Survey of qualifications of vocal instructors in universities, colleges, and class "A" high schools in the Northwest

John Neil Dahlstrom

The University of Montana

Follow this and additional works at: https://scholarworks.umt.edu/etd

Let us know how access to this document benefits you.

Recommended Citation
https://scholarworks.umt.edu/etd/3806

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.
A SURVEY OF QUALIFICATIONS OF VOCAL INSTRUCTORS
IN UNIVERSITIES, COLLEGES, AND CLASS "A"
HIGH SCHOOLS IN THE NORTHWEST

by

John Neil Dahslam
B.M., Montana State University, 1951

Presented in partial fulfillment of the
requirement for the degree of Master
of Music in Music Education

Montana State University
1954

Approved by:

Lloyd Oakland
Chairman, Board of Examiners

Dean, Graduate School

Aug 6 1954
Date
ACKNOWLEDGEMENTS

The author wishes to acknowledge his indebtedness to the vocal and choral directors in the states of Montana, Idaho, Washington, Oregon, and Wyoming who furnished the information necessary for this study by filling out the questionnaires which were sent to them.

The author wishes especially to express his sincere appreciation to Professor Stanley M. Teel, and to Professor Lloyd Oakland of the School of Music at Montana State University for their wise counsel and guidance in the preparation of this paper.
TABLE OF CONTENTS

INTRODUCTION
Motivating reasons for the study.

THE PROBLEM
Statement of the problem - delimitations - research procedures - source of data - results of the questionnaire.

OBSERVATIONS, CONCLUSIONS, AND RECOMMENDATIONS

BIBLIOGRAPHY

APPENDICES
LIST OF TABLES

TABLE            PAGE

I. Degrees Held by Vocal Instructors .................. 5
II. Sources of Degrees Held By Instructors ............ 8
III. Years of Professional Experience as a       
     Singer ........................................ 8
IV. Years of Professional Experience as an     
     Instrumentalist ................................. 10
V. Years of Professional Experience as a        
     Choral Director ................................. 10
VI. Major Field of Training ............................. 10
VII. Languages in Which Instructors Could Coach
     Songs ............................................ 12
VIII. Subjects Taught By Instructors .................. 12
IX. Instructors Who Supervise Music in the        
     Grades ........................................ 15
X. Years Taught in Elementary Grades .............. 15
XI. Years Taught in Junior High School ............ 15
XII. Years Taught in Senior High School ............ 15
XIII. Years Taught in College ......................... 17
XIV. Years Taught in University ....................... 17
XV. Years Taught in Studio ............................. 17
XVI. Organizations in Which Instructors Had
     Membership ...................................... 17
INTRODUCTION

It has been said that experience is the best of teachers. Certainly experience bears an important part when one applies for a teaching position. The more advanced the position, the more important experience and training becomes.

It is the author's opinion that in the vocal field, experience is imperative. The vocal or choral instructor must have had enough experience to enable him to formulate at least a basic and workable procedure of properly guiding the voices with which he works. It is also the author's opinion that advanced students present more advanced vocal problems. Therefore, it should follow that the vocal or choral instructor should have a more extensive background of training and experience to enable him to meet and solve these problems.

How much training and experience seems necessary to direct and maintain a high standard of instruction of vocal and choral activities in a university, a college, or a large high school? In Montana, where the majority of public schools is small, the music director is responsible for both choral and instrumental music. Also, the director's duties in many small schools include the teaching of a few
academic subjects and grade music supervision. Are such
demands present in the larger high schools, colleges, and
universities? These are the questions which motivated
this study.
THE PROBLEM

It is the purpose of this paper to determine the standards that are maintained in vocal departments in universities, colleges, and class "A" high schools in the Northwest. These standards will be judged by the qualifications of the vocal instructors. An attempt will be made to determine the average extent of both academic and professional training and experience of these vocal instructors.

When the data obtained from these instructors have been presented, conclusions will be formulated upon the basis of such data.

