Literature, and Concert Order Literature

<u>% of responses</u> <u>Criteria</u>	<u>Textbook</u>	<u>Selection</u>	<u>Programming</u>
Teaching Goals	89%	80%	67%
Variety	33%	64%	92%
Appeal	44%	36%	50%
Choirs Ability	89%	55%	16%
Aesthetic Quality	66%	90%	8%
Programmability	55%	55%	16%
Difficulty	89%	36%	8%
Accompaniment Issues	55%	0%	8%
Rehearsal Time	22%	0%	8%
Unity within Concert	0%	0%	92%

By looking at the percentage of response from each group, the teaching goals of musical concepts are important to all areas reviewed. This criterion is important for consideration in the concert order of a concert due to the high level of response. The criterion of *Variety* was also considered important in developing a survey instrument of how to place music in concert order for concerts.

Implications of Study

Determining the concert order in a concert is a frequently discussed issue when choral music educators meet. Questions that continually come up are related to why a song was place first or last, and why songs are placed in a particular order. These

questions are not limited to new educators. Even veterans of many years are perplexed with how to place music in concert order. These directors want to know how to put together a concert that will engage and entertain their audiences and still show all the hard work and training that has been done by their students. Students and educators in preparation for a concert program have put forth great effort. Students have been trained with proper singing technique, history of composers, and correct musical style for each song and time period they perform. These students have learned music elements such as rhythm, tempo, dynamics, form, text, languages, vocabulary, and how to tune. Endless hours of rehearsal has been endured to memorize and fine-tune every aspect of their performance. Yet, haunting questions still surface as the time draws near to put the music in concert order. Where do I place these songs in a concert to most effectively engage and entertain the audience while still highlighting the learning my students have done?

Selection of repertoire for use in a concert program is frequently discussed in textbooks, music journals, and research. How to place this repertoire in concert order is still left up to chance or the individual director's personal choice. Identifying criteria that would help choral music educators place music in concert order effectively is the first step in finding a solution for this dilemma. Creating a format of successful concert order criteria to be used when preparing a concert program would be a valuable tool for music educators.

CHAPTER 3

METHOD

The purpose of this study was to investigate concert order placement criteria used by successful choral music educators when creating a concert program. The goal was to provide information that would be useful to choral music educators when they consider how to most effectively sequence concert repertoire.

Background

As a high school choral music educator with over twenty years of experience, I was responsible for developing at least eight concerts a year. Those concerts represented an eclectic combination of performances, including parent-teacher programs, general end-of-quarter concerts, show choir concerts, masterworks, musicals, various competitions, and multiple honors choir performances. I have been asked many times to be the guest clinician at honors festivals, where I chose the repertoire and sequenced that music into the concert order. Having developed over 160 concerts, I have had ample experience sequencing selected repertoire in an effort to provide an entertaining and educational performance for both students and audience. I agree with Ely (cited in an interview by Glenn, 1991, p. 94), that programming is one of the hardest responsibilities of a choral director; and the director is seldom satisfied with the outcome.

The premise of this study came from a conversation with a student teacher, as we were planning an upcoming concert. That student teacher asked how I determined my concert order. While we discussed as many reasons for placement as we could think of

for each selection on that program, I realized that I had seen very little written about this aspect of the choral music educator's responsibilities.

Pilot Study

To further explore concert order rationale, I conducted a pilot study with 10 experienced choral directors who were willing to give their opinions of repertoire placement. The purpose was to get as much concert order information as possible from these directors without letting my personal thoughts on concert order influence their responses. Therefore, one open-ended question was presented in which the chosen directors were asked to list all the reasons that they could think of that influenced the placement of each song on concert program or their choice. The directors were asked to include a copy of the program they referenced in their discussion.

From the directors' responses, a list was synthesized of concert order rationales that these directors listed as important for the placement of songs on their selected concert programs (see Appendix A). Their reasons for placing repertoire in concert order were compared to the actual programs submitted to see if the reasons they mentioned for concert order actually fit the songs they programmed. To check for trustworthiness, another choral music educator reviewed the synthesized list. Completion of the review determined that the reviewer and researcher were in agreement on the identification of directors' responses as concert order rationales.

Research Design

I decided to prepare a survey that would solicit open-ended responses from the participants. To facilitate this type of response, a descriptive study was designed to explore answers of the primary research question: What are the concert order criteria

used by Missouri high school choral directors in the creation of a concert program?

Survey Creation

Although the survey would primarily be open-ended, I wanted to provide a list of prompts for the participants to assist them in thinking about these issues. These prompts, in the form of a list of categories that might be considered, also served as the basis for a rubric that could be used to sort the responses for analysis. To generate as complete a list as possible, a review of extant literature on repertoire selection, curriculum, and programming was conducted to find commonly identified concert order criteria, as well as look for concert order rationales not identified through the pilot study.

As described in Chapter 2, above, a number of textbooks that included content on concert placement of repertoire was reviewed. These textbooks yielded some additional rationales for concert order that the pilot study participants had not mentioned (Abraham, 2005; Bessom, 1980; Decker, 1967; Ehmann, 1968; Hoffer, 1991; Hylton, 1995; Lamb, 1974; Miller, 1979; Roach, 1989).

The selection of repertoire for placement in a concert order is one of the most important tasks a choral music educator must undertake (Miller, 1979). If repertoire selection was vital in the pre-concert order process, then the next step was a review of literature on repertoire selection in hopes of finding more concert order criteria. Hylton (1995) stated that to have a well-planned concert program choral directors must have a strong foundation in the repertoire being used. Based on the review of literature on repertoire practices, some concert order criteria were found to be commonly used by choral directors when planning the repertoire order of a program (Apfelstadt, 2000;

Blinde, 1970; Brunner, 1994; Couch, 1973; Dahlman, 1991; Devore, 1989; Diddle, 2005; Forbes, 1998; Grant, 1993; Jones, 1969; Reames, 2001). From information gathered through the review of literature on repertoire selection, criteria relating to placement of repertoire in concert order were added to the list. This body of literature included the rationales teachers used as they considered what to teach to their students, as a part of the concert order process. Elliot (1995) wrote that the task of music education is “to develop the musicianship of learners through progressive musical problem solving in balanced relation to appropriate musical challenges every step of the way.” (p. 122) He explained that outstanding choral directors match the level of students’ musicianship with carefully selected and appropriately challenging choral works to promote students’ “self-growth, enjoyment, and self-knowledge.” (p. 122)

Since the repertoire that directors choose to teach their students is closely related to concert preparation, a review of literature relating to curriculum was also undertaken. The literature related to curriculum indicated that it was possible to teach learning activities appropriate for specific situations through the use of appropriate repertoire (Madsen & Yarbrough, 1980). If teaching goals could be met with proper selection, I rationalized that teaching goals could be further enhanced by appropriate placement of that repertoire in concert order. Based on the review of literature related to curriculum, some criteria were found common to choral directors for placing repertoire in a concert program (Madsen & Yarbrough, 1980; Kolb, 1993; Reynolds, 2000; Reimer, 2003), and these were added to the list relating to concert order placement.

A review of literature on programming was the last area researched in an effort to identify concert program order rationales. It became apparent that much diversity exists

among choral music educators concerning methods of effective concert repertoire sequencing. According to Glenn (1991), Flummerfelt talked about how program building was so difficult because of the need to balance all the teaching aspects of music and still create an interesting and logical program that would still be accessible to the audience. Information gleaned from the review of literature on programming helped in finalizing the list of concert order criteria to use on the coding instrument for this study's survey of directors (Cox et al. 1991; Forbes, 2001; Gerow, 1964; Gordon, 1977; Grant, 1993; Kolb, 1993; Zielinski, 2005).

A scoring rubric to aid in the coding of responses concerning concert order rationale was developed from the information gathered in the pilot study, the bodies of literature reviews, and knowledge of concert order placement from my own experiences (see Appendix B).

Survey Instrument

Participants were asked to respond to a set of questions considering their latest non-holiday concert program that their top ensemble performed (see Appendix D). They were also asked to include the title and composer for each repertoire selection in their concert. They were asked to think about how they determined concert order, and for each piece on the program, to explain what elements they considered when placing that piece in concert order and how influential each element was in that decision. A list of six categories of possible concert order criteria, generated by the process described above, was provided for their assistance. The list of possible rationales included *aesthetic elements*, *musical fit*, *teaching goals*, *quality of music*, *historical/multicultural considerations* and *extra musical influences*. It was explained that the list was there only

for guidance and their responses should not be limited to the provided list. An additional page was provided for any additional comments the directors would like to make.

To make it as easy as possible for the participants to respond, they were given 4 possible methods of response: (1) make copies of the supplied forms and email them back as an attachments, (2) make copies of the supplied forms and mail them back to me at the address provided, (3) record their response on an audiotape or CD and mail them back to the address provided, or (4) call the researcher at the provided phone numbers and give their responses orally.

Consent and Anonymity

Prior to the selection of participants, permission to complete the project has been secured from the University of Missouri Institutional Review Board (IRB). In a cover letter explaining the study, the participants were told that, “By responding to this survey, you are indicating that you understand the purpose and procedures as explained, and therefore are giving your approval to participate in this choral repertoire placement study.” It was stressed to the participants that their identity would be kept confidential through out the study and that they could withdraw their participation in the study at any time. An identifying number was assigned to responding participants in the order in which their survey was received. Participants were never identified by name and only their assigned number was used for coding purposes. The Institutional Review Board (IRB) Permission form is found in Appendix C and an example of the cover letter is provided in Appendix D.

Participant Selection

Four university directors aided in the selection of participants for the study. The university directors were selected because they are well respected in the state as outstanding choral music educators. The university directors also represented four geographical areas of Missouri; northeast, central, southwest, and east. Each of the four directors was contacted by phone or email and asked if they would be willing to assist in the study. Upon agreeing to participate, the purpose of the study was explained to the experts. Each expert was asked to submit a list of 10 to 15 choral music educators with at least 10 years of experience that the experts considered outstanding high school choral music educators. Within one week all the experts submitted the requested list. A list of the submitted directors was compiled and examined for duplications. From the original submitted list of 42 potential participants, duplicates were eliminated and a participation pool of 30 was created.

This participant selection process used *purposeful sampling* (Creswell, 2007); the selection of a small number of subjects from a particular population or culture with regards to specific criteria determined by the nature of the research questions. When considering purposeful sampling, “The central idea is that if participants are purposefully chosen to be different in the first place, then their views will reflect this difference and provide a good qualitative study ... a researcher might use homogeneous sampling of individuals who have membership in a subgroup with distinctive characteristics (Creswell, 2007).” (p.112) The chosen participants were from a diversity of geographical regions and school types and sized in Missouri, yet was a homogeneous group to the extent that they were considered experienced and successful choral music educators.

I communicated with all participants through email. Email addresses were gathered through the Missouri American Choral Directors Membership Book or from the participants' school web directories. Participants were contacted with an initial email explaining the purpose of the study and requesting their participation (see Appendix D). The participants were informed that they were chosen for this study by a panel of experts because they were outstanding choral directors in the state of Missouri. If the participants were interested in participating they were asked to download the introduction letter (Appendix D), and the actual survey instrument (Appendix D). When the participants downloaded the introduction letter, they were given instruction about how to complete the survey, and given a date for its completion and return.

A reminder email was sent requesting the completed survey after 4 weeks. From the original pool of 30, 22 participants returned completed surveys. The proportion of returns was consistent from all four geographical areas. This resulted in a return rate of 73%, an acceptable return rate and number for a descriptive study employing purposeful sampling. Babbie (1995) contended that at a 50 percent response rate is necessary for analysis and reporting, while a 60 percent response rate is considered good, and a 70 percent response rate is very good. (p. 262)

Data Collection and Analysis

The primary mode of inquiry for this project was a basic interpretive study (Merriam, 2002). This mode has been identified as the most common form of descriptive research currently found in the field of education (Merriam, 2002, p. 38), and is useful for analysis of processes and identification of variables within the context of those processes. All data from this study were analyzed from the basic interpretive qualitative perspective, with no statistical analysis employed.

Information from the 22 responding directors was received in various forms, as provided for in the survey instructions. Some directors made copies of the supplied survey forms, responded to the questions, and emailed their responses. Some directors made copies of the supplied survey forms, responded to the questions, and returned their responses by mail. Others synthesized their responses in text form without using the specific forms, and emailed their responses. One director responded by phone and this director's comments were scripted for evaluation.

Each director's survey responses were categorized into the pre-determined categories described above; *aesthetic elements*, *musical fit*, *teaching goals*, *quality of music*, *historical/multicultural considerations*, and *extra musical influences*. Due to the variety and quantity of responses it was necessary to divide many of the coding categories into subcategories to allow for the inclusion of all response information. The coding rubric is displayed in Appendix B. Results were tallied into a spreadsheet for analysis and a summary of responses is list in Appendix E. A summary of each of the surveyed directors' responses was made and synthesized into a list to aid in coding (see Appendix G).

Data gathered from the criteria influencing repertoire placement surveys were entirely descriptive in nature. Analysis of these data sources was done through comparison of responses in an effort to achieve data saturation, which occurs when the researcher begins to "see and hear the same things over and over again." (Merriam, 2002, p. 26) Primary themes and trends identified during the analysis of data were compared within the following areas. First, overall themes that seemed to permeate responses from

all participants were identified. Next, salient themes were compared among placement choices for the first song in each program, followed by comparisons among the last songs. A comparison of responses for song one and song two was the next analysis strategy. Finally, the section where the directors made “additional comments” was reviewed for further validation or addition of themes. Themes and/or differences that appeared to be most consistent throughout comparisons in each of these areas were reviewed, summarized, and presented for discussion.

Summarized responses were placed into specific criterion areas from statements made by each participant on his/her written survey form responses. For the purpose of this study, statements were considered to be similar when the nature of the comments was comparable, even when those responses were not always expressed with the same language.

Trustworthiness

Of primary concern in any study is the trustworthiness and reliability of the research design. Merriam (2002) recommends several strategies to help ensure trustworthiness and reliability. Strategies used in this study include purposeful sampling, data saturation, triangulation, and a reviewer. The use of purposeful sampling and its role in the subject selection process were described above. Triangulation was achieved primarily through comparisons of data with the results of the literature review, which represented, multiple perspectives, and from the review. The process in this study was a progression from broad views of data responses to those more narrow and focused in detail.

The strategy of review, defined as consultations with a colleague to discuss data results and possible interpretations, was employed through the assistance of a fellow doctoral student researcher who was an experienced choral director and familiar with the study. The reviewer met with me on two occasions. The first meeting served to orient the reviewer with the coding procedures. I provided copies of all (N=22) responses for him to evaluate, and a copy of the coding rubric. The reviewer reviewed 10 of the participants' responses independently, scoring the responses with rubric. I met with the reviewer again once the review of materials was complete. The purpose of the second meeting was for us to discuss discrepancies or difficulties with the coding system and resolve those issues. Each of the conflicts and uncertainties was discussed and resolved. The result of this procedure resulted in 100% agreement between the investigator and reviewer for analysis of all responses.

CHAPTER 4

RESULTS

This study was designed to investigate criteria used by successful choral music educators when creating the concert order for a program. The intent was also to investigate whether concert order criteria can be identified that ultimately may be used to develop a concert program that is both entertaining and educational to student participants and audience listeners.

In Part I of the survey, the directors were instructed to list the repertoire of their top ensembles latest non-holiday concert (see Appendix F). For Part II of the survey, the directors provided their rationales for placing songs in a particular order and explained what criteria influenced their decisions. When describing their rationale of concert order, surveyed directors were encouraged to give as many reasons as possible for their placement choices. In describing their concert order rationale they were asked to consider criteria that fit the elements of *Aesthetic Considerations*, *Musical Fit*, *Teaching Goals*, *Quality of Music*, *Historical/Multicultural Considerations*, and *Extra Musical Influences*. Appendix E provides the researcher's summary of these responses. Part III was an open-ended question asking for any additional comments relating to concert order or to the directors' philosophy of music as it related to concert order.

Summary

Tables 5-15 were created to present the surveyed directors' responses related to a targeted criterion for purposes of comparison. These comparison tables were synthesized from a coding rubric created by a review of relevant literature, surveyed directors'

responses to the survey, and my experience as a high school choral music educator.

Tables list the number of times a comment was made pertaining to a particular aspect of the targeted concert order criterion. When describing concert programs, the surveyed directors listed all repertoire performed. Each comment referring to a particular criterion was included in the response table, so if a director made the same comment about more than one piece, the comment was recorded more than once. Due to the number of responses, many of the targeted criteria had subcategories that also contained a substantial number of responses. When warranted, subcategories are included in the tables for review.

In each Table 5-15, a column was included to present the percentage of responses when compared to the overall total number of responses. A column presenting the number of surveyed directors responding to each targeted criterion is displayed, followed by a column presenting the percentage of the 22 directors' responses to each targeted criterion. Comments that were not related to concert order were noted in the table with the number of responses followed by the abbreviation "n/r".

Table 5 synthesizes the responses that fit into the category related to the element *Aesthetics Considerations*. Based on a review of survey responses, it appeared that the directors did not differentiate between "aesthetic worth" and "appeal" to a particular constituency. Comments such as, "This song creates an aesthetic feeling that uplifts the choir and appeals to the audience" (D2)¹, and "Good music for this spot in the concert" (D3), necessitated the combination of these two criteria into *Aesthetic Considerations*. *Aesthetic Considerations* was a category that encompassed the subcategories of *Audience*

¹ Directors will be designated by a capital D and the assigned participation number, e.g. Director 1 will be referred to as D1.