Since it is assumed that there are differences in qualifications of instructors in the high schools and in the colleges and universities, vocal and choral instructors in each were contacted. The five Northwest states, Montana, Idaho, Washington, Oregon, and Wyoming were covered in the study. Data were collected by means of a questionnaire\(^1\) which was sent to the vocal and choral instructors of these five states.

Lists of schools eligible to participate in the study

\(^1\) See Appendix A.
were obtained from the state departments of education of the five states. All universities and public controlled colleges were eligible, but only those public high schools of seven hundred fifty students and over were included. In schools where it was known, or where it was assumed that there was more than one vocal instructor or more than one choral instructor, questionnaires were sent to each of those instructors.

A total of ninety instructors were sent questionnaires, thirteen in Montana, ten in Idaho, thirty-three in Washington, twenty-seven in Oregon, and seven in Wyoming. Of these ninety, fifty-seven filled out and returned the questionnaire making a total return of 63.3 per cent. Six of the questionnaires returned were not usable because of insufficient number of students enrolled in the high school. A total of fifty-one instructors, 59.9 per cent of the total sent questionnaires, is included in this study. Eight of them were employed in universities, fifteen in colleges, and twenty-eight in high schools.

Question I of the questionnaire was designed to determine the qualifications of the instructors by the academic degrees which they had received. Of the fifty-one instructors, all had a bachelor's degree. In the university group, seven of the eight instructors had both a bachelor's and a master's degree. In the college group,
<table>
<thead>
<tr>
<th>Degree</th>
<th>University No.</th>
<th>University %</th>
<th>College No.</th>
<th>College %</th>
<th>High School No.</th>
<th>High School %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Music in Applied Voice</td>
<td>2</td>
<td>25</td>
<td>3</td>
<td>20</td>
<td>3</td>
<td>10.7</td>
</tr>
<tr>
<td>Bachelor of Music in Applied Instrument</td>
<td>1</td>
<td>25</td>
<td>2</td>
<td>13.3</td>
<td>3</td>
<td>10.7</td>
</tr>
<tr>
<td>Bachelor of Music in Music Education</td>
<td>4</td>
<td>50</td>
<td>5</td>
<td>33.3</td>
<td>15</td>
<td>53.6</td>
</tr>
<tr>
<td>Bachelor of Music in Musicology and Languages</td>
<td>1</td>
<td>12.5</td>
<td>5</td>
<td>33.3</td>
<td>11</td>
<td>39.9</td>
</tr>
<tr>
<td>Bachelor of Arts</td>
<td>3</td>
<td>37.5</td>
<td>5</td>
<td>33.3</td>
<td>11</td>
<td>39.9</td>
</tr>
<tr>
<td>Bachelor of Science</td>
<td>1</td>
<td>12.5</td>
<td>6</td>
<td>40</td>
<td>1</td>
<td>3.6</td>
</tr>
<tr>
<td>Master of Music in Applied Music</td>
<td>1</td>
<td>12.5</td>
<td>4</td>
<td>26.7</td>
<td>1</td>
<td>3.6</td>
</tr>
<tr>
<td>Master of Music in Music Education</td>
<td>3</td>
<td>37.5</td>
<td>6</td>
<td>40</td>
<td>13</td>
<td>46.4</td>
</tr>
<tr>
<td>Master of Music in Musicology</td>
<td>1</td>
<td>12.5</td>
<td>1</td>
<td>6.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Master of Arts</td>
<td>1</td>
<td>12.5</td>
<td>1</td>
<td>6.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Master of Arts in Composition and Theory</td>
<td>1</td>
<td>12.5</td>
<td>1</td>
<td>6.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Master of Arts in Music Education</td>
<td>3</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Master of Science in Music Education</td>
<td>1</td>
<td>12.5</td>
<td>1</td>
<td>6.7</td>
<td>1</td>
<td>3.6</td>
</tr>
<tr>
<td>Master of Music in Theory</td>
<td>1</td>
<td>12.5</td>
<td>1</td>
<td>6.7</td>
<td>1</td>
<td>3.6</td>
</tr>
<tr>
<td>Master of Arts in Composition and Theory</td>
<td>1</td>
<td>12.5</td>
<td>1</td>
<td>6.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional Diploma</td>
<td>1</td>
<td>6.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AAGO Artist's Diploma</td>
<td>1</td>
<td>6.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching Certificate in Harmony and Organ Course Work</td>
<td>1</td>
<td>6.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complete for PhD</td>
<td>1</td>
<td>6.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voice Certificate</td>
<td>1</td>
<td>6.7</td>
<td></td>
<td></td>
<td></td>
<td>3.6</td>
</tr>
</tbody>
</table>
all, or 100 per cent had both a bachelor's and a master's degree. In the high school group, eighteen, or 64.3 per cent had both a bachelor's and a master's degree, leaving a total of ten, or 35.7 per cent who had only a bachelor's degree. Of the bachelor's degrees listed, the Bachelor of Music in Music Education degree was listed most frequently by the university and high school groups. The Bachelor of Science was most frequent in the college group. The Bachelor of Arts degree was listed next in frequency by the university and high school groups with the Bachelor of Music in Music Education and Bachelor of Arts having equal frequency in the college group. The Master of Music in Music Education degree was listed most frequently by all groups, followed by the Master of Music in Applied Music in second place among the university and college groups and the Master of Arts in the high school group. Other degrees listed by the group were Bachelor of Music in Applied Music; Bachelor of Music in Applied Instrument; Bachelor of Science; and Bachelor of Music in Musicology and Languages. Other Master's degrees listed were Master of Music in Musicology; Master of Music in Theory; Master of Arts in Music Education; Master of Arts in Composition and Theory; and Master of Science in Music Education.