Appeal, Student Appeal, Personal Appeal, Peer Appeal, Innate Worth of Music, and Music that Makes a Statement.

Table 5

Responses Related to *Aesthetic Considerations*

Targeted criteria	Number of Responses	% of total Responses	# of Director Responses	% of 22 Directors
Audience Appeal	38	55	16	72.7
Student Appeal	19	27.5	12	54.5
Personal Appeal	5	7.2	3	13.6
Makes Musical Statement	4	5.8	2	9.1
Innate Value of Music	2	2.9	2	9.1
Peer Appeal	1	1.4	1	4.5
Total	69	100.0		

Twenty out of the 22 surveyed directors mentioned some aspect of appeal as being important when considering concert order for a concert. The responses to appeal fit into the following 4 categories: *Audience Appeal, Student Appeal, Personal Appeal, and Peer Appeal*. Sixteen participants indicated a total of 38 times that entertaining the audience was a consideration when planning concert order for a concert. These 38 responses were placed into the category of *Aesthetic Considerations*. Rationale for considering appeal to the audience is stated by D1; “As the opener to their portion of the concert, it allows the choir to at once announce their presence and ability to the audience. Once the audience’s attention is captured, the piece delves into a variety of textures and dynamics that holds their attention to the grand and glorious ending.” Further review of the responses related to appeal of music for the audience revealed that 16 of the directors mentioned contrast or unity as an element of structuring a concert to maximize appeal. Areas of contrast and

unity mentioned included elements of dynamics, tempo, mood, style, voicing, compatibility, language, and accompaniment.

Twelve responses within the general category of appeal fit into the category of *Student Appeal*. Comments such as, “This is a great closer, the kids love to sing it” (D11), “Fun to sing” (D19), and “It appeals to the singers” (D4), are types of responses provided.

Musical Fit was a category that encompassed the subcategories; *Overall Fit to Concert*, *Contrast by Tempo*, *Appropriate Opener/Closer*, *Contrast by Diversity of Selections*, *Unity/Contrast by Text*, *Unity/Contrast by Key*, and *Sequential Difficulty*. Responses related to *Musical Fit* are presented in Table 6.

Table 6

Responses Related to *Musical Fit*

Targeted criteria	Number of Responses	% of total Responses	# of Director Responses	% of 22 Directors
Overall Fit to Concert	94	42.5	20	90.1
Unity/Contrast by Tempo	45	20.3	15	68.2
Appropriate Opener/Closer	42	19.2	20	90.1
Contrast by Diversity of Selections	19	8.5	4	18.2
Unity/Contrast by Text	9	4.1	5	22.7
Unity/Contrast by Key	6	2.7	4	18.2
Sequential Difficulty	6	2.7	5	22.7
Total	221	100.0		

Responses placed into the subcategory *Overall Fit to Concert* related to how a particular repertoire selection would fit into a concert program. Of the 22 directors surveyed, 20 made a total of 94 comments indicating that their rationale for placing

repertoire in a particular location in a concert was how it would fit into the concert program. Comments related to *Overall Fit* related to tempo, contrast, unity, chronological placement, thematic concert content, appropriateness as an opener or closer, and diversity of repertoire. When considering how a particular repertoire selection would fit into a concert program, D9 stated, “It is the kind of selection that sets the energy for the entire concert.” Two directors did not mention fit of a particular repertoire selection in their discussion of concert order. One mentioned placement of repertoire in concert order by key relationship.

Fifteen participants listed contrast of tempo as a primary consideration for placement of repertoire in a particular location of their concert, and these comments were placed into the *Contrast by Tempo* category. D19 mentioned that the contrast of tempo was, “A chance to calm things down and to change the rhythmic energy of the concert.” Rationale for concert order with contrasting tempos was stated by D11 as, “Wanting to change the tempo because the students rushed the song when they were excited, therefore by placing it second the students had time to get over their nerves.” Additional insights concerning contrasting tempo were mentioned as, “A fresh, faster tempo” (D1), “The tempo is brisk and has an exciting sound” (D2), and “A calm quiet attitude by slowing down” (D3).

Of the 22 directors surveyed, 20 mentioned the appropriateness of the opener or closer 45 times as a rationale for placement of repertoire. These 20 comments were placed in the *Appropriate Opener/Closer* category. Participants mentioned appropriate openers and closers with statements such as; “Hit the audience with sound” (D15), “Good aural and visual opening” (D16), and “Made a statement” (D1). When considering the

appropriateness of a piece as a closer, comments of, “Fun piece to leave the audience with” (D22), “Cool ending” (D14) and “Anticipated audience response” (D2) were listed. Thirteen directors made 34 comments indicating that they considered musical contrasts of diversity, text and key when considering concert order. These 13 comments were placed into the *Contrast by Diversity, Text and Key* categories.

Teaching Goals was the category created to chart the responses of the surveyed directors concerning the teaching of music fundamentals as related to concert order placement in a concert. Items placed into this category were any aspect of the music that could be taught through rehearsal or performance and that could possibly be enhanced by placement of the piece in a particular place on a concert.

Due the volume of responses relating to teaching basic music fundamentals, the category *Teaching Goals* was subdivided to cover subcategories; (a) *Performance Skills* (Table 7), (b) *Musical Elements* (Table 8), (c) *Melodic Considerations* (Table 9), (d) *Technical Considerations* (Table 10), (e) *Rhythmic Considerations* (Table 11), and (f) *Curricular Concerns* (Table 12).

Responses placed in the subcategory *Performance Skills* presented insights about skills participants wished to address when considering teaching goals related to concert order for the performance. *Performance Skills* was a category that encompassed the subcategories of *Teaches Dynamics (Contrast)*, *Teaches Intonation*, *Teaches Phrasing*, *Teaches Tone Quality*, *Teaches Strength Builder*, *Teaches Balance*, *Teaches Articulation*, and *Teaches Breathing*. Responses related to *Performance Skills* are presented in Table 7.

Table 7

Responses Related to *Performance Skills of Teaching Goals*

Targeted criteria	Number of Responses	% of total Responses	# of Director Responses	% of 22 Directors
(a) Performance Skills that Teaches:				
Dynamics (Contrast)	19	41.2	10	45.5
Intonation	8	17.4	8	36.4
Phrasing	6	13.0	4	27.3
Tone Quality	5	10.8	5	22.7
Strength Builder	2	4.4	2	9.1
Balance	2	4.4	2	9.1
Articulation	2	4.4	1	4.5
Breathing	2	4.4	1	4.5
Total	46	100.0		

Ten directors listed contrast of dynamics 19 times as their rationale for placement of repertoire in a particular location in a concert. The 19 comments were placed in the subcategory of *Dynamics (Contrast)*. Comments relating to the contrast of dynamics were mentioned with statements such as, “Dynamics within the program creates an important emotion in the audience” (D2), “The repertoire is arranged so that the songs have a crescendo for both the singers and the audience” (D5), and “Placement of song 3 is to contrast with song 2 by virtue of dynamics” (D22). Contrast by dynamics was the only concert order rationale mentioned in this category.

Seventeen participants made 19 comments mentioning the importance of teaching intonation, phrasing, and tone quality. These 19 comments were placed in the subcategories of *Performance Skills that Teaches Intonation, Phrasing, and Tone Quality*.

Musical Elements was another category related to *Teaching Goals*, and encompassed the subcategories of *Contrast by Tempo*, *Contrast by Style*, *Contrast by Texture*, *Compositional Technique*, and *Form*. Responses related to *Musical Elements* are presented in Table 8.

Table 8

Responses Relating to *Musical Elements*

Targeted criteria	Number of Responses	% of total Responses	# of Director Responses	% of 22 Directors
(b) Musical Elements				
Contrast by Tempo	14	33.3	9	40.9
Contrast by Style	14	33.3	8	36.4
Contrast by Texture	9	21.4	5	22.7
Compositional Technique	5	9.5	3	13.6
Form	1	2.5	1	4.5
Total	43	100.0		

Nine participants mentioned contrast of tempo 14 times as their rationale for placement of repertoire in a particular location in a concert (subcategory *Contrast by Tempo*.) Participating directors made comments such as; “Song 4 was chosen as a good ending to the first half of the program. It has an exciting tempo” (D2), “The reasons for placement as song 2 were ... and the song was fast and fun” (D3), and “Song 1 was placed 1st so that the concert could contrast back and forth with tempo change” (D11).

Contrast by style was mentioned 14 times by 8 directors as a rationale for placement of repertoire in a particular location in a concert and these 14 comments were placed in the subcategory *Contrast by Style*. D2 stated that the use of style as “complimentary to the first selection in it’s style.”

The category *Melodic Considerations* encompassed the subcategories of *Teaches Harmony*, *Teaches Expression*, *Teaches Melodic Line*, and *Teaches Phrasing*. Responses related to *Melodic Considerations* are presented in Table 9.

Table 9

Responses Relating to *Melodic Considerations*

Targeted criteria	Number of Responses	% of total Responses	# of Director Responses	% of 22 Directors
(c) Melodic Considerations that teaches:				
Harmony	11 n/r	68.75	4	18.2
Expression	2 n/r	12.5	2	9.1
Melodic Line	2 n/r	12.5	2	9.1
Phrasing	1 n/r	6.25	1	4.5
Total	16	100.0		

Note: n/r is used in these tables to indicate comments that directors made that related to their reasons for selecting the piece of music, but did not relate directly to their reasons for placing the piece in it's location on the concert program.

Four participating directors mentioned selecting a piece for teaching harmony a total of 11 times as a rationale categorized as *Melodic Considerations*, but listed no rationale related to concert order. Directors made comments that fit into the subcategories *Teaching Goals* necessary for training students to understand *Melodic Considerations*, yet they provided no rationales pertaining to concert order.

Technical Considerations was a category that encompassed the subcategories of *Contrast by Difficulty*, *Tessitura Concerns*, *Range*, and *Consonant Concerns*. Responses related to *Technical Considerations* are presented in Table 10.

Table 10

Responses Relating to *Technical Considerations*

Targeted criteria	Number of Responses	% of total Responses	# of Director Responses	% of 22 Directors
(d) Technical Considerations				
Contrasts by Difficulty	14	70.0	10	45.5
Initial Warm-up			3	
Increase Difficult			4	
Most Difficult First			3	
Tessitura Concerns	2 n/r	10.0	2	9.1
Range	3 n/r	15.0	2	9.1
Consonant Concerns	1 n/r	5.0	1	4.5
Total	20	100.0		

Ten participants mentioned selecting music with contrasting levels of difficulty 14 times. These 14 comments were placed into the subcategory *Contrasts by Difficulty*. Comments by D1, D8, and D16 were placed in the sub-area of *Contrast of Difficulty/Initial Warm-up* indicating that when performing a more difficult work, it was important that the ensemble was sufficiently warmed-up first. D1 stated, “Vocally, this selection is possibly the most demanding and required that the performers were sufficiently warmed-up.” Comments by 4 participants were placed in the sub-area of *Contrast of Difficulty/ Increase Difficulty*, indicating that performing a selection that was less demanding would guarantee success of the performers (D4, D8, D11, D21). D8 described this rationale, “ The students were very confident on it (the first song). I felt by doing it first it got rid of the first song jitters.” Responses of 3 participants that were placed in the sub-area *Contrast of Difficulty/Most Difficult First*, indicated a different

concert order strategy. D5, D7, and D17 mentioned that difficult works should be placed early in the concert order before the students were too tired to successfully perform.

Rhythmic Considerations was a category that encompassed the sub-categories of *Particular Rhythm Problems* and *Particular Rhythm Patterns*. Responses related to *Rhythmic Considerations* are presented in Table 11.

Table 11

Responses Relating to *Rhythmic Considerations*

Targeted criteria	Number of Responses	% of total Responses	# of Director Responses	% of 22 Directors
(e) Rhythmic Considerations				
Particular Rhythm Problems	6 n/r	75.0	5	22.7
Particular Rhythm Patterns	2 n/r	25.0	1	4.5
Total	8	100.0		

Five participants mentioned addressing particular rhythm problems a total of 6 times as rationales for music selection, but listed no rationale directly related to concert order. These 6 comments were placed into the subcategory *Particular Rhythm Problems* as this relates to *Rhythmic Considerations*. Particular rhythm patterns were mentioned twice by 1 director as a teaching goal necessary for training students to understand rhythm, but without mention of a rationale relating to concert order.

Curricular Concerns was a category that encompassed the subcategories of *Language*, *A Cappella for Contrast*, and *Text/Poetry*. Responses related to *Curricular Concerns* are presented in Table 12.

Table 12

Responses Relating to *Curricular Concerns*

Targeted criteria	Number of Responses	% of total Responses	# of Director Responses	% of 22 Directors
(f) Curricular Concerns				
Language	20 n/r	50.0	10	45.5
A Cappella Contrast Text/Poetry	14	35.0	9	40.9
Unity or Contrast	6	15.0	6	27.3
Total	40	100.0		

Ten participants listed areas of *Language* 20 times as a rationale for curriculum concerns, but not for concert order. D1 considered language an important teaching goal and stated a need for, “More intense exploration of the German language.” D5 stated, “Elements of language using English, German and hand signs were desired teaching goals.” Nine directors made 14 statements about singing a cappella for contrast as their rationale for placing repertoire in a particular location in a concert. For example, D2 stated, “A change from a cappella to accompaniment was used to contrast.” Six participants mentioned the use of text and/or poetry as a rationale for the concert order of repertoire in a particular location. D10 explained unity of text with the statement, “I chose to place song 3 here to pair a biblical love song with a secular one.”

Music Quality was another category used to help analyze participant’s responses. Related subcategories included *Music Students Should Know*, *Just Good Music*, and *Music Matches the Ability of the Choir*. Responses related to *Music Quality* are presented in Table 13.

Table 13

Directors' Responses Fitting Music Quality of Concert Order

Targeted criteria	Number of Responses	% of total Responses	# of Director Response	% of 22 Directors
Music Students Should Know	15 n/r	68.2	8	36.4
Just Good Music	4 n/r	18.2	3	13.6
Music Matches Ability of Choir	3 n/r	13.6	3	13.6
Total	22	100.0		

Eight participants made 15 comments in which they stated that they had selected repertoire because it was of music students should know, but was not considered rationale for concert order. Using the music to teach music fundamentals was the most frequent response regarding why the students should know that piece of music. D6 and D7 stated that they chose music for its ability to reinforce the production of good choral tone. Repertoire that “prepares the choir for future performances” was mentioned by D20. D9 and D18 listed their rationale as wanting students to experience music that they had enjoyed when they were students.

Historical/Multicultural Considerations was a category that encompassed the subcategories of *Multicultural/Cultural*, *Historical or Composer Importance*, *Chronologically Fit the Program*, and *Historical Context of the Program*. Responses related to *Historical/Multicultural Considerations* are presented in Table 14.

Table 14

Responses Relating to *Historical/Multicultural Considerations*

Targeted criteria	Number of Responses	% of total Responses	# of Director Responses	% of 22 Directors
Multicultural/Cultural	22	39.3	13	59.1
a) Spiritual End			7	
b) Multicultural End			6	
Historical or Composer Importance	18	32.2	10	45.5
Chronologically Fit the Program	12	21.4	6	27.3
Historical Context of the Program	4	7.1	4	18.2
Total	56	100.0		

Thirteen directors mentioned multicultural and/or cultural considerations a total of 22 times as their rationale for repertoire placement. Seven directors mentioned ending with a spiritual, and their responses were placed in the subcategory of *Multicultural/Cultural*. D16 mentioned the use of a spiritual by stating, “It was a big ending and had audience appeal.” D18 said, “... ending with a spiritual is a typical ending for a concert.”

Six participants mentioned ending with a multicultural piece as a rationale for repertoire placement, and their responses were placed in the subcategory of *Multicultural/Cultural; Multicultural End*. D10 stated, “ Song 6 was chosen as a closer because it is not a traditional closer, that is a spiritual.” “Leaving the audience on a good note," was the rationale of D11 for the concert order placement of a multicultural piece as an ending.

Six participants mentioned chronological order 12 times as rationale for repertoire placement. D1 stated, “I tend to program chronologically and touch on many, if not all,

of the major time periods. This allows the opportunity for the choir to discover different styles of music and singing required for each era.”

Extra Musical Elements was a category that encompassed the subcategories of: *Contrast by Instrument Use, Showcase a Particular Group or Section, Building Confidence with Program Order, Program Order Because of Staging or Choreography, Fits Choirs Ability at the Point in the Concert, Ease to Learn, Heard at an Honors Concert, Traditional Piece for Choir, Connection with Choir, On an Honors Performance List, Directors Ability to Teach, Possible Future Usage, Length of Piece,* and *Use of Humor*. Responses related to *Extra Musical Elements* are presented in Table 15.

Table 15

Responses Relating to Extra Musical Elements

Targeted criteria	Number of Responses	% of total Responses	# of Director Responses	% of 22 Directors
Contrast by Instrument Use	24	24.5	14	63.6
Showcase Particular Group or Section	15 n/r	15.3	9	40.9
Building Confidence with Program Order	14	14.3	8	36.4
Program Order Because of Staging or Choreography	7	7.1	7	31.8
Fits Choirs Ability at this Point in Concert	9	9.3	6	27.3
Ease to learn	6 n/r	6.1	5	22.7
Heard at an Honors Concert	7 n/r	7.1	4	18.2
Traditional Piece for Choir	8 n/r	8.2	3	13.6
Connection with Choir	2 n/r	2.0	2	9.1
On Honors Performance List	1 n/r	1.0	1	4.5
Directors Ability to Teach	2 n/r	2.0	1	4.5
Possible Future Usage	1 n/r	1.0	1	4.5
Length of Piece	1	1.0	1	4.5
Used for Its Humor	1 n/r	1.0	1	4.5
Total	98	100.0		

Fourteen participants mentioned contrast by instrumentation a total of 24 times as their rationale for repertoire placement, and these responses were placed in the subcategory of *Contrast by Instrument Use*. D2 stated about a music selection, “It was chosen to add contrast by giving an accompaniment.” Contrast with use of instrumentation was explained as “a change of pace using instruments” by D9. Other comments of directors concerning the use of instruments identified texture (D12, D14), mood (D16, D19), and audience appeal (D5, D9).

Fourteen participants mentioned contrast by instrumentation 24 times as a rationale for repertoire selection in a program, but not as a rationale related to concert order. These 9 responses were placed in the category of *Building Confidence with Program Order*. D8 expressed an technique of building confidence of students by stating, “I wanted to feature one of my most improved seniors on a solo.” Eight directors listed choosing program order with the purpose of building confidence 14 times as a rationale. D10 explained how confidence was built via concert order; “kids are very comfortable with this piece. It’s fun and helps them relax for the rest of the concert.”

Criteria for Placing First and Last Songs

Much of the discussion of concert order among choral directors seems to relate to how to start and finish the concert. In order to learn more about directors’ decisions when placing repertoire in concert order, reasons related to placement of both the first and last piece were considered as unique cases.

For purposes of comparison, Table 16 was created to present the directors’ responses related specifically to the placement of the first song in their concert program. Responses related to *First Song Placement* are presented in Table 16.

Table 16

Responses of Targeted Criterion Related to First Song Placement

Placement criteria	Number of Directors' Responses
I. Aesthetic Considerations	
Audience Appeal	7
Innate Value of Music	2
Student Appeal	1
Makes a Statement	1
II. Musical Fit	
Appropriate Opener or Closer	17
Overall Fit for the Concert	15
Contrast or Unity by Tempo	4
Contrast or Unity by Key	2
Contrast or Unity by Diversity	1
Contrast or Unity by Text	1
III. Teaching Goals	
a) Performance Skill	
Contrast by Dynamics	5 n/r
Intonation Considerations	3 n/r
Phrasing	1 n/r
Tone Quality	1 n/r
Strength Builder	1 n/r
b) Musical Elements	
Contrast or Unity by Tempo	4
Contrast or Unity by Texture	2
Contrast or Unity by Style	1
Compositional Technique	1
c) Melodic Considerations	
Teaches Harmony	4 n/r
Teaches Melodic Line	1 n/r
d) Technical Considerations	
Placement by Difficulty	5
e) Rhythmic Consideration	
Learn a Particular Rhythm	2 n/r
Learn a Particular Pattern	1 n/r
f) Curricular Considerations	
Contrast or Unity by Language	5
Contrast or Unity using A Cappella	4
Contrast or Unity using Poetry/Text	1

(table continues)

Table 16 (continued)

Placement criteria	Number of Directors Responses
IV. Quality of Music	
Music Students Should Know	4 n/r
Good Music	2 n/r
Music Matches Choirs Ability	1
V. Historical/Multicultural Considerations	
Historical or Composer Importance	5 n/r
Chronological Fit to the Program ³	
Multicultural or Cultural Considerations	1
Historical Context of Concert	1
VI. Extra Musical Influences	
Use of Instrumentation for Contrast	7
Use Order of Music as Confidence Builder	5
Fits Choir's ability at Time in Concert	3
Showcase a Particular Group or Section	2
On a Honor Choir List ¹ n/r	
Heard at an Honors Choir Performance	1 n/r
Plan to Use Later	1 n/r
Placed Due to Length of Song	1
Chosen for Its Ease to Learn	1
Connection Between Choir and Director	1 n/r
Traditional Piece for Choir	1 n/r
Placed for Staging or Choreography	1

Aesthetic Considerations was a category that encompassed the subcategories of *Audience Appeal*, *Innate Value of Music*, *Student Appeal*, and *Makes a Statement*. Eight responses fit into the subcategories related to appeal to audience or students.

Musical Fit was a category that encompassed the subcategories of *Appropriate Opener/Closer*, *Overall Fit for the Concert*, *Contrast or Unity by Tempo*, *Contrast or Unity by Key*, *Contrast or Unity by Diversity*, and *Contrast or Unity by Text*. Seventeen responses fit into the subcategory of *Appropriate Opener or Closer* as a rationale for placing repertoire in concert order when considering the first song in a concert, while 15

responses fit the subcategory of *Overall Fit for the Concert* as a *Musical Fit*. Eight directors' responses fit into the subcategory of *Contrast or Unity* as a *Musical Fit* rationale for placement of the first song in a concert.

Within the category *Teaching Goals*, a synthesized list was created that encompassed the subcategories of *Performance Skills*, *Musical Elements*, *Melodic Considerations*, *Technical Considerations*, *Rhythmic Considerations*, and *Curricular Areas*. *Performance Skills* encompassed the sub-areas of *Contrast by Dynamics*, *Intonation Considerations*, *Phrasing*, *Tone Quality*, and *Strength Builder*. Five responses fit into the sub-area of *Contrast of Dynamics*. While the remaining 8 directors mentioned the teaching goals of intonation, phrasing, tone quality, and strength builders; they did not make statements directly relating these elements to their concert order decision.

Musical Elements, as a subcategory, was divided into the sub-areas of *Contrast or Unity by Tempo*, *Contrast or Unity by Texture*, *Contrast or Unity by Style*, and *Compositional Technique*. Four participants' responses fit into the sub-area of *Contrast or Unity by Tempo* as a rationale for concert order placement of repertoire as the first song in a concert. Three directors' responses fit into the sub-area *Contrast or Unity by Texture* and *Contrast or Unity by Style*.

Melodic Considerations also was divided further into sub-areas, including *Teaches Harmony* and *Teaches Melodic Line*. Four participants gave responses that fit into the *Teaching Goal* category of *Melodic Considerations/Teaches Harmony*, but not when considering concert order placement of repertoire as the first song in a concert.

Considerations/Placement by Difficulty. These comments primarily concerned variety as the rationale for placing the song first.

The subcategory, *Rhythmic Considerations*, was further divided into sub-areas of *Learn a Particular Rhythm* and *Learn a Particular Pattern*. Three directors made responses that fit into the sub-areas of *Learn a Particular Rhythm* and *Learn Particular Pattern* as a *Teaching Goal* for the category *Rhythmic Considerations*; although they did state that this was a concert order criteria when considering the first song in a concert.

The subcategory, *Curricular Concerns*, was further divided into the sub-areas of *Contrast or Unity by Language*, *Contrast or Unity Using A Cappella*, and *Contrast or Unity Using Text/Poetry*. Five directors gave responses that fit the sub-area of *Contrast or Unity by Language*, and 4 directors gave responses that fit the sub-area of *Contrast or Unity Using A Cappella* as rationales for placement of repertoire as the first song in a concert.

Music Quality was further divided into subcategories of *Music Students Should Know*, *Just Good Music*, and *Music Matches Choirs Ability*. Four directors gave responses that fit into the subcategory of *Music Students Should Know*, but these were not specific to concert order.

The *Historical/Multicultural Considerations* category encompassed the subcategories of *Historical or Composer Importance*, *Chronological Fit to the Program*, *Multicultural/Cultural Considerations*, and *Historical Context of Concert*. Five directors gave responses that fit the subcategory of *Historical or Composer Importance*, but did not consider this element when considering concert order. Five participants mentioned

Chronological Fit to the Concert, Multicultural or Cultural Considerations or Historical Context of Concert as a concert order rationale when considering placement of repertoire as the first song in a concert.

Extra Musical Elements was further divided into subcategories of *Use of Instrumentation for Contrast, Use Order of Music as Confidence Builder, Fits Choirs Ability at this Time in Concert, Showcase a Particular Group or Section, On an Honor Choir List, Heard at an Honors Choir Performance, Plan to Use Later, Placed Due to Length, Chosen for Its Ease to Learn, Connection Between Choir and Director, Traditional Piece for Choir, and Placed for Staging or Choreography*. Seven participants gave responses that fit into the subcategory *Use of Instrumentation for Contrast* as a rationale for placement of repertoire as the first song. Five directors gave responses that fit into the subcategory *Use Order of Music as Confidence Builder* as their reasons for placing the selected song first on the program.

For purposes of comparison, Table 17 was created to present directors' responses related to the last song in their concert program.

Table 17

Responses of Targeted Criterion Related to Last Song Placement

Placement criteria	Number of Directors Responses
I. Aesthetic Considerations	
Audience Appeal	15
Student Appeal	9
Peer Appeal	1
II. Musical Fit	
Appropriate Opener or Closer	17
Overall Fit for the Concert	14
Contrast or Unity by Tempo	3

(table continues)

Table 17 (continued)

Placement criteria	Number of Directors Responses
Contrast or Unity by Text	1
Sequentially More Difficult	1
III. Teaching Goals	
a) Performance Skill	
Intonation Considerations	1 n/r
Phrasing	1 n/r
Articulation	1 n/r
b) Musical Elements	
Contrast or Unity by Style	3
Contrast or Unity by Texture	2
Contrast or Unity by Form	1
Compositional Technique	1 n/r
c) Melodic Considerations	0
d) Technical Considerations	
Placement for Tessitura	1 n/r
e) Rhythmic Consideration	
Learn a Particular Rhythm	2 n/r
Learn a Particular Pattern	1 n/r
f) Curricular Considerations	0
IV. Quality of Music	
Music Students Should Know	4 n/r
Music Matches Choirs Ability	2 n/r
Good Music	1 n/r
V. Historical/Multicultural Considerations	
Cultural or Multicultural Fit	9
Important to History or as Composer	2
Fits Chronological Plan of Concert	2
Historical Context of Concert	1
VI. Extra Musical Influences	
Placed for Staging or Choreography	4
Showcase a Particular Group or Section	2
Use of Instrumentation for Contrast	1
Use Order of Music as Confidence Builder	1
Fits Choirs Ability at Time in Concert	1
Heard at an Honors Choir Performance	1 n/r
Chosen for Its Ease to Learn	1
Traditional Piece for Choir	1

In the category *Aesthetic Considerations*, participants' responses were recorded as to their rationale for program placement of repertoire as the last song in a concert program. *Aesthetic Considerations* was divided further into subcategories of *Audience Appeal*, *Student Appeal*, and *Peer Appeal*. Fifteen directors reported *Audience Appeal* as a rationale for placement of repertoire as the last song in a concert. Nine responses fit the subcategory of *Student Appeal*.

The category, *Musical Fit* is represented by the subcategories *Appropriate Opener or Closer*, *Overall Fit for the Concert*, *Contrast or Unity by Tempo*, *Contrast or Unity by Key*, *Contrast or Unity by Text*, and *Sequentially More Difficult*. Seventeen participants' responses fit the subcategory of *Appropriate Opener or Closer*. Fourteen directors made responses that fit the subcategory of *Overall Fit for the Concert* as a rationale. Three directors gave responses that fit some form of the subcategory *Contrast or Unity* as a *Musical Fit*.

Within the category *Teaching Goals*, a synthesized list was created to cover subcategories of *Performance Skills*, *Musical Elements*, *Melodic Considerations*, *Technical Considerations*, *Rhythmic Considerations*, and *Curricular Considerations*. *Performance Skills* was further divided into sub-areas of *Teaches Intonation*, *Teaches Phrasing*, and *Articulation*. Three directors mentioned the *Teaching Goals* of *Intonation*, *Phrasing*, and *Articulation*; but these comments were not specific to the last song in a concert.

Musical Elements was further divided into sub-areas of *Contrast or Unity by Style*, *Contrast or Unity by Texture*, *Contrast or Unity by Form*, and *Compositional Technique* as rationale for placement of repertoire as the last song in a concert. Three

participants gave responses that fit the sub-area of *Contrast or Unity by Style* as a rationale for placement of repertoire as the last song in a concert. Three directors gave responses that fit the sub-areas of *Contrast or Unity by Texture* and *Contrast or Unity by Form* as rationale for placement of repertoire as the last song in a concert. No director made comments when considering their last song that fit the subcategory *Melodic Considerations*. One director listed *Placement for Tessitura* as rationale for placement of repertoire as the last song in a concert.

Rhythmic Considerations included sub-areas *Learn a Particular Rhythm* and *Learn Particular Patterns*. Three participants gave responses that fit the sub-areas of *Learn a Particular Rhythm* and *Learn Particular Patterns* as a *Teaching Goal* for the category *Rhythmic Considerations*, but these comments did not address concert order.

No participant described *Curricular Concerns* related to their last song. In the category *Quality of Music*, four directors gave responses that fit the subcategory of *Music Students Should Know*, and 3 made responses that fit the subcategories of *Music Matches Ability of the Choir* and *Good Music*; but none of these was specifically addressing the reason for placing the song last.

Historical/Multicultural Considerations was further divided into subcategories of *Cultural or Multicultural Fit*, *Important to History or as Composer*, *Fits Chronological Plan of Concert*, and *Historical Context of Concert*. Nine directors gave responses that fit the subcategory of *Historical or Composer Importance* as concert order rationale related to the last song in the concert. Five directors gave responses that fit the subcategory of *Important to History or as Composer*, *Fits Chronological Plan of Concert*, and *Historical Context of Concert*.

The *Extra Musical Elements* category was further divided into sub-categories of *Placed for Staging or Choreography*, *Showcase a Particular Group or Section*, *Use of Instrumentation for Contrast*, *Use Order of Music as Confidence Builder*, *Fits Choirs Ability at Time in Concert*, *Heard at an Honors Choir Performance*, *Chosen for Its Ease to Learn*, and *Traditional Piece for Choir*. Four participants gave responses that fit the subcategory *Placed for Staging or Choreography* to explain the placement of their last song, while two that fit the subcategory *Showcase a Particular Group or Section*.

Because first and last songs may serve unique functions in a concert, possible similarities and differences between reasons the participants provided for the pieces they placed in these positions was of interest. For purposes of comparison, Table 18 lists the number of times a comment was made pertaining to a particular area of the targeted concert order criterion for both the first and last repertoire selection. Information not listed for both the first and the last song are not listed. Category totals will therefore not be equal to the total response numbers,

Table 18

Comparison of Directors' Responses of First and Last Song Placement

Placement criteria	First Song	Last Song
I. Aesthetic Elements	11	25
Audience Appeal	7	15
Student Appeal	1	9
II. Musical Fit	40	37
Appropriate Opener/Closer	17	17
Overall Fit of Concert	15	14
Contrast or Unity by:		
Tempo	4	3
Key	2	1
Text/Poetry	1	1

(table continues)

Table 18 (continued)

Placement criteria	First Song	Last Song
III. Teaching Goals	42	25
a) Performance Skill	11	14
Contrast by Dynamics	5	0
Intonation	3	1
b) Musical Elements	8	7
Contrast or Unity by:		
Tempo	4	0
Texture	2	1
Style	1	3
c) Melodic Considerations	5	0
Harmony ⁴ n/r		0
d) Technical Considerations	5	1
Placement Due to Difficulty	5	0
e) Rhythmic Consideration	3	3
Learn a Particular Rhythm	2 n/r	2 n/r
Learn a Particular Pattern	1 n/r	1 n/r
f) Curricular Considerations	10	0
Contrast or Unity by:		
Language	5	0
Use of A Cappella	4	0
IV. Quality of Music	7	7
Music Students Should Know	4 n/r	4 n/r
Good Music	2n/r	1n/r
Music Matches Choirs' Ability	1 n/r	2 n/r
V. Historical or Stylistic Considerations	10	14
Important to History or as Composer	5	2
Fits Chronological Order of Concert	3	2
Cultural or Multicultural Fit	1	9
Historical Context of Concert	1	1
VI. Extra Musical Influences	25	12
Use of Instrumentation for Contrast	7	1
Use Order of Music as Confidence Builder	5	1
Fits Choirs' Ability at Time in Concert	3	1
Showcase a Particular Group or Section	2	2
Placed for Staging or Choreography	1	4

In the category *Aesthetic Elements*, 11 responses were recorded related to the first song, and 25 related to the last song. Seven directors gave responses that fit the subcategory of *Audience Appeal* as an *Aesthetic Considerations* rationale for placement

of repertoire as the first song in a concert, with 15 responses for the last song. One director's response fit the subcategory of *Student Appeal* as an *Aesthetic Considerations* rationale for placement of repertoire as the first song in a concert, with 9 responses related to the last song.

Thirty-seven responses listed considerations considered *Musical Fit* when they discussed the last song in their program. Seventeen directors gave responses that fit the subcategory of *Appropriate Opener/Closer* as a rationale for the first song, and 17 with respect to the last song. Fifteen participants' comments related to *Overall Fit of Concert* for the first and last song in a concert.

Forty-two participants listed considerations related to *Teaching Goals* as rationales for placement of repertoire as the first song in a concert. Twenty-five responses by surveyed directors listed related considerations for the last song. These included responses that had been coded into the subcategories *Performance Skills*, *Musical Elements*, *Melodic Considerations*, *Technical Considerations*, *Rhythmic Considerations*, and *Curricular Considerations*.