In addition, professional diplomas were held by two people; an Artist's diploma -AAGO- by one; Teaching Certificate in Harmony and Organ by one; voice certificate by one; and one
person had the course work completed for a PhD.

No university or college was favored over any other in schools where the degrees were earned.¹ Seventy-five per cent of the university instructors, and 66.7 per cent of those in college earned their bachelor's degrees in colleges, while only 50 per cent of those in high schools received degrees from colleges. More instructors in high schools received bachelor's degrees from universities, 53.6 per cent. The majority of those having Master's degrees earned them at universities. Of the fifty-one instructors, only two had done no graduate or postgraduate work.

Two university, and two college instructors had studied abroad, ranging in time from one summer to seven and one-half years in Italy, France, Germany, and England.

Of the university group, only two indicated no professional experience as singers.² The remaining six indicated experience in professional singing ranging from six to thirty-five years. The average length of time was 18.8 years. Seven, or 46.6 per cent of the college instructors indicated singing experience ranging from four years to twenty-four years with an average length of time of 11.9 years. The average length of singing experience of the ten high school instructors who indicated

¹ See Table II
² See Table III
### TABLE II

**SOURCES OF DEGREES HELD BY INSTRUCTORS**

<table>
<thead>
<tr>
<th>Source of Degree</th>
<th>University</th>
<th>College</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>Bachelor Degree</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From a University</td>
<td>2</td>
<td>25</td>
<td>5</td>
</tr>
<tr>
<td>Bachelor Degree</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From a College</td>
<td>6</td>
<td>75</td>
<td>10</td>
</tr>
<tr>
<td>Master's Degree</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From a University</td>
<td>6</td>
<td>75</td>
<td>12</td>
</tr>
<tr>
<td>Master's Degree</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From a College</td>
<td>1</td>
<td>12.5</td>
<td>3</td>
</tr>
</tbody>
</table>

### TABLE III

**YEARS OF PROFESSIONAL EXPERIENCE AS A SINGER**

<table>
<thead>
<tr>
<th>Source of Education</th>
<th>Mean</th>
<th>Median</th>
<th>Mode</th>
<th>High</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNIVERSITY</td>
<td>18.8</td>
<td>18.2</td>
<td>25</td>
<td>35</td>
<td>6</td>
</tr>
<tr>
<td>COLLEGE</td>
<td>11.9</td>
<td>9.0</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HIGH SCHOOL</td>
<td>12.9</td>
<td>10.0</td>
<td>25—10</td>
<td>25</td>
<td></td>
</tr>
</tbody>
</table>
experience was 12.9 years. Their experience ranged from three to twenty-five years. Two instructors failed to answer this question.