Eleven directors listed considerations related to *Performance Skills* as rationales for placement of repertoire as the first song in a concert, with 14 discussing this with respect to their last song. Five directors discussed *Teaching Goal of Contrast by Dynamics* when considering the first song of a concert, but no directors mentioned this when considering their last song. Three directors' responses fit the sub-area *Intonation* when considering the first song of a concert. One comment fit the sub-area *Contrast by Dynamics* related to the last song.

Eight directors listed considerations of *Musical Elements* as rationale for first song placement, with 7 directors for the last song. Four directors' responses fit the subcategory *Contrast or Unity by Tempo* for the first song, but none for the last. For the first song, two directors' responses fit the subcategory *Contrast or Unity by Texture*, with one for the last song. One director's response fit the subcategory *Contrast or Unity by Style* as a rationale for the first song placement, with 3 responses when considering the last song.

Five directors' responses fit the subcategory of *Melodic Considerations* relating to teaching goals when considering first song placement, with none for the last song. Four directors' responses fit the subcategory of *Harmony as a Teaching Goal* in the first song, but listed no rationales for concert order. No directors gave responses regarding *Harmony* when considering the last song of a concert.

Five directors gave responses fitting the subcategory *Technical Considerations* for first song placement in a concert, with 1 comment in this category for the last song. There were 5 responses that fit the subcategory of *Placement Due to Difficulty* with respect to the first song, but none for the last.

Three participants responded to their first pieces and last pieces with comments related to *Rhythmic Considerations*. None of these comments were specific to the sequencing of the pieces in their places on the program, however.

Ten directors' responses fit the subcategory *Curricular Concerns* related to the first song of a concert, but none were identified related to the last. Similarly, 5 directors' responses fit the subcategory *Contrast or Unity by* for the first song, but not the last piece on the program. Four directors' responses fit the subcategory *Contrast or Unity by Use*

of A Cappella for the first song in a concert, but no participant included this as a rationale for their last song.

For first songs, 7 directors listed considerations of quality of the repertoire as rationale when considering concert order as the first song in a concert, and 7 for the last. No responses coded as *Music Students Should Know*, *Good Music*, or *Music Matches Choirs' Ability* related specifically to song placement.

Fourteen directors indicated *Historical/Multicultural Considerations* when considering the first song in a concert, and 10 when considering the last song. Five directors' responses were recorded in the subcategory of *Historical or Composer Importance* as a concert order rationale when considering placement of the first song in a concert, while 2 directors' responses were recorded in this category with respect to the last. For the first song, 3 directors' responses were recorded in the subcategory of *Fits Chronological Order of Concert*, with two when considering the last. One director's response was recorded in the subcategory of *Cultural or Multicultural Fit* as concert order rationale when considering placement of the first song in a concert, and there were 9 in this category for the last song. One director discussed *Historical Context of Concert* for the first song, and one for the last song.

Twelve directors' responses indicated *Extra Musical Elements* as rationales when considering the first song in a concert. Twenty-five directors' responses indicated extra musical elements influenced their choice of the last song. Seven directors' responses were recorded in the subcategory *Use of Instrumentation for Contrast* as rationale when considering concert order of the first song in a concert, and 1 for the last. Five participants' responses were recorded in the subcategory *Use Order of Music as*

Confidence Builder as rationale when considering concert order of the first song in a concert, with one for the last. Three director's responses were coded as *Fits Choirs' Ability at Time in Concert* as rationale when considering concert order as the first song in a concert, with one related to the last song. Two participants comments about first songs related to *Showcase a Particular Group or Section*, and two also for last songs. One response fit the subcategory *Placed for Staging or Choreography* as rationale when considering concert order as the first song in a concert with 4 for the last song in a concert.

Additional Comments from Participants

In Part III of the survey asked the participants to provide any additional responses relating to their rationale concerning concert order. Of the 22 participants, only 9 responded with additional comments. Most of these were merely restatements of the participants' previous concert order rationale. Two of these 9 directors described choosing repertoire according to the varying skill levels of their different choirs, to design a concert order that will provide for complements and contrasts between songs and ensembles.

CHAPTER 5

DISCUSSION

Summary

The focus of this study was to obtain information from selected choral music educators concerning their rationales for placing repertoire in a certain concert order and to identify procedures that might assist high school choral directors with concert order practices. Information collected from a pilot study and a review of relevant literature served as the basis for the survey used to investigate the procedures successful Missouri choral directors reported using when sequencing repertoire on a concert program.

Based on the review of related research and literature, it was clear that there are a wide variety of factors considered important to placing repertoire in a particular location on a concert program. The researcher's experience as a Missouri high school choral music educator also informed the process of survey preparation and analysis.

The survey instrument was divided into three parts. Part I included information and instructions for the surveyed directors to consider when completing the survey. Part II was a form, for each director to reproduce as necessary, on which each participant was instructed to note any thoughts pertaining to their concert order rationale for each piece performed on a recent non-holiday concert program. The open-ended question on the form was, "Why did you place this particular selection in this particular spot in your concert?" The directors were then asked to provide any other reasons and rationales that influenced them in the placement of that song, in that order, for that concert. Part III was

form for each director to provide any additional comments involving their philosophy or thoughts on concert program order.

Data were solicited from a group of experienced Missouri high school choral music educators who were identified as successful by four university choral directors. Of the 30 original selected directors, 22 (73.3%) returned surveys.

As described in Chapter 3, this study was descriptive in nature, and used inductive analysis to identify common trends or themes. The results are being interpreted within the context of the relevant literature framing the study (Merriam, 2002, p.7).

Concert Order Influences

The study was designed to investigate rationales for concert order by considering concert order practices of selected Missouri high school choral music educators. Surveyed directors' responses were categorized into the following six predetermined coding areas: *Aesthetic Elements*, *Musical Fit*, *Teaching Goals*, *Quality of Music*, *Historical/Multicultural Considerations* and *Extra Musical Influences*. Although these six areas were presented as a suggested framework for the directors' responses, none of them actually categorized their responses accordingly. Instead, each participant provided independent responses using his or her own framework.

Research Question # One

1. What are the programming criteria used by successful, experienced choral music educators when placing music in a certain order on a concert program?

When I began considering why choral music directors program repertoire in a certain order I anticipated that there would be no consistency in among their rationales.

As a young director, no one ever told me how to put together a concert program or gave me any reasons for placing the music I had chosen in a educational and entertaining order. My only source of information was my college textbook and participation in concert programs during college. The textbooks listed ways to choose music and how to match music with the age of the students, but were no help when it came to making a concert program. Most of my college concerts were either arranged chronologically and then ending with a spiritual, or designed to entertain a church audience, given that it was a church-related institution. Years of experiencing the same traditional pattern of starting with something big and ending with a spiritual made me skeptical that I would find any other concert order possibilities. From the book In Quest of Answers: Interviews with American Choral Conductors, (Glenn, 1991), Cox expressed his similar concern, “It seems that a lot of choral programs are just thrown together. A program should not consist of a bunch of little pieces which have no relationship to each other.”

The explanations provided by the participants were coded and placed into one of the following categories or their subcategories: *Aesthetic Elements*, *Musical Fit*, *Teaching Goals*, *Quality of Music*, *Historical/Multicultural Considerations*, and *Extra Musical Influences*. I discovered that there are some additional aspects that outstanding experienced choral directors consider important when placing music in concert order, as well.

Aesthetic Elements

As I considered how *Aesthetic Elements* would be interpreted for this study, I anticipated that the directors would respond with comments related to performing music for the music’s sake, or performing music for its intrinsic artistic qualities. In other

words, I thought that the directors would discuss performing music of Bach because their students should experience Bach, or that they would discuss the need to perform a particular piece of music just because it was a beautiful piece of music.

After reviewing the surveys, I discovered that this was a mistaken assumption. When asked about their rationale for concert order, it was apparent that participants' references to *Aesthetic Elements* related to the appeal the music had to some individual or group. All 22 of the surveyed directors surveyed listed some form of appeal for a total of 63 times, while the aesthetic quality of music was mentioned only twice.

While there might have been some misunderstanding of the survey question, upon further review of literature on programming, it appears that the responses were fairly typical. A study of the literature revealed that half of the authors considered appeal as a component of aesthetics and only a few discussed selecting music for the sake of music itself (Ely, 1993; Flummerfelt, 1991; Grant, 1993; Haberlein, 1991; Kolb, 1993; Zielinski, 2005). Comments made by surveyed directors about overall appeal are represented by D10 who stated, "That piece was chosen just for the audience appeal."

Appealing to an audience was the primary consideration when considering concert order by 16 surveyed directors, who commented on this 38 times. The majority of the comments centered on the concert order of the first and last piece on the concert. The participants did not limit their discussion of appeal to first and last song placement, however. Audience attention and appeal, as a concert order criteria, were considered through the entire concert order building process. Placement considerations described included impressing the audience and keeping the audience's attention. Making an impression right from the start was a consideration stated by D1:

“As the opener to their portion of the concert, it allows the choir to at once announce their presence and ability to the audience. Once the audience’s attention is captured, the piece delves into a variety of textures and dynamics that holds their attention to the grand and glorious ending.”

This idea of keeping the audience’s attention also was expressed by D5 who stated, “The audience’s attention span was a primary concern when considering concert order of music.”

Another area that influenced not only the choice of repertoire, but also concert order, was the directors’ consideration of how the music appealed to the students.

Twelve mentioned student appeal as a consideration for a concert program. Comments such as, “This is a great closer, the kids love to sing it” (D11), “Fun to sing” (D19), and “It appeals to the singers” (D4), are representative of responses made by the surveyed directors.

Musical Fit

For the purpose of this study, *Musical Fit* was defined as any music-related reasons a piece might be used in a particular location of a concert program. I assumed that the directors would consider chronological order, some type of thematic presentation, or consider some pattern of key or harmonic relationships to structure their concerts. Twenty of the 22 participants did mention some aspect of musical fit, with a total of 94 individual comments. The review of the literature of repertoire selection did support the idea that programmability or musical fit would be an important consideration. Half of the reviewed authors mentioned that this played an important role in planning a concert (Apfelstadt, 2000; Brunner, 1994; Dahlman, 1991; Grant, 1993; Jones, 1969).

The participants' responses indicated that there were many facets related to the area of musical fit. Those facets included contrast by tempo, contrast by diversity of selections, contrast or unity of text, contrast or unity of key, and appropriateness of the selections as an opener or closer. One consideration of musical fit discussed by the surveyed directors was whether selected repertoire was an appropriate opener or closer. Their reasoning for using a song as an opener or closer was typically related to appeal. D9 stated, "It is the kind of selection that sets the energy for the entire concert." Additional comments concerning openers and closers were made with statements such as; "Hit the audience with sound" (D15), "Good aural and visual opening" (D16), and "Makes a statement" (D1). This will be discussed further when considering opening and closing songs later in the chapter.

The use of unity and contrast were considered to be related to *Musical Fit*. The surveyed directors discussed unity and contrast using tempo changes to provide variety for the program. D19 mentioned that diversity of tempo provides, "A chance to calm things down and to change the rhythmic energy of the concert."

Teaching Goals

Anticipated answers relating to teaching goals were centered on what aspects of the music curriculum could be taught through concert order considerations. *Teaching Goals* was the category created to include the subcategories of *Performance Skills*, *Musical Elements*, *Melodic Considerations*, *Technical Considerations*, *Rhythmic Considerations*, and *Curricular Areas*.

Determining what the students should learn is a primary responsibility of teaching. Accordingly, teaching goals were discussed as important factors by all 22 of

the surveyed directors. Teaching goals was the only aspect that was discussed by all of the participants. Existing literature on concert order confirms that teaching goals are considered important to choral music education (Decker, 1991; Flummerfelt, 1991; Gerow, 1964; Grant, 1993; Haberlein, 1991; Kolb, 1993; Zielinski, 2005).

The participants differed in their concept of what to teach and how to fit their teaching goals into concert order considerations. It was interesting that some of the directors discussed some of the simplest and earliest elements of music typically taught to students, including dynamics, style, tempo, difficulty of the music, and a cappella singing. What was surprising was the fact that the surveyed directors did not discuss these elements as teaching goals per se, but rather again as providing for variety through contrast and unity.

Using dynamics as a contrasting device was the most mentioned area coded in *Performance Skill*, with 10 directors discussing dynamic contrast and its importance when considering concert order. Representative comments included; “Dynamics within the program creates an important emotion in the audience” (D2), “The repertoire is arranged so that the songs have a crescendo for both the singers and the audience” (D5), and “Placement of song 3 is to contrast with song 2 by virtue of dynamics” (D22).

When the participants considered teaching goals they mentioned the elements of contrast and unity. They expressed contrast by style and contrast by tempo as equally important forms of variety when considering concert order. An example of such comments may be found in this response from D11; “Song 1 was placed 1st so that the concert could contrast back and forth with tempo change.” An example of a comment

relating to contrast or unity by style was made by D2, who stated that the piece was “complimentary to the first selection in its style.”

Responses that were coded into the subcategory *Technical Considerations as Teaching Goals*, indicated that 10 of the participants were interested contrasts as a result of the difficulty of selections. This was not surprising, as it is common practice to place an easy song at the beginning of the concert to allow the voices to warm-up sufficiently to proceed with the remainder of the concert. Four of the directors wrote that they used concert order to facilitate a good concert experience for their students by placing an easy, less demanding selection first in the concert to guarantee success. This allowed the students to, as D8 stated, “Get rid of the first song jitters.”

The comments related to the use of singing a cappella as a means of contrast were very interesting. I had expected discussion of singing a cappella as a teaching goal, but was surprised when directors considered a cappella singing as a concert order element. Nine directors mentioned a cappella singing as a concert order element of contrast, with such statements as, “A change from a cappella to accompaniment was used to provide contrast” (D2).

Quality of Music

I had anticipated that the surveyed directors would discuss their reasons for choosing music based on its quality, and that the choice of quality music would impact their decisions about where to place music on the concert program. Quality music should be the foundation of the choral music curriculum, and how the music is presented may determine how well it is accepted. It has been my experience that choosing music to program is one of the keys to a successful concert. Decker (1967) suggests that the

choices directors make regarding the selection of literature “have a direct, and very great, effect on the success or failure of the entire choral music program of the school.” (p.79)

Authors of existing literature related to repertoire selection have stated that music selected for use in a concert is the number one consideration of choral music educators (Apfelstadt, 2000; Blinde, 1970; Brunner, 1994; Devore, 1989; Dahlman, 1991; Diddle, 2005; Forbes, 1998; Grant, 1993; Jones, 1969; Reames, 2001).

What the surveyed directors shared in their surveys was that they selected music they felt the students should know. But, none of their responses that fell into this category, actually related to specific reasons for placing music in a certain spot in the concert.

Historical/Multicultural Considerations

The area of *Historical/Multicultural Considerations* related to comments referring to styles of music. I anticipated that some surveyed directors would discuss planning a concert in a chronological fashion, starting from an early time period to a more modern period, possibly including multicultural music.

Results indicated that 13 of the 22 participants considered historical/multicultural issues when considering concert order. Of interest was the directors’ responses that focused on the use of a multicultural song as the last song of their concert. There seems to be a choral tradition, perhaps even a cliché that ending with a spiritual is a successful strategy. Seven of the directors surveyed discussed using a spiritual as a closer for their concert. Rationales given by these directors ranged from “It was a big ending and had audience appeal (D16), to “... ending with a spiritual is a typical ending for a concert (D18).” Six directors explained their use of a multicultural song for an ending. A common reason was that mentioned by D10; “ Song 6 was chosen as a closer because it

is not a traditional closer, that is a spiritual.” Comments related to historical/multicultural issues were based mainly on the consideration of audience appeal.

As anticipated, the directors did discuss the use of chronological fit and teaching important composer or historical time periods. These areas were mentioned 30 times by 16 directors. Their consideration was based on teaching goals and not necessarily connected to their specific concert order rationales, however, other than the use of chronology as a general principal for concert repertoire placement..

Extra Musical Influences

The category *Extra Musical Influences* was designed to capture responses outside of specific musical or educational realms that might influence a director’s decision to place music in a particular order. Examples I had anticipated finding included having heard the selection performed by another choir or honor group, or aspects related to choreography or staging.

The preponderance of responses that fell into this category were related to the use of instruments as a concert order consideration. The participants considered use of instruments as a means of achieving variety through contrast. Fourteen of the 22 surveyed directors discussed the use of instruments when discussing concert order. Rationales were varied, including comments such as, “ It was chosen to add contrast by giving an accompaniment”(D2), “A change of pace using instruments”(D9), and “audience appeal by virtue of its emotional element” (D5).

A consideration I had not expected, discussed by 8 of the directors, was using music to build confidence as an important area when considering concert order. These responses were added to the coding category *Extra Musical Influences*. The surveyed

directors mentioned in their responses that building their students' confidence improved how the students felt about the rest of the concert. D10 expressed this concern as, "Kids are very comfortable with this piece. It's fun and helps them relax for the rest of the concert." For the comments placed into the *Technical Considerations* subcategory, directors' discussed the relative difficulty of the music, including the placement of easier pieces first to give success to the students. Comments relating to the perceived emotional level of the students were categorized as *Extra Musical*. The outcome of a successful performance may be the same for each area, but if the students are more comfortable performing a more difficult selection first, then this might be perceived as different concert order strategy.

Summary

A synthesized list of the elements mentioned most often helps define the criteria that successful, experienced choral directors consider when planning the order of pieces on their concerts. This forms the basis for the answer to Research Question # 1.

One of the criteria considered most important by the surveyed directors was the appeal of the music to some individual or group, with a focus on the audience. Unity and contrast were the most commonly mentioned criteria and were represented in several of the categories used to code the data. These were achieved by sequencing music for variety in tempos, diversity of types and styles of music, contrast between songs by means of dynamics, and variety between songs achieved through the use of contrast or unity of style, tempo, and texture. Contrast between pieces achieved by alternating easy and more difficult pieces was another consideration, as was the use of contrasting languages, and singing a cappella versus with instruments. Additional considerations

mentioned frequently included whether a selection is an appropriate opener/closer, and the placement of music in an order that would help build confidence in the choir members.

Research Question # Two

2. What are the programming criteria used by successful experienced choral music educators when placing music in the first and last place on a concert program?

The survey asked the participants to explain why they placed each song where they did on their concert program. They were not asked to focus on the first or last song specifically. However, their responses to the music placed in these locations on the concert program were of interest because there seems to be a “tradition” among high school choral directors of starting with a “big piece” and ending with a spiritual. Given that the programs considered by the participants comprised differing number of pieces, these were the only two ordinal positions that all of the concerts had in common. Thus, to answer this research question, comments made in response to the first and last song on each program were considered.

In the area of *Aesthetic Elements*, audience appeal was the most common rationale for placement of pieces both first and last. The appeal to the audience of the last song programmed was mentioned approximately twice as many times when compared to the first song, however.

Based on responses placed into the category *Musical Fit*, it appears that participants considered how a selection fit into the concert order process almost equally when considering first and last song placement. They were equally concerned with

whether the first and last pieces were appropriate as either openers or closers for a concert, respectively.

Responses coded as *Teaching Goals*, indicated that the directors surveyed discussed the importance of their learning objectives 42 times with respect to the placement of the first song in their concert program. In contrast, importance of their instructional goals was mentioned only 25 times with regards to their last song. From the subcategory *Performance Skills*, recorded comments from 5 surveyed directors mentioned that contrast by dynamics was an important consideration when selecting the first song, but dynamics was not included as a criteria considered for the last songs. When considering aspects related to the items comprising the *Musical Elements* category, contrast was mentioned almost equally when considering the first and last song. It is interesting that tempo was not considered at all as a last song placement criterion, even though most of the surveyed directors discussed audience appeal and use of a spiritual as important criteria for placement of a final song. Surveyed directors' mentioned considering harmony a criterion for the first song, but not for the last. One *Technical Considerations* discussed with respect to the placement of the first songs was difficulty, yet this was not mentioned with relation to the last songs. Related to *Curricular Considerations*, almost half of the surveyed directors' mentioned contrast or unity by language, and the use of singing a cappella, as reasons for their selection of the first piece. No participants mentioned curricular concerns as criteria for the placement of the last song on their program, however.

Research Question # Three

3. To what extent do successful, experienced choral music educators use similar criteria when placing music in a certain order on a concert program?

I was interested to see whether the participants would demonstrate any consistency or consensus among their responses. I expected that the surveyed choral music educators might respond with similar reasons for placing songs first and last, but other than that, had no expectations of the extent to which their reasoning would be comparable for other pieces on the program.

That the participants did mention some common rationales when considering the concert order of selected repertoire. They considered audience appeal when placing the first and last song on the program, although there were other criteria used, as well. There were also commonalities among responses to the other songs on the program. In general, the directors' decisions for repertoire placement throughout the program were influenced by how each selection fit into the overall development of the concert program. Contrast and unity between songs, to achieve variety, was another commonly discussed topic by the surveyed directors as influencing their decisions for song placement.

The topic discussed most frequently by the participants was their concern with maintaining the educational aspects for their students throughout the concert sequencing process. The 22 surveyed directors mentioned teaching goals 200 times when discussing their concert programs. Although these comments were not actually specific to concert order decisions per se, but rather about their programming in general, their inclusion was an important indication that educational goals are considered the primary function of planning concert performances.

Further Discussion

The reader should bear in mind that results of this study are just a snapshot of possible concert order rationales. What has become clear is that there are many different reasons that choral music educators report for when reflecting on how they place their repertoire in concert order. These reasons may also be situation specific. For example, a choral concert ordered to demonstrate the evolution of compositional elements through time may be very educational, but may not have sufficient variety to hold the interest of an audience. On the other hand, that same concert presented to an audience of choral music educators might be met with great enthusiasm.

Given that concert order decisions are subject to many variables, and while this variability is one of the joys of performing, this provides difficulties when attempting to develop generalizations to guide choral directors in planning engaging concerts. The type of audience, students' abilities, teaching goals, type of performance, performance venue, and director's training all must be taken into consideration. Based on the findings of this study, it is apparent that multiple criteria played a part in the surveyed directors' choices when considering concert order. Although there were some common concert order criteria, no two participants viewed performing or considered concert order in exactly the same way. Pfautsch (in Glenn, 1991), said that he once heard two conductors discussing a concert program. They both said, "I did not know a single work you sang." One was complaining and the other was saying thank you."(p. 100) This uncertainty, even in experienced directors, makes consideration of concert order a difficult task. Ely (in Glenn, 1991), a well-known Missouri choral music educator, states it like this, "Programming is the most difficult task, and I have never been completely satisfied with

a program. After a program has been performed, I frequently question whether or not it was the right thing to do.” (p. 94) This statement is from someone who has taught many quality choral concerts during his career. If this experienced music educator feels inadequate when considering concert order, a new choral music educator may be totally confused by the process.

Suggestions for Future Research

This study illuminated selected choral directors’ thought processes when considering concert order, and demonstrated that there were some common criteria used to plan and place music in sequence on a concert program. Further study is needed to determine if more definitive guidelines can be developed to assist current and future choral directors with this task.

The use of a larger and more diverse population might provide more insight to concert order rationale, and possibly help identify more common criteria. Do directors with students of different ages consider program order differently from these high school directors? A study of the background training of subjects, and how issues related to concert order were taught to them, might be informative.

This study was based on director’s recollections after the fact. Discussing their rationales while they are in the process of creating their program order could be enlightening. An important next step would also be a study of audience responses to actual concerts either during or immediately following the performance, since audience appeal was mentioned so often as a concert objective.

Conclusion

The results of this study reinforced my belief that choir directors place music in concert order for diverse reasons. Each participant identified at least one aspect that was important to his or her decision-making, and while many of these overlapped, there was not one aspect that was common to all responses.

Choral music educators have two primary goals for their students. The first is the students' training and education; every aspect of students' musical experiences should be considered part of the education process. Those goals would include performing music that is placed in a concert order that helps present the music in the most effective way possible. An effective concert order includes elements that teach students many fundamentals of music. Some of these concert order elements include how music order fits together in a performance, how concert order is effected by contrast and unity of style, dynamics and mood, how concert order effects the development of the voice through warm-up, vocal agility, and endurance, and how concert order can both engage and entertain an audience. Choral music educators spend many hours choosing music that meets the educational needs of their students. Since the choice of that music is considered so important, the same consideration must be made when it comes to placing that music in concert order. It was noted that some directors placed music in a concert without thought as to teaching goals, theme, contrast or how the students and audience will respond to each song. Without appropriate thought concert order will be left to chance and thus may be ineffective. An effective concert requires balancing the selection of repertoire and the placement of those songs in a purposeful concert order.

The second purpose of choral music educators is to provide a positive performing experience for our students via a concert, and one aspect that can make performing exciting is a positive audience reaction. Placing music in an effective concert order may be compared to a seven-course meal. As with a meal, we must provide nutrition, substance and variety for our students and audience. Also, good meal must provide interest and contrast with a variety of vegetables, meats, spices, breads and desserts. A good concert order should include repertoire of substance and a variety and contrast of styles, genres, dynamics, mood, historical periods, and of course some spice or dessert is necessary. As with a meal, concert order will allow the palate to be cleansed between courses by changing the tempi, mood, dynamics, and style. An effective concert program will then result in the students being rewarded by the audiences' approval.

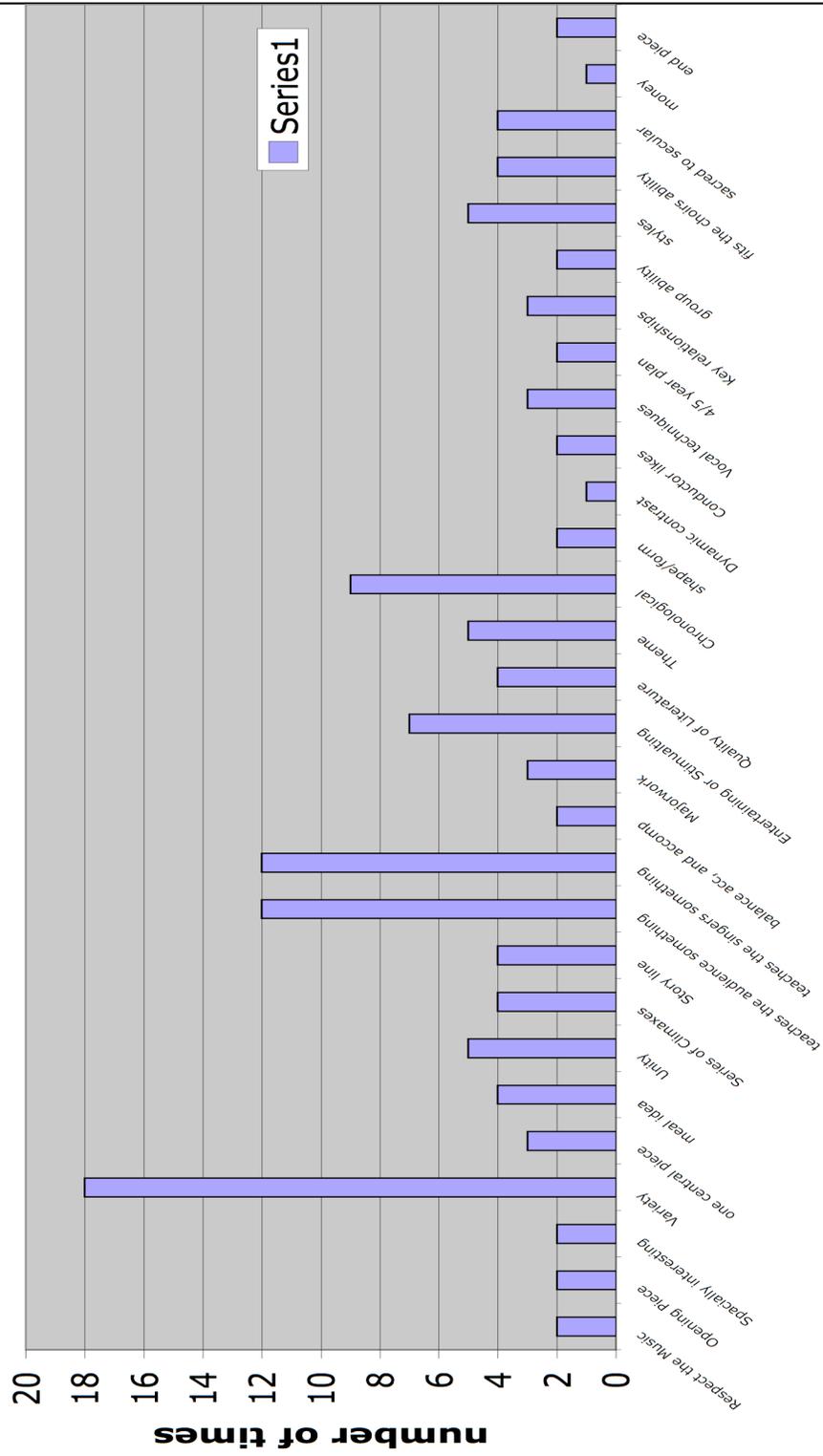
Students and audiences deserve an enriching and stimulating concert experience that juxtaposes education and entertainment by combining works that provide contrast and unity, within a context of continuity. When placing music in an effective concert order, the data from this study indicate that it is important to consider contrast, variety, and continuity between and within styles and genres, including sacred and secular selections, a cappella and accompanied pieces, contrasting tempi, short and long pieces, various textures, keys and/or modalities, metric and/or rhythmic structure, and serious or light text or character. The objective of an effective concert order should be to achieve a musically satisfying experience for both the audience and the performer. The concert order of any performance should build an experience which will hold the focus of people in the audience and at the same time provide a beneficial, educational and worthwhile experience for the performers.

Since no two participants totally agreed on how to place music in a concert, it would be advisable for choral directors to discuss whether the profession should develop a common rationale for concert order decision making, in an effort to develop content to include in the curriculum of pre-service choral music educators. Directors must remember that no two performances are alike, and thus concert order may be situation-specific. The focus of this study was on a non-holiday school concert. Literature on a concert for a local business club may not be performed in a specific concert order in the same way as a concert for the local parent-teacher association. Placing music in such a way so as to highlight the abilities of the students as they perform and still engage the audience must be constantly on the minds of choral directors as they place music in concert order. Directors need to keep in mind why each piece was selected for study, whether to achieve some particular teaching goal because it provided a contrast with the piece right before it or because the music provided a stylistic link between two or three styles or composers on the program.

To summarize, there is not one clearly defined criterion to guide a choral music educator when placing songs in concert order. In spite of this, choral musicians may benefit by considering contrast and unity, the concert order criteria most frequently discussed by the experienced choral music educators within this study. The order in which the music is presented may be just as important to a successful concert as the music chosen. Directors would benefit by placing music on a concert in such a way as to obtain the greatest educational and entertainment value possible from each selection.

APPENDIX A
PILOT STUDY CONCERT ORDER CRITERIA

Pilot Study Results



criteria

APPENDIX B
CODING RUBRIC

CODING RUBRIC

Page 1

Targeted Category

Aesthetic Elements

- Ia Audience Appeal
- Ib Student Appeal
- Ic Peer Appeal
- Id Personal Appeal
- Ie Innate Value of Music
- If Makes Musical Statement

Musical Fit

- IIa Overall Fit to Concert
- IIb Unity/Contrast by Key
- IIc Unity/Contrast by Tempo
- IId Contrast by Diversity of Selections
- IIE Appropriate Opener/Closer
- IIf Unity/Contrast by Text
- IIg Sequential Difficulty

Teaching Goals

a) Performance skill

- IIIa1 Teaches Phrasing
- IIIa2 Teaches Balance
- IIIa3 Teaches Tone Quality
- IIIa4 Teaches Intonation
- IIIa5 Teaches Articulation
- IIIa6 Teaches Dynamics
- IIIa7 Teaches Strength Builder
- IIIa8 Teaches Breathing

b) Musical Element

- IIIb1 Contrast by Style
- IIIb2 Form
- IIIb3 Compositional Technique
- IIIb4 Contrast by Texture
- IIIb5 Contrast by Tempo

c) Melodic Considerations

- IIIc1 Teaches Melodic Line
- IIIc2 Teaches Phrasing
- IIIc3 Teaches Countermelody
- IIIc4 Teaches Harmony
- IIIc5 Teaches Expression

CODING RUBRIC

Page 2

Targeted Category

d) Technical Consideration

- III d1 Range
- III d2 Tessitura
- III d3 Difficulty
- III d4 Consonants

e) Rhythmic Consideration

- III e1 Particular Rhythm
- III e2 Rhythm pattern
- III e3 Ostinato

f) Curricular Area

- III f1 Poetry/Text
- III f2 A cappella
- III f3 Language

Quality of Music

- IV a Repertoire Should Know
- IV b Repertoire for Choir Ability
- IV c Good Music

Historical/MultiCultural Considerations

- V a Important Composer/History
- V b Historical Context of Concert
- V c Chronological Fit
- V d Cultural/Multicultural

Extra Musical Influences

- VI a Ability to Earn a Rating
- VI b On State or National List
- VI c Hearing Another Choir
- VI d Hearing at an Honor Performance
- VI e Fits Ability of Choir
- VI f Fits the Size of Choir
- VI g Matches Directors Teaching Ability
- VI h Previously Success with Composer
- VI i Cost
- VI j Future Usage
- VI k Length
- VI m Connection Between Choir and Director
- VI n Humor
- VI o Traditional for Choir
- VI p Build Confidence
- VI q Contrast by Instrumentation
- VI r Use of Choreography or Staging
- VI s Showcase Student or Section

APPENDIX C

IRB FORMS

Campus Institutional Review Board 483 McReynolds Hall
Columbia, MO 65211-1150
University of Missouri-Columbia
PHONE: (573) 882-9585
FAX: (573) 884-0663

Project Number: **1103957**
Project Title: Selected Factors Influencing Choral Repertoire Program Placement
Approval Date: 12-28-2007
Expiration Date: 12-28-2008
Investigator(s): Sims, Wendy L
Westfall, Claude Randal
Level Granted: Exempt

**CAMPUS INSTITUTIONAL REVIEW BOARD APPROVAL FORM
UNIVERSITY OF MISSOURI-COLUMBIA**

This is to certify that your research proposal involving human subject participants has been reviewed by the Campus IRB. This approval is based upon the assurance that you will protect the rights and welfare of the research participants, employ approved methods of securing informed consent from these individuals, and not involve undue risk to the human subjects in light of potential benefits that can be derived from participation.

Approval of this research is contingent upon your agreement to:

(1) Adhere to all UMC Policies and Procedures Relating to Human Subjects, as written in accordance with the Code of Federal Regulations (45 CFR 46).

(2) Maintain copies of all pertinent information related to the study, included but not limited to, video and audio tapes, instruments, copies of written informed consent agreements, and any other supportive documents for a period of **three (3) years** from the date of completion of your research.

(3) Report potentially serious events to the Campus IRB (573-882-9585) by the most expeditious means and complete the eIRB "Campus Adverse Event Report". This may be accessed through the following website: <http://irb.missouri.edu/eirb/>.