Two university instructors indicated professional instrumental experience, one with twenty-seven years, and one with thirty-five years experience. In college, seven had instrumental experience ranging from two to twenty years with an average of 9.5 years. Ten high school instructors indicated instrumental experience ranging from three to twenty-six years with an average of 14.2 years.

Six university instructors indicated choral directing experience. The length of time ranged from eight to thirty-five years with the average of 22.8 years. The average length of choral directing experience of the thirteen college instructors was 14.3 years with time ranging from two to twenty-one years. Twenty-five of the high school instructors indicated choral directing experience ranging from three to twenty-nine years with an average of 10.2 years. Three failed to answer the question.

In the major field of training, eight, or 100 per cent of the university instructors majored in voice. Five, 62.5 per cent of them also majored in the choral field; two, or 25 per cent in violin; and one, or 12.5 per cent in Musicology and Languages. In the college group, six, or

1 See Table IV
2 See Table V
3 See Table VI
### TABLE IV
YEARS OF PROFESSIONAL EXPERIENCE AS AN INSTRUMENTALIST

<table>
<thead>
<tr>
<th></th>
<th>MEAN</th>
<th>MEDIAN</th>
<th>MODE</th>
<th>HIGH</th>
<th>LOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNIVERSITY</td>
<td>31</td>
<td>31</td>
<td>22</td>
<td>35</td>
<td>27</td>
</tr>
<tr>
<td>COLLEGE</td>
<td>9.5</td>
<td>7</td>
<td>20</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>HIGH SCHOOL</td>
<td>14.2</td>
<td>15</td>
<td>20</td>
<td>20</td>
<td>26</td>
</tr>
</tbody>
</table>

### TABLE V
YEARS OF PROFESSIONAL EXPERIENCE AS A CHORAL DIRECTOR

<table>
<thead>
<tr>
<th></th>
<th>MEAN</th>
<th>MEDIAN</th>
<th>MODE</th>
<th>HIGH</th>
<th>LOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNIVERSITY</td>
<td>22.8</td>
<td>24</td>
<td>25.5</td>
<td>35</td>
<td>8</td>
</tr>
<tr>
<td>COLLEGE</td>
<td>14.3</td>
<td>15</td>
<td>24</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>HIGH SCHOOL</td>
<td>10.2</td>
<td>10</td>
<td>10</td>
<td>20</td>
<td>29</td>
</tr>
</tbody>
</table>

### TABLE VI
MAJOR FIELD OF TRAINING

<table>
<thead>
<tr>
<th></th>
<th>UNIVERSITY</th>
<th>COLLEGE</th>
<th>HIGH SCHOOL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>NO. %</td>
<td>NO. %</td>
<td>NO. %</td>
</tr>
<tr>
<td></td>
<td>OF TEACHERS</td>
<td>OF TEACHERS</td>
<td>OF TEACHERS</td>
</tr>
<tr>
<td><strong>VOICE--PRIVATE</strong></td>
<td>8 100</td>
<td>6 40</td>
<td>22 78.6</td>
</tr>
<tr>
<td><strong>CHORAL</strong></td>
<td>5 62.5</td>
<td>10 66.7</td>
<td>23 82.1</td>
</tr>
<tr>
<td><strong>INSTRUMENTAL</strong></td>
<td>6 40</td>
<td>9 35.7</td>
<td></td>
</tr>
<tr>
<td><strong>VIOLIN</strong></td>
<td>2 25</td>
<td>1 6.7</td>
<td>3 10.7</td>
</tr>
<tr>
<td><strong>PIANO</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>THEORY AND</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COMPOSITION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MUSIC EDUCATION</strong></td>
<td>3 20</td>
<td>1 3.6</td>
<td></td>
</tr>
<tr>
<td><strong>MUSICOLOGY AND</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LANGUAGES</strong></td>
<td>1 12.5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
40 per cent majored in voice; ten, or 66.7 per cent in choral; six, or 40 per cent in instrumental; one in piano; three in Theory and Composition; and five in Music Education. Twenty-two, or 78.6 per cent of the high school instructors indicated voice, and twenty-three, 82.1 per cent, indicated choral training as their major fields. Instrumental was the major field of nine, or 35.7 per cent. Three indicated piano, and one music education. In many cases both voice and choral training were indicated together as the major field of training.

Other than the English language, Latin, German, and Italian were the three languages in which a majority of the instructors felt qualified to coach songs.\(^1\) French followed with a smaller majority. Only a few in each group felt qualified to teach songs in Spanish. Eight, or 100 per cent of the university instructors coached songs in Latin; seven, or 87.5 per cent in German and Italian; six, or 75 per cent in French; and 4, or 50 per cent in Spanish. Of the college group, ten, or 66 per cent taught Latin; 9, or 60 per cent German and Italian; seven, or 46.6 per cent French; and only one Spanish. Latin and German were coached by 18, or 64.3 per cent of the high school instructors; Italian and French by 13, or 46.4 per cent; and Spanish by five, or 17.8 per cent.

In answer to the question regarding subjects taught\(^2\)

\(^1\) See Table VII

\(^2\) See Table VIII
### TABLE VII

**LANGUAGES IN WHICH INSTRUCTORS COULD COACH SONGS**

<table>
<thead>
<tr>
<th>Language</th>
<th>University</th>
<th>College</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latin</td>
<td>8</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>100%</td>
<td>66.0%</td>
<td>64.3%</td>
</tr>
<tr>
<td>French</td>
<td>6</td>
<td>75%</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>75%</td>
<td>46.6%</td>
<td>46.4%</td>
</tr>
<tr>
<td>German</td>
<td>7</td>
<td>87.5%</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>87.5%</td>
<td>60%</td>
<td>64.3%</td>
</tr>
<tr>
<td>Italian</td>
<td>7</td>
<td>87.5%</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>87.5%</td>
<td>60%</td>
<td>46.4%</td>
</tr>
<tr>
<td>Spanish</td>
<td>4</td>
<td>50%</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>50%</td>
<td>6.7%</td>
<td>17.8%</td>
</tr>
</tbody>
</table>