(4) IRB approval is contingent upon the investigator implementing the research activities as proposed. Campus IRB policies require an investigator to report any deviations from an approved project directly to the Campus IRB by the most expeditious means. All human subject research deviations must have prior IRB approval, except to protect the welfare and safety of human subject participants. If an investigator must deviate from the previously approved research activities, the principal investigator or team members must:
a. Immediately contact the Campus IRB at 882-9585.

b. Assure that the research project has provisions in place for the adequate protection of the rights and welfare of human subjects, and are in compliance with federal laws, University of Missouri-Columbia's FWA, and Campus IRB policies/procedures.

c. Complete the "Campus IRB Deviation Report". This may be accessed through the following website: <http://irb.missouri.edu/eirb/>.

(5) Submit an Amendment form to the Campus IRB for any proposed changes from the previously approved project. Changes may not be initiated without prior IRB review and approval except where necessary to eliminate apparent and immediate dangers to the subjects. The investigator must complete the Amendment form for any changes at <http://irb.missouri.edu/eirb/>.

(6) Federal regulations and Campus IRB policies require continuing review of research projects involving human subjects. Campus IRB approval will expire one (1) year from the date of approval unless otherwise indicated. Before the one (1) year expiration date, you must submit Campus IRB Continuing Review Report to the Campus IRB. Any unexpected events are to be reported at that time. The Campus IRB reserves the right to inspect your records to ensure compliance with federal regulations at any point during your project period and three (3) years from the date of completion of your research.

APPENDIX D
SURVEY FORMS AND LETTERS

Dear,

You were chosen by a panel of college directors as being an outstanding high school choral director in the state of Missouri. To that end, I would like to solicit your help in a research project that I am conducting at the University of Missouri-Columbia.

I am investigating the reasons for order placement of choral repertoire in high school choral music concerts. I ask that you download the attachments and then consider your reasons for placing the music you chose in the order you chose on your latest non-holiday concert with your top choir.

I realize you are extremely busy, but I am hoping you will take some time to assist with this study. I anticipate that the survey will take you approximately 30-45 minutes. I have had numerous student teachers and first year teachers ask how to put together a concert program. I feel that information gleaned from this study will benefit our profession.

If you have any questions or problems with the attachments please contact me immediately.

Thanks again,

Claude R. Westfall
Home: xxx-xxx-xxxx
Cell: xxx-xxx-xxxx
Email:

Dear:

I am a doctoral student at the University of Missouri-Columbia. As a part of my dissertation project, I am collecting information for a research study involving concert repertoire program placement practices of high school choir directors. The results of this project will be useful to pre-service teachers and current choral directors in planning appropriate and effective choral concerts. I am sending this request to selected Missouri high school choir directors.

You have been chosen to participate because of your years of teaching experience, success as a high school choral director, and current membership in the Missouri chapter of American Choral Directors Association (MOACDA).

You will be asked to respond to a set of questions, considering your latest **non-holiday** concert repertoire performed by your **top choir**. You will be asked to provide the name and composer of each selection performed. You will then be asked to provide your reasoning and philosophy related to how you decided where to place each piece on your concert program. I anticipate that the survey will take you approximately 30-45 minutes.

I hope you will consider participating in this project. It has been my experience that participation in studies of this type has been rewarding and useful to future and current teachers. All responses will remain confidential, and all identifying information will be removed from response sheets, files and programs. Participants' identities will not be disclosed in my dissertation or in any publications or conference papers resulting from this research. In addition, all participation is voluntary and you are free to withdraw at any time. By responding to this survey, you are indicating that you understand the purpose and procedures as explained, and therefore are giving your approval to participate in this choral repertoire program placement study.

Please complete the project by (January 31, 2008). It will probably be easiest for you to email me with an attachment to the address below.

If you have any questions regarding this study, please contact me at the email address below or by calling xxx-xxx-xxxx (cell) or xxx-xxx-xxxx (home). You may also contact my faculty advisor, Dr. Wendy Sims, at xxx-xxx-xxxx . If you have questions regarding your rights as a participant in research, please feel free to contact the Campus Institutional Review Board at (xxx) xxx-xxxx.

Thank you for your assistance,

Claude R. Westfall

Factors Influencing Repertoire Placement

Directions for completion

As you respond to the following set of questions, consider your latest non-holiday concert repertoire that your top choir performed. Think about how you determined the concert order. For each piece, please explain what elements were considered, and how influential each element was in the decision as to where to place the literature in the chosen concert order.

For each piece:

- a. List the title and composer of the piece in concert order.
- b. Discuss your reasons for the piece's placement at that spot on the program. (You may use the list below for guidance, but I would prefer you to discuss your personal choices and insights.)

Reasons might relate to, but are not limited to, the following aspects of each piece:

- I. Aesthetic Element**
- II. Musical Fit**
- III. Teaching Goals**
- IV. Quality of Music**
- V. Historical /Multicultural Considerations**
- VI. Extra Musical Influences**

In addition, on the final page below, please provide any additional comments related to your thoughts and/or philosophy that might help me to understand your decision making process when you put together your concert programs.

To make it as easy as possible for you there are four methods of response:

1. Make copies of the attached form as needed so there is one per piece, fill in your answers, and email them back to me as an attachment.
2. Make copies of the attached form as needed so there is one per piece, print the forms, write in your answers, and mail them back to me to the address on the letter.
3. Record your responses on an audiotape or CD and mail them to me at the address on the letter.
4. Call me at one of the above numbers and I will take notes over the phone.

Directors Name _____

Factors Influencing Repertoire Placement

Selection Placement # _____

Selection Name _____

Selection Placement Rationale: Why did you place this particular selection in this particular spot in your concert? Provide all of your reasons and/or rationales for the placement of this song in this order for this concert.

Directors Name _____

Factors Influencing Repertoire Placement

Please provide any additional comments you related to your thoughts and/or philosophy that might help me to understand your decision making process when you put together your concert programs.

APPENDIX E
CODED ANALYSIS OF CRITERIA
NUMBER OF DIRECTORS' RESPONSES

Coded Analysis of Criteria

Targeted Category	Number of Director Responses
Aesthetic Elements	
Ia Audience Appeal	38
Ib Student Appeal	19
Ic Peer Appeal	1
Id Personal Appeal	5
Ie Innate Value of Music	2
If Makes Musical Statement	4
Musical Fit	
IIa Overall Fit to Concert	94
IIb Unity/Contrast by Key	6
IIc Unity/Contrast by Tempo	45
IId Contrast by Diversity of Selections	19
IIe Appropriate Opener/Closer	42
IIf Unity/Contrast by Text	9
IIg Sequential Difficulty	6
Teaching Goals	
a) <u>Performance skill</u>	
IIIa1 Teaches Phrasing	6
IIIa2 Teaches Balance	2
IIIa3 Teaches Tone Quality	5
IIIa4 Teaches Intonation	8
IIIa5 Teaches Articulation	2
IIIa6 Teaches Dynamics	19
IIIa7 Teaches Strength Builder	2
IIIa8 Teaches Breathing	2
b) <u>Musical Element</u>	
IIIb1 Contrast by Style	14
IIIb2 Form	1
IIIb3 Compositional Technique	4
IIIb4 Contrast by Texture	9
IIIb5 Contrast by Tempo	14
c) <u>Melodic Considerations</u>	
IIIc1 Teaches Melodic Line	2
IIIc2 Teaches Phrasing	1
IIIc3 Teaches Countermelody	0
IIIc4 Teaches Harmony	11
IIIc5 Teaches Expression	2

Coded Analysis of Criteria

Targeted Category	Number of Director Responses
d) <u>Technical Consideration</u>	
III d1 Range	3
III d2 Tessitura	2
III d3 Difficulty	14
III d4 Consonants	1
e) <u>Rhythmic Consideration</u>	
III e1 Particular Rhythm	7
III e2 Rhythm pattern	3
III e3 Ostinato	0
f) <u>Curricular Area</u>	
III f1 Poetry/Text	6
III f2 A cappella	14
III f3 Language	20
Quality of Music	
IV a Repertoire Should Know	15
IV b Repertoire for Choir Ability	3
IV c Good Music	4
Historical/MultiCultural Considerations	
V a Important Composer/History	18
V b Historical Context of Concert	4
V c Chronological Fit	12
V d Cultural/Multicultural	22
Extra Musical Influences	
VI a Ability to Earn a Rating	0
VI b On State or National List	1
VI c Hearing Another Choir	0
VI d Hearing at an Honor Performance	7
VI e Fits Ability of Choir	9
VI f Fits the Size of Choir	0
VI g Matches Directors Teaching Ability	2
VI h Previously Success with Composer	0
VI i Cost	0
VI j Future Usage	1
VI k Length	1
VI m Connection Between Choir and Director	2
VI n Humor	1
VI o Traditional for Choir	8
VI p Build Confidence	13
VI q Contrast by Instrumentation	24
VI r Use of Choreography or Staging	7
VI s Showcase Student or Section	15

APPENDIX F
REPertoire LIST OF SURVEYED CHOIRS

Repertoire List of Surveyed Choirs

Choir #1

At the Round Earth's Imagined Corners	Spencer
Plorate Filii Israel	Carissimi
Der Tanz	Schubert
Let There Be New Flowering	Walker
Jeremiah's Fire	Dillworth

Choir #2

Hail Sacred Music, Hail	William Billings, arr. Van Camp
Hark, I Hear the Harps Eternal	arr. Parker
Grace	Mark Hayes
Ev'ry Time I Feel the Spirit	arr. William Dawson
Rise Up, My Love, My Fair One	McCray
Peace Like a River	arr. Mack Wilberg
The Lord Bless You and Keep You	arr. Lutkin

Choir #3

Deep River	Moses Hogan
The Bells	Frank Arnold
Loveliest of Trees	A. E. Housman/ J. Mulholland
Kde Su Kravey Moje	H.A Schimmerling
Land of Crystal Dreams	S. Hoffman
Libertango	arr. Oscar Escalada

Choir #4

Ave Maria	Guilio Caccini
I Thank You God	Lloyd Pfautch
Ye Followers of the Lamb	arr. Edwin Ferguson
A Tickle	Jonathan Miller
PHS Alma Mater	Traditional

Choir #5

Cantate Domino
Komm Süsser Tod
Mailied
Cool of the Day
De Punta Y Taco
In Remembrance
Ain't Got Time to Die

Jan Pieterszoon Swelinck
Johann Sebastian Bach
Felix Mendelssohn-Bartholdy
arr. John Ratledge
arr. Ward Swingle
Jeffery L. Ames
Hall Johnson

Choir # 6

God Bless America
Shenandoah
Only Hope
Don't Get Around Much Anymore

no composer listed
no composer listed
no composer listed
no composer listed

Choir #7

National Anthem
Plorate filii Israel
Homeland
Set Me As a Seal
Bridge Over Troubled Water

arr. Brian Reeves
Carissimi
Stroope
Clausen
arr. Shaw

Choir #8

Set Me as a Seal
Chanson on Dessus le marche d'Arnas
Yesterday
No Rocks a-Cryin'

Clausen
di Lasso
arr. Perry
Dilworth

Choir # 9

God is My Refuge and Strength
A Boy and a Girl
Kyrie
Ye Followers of the Lamb
How Can I Keep From Singing
The Blue Eye of God
My Lord, What a Morning

Mac Wilberg
Eric Whitacre
Ron Kean
E. Ferguson
Ellingboe
Nancy Telfer
Traditional

Choir #10

Jede Sedla

Set Me as a Seal
Chanson en De ssung le marche d'arras
O Facum Sacrum con Vivium
Upper Room
Desh

Jaroslav Kreck
Richard Nance
Adrian Willaert
Linda Rice Beck
Nagy
arr. Ethan Sperry

Choir # 11

The Divine Image
Tolita Toten
Blagoslovi
Tres Cantos

Joshua Shank
Zdenek Lukas
Chesnokov
Leite

Choir #12

Setting Sail

Big Spender
Oye
Next to Lovin'
I'm Gonna Rise

Strommen
arr. Huff
Papoulis
arr. Shaw
Marsena

Choir #13

Mass in G

Schubert

Choir #14

Hodie

Poor Man Lazrus
O Pastorelle Addio
Job, Job
Hark I Hear the Harps Eternal
The Majesty and Glory of Your Name
Rhytmus

John Leavitt
Hairston
arr. Andrea Chenier
arr. Hatfield
arr. Parker
Tom Fettke
Ivan Hrusovsky

Choir #15

Be We Merry
Psalm 23
Ergen Dede
Like Barley Bending
Oliver Cromwell
Blackbird
Sixpence

Matthias
Schubert
Lyondev
Sasha Johnson Manning
Britten
McCartney
Jackson Berkey

Choir #16

Heilig
The Promise of Living
My Spirit Sang All Day
Sacramento-Sis Joe
The Battle of Jericho

Mendelssohn
Copland
Finzi
Berkey
arr. Hogan

Choir #17

My Spirit Sang All Day
Wayfaring Stranger
Dide ta Deo

Finzi
Earlene Rentz
arr. Uzee Brown, Jr.

Choir #18

Gloria from the Heiligmesse
A Red Red Rose
I Wonder When I Shall Be Married
Tres Cantos Nativos
Hark, I Hear the Harp's Eternal

F.J. Haydn
James Mulholland
arr. F. Arhold
Marcos Leite
arr. Parker

Choir #19

O Filii et Filiae
Ich brinn und bin
Au Joly Jeu
Liebesgram
Peaceful was the Night
The Cloths of Heaven

Leisring
Hassler
Jannequin
Schuman
Butler
Stroope

Choir #20

Inscription of Hope
Music Dei
Music's Echo
Prelude to Peace
Ask Me No More
My Spirit Sang All Day
Didn't My Lord Deliver Daniel
My Heart is Offered Still to You
Jesus Is a Rock in a Weary Land
We Are Made for Music

Stroope
Lightfoot
Gilpin
Stroope
Gray
Finzi
arr. Althouse
Lassus
Burleigh
Martin

Choir #21

Song for the Mira
I Dream a World

Old American Songs
 1. Zion's Wall
 2. All the Pretty Little Horses
 3. I Bought Me a Cat

Allister MacGillivray
Rollo A. Dilworth
Aaron Copland
Janet Klevberg Day

Choir #22

Agnus Die Canon

Song of Freedom
The Bells of Rhymney
The Turtle Dove
Jabula Jesu
Sing dem Herrn

Donald Moore
Victor C. Johnson
Pete Seeger/Jimmy Joyce
arr. John Purifoy
arr. Stephen Hatfield
Michael Praetorius

APPENDIX G
SUMMARIZED RESPONSE ANALYSIS

Response Analysis

Choir #1

Selection Placement Song #1

The D1 selected the first song because the song made a statement and would serve as an opener for the concert. Capturing the audience's attention and announcing the presence of the choir and the choir's ability were of importance to the director. Future discussion centered on the elements of text, texture and dynamics. The director also used this selection due to past choir's enjoyment of the selection. The director in the selection and placement of song # 1 considered discussion of the selections structure and difficulty.

Selection Placement Song #2

Chronological consideration was the main reason the director of choir #1 placed this selection in this place in the concert. The opportunity to discover different styles of music and singing from each era was also considerations of the director in the placement of song #2. Elements of phrasing, crescendo decrescendo, intonation, vertical harmony and period use of vibrato were discussed as reasons for usage and placement. The consideration of contrast, that included dynamics, language and tempo, were also a major consideration.

Selection Placement Song #3

Following the chronological order was again a major factor in the placement of song #3. It provided a fresh, faster tempo and a change of timbre by including the piano. A more intense exploration of German and the historical study of the composer were educational consideration. Contrast elements including tempo, humor, mood and length were also considerations.

Selection Placement Song #4

This selection was placed here to follow the chronological order the director wished to maintain. The length of the piece was a concern of the director who felt that at this point in the concert the audience's attention could still be maintained. The director here began to discuss that not only was chronological order important, but contrast by tempo was also one way to create unity and contrast in the program. Musical consideration of range, tessitura and the choir being vocally ready to perform a more difficult work were listed as reasons for the placement of song #4. Timbre considerations were achieved by the use of a string quartet and piano added another example of contrast for variety in the concert. Musical elements of text, vocal line, and phrasing were listed as educational reasons for selection.

Selection Placement Song #5

The last song of the concert was chosen to provide an exciting climax to the choir's performance and is an obvious closer. It was in chronological order and met the director's placement criteria of being a cappella and a change of tempo. Vocally, this selection is possibly the most demanding and required that the performers were sufficiently warmed up and wouldn't become vocally fatigued in the middle of the concert. The education reason for selection was to teach a specific historical style. Musical reasons for selection included the form of the song, dynamic considerations and dramatic effect.

Additional Comments

“Although this performance and many of my performances are chronologically ordered, I have programmed using themes of genre, composers, etc. Themed programming lends itself to a more in-depth study of a particular genre or composer, but it can be difficult if you don’t have a sufficient library or budget to sufficiently program the concert.

Regardless of whatever you program time-based, thematically, or by some other means, there must always be an awareness of the following items:

- Capturing and maintaining audience interest/attention

 - Varying tempos and timbre

 - Use of interesting texts of many sources – not just sacred or secular or English or Latin

- Educational concepts for the singers

 - Use of various languages or cultures

 - Vocal demands

 - Singer ability

 - Use of different textures, articulations

 - Use of interesting texts of many sources – not just sacred or secular or English or Latin”

Response Analysis

Choir #2

Selection Placement Song #1

The director of choir 2 (D2) chose this selection due to its exclamatory nature that makes a statement at the beginning of the concert. The tempo is brisk and it has a full chordal and exciting sound. The tempo is brisk and it is written in a simple nature for ease of performance. Other criteria for placement and selection were early American and the composers.

Selection Placement Song #2

D2 selected the second placement due to this piece being very complimentary to the first selection in its style, period, and texture.

Selection Placement Song #3

The placement of song 3 was due to a change in tempo, style, and texture. A change from a cappella to accompanied was also a change of contrast. The choice of sacred text was used to continue the theme started by the previous two selections.

Selection Placement Song #4

Song 4 was chosen as a good ending for the first half of the program. It has an exciting text and tempo. Being a spiritual, it was chosen for its ending and compatibility to the sacred theme of the first three selections.

Selection Placement Song #5

D2 placed song 5 as a good transition piece that was not an opener or a closer. It was also chosen to add contrast by giving an accompaniment. It has a good text that fits the sacred theme.

Selection Placement Song #6

The main reason cited by D2 for placement of song 6 was a varied tempo and dynamics within the piece that creates an important emotion in the audience. The researcher noted that the text of this piece was also of sacred nature that fits the theme.

Selection Placement Song #7

Tradition was the reason for placement of this piece. Choir 2 always sings this piece at the end of their concert. Again, the researcher noted the sacred theme.

Selection Placement Song #8

Song 8 was chosen for placement last as being a great closer. The song creates an uplifting feeling for the choir and the audience. It is a crowd favorite and a number that begs for a standing ovation. Makes up for any mistakes by the choir made during the concert.

Additional Comments

While not noted by D2 the researcher noted that D2 had a sacred theme that was used in every selection of Choir 2.

Response Analysis

Choir #3

Selection Placement Song #1

D3 selected placement for song 1 because it is, “starting a journey.” Class discussions on the text were mentioned by D3. The text, mood, and historical context were also criterion for placement of song 1. Musical considerations were phrase shaping, text, dynamic contrast, tempo, and complexity of chords.

Selection Placement Song #2

The reasons for placement as song 2 were dynamic contrast and the song being fast and fun. Musical considerations were structure, consonants, and articulation.

Selection Placement Song #3

No reasons were given by D3 as to the placement criterion. Among the reasons for usage were life lessons that could be taught and teaching of common experience by students. Musical considerations were Hemiola, melody, unison lines, range, breathing, and dynamic contrast.

Selection Placement Song #4

No specific reasons for placement were given. The musical criterions listed were historical, language, section building, tempo, dynamic contrast, and expression builder.

Selection Placement Song #5

Ease of learning was the main reason listed for placement of song 5. Other considerations were calm attitude, quiet, phrasing, tempo, and breathing.

Selection Placement Song #6

An appropriate closer that was both fun and entertaining were the reasons for placement of the final song. Considerations included intensity, energy, and competition between sections, highlighting one certain section, rhythmic considerations, clashing chords, enunciation, and choreography.

Additional Comments

D3 says: “My considerations for contrasting repertoire are: theme or text (maybe a life lesson or historical), style, ethnicity, language, tempo/meter and sometimes key. This is the criterion you will see listed on your sheets below with each piece. I choose contrasting pieces for teaching at the beginning of the semester also considering programming for the concert. Then I alternate these for the concert performances.

For the winter concert of 07-08 and my “varsity” Concert Choir: There have been very few times that I have ever changed anything once I have set it onto the program page for print. BUT, this concert was an exception. (It’s funny that you sent your survey after this issue occurred). The students were being timid at the start of “Deep River” and questioning themselves enough that some chords were not locking. So, I moved “Kde Sœ Kravy Moje” to the first spot. This loosened them up and all was fixed with “Deep River.” I really didn’t want to do this for the concert, changing my perfect order. But...”Why am I here” rings in my head. “For them” is the answer. I need to make them comfortable and successful.

I secondly justified it to myself by understanding the huge piece that “Loveliest of Trees” is compared to the sweeter simpler “Land of Crystal Dreams.” The researcher

noted that while D3 did not specifically note a contrast of tempo and dynamics there was a definite contrast back and forth between fast/slow and loud/soft.

Response Analysis

Choir #4

Selection Placement Song #1

D4 selected the placement of song 1 because it was a great opener that had audience appeal that would give the choir confidence for the remainder of the concert. Considerations included ease of performance, demonstration of excellent choral singing, beauty tone, and accompanied by piano and flute.

Selection Placement Song #2

Contrast with the first selection by means of being a cappella and change of feel. Other considerations were text, contrast between sections, and dynamic contrast. Another consideration for placement was the ability to transition from song 2 to song 3 without interruption by audience applause.

Selection Placement Song #3

Song 3 was chosen for reasons of transition and contrast with the previous piece by means of being unaccompanied. The structure of the song provides contrast that provides a change of style from song 2 to song 4.

Selection Placement Song #4

Song 4 was chosen as a closer; a kind of encore piece. It's appeal to both the singers and the audience is additional considerations. A kind of dessert for the audience.

Selection Placement Song #5

Song 5 is a traditional closer song at every concert.

Additional Comments

No additional comments were made.

Response Analysis

Choir # 5

Selection Placement Song #1

D5 selected song 1 for placement first because D5 thought it was a good up-tempo piece that was a good opener. D5 also wanted to start with a Renaissance piece, which would be in the chronological and historical criterion. Musical considerations were the involvement with the musical elements of counterpoint and polyphony. Length of the preparation of song 1 was noted as a consideration due to difficulty and the ability to teach independent line singing.

Selection Placement Song #2

D5 wanted to stay with the chronological pattern for the concert by choosing song 2 to be next. Song 2 is from the Baroque period. Music elements of language using English, German, and hand signs were desired teaching criterion. The composer and time period were criterion that were also desired for the students to learn. Physical movement was also discussed as a reason for audience appeal. Contrasting with song 1, song 2 was a slow tempo.

Selection Placement Song #3

Song 3 was placed to be a contrast with song 2 due to the up-tempo feel. It was also chosen for placement due to the chronological pattern chosen by D5. This piece was from the Baroque period. The musical element of language was the major criterion for

student learning. D5 noted that the audiences' attention span was a primary concern when considering the concert order of music. D5 was interested in contrasting each piece by mood or tempo. D5 also never programs a song that is more than 4 minutes in length.

Selection Placement Song #4

This song was placed here in the concert to start off the chronological 20th century section of the concert. It was chosen as a contrast to song 3 by means of the slow tempo. D5 discussed the importance of taking the attention off of the conductor and focusing on the choir. D5 also chose to contrast song 4 with song 3 by changing the language and mood. An extra musical influence of a soloist was used to highlight a particular student.

Selection Placement Song #5

The criterion of contrast was again used by D5 to create a moving and upbeat tempo. D5 further discussed that song 5 was chosen for its multicultural value. Audience appeal was also discussed by doing a flirtatious piece where the students could let their hair down. D5 discussed here that in considering the concert order of a concert a variety of pieces, some easy with unison lines, some medium with a little counterpoint, some hard with varied textures and one or two challenging pieces are considered during the placement process. D5 wants a variety of style, language, emotion and texture. The order is important in that the repertoire is arranged so that the songs have a crescendo of emotion for both the singers and the audience.

Selection Placement Song #6

Song 6 was placed here to be the climax of the concert. This selection was a contrast by being slow and with piano and horn accompaniment. Criteria were from

the musical elements of language and aesthetic element of audience appeal by virtue of its emotional element.

Selection Placement Song #7

Song 7 was chosen as an appropriate closer that featured a specific soloist with the hope of bringing the audience to their feet.

Additional Comments

D5 also discussed the process of placement which involves thinking about musical periods, languages, styles, tempos, standing order, and even varying the publishers. Again, D5 mentioned the need to perform no octavo longer than 4 minutes. The flow of the pieces and trying to bring a climax near the end of the concert with a celebrative song as a finale were also concerns when D5 prepared for repertoire placement.

Response Analysis

Choir #6

Selection Placement Song #1

D6 put this song first as an appropriate opener. A big number with piano accompaniment. The ensemble singing song 1 was also a factor in repertoire placement due to their ability level. D6 wants to build a concert to a crescendo of sorts.

Selection Placement Song #2

Placement was chosen due to contrast of being a cappella. Being their hardest number, they used it here after they were warmed up and before they were too tired. Placed here to help build confidence of the choir.

Selection Placement Song #3

Song 3 was placed here to create a contrast of tempo and accompaniment. Again the song 3 was chosen for it's ability to give them confidence and reinforce the production of good choral tone.

Selection Placement Song #4

This is the last song of the concert and was chosen as a closer. Aesthetic elements of audience appeal to both the audience and the choir were considered important. Being able to concentrate on good tone throughout the first three selections that tied in to the style of the last song.

Additional Comments

No additional comments were made.

Response Analysis

Choir #7

Selection Placement Song #1

D7 chose this song not only as a traditional opener, but also as an appropriate opening number. Used a local composer that make a new arrangement to add variety and spice to a traditional number. Song 1 was taught to the entire choral department with the purpose of being used throughout the year.

Selection Placement Song #2

D7 gave a the reason as placing song 2 it this spot was to contrast with song 1 by means of tempo. Other factors not related to placement included using a harder song early in the concert while voices and minds were still fresh.

Selection Placement Song #3

Song 3 was placed here in the concert because D7 felt it would make a good concert closer, but since there was another song that would be a better closer this selection would make a good section closer. Musically song 3 teaches good choral singing, and line singing.

Selection Placement Song #4

Song 4 was placed here as D7 felt it was the best musical fit for the concert. D7 chose this piece because it was a personal favorite. Song 4 teaches the musical concepts of phrasing and line singing.

Selection Placement Song #5

D7 felt this was the best closer for the concert due to appeal to the audience and the students. Personally D7 did not like the song. Also placed song 5 last since the tessitura was so high the tenors would not be able to sing after this selection.

Additional Comments

No additional comments were made.

Response Analysis

Choir #8

Selection Placement Song #1

D8 chose this song as an appropriate opener. Song 1 was well prepared as it was a song that was used at contest earlier in the year. The students would be able to sing song 1 with confidence and not have the typical first song jitters, thus setting the mood for the remainder of the concert.

Selection Placement Song #2

Song 2 was placed second because it was a nice contrast to song 1. It was stylistically different and was a different tempo. D8 felt that this was a difficult selection and needed to be performed early in the concert while the singers were still fresh.

Selection Placement Song #3

Contrast with song 2 was the main reason for placement here. The contrast was a complete change of style plus tempo. Wanting to feature the most improved seniors on the solos was an extra musical criterion that D8 mentioned.

Selection Placement Song #4

D8 chose song 4 last as an appropriate ending to the concert. The criterion that D8 was looking for as an appropriate ending was historical considerations as well as another style change. Leaving the audience on an emotional high was important to D8.

Additional Comments

“I have one night where all five of my choirs perform. I have each one only do 4 numbers because of time considerations and concert flow. I put the groups in order of youngest to oldest; size considerations – order of groups, large, small, large, small, large,

Freshman, sophomore men, sophomore women, select jr/sr chamber/jazz, select jr/sr concert choir. I try to plan repertoire for each group according to their skill level as well as music that together will compliment and contrast between groups. We finish the concert each year with our school song sung by the top large group joined by any alumni of that choir in attendance at the concert.

Response Analysis

Choir #9

Selection Placement Song #1

D9 chose song 1 as an attention-getting opener. It opens with a piano and trumpet duet, which sets the energy for the entire program. Musically it teaches strong rhythms and a wide range of dynamics.

Selection Placement Song #2

No reasons for placement were given for song 2. Musical criteria for selection were chords with dissonance and style. Student and audience appeal were important reasons for selection. Difficulty of the piece was also discussed by D9.

Selection Placement Song #3

Text and student appeal were the main reasons for song 3 selection. An extra musical reason for selection was that it featured all the sections of the choir. D9 wanted students to experience song 3 since D9 had a good experience in All-State choir when D9 was a student.

Selection Placement Song #4

A change of pace using instruments was the primary reason for placement noted by D9 for song 4. Student appeal was also a criterion for selection of song 4. This song was sung by one section to feature their abilities.

Selection Placement Song #5

Song 5 was next as a contrast to feature another section of the choir. D9 cited the desire of always wanting to do this piece as a reason for selection. Building to a climatic ending was another reason for placement.

Selection Placement Song #6

Song 6 was chosen as an appropriate ending as a showstopper number. Featuring a specific soloist was an extra musical influence. D9 felt this was a perfect climatic ending to the concert.

Additional Comments

No additional comments were made.

Response Analysis

Choir #10

Selection Placement Song #1

D10 chose this song as an opener because it grabs the audience's attention. Reasons for placing song 1 first include it is up-tempo, student appeal, and builds confidence for the remainder of the concert. Musical criterion is it teaches a language.

Selection Placement Song #2

Song 2 was chosen as a contrast of tempo, accompaniment, and language. There is a connection with the song 3 through the text.

Selection Placement Song #3

Song 3 is a contrast with song 2 by tempo and the fact that it is a cappella. D10 discusses the connection with the previous piece by means of similar text.

Selection Placement Song #4

Again the selection of song 4 was a contrast with the previous song by a change in language and tempo. D10's idea of pairing songs is evident with the connection to song 5 by both describing the same text. While there is a connection with the next song there is still a feeling of contrast by tempo.

Selection Placement Song #5

Song 5 is placed here by virtue of its contrast and pairing with song 4. This contrast is by texture and tempo. Similarity is by text. Musical concept taught is 20th century music.

Selection Placement Song #6

Song 6 was chosen as a closer; although it is not a tradition closer that is a spiritual. It is also was chosen as a closer because of the audience and student appeal. D10 wanted to teach a multicultural song, teach compound rhythms, and the concept of overtone singing.

Additional Comments

D10 wanted to keep changing the tempo to keep the audience's interest and focus. D10 was also concerned with teaching musical concepts through a performance setting. All the pieces but one were performed to meet curricular goals and that piece was chosen just for the audience appeal. Several of the selections were already in the library.

Response Analysis

Choir #11

Selection Placement Song #1

D11 considered this song to be one of two good openers for the concert. Song 1 was chosen because of the tempo so that the concert could contrast back and forward with tempo changes. Audience appeal and interest level was considered it back to back similar selections were used. The other consideration was song 1 was accompanied and would allow the students to be more confident with the performance and intonation. D11 also likes to start with a piano accompaniment versus a cappella.

Selection Placement Song #2

This piece was also considered a great opener by D11, but chose to place it second in the concert by the way it fit with the other selections. D11 wanted a contrast of tempo between songs. After the practice D11 noticed that the students rushed the song when they were excited therefore by placing it second in the concert the students had time to get over their nerves.

Selection Placement Song #3

Song 3 was placed here because it was neither an opener nor closer, so to fit the concert it had to go here.

Selection Placement Song #4

D11 felt that song 4 was a great closer due to student and audience appeal. It left the audience on a good note. Another reason for placement was the fact that there was choreography, lighting and other visual effects that made it impossible to another song after song 4. It was also chosen because of the skill level of the singers and D11 knew it

was easy to learn, fun to sing, and would get the students excited about the rest of the year. Song 4 sounded harder than it was and made the singers sound more impressive to the audience.

Additional Comments

“With all four pieces being for a Fall Concert difficulty level played a big role in selecting the pieces. Song 1 and Song 2 were the two hardest pieces but very attainable for the fall. The other two were very easy and that is what we started the year off with. They were easy enough that we could work on them at the beginning and in a short time have some success. We also used the easy pieces to teach and practice vocal technique. I consider the fall concert as a training period to get us ready for contest music. I use the fall to build the skills so they can handle more difficult music in the spring. If the notes are too hard in the fall you spend all your time teaching notes and less time working on technique and vowels and blend. And if the notes are too hard then the kids are not as confident on the notes and they will never get past just singing the notes.”

Response Analysis

Choir #12

Selection Placement Song #1

D12 chose song 1 as an opener because of the “bigness” of the piece. It is impressive sounding to the audience and sounds more difficult than it is. Song 1 was also chosen as a piece that was going to be used again. Musically it has a great deal of musical contrast and expression. Texturally it features 2 pianos that added a unique feel for the audience.

Selection Placement Song #2

Song 2 was chosen for placement here in the concert to feature a particular section of the choir. The song was chosen for student appeal.

Selection Placement Song #3

Song 3 was placed here to add a more serious element to the concert by contrasting with song 2. Teaching elements that D12 wanted to feature were multicultural, language, and instrumentation that contrasted the texture of song 2. Musically, it was a good piece to develop choral tone, maturity of sound, and a consistent production of sound.

Selection Placement Song #4

D12 chose song 4 to feature a certain section of the choir. Song 4 was chosen to contrast with song 3 for its audience appeal. By adding costumes and choreography the audience reacted with a standing ovation, which was the desired effect to give confidence to a certain section.

Selection Placement Song #5

Song 5 was chosen as a closer by virtue of the anticipated audience appeal.

Additional Comments

No additional comments were made.

Response Analysis

Choir #13

Selection Placement Song #1

Since D13 chose to do a masterworks the placement of songs is not relevant for this study, but additional comments shed light on the director's rationale for choosing this selection.

Additional Comments

Every year choir 13 performs a major work written before 1865. These works are performed at an area church that is known for its acoustics. D13 ties the music performed in the architecture of the cathedral that was completed in 1867. According to D13 it is a beautiful place to perform and D13 is able to tie the message of the musical work to the ambience of the church. By doing this, D13 is able to avoid the controversy of church and state by focusing on the historical landmarks of music and architecture so the students can experience the beauty of both.

Response Analysis

Choir #14

Selection Placement Song #1

D14 chose song 1 as a good opener. Musically, it was chosen for language considerations and textural considerations of auxiliary percussion accompaniment.

Selection Placement Song #2

Song 2 was chosen to contrast song 1 which was full choir to feature a specific section of the choir. Musically D14 wanted students to work on open vowels, language, and vibrato. A contrast between song 2 and song 3 was wanted by expressing large dynamic contrasts and language issues.

Selection Placement Song #3

Song 3 was chosen to contrast with song 2 by being more contemporary and new chord structures.

Selection Placement Song #4

Contrast with song 3 by returning to the full choir was the main reason for placement of song 4. Musically rhythms and singing a cappella were the primary criterion for selection by D14.

Selection Placement Song #5

D14 chose to contrast song 5 with an organ accompaniment. Musically the criteria were for the choir to work on long, broad phrases.

Selection Placement Song #6

The reason D14 listed for the placement of song 6 was that it sounds “cool”. Musically rhythms were the teaching criteria focused on.

Additional Comments

No additional comments were made.

Response Analysis

Choir #15

Selection Placement Song #1

Song 1 was chosen as an opener because the text fits a big opening and song 1's sheer force. Musical elements to teach were driving mixed meter and homophonic structure.

Selection Placement Song #2

D15 chose to place song 2 here to calm things down. A contrast of feeling, tempo, language, and length were musical reasons for placement. D15 felt that this was the longest piece and the audience's attention would be better.

Selection Placement Song #3

Contrast with song 2 by change of dynamics and rhythmic energy were the main criterion for placement of song 2.

Selection Placement Song #4

Song 4 was placed here as a calming contrast with tempo to feature a commissioned work.

Selection Placement Song #5

D15 changes the concert by adding a pop-style to contrast the more legitimate early portion of the concert. D15 wishes to have his concert feature more legitimate works at the beginning and more contemporary works at the end. This is a type of chronological concert order.

Selection Placement Song #6

Song 6 is chosen as a definite closer. Audience appeal by nature of the rock feel rhythms is the main focus as a closer.

Additional Comments

No additional comments were made.

Response Analysis

Choir #16

Selection Placement Song #1

D16 placed song 1 first due to the usage of two choirs in an antiphonal setting. Wanting to impress the audience, or audience appeal, was the primary reason for song 1 placement. Other criterions mentioned were used of language and a cappella.

Selection Placement Song #2

In the discussion of song 2, D16 further discussed reason for song 1 placement. Since song 2 was the most vocally challenging it was placed after song 1 to allow for the nerves to settle and the choir to warm-up without vocal fatigue setting in. It was also discussed that song 2 was selected to feature the accompanist.

Selection Placement Song #3

No reason for placement of song 3 was mentioned other than it was used because it was used in an honor choir audition earlier in the year and all the students knew the selection.

Selection Placement Song #4

Song 4 was originally a closer for another concert that was cancelled due to weather. Since it was a song that had both student and audience appeal, it was added as a pre-closer. No other musical criterion was mentioned.

Selection Placement Song #5

D16 placed song 5 at the end since it was a big ending and had audience appeal.

Additional Comments

No additional comments were made.

Response Analysis

Choir #17

Selection Placement Song #1

No rationale for placement of song 1 was given by D17 for this selection. Other selection criterion were director appeal, challenge for inexperienced students, ranges, dynamics, mixed meter, phrasing, intonation, and usage as an honor choir audition piece.

Selection Placement Song #2

Song 2 was used primarily to feature one section of the choir. D17 discussed the musical teaching criterion for selection as a good piece for work on phrasing, balance, and dynamic contrast. Director appeal was the primary reason for selection. No rationale for placement was discussed.

Selection Placement Song #3

Teaching musical criterion was the only elements discussed for song 3. Song 3 was chosen for its multicultural influence and use of compound meter.

Additional Comments

No additional comments were made.

Response Analysis

Choir #18

Selection Placement Song #1

No rationale for placement.

Selection Placement Song #2

No rationale for placement.

Selection Placement Song #3

No rationale for placement.

Selection Placement Song #4

No rationale for placement.

Selection Placement Song #5

No rationale for placement.

Selection Placement Song #6

No rationale for placement.

Additional Comments

The concert that D18 sent for consideration was a concert of D18's favorite music over the last 10 years. The rationale for usage in a concert included exposure to traditional literature, different choral style, and to weave a theme between the choirs for the year.

D18 did not discuss any rationale for placement, but the researcher noted that the concert was placed in chronological order ending with a spiritual that is noted as a typical ending for a concert.

Response Analysis

Choir #19

Selection Placement Song #1

D19 chose song 1 as an opener as a good visual and aural opener. The rationale included a chronological theme as well as audience appeal that featured a double choir and big sound.

Selection Placement Song # 2

Song 2 was placed second as a contrast to song 1 by mood, tone, language, and texture. The chronological theme was maintained for song 2.

Selection Placement Song #3

The placement of song 3 was again based on contrast by D19. Those contrasts include mood, tone, and language. A chronological theme was again discussed.

Selection Placement Song #4

Contrast again was the main criterion mentioned for the placement of song 4. Contrasts mentioned were new timbre (piano accompaniment), tempo, and mood. The theme of chronological progression was again mentioned by D19.

Selection Placement Song #5

Song 5 was placed in the program to contrast with song 4 by language, use of a new timbre (chimes), and a continuation of the chronological theme. Student appeal was mentioned as a criterion of importance. The fact that the students were warmed-up and comfortable and ready to “turn it loose” was mentioned as important by D19.

Selection Placement Song #6

Placement of song 6 was a contrast by a big mood change. A chance for the students to rest and regroup after song 5 was another reason for placement.

Selection Placement Song #7

The rationale for placement of song 7 was that it is a nice closer. Audience and student appeal as a big ending were also mentioned by D19.

Additional Comments

No additional comments were made.

Response Analysis

Choir #20

Selection Placement Song #1

The rationale for D20 in the placement of song 1 was that it fit of the theme for the concert. Ability of the choir was also a reason for placing this song first in the concert.

Selection Placement Song #2

Contrast and ability level of the choir were the main criterion for placement of song 2. The theme of each song being performed by a choir of increasing experience levels was another reason for placement. Assuring that the choir would sound successful at the beginning of the year was the rationale for selection of the repertoire.

Selection Placement Song #3

D20 expressed that the next song was a continuation of the progressive experience theme. It was chosen for placement here to allow a transition by processional of the next choir.

Selection Placement Song #4

Song 4 was placed next to continue the fit of the concert theme. It was D20's desire to perform this piece and director appeal was a stated rationale for selection.

Selection Placement Song #5

The need to use this song was the reason for placement here in the program. Song 5 was a piece that was going to be performed at an honors choir later in the year.

Selection Placement Song #6

The need to use this song was the reason for placement here in the program. Song 6 was a piece that had been used as an honor choir audition and all the students knew it.

Selection Placement Song #7

Getting back to the concert theme was the primary reason for placement of song 7. The appeal of the song for the director and students was the reason given for selection.

Selection Placement Song #8

The placement of this song here in the concert was to transition all the choirs to the stage. Again, song 8 was an audition piece that all the students knew and since so much time was spent learning song 8, D20 felt the need to include song 8 in the concert.

Selection Placement Song #9

Song 9 was chosen as a closer because it fit the theme and fit the ability of the choirs that were performing.

Additional Comments

D-20 discussed the need to vary the concert by slow/fast and accompanied/unaccompanied to add contrast. Using repertoire that prepared the choirs for future performances and using repertoire that had been used for non-school performances to add more variety and literature was a factor in selection of repertoire. Trying to find a theme was also an important consideration in repertoire selection.

Response Analysis

Choir #21

Selection Placement Song #1

Song 1 was placed first in the concert of choir 21 to contrast and compliment songs done by choirs that had performed before choir 21 in their concert. Teaching part-singing was the main musical criteria for selection.

Selection Placement Song #2

D21 placement of song 2 was based on contrast to song 1 by character and dynamics. Musical criterion mentioned were teaching harmony and teaching a multicultural moral lesson.

Selection Placement Song #3

An appropriate closer that fits the philosophy of concert order by D21 is the rationale for the placement of song 3 as a closer. D21 wants to “hit” the audience with sound, then make them listen and end with a clever, light-hearted song.

Additional Comments

D21 mentioned that the whole program was based on the theme of folksongs from different countries. Keeping both the performers and audience engaged is another criterion for placement.

Response Analysis

Choir #22

Selection Placement Song #1

Song 1, according to D22 was placed first in the concert because it was simple, fit the ability of choir and let them start off concentrating on good vocal tone and production.

Selection Placement Song #2

Contrast of tempo was the primary placement rationale for song 2. Musical considerations included independent singing between sections of the choir.

Selection Placement Song #3

D22 gave the rationale for placement as being contrast with song 2 by virtue of timbre and dynamics. Learning to tune to another instrument other than the piano was the musical consideration for selection.

Selection Placement Song #4

Song 4 was placed next in the concert as a contrast to song 3. Contrasts influencing placement include timbre (piano and cello) and mood.

Selection Placement Song #5

Fun piece to leave the audience with was the criteria D22 stated as reason for placement of song 5. Song 5 was a multicultural piece that contrasted with song 4 using elements of dynamics and rhythm.

Additional Comments

No additional comments were made.

REFERENCES

- Ables, H.F., Hoffer, C.R., & Klotman, H.K. (1994). *Foundations of music education* (2nd ed.). New York: Schirmer Books.
- Abrahams, F. (2005). Meeting national standards for music education through choral performance. In H.J. Buchanan & M.W. Mehaffey (Eds), *Teaching music through performance in choir* (Vol. 1, pp. 57-77). Chicago: GIA Publications, Inc.
- Apfelstadt, H. (2000). First things first: selecting repertoire, *Music educators Journal*, 87(1), 19-23.
- Babbie, E. (1995). *The practice of social research* (7th ed.). Belmont, CA: Wadsworth.
- Bessom, M.E., Tatarunis, A.M., & Forcucci, S.L. (1974). *Teaching music in today's secondary schools*. New York: Holt, Rhinehart & Winston.
- Bolt, G.R. (1983). Choral repertoire selection competency development in undergraduate music education curricula (Doctoral dissertation, Arizona State University, 1983). *Dissertation Abstracts International*, 44, 697A.
- Bruner, J.S. (1960). *The process of education*. New York: Vintage Books.
- Brunner, D.L. (1992). Choral repertoire: a director's checklist. *Music Educators Journal*, 79(1), 29-32.
- Brunner, D.L. (1994). Choral program design: structure and symmetry. *Music Educators Journal*, 80(6), 46-49.
- H.J. Buchanan & M.W. Mehaffey (Eds) (2005). *Teaching music through performance in choir* (Vol. 1, pp. 57-77). Chicago: GIA Publications, Inc.
- Busch, B. (1984). *The complete choral conductor*. New York: Schirmer Books/Macmillan.
- Couch, L.D. (1973). A comparison of opinions concerning characteristics college repertoires should possess to meet the needs of students preparing to teach high school vocal music. (Doctoral dissertation, University of Kansas, 1973). *Dissertation Abstracts International*, 33, 6155A.
- Cutright, C. (1991). Choosing literature to develop the young instrument. *Oregon ACDA Choral Focus*, 16(3), 1-4.

- Dahlman, H.N. (1991). The effect of choral program size, teacher experience, and teacher education level on the selection of high school choral music literature (Doctorial dissertation, University of Missouri, Kansas City). *Dissertation Abstracts International*, 52, 3551A.
- Decker, H. (1967). Choosing music for performance. In K.L. Neidig & J. W. Jennings (Eds.), *Choral director's guide* (pp. 77-114). West Nyack, NY: Parker Publishing Company, Inc.
- Dejager, R. (2007). Integrating reading and writing into the secondary choral curriculum. *Choral Journal*, 47(11). 40-41.
- Devore, D. (1989). Choral music repertoire selection in the Ohio music educators association large group high school contests. (Doctoral dissertation, Kent State University Graduate College 1989).
- Diddle, L. (2005). The repertoire selection practices and skills of beginning choral music educators. (Doctoral dissertation, University of South Carolina 2005).
- Ehmann, W. (1969). *Choral directing*. Minneapolis, MN: Augsburg Publishing House.
- Elliot, D. (1995). *Music matters: a new philosophy of music education*. New York: Oxford University.
- Forbes, G. W. (1998). The repertoire selection practices of public high school choral directors in Florida, Georgia, South Carolina, North Carolina, and Virginia. (Doctoral Dissertation, University of Florida, United States – Florida).
- Forbes, G.W. (2001). The repertoire selection practices of high school choral directors. *Journal of Research in Music Education*. 49(2), 102-121.
- Gardner, H. (2000). *The disciplined mind*. New York: Penguin Books.
- Gerow, M. (1964). Criteria of choral concert program building s related to an analysis of the elements of musical structure. *Journal of Research in Music Education*. 12(2), 165-171.
- Glenn, C. ed. (1991). *In quest of answers: interviews with american conductors*. Chapel Hill, NC: Hinshaw Music, Inc.
- Gordon, L. (1977). *Choral director's complete handbook*. West Nyack, NY: Parker Publishing Co.
- Gordon, L. (1980). The analysis of music within the secondary choral rehearsal based upon LaRue's guidelines for style analysis. (Doctoral dissertation, Temple University, 1980). *Dissertation Abstracts International*, 41, 1998A.

- Grant, G. (1993). An evaluation by Missouri high school band directors of criteria used to select concert band music. (Doctoral dissertation, University of Missouri-Columbia, 1993).
- Hennings, P. (2000). The heart of the matter: helpful hints for successful programming and efficient rehearsing. *The Choral Journal*, 41(8), 37-41.
- Hoffer, C.R. (1973). *Teaching music in the secondary schools* (2nd ed.). Belmont, CA: Wadsworth.
- Hylton, J.B. (1995). *Comprehensive choral music education*. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Jones, P.O. (1969). The choral literature performed by the high schools of Iowa and And colleges of Iowa and surrounding states during the period of time from 1962-1967 (Doctoral dissertation, University of Iowa, 1968). *Dissertation Abstracts*, 29, 4040A-4041A.
- Kolb, R.G. (1993), Effective choral programming. In Webb, G.B. (Ed.), *Up front! Becoming the complete choral conductor*. Boston, MA: E.C. Schirmer Music Company Inc.
- Lamb, G.H. (1971). Selection of music for the high school choir. *Choral Journal*, 12U(3), 12-14.
- Lamb, G. H. (1998). *Choral techniques* (3rd ed.). Dubuque, IA: William c. Brown.
- Madsen, C.K. & Yarborough, C. *Competency-based music education*. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Mayhall, B. (1994). The quest for high-quality literature. *Choral Journal*, 35(2), 9-15.
- Miller, K.E. (1988). *Vocal music education: Teaching in the secondary school*. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Patton, P. (1993). Differentiated preferences for choral program order among choral directors, choir participants, and choir nonparticipants. (Doctoral dissertation, University of Missouri-Kansas City).
- Persellin, D. (2000). The importance of high-quality literature. *Music Educators Journal*, 87(1) 17.
- Phillips, K.H. (2004), *Directing the choral music program*. New York: Oxford University Press.

- Reames, R. (2001). High school choral directors' description of appropriate literature for beginning high school choirs. *Journal of Research in Music Education*, 49(2) 122.
- Reynolds, R. (2000). Repertoire is the curriculum. *Music Educators Journal*, 87(1), 31-33.
- Roach, D.W. (1989). *Complete secondary choral music guide*. West Nyack, NY: Parker Publishing Company, Inc.
- Roe, P.F. (1983). *Choral music education* (2nd ed.). Englewood Cliffs: Prentice-Hall.
- Russell, J. (2006). Building curriculum-based concerts. *Music Educators Journal*, 92(3), 34-39.
- Thomas, K. (1971). *The choral conductor*. New York: Associated Music.
- Washburn, J. (1984). Programming: getting your concerts into good shape. *The Choral Journal*, 25(2), 7-10.
- Webb, G.B. (Ed.) (1993). *Up front! becoming the complete choral conductor*. Boston, MA: E.C. Schirmer Music Company Inc.
- Wiggins, G.P. and McTighe, J. (1998). *Understanding by design*. Alexandria, VA: Association for Supervision and Curriculum Development.

VITA

Claude R. Westfall was born March 12, 1955 in Chillicothe, Missouri. After graduating in 1973 from Boone County R-VI High School, Centralia, Missouri, he attended Southwest Baptist College, Bolivar, Missouri, receiving a B.M.E. in 1977. He received an M.E. from Southwest Missouri State University (1983), and the Ph.D. in Curriculum and Instruction with an Emphasis in Choral Music Education from the University of Missouri (2008). As a public school teacher, he taught vocal music for the Lebanon R-3 school district in Lebanon, Missouri, served as Director of Choral Activities for the Boone County R-VI School District, Centralia, Missouri, was the Director of Choral Activities at Parkway Central High School, Chesterfield, Missouri and served as the Director of Choirs for Hickman High School, Columbia Public Schools, Columbia, Missouri. Westfall served as graduate instructor in music education and conductor of the Hitt Street Singers and Concert Chorale at the University of Missouri. He is presently Director of Choral Activities at Central Methodist University, Fayette, Missouri. He is married to the former Diana McCloud of Lebanon, Missouri, and they have three children; Rachel, Scott, and Marshall.