### TABLE VIII

**SUBJECTS TAUGHT BY INSTRUCTORS**

<table>
<thead>
<tr>
<th>Subject</th>
<th>University</th>
<th>College</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice—Private</td>
<td>7</td>
<td>87.5%</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>60%</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>35.1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral</td>
<td>5</td>
<td>62.5%</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>100%</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>100%</td>
</tr>
<tr>
<td>Band</td>
<td>4</td>
<td>26.7%</td>
<td></td>
</tr>
<tr>
<td>Orchestra</td>
<td>2</td>
<td>13.3%</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>13.3%</td>
<td></td>
<td>10.7%</td>
</tr>
<tr>
<td>Music Education</td>
<td>1</td>
<td>12.5%</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>12.5%</td>
<td></td>
<td>20%</td>
</tr>
<tr>
<td>Conducting</td>
<td>1</td>
<td>12.5%</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>12.5%</td>
<td></td>
<td>26.7%</td>
</tr>
<tr>
<td>Audio Visual</td>
<td>1</td>
<td>12.5%</td>
<td></td>
</tr>
<tr>
<td>Opera Workshop</td>
<td>1</td>
<td>12.5%</td>
<td></td>
</tr>
<tr>
<td>Voice Classes</td>
<td>1</td>
<td>12.5%</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>12.5%</td>
<td></td>
<td>26.7%</td>
</tr>
<tr>
<td>Music Appreciation</td>
<td>4</td>
<td>26.7%</td>
<td></td>
</tr>
<tr>
<td>All Academic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>1</td>
<td>6.7%</td>
<td></td>
</tr>
<tr>
<td>Piano</td>
<td>1</td>
<td>6.7%</td>
<td></td>
</tr>
<tr>
<td>Theory</td>
<td>4</td>
<td>26.7%</td>
<td></td>
</tr>
<tr>
<td>History</td>
<td>3</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Counterpoint</td>
<td>1</td>
<td>6.7%</td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td>1</td>
<td>6.7%</td>
<td></td>
</tr>
<tr>
<td>General Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elementary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Organ</td>
<td>1</td>
<td>6.7%</td>
<td></td>
</tr>
<tr>
<td>Vocal Ensemble</td>
<td>1</td>
<td>6.7%</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Twirling</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
by vocal instructors, five, or 62.5 per cent of the university instructors were teaching choral as compared with 100 per cent of those in college and high school. Private voice was being taught by seven, or 87.5 per cent of those in university; nine, or 60 per cent of those in college; and by ten or 35.1 per cent of those in high schools. In the college group, four instructors also taught band, and two taught orchestra. Three in high school also taught orchestra. Other subjects that were taught included music education—one university and three college; conducting—one university and four college; audiovisual aids—one university; opera workshop—one university; voice classes—one university and four college. Music appreciation was taught by four college instructors; piano by one; theory by four; history of music by three; counterpoint by one; harmony by one; and organ by one. General music was taught by two of those in high school; elementary class music by one; and music supervision by one. It is interesting to note that only one of those who answered the questionnaire taught other than music subjects, namely English and twirling. One college instructor stated that he taught all academic music courses.

A surprisingly small number of instructors had supervisory duties in the lower grades.¹ One in university,

¹ See Table IX
one in college, and seven in high school indicated supervisory duties. Three high school instructors failed to answer the question.

Question number eleven\(^1\) was included to show the range of teaching experience of the vocal and choral instructors. Two university instructors indicated elementary teaching experience of two and four years respectively. Nine, or 60 per cent of the college instructors indicated elementary experience ranging from one to ten years. The average time taught by those in college was 5.4 years. In the high school group, sixteen, or 57.1 per cent had taught in elementary grades ranging from one to twenty-four years with an average of 8.2 years. In junior high school teaching experience,\(^2\) two university instructors indicated time ranging from two to four years. Nine, or 60 per cent of the college instructors indicated junior high school experience ranging from one to ten years with an average of 5.4 years. Twenty, or 71.4 per cent of the high school instructors had taught in junior high schools an average of 6.5 years with time ranging from one to twenty-four years. In senior high school teaching experience,\(^3\) two university instructors had experience of six and twenty years. Eleven, or 73.3 per cent of the college group had taught in senior high school from one to fifteen years with an average of

\(^1\) See Table X
\(^2\) See Table XI
\(^3\) See Table XII
### TABLE IX

**INSTRUCTORS WHO SUPERVISED MUSIC IN THE GRADES**

<table>
<thead>
<tr>
<th>UNIVERSITY</th>
<th>&quot;YES&quot;</th>
<th>PERCENT</th>
<th>&quot;NO&quot;</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>12.5</td>
<td>7</td>
<td>87.5</td>
</tr>
<tr>
<td>COLLEGE</td>
<td>1</td>
<td>6.7</td>
<td>13</td>
<td>86.7</td>
</tr>
<tr>
<td>HIGH SCHOOL</td>
<td>7</td>
<td>25</td>
<td>18</td>
<td>64.3</td>
</tr>
<tr>
<td>NO ANSWER</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### TABLE X

**YEARS TAUGHT IN ELEMENTARY GRADES**

<table>
<thead>
<tr>
<th>UNIVERSITY</th>
<th>MEAN</th>
<th>MEDIAN</th>
<th>MODE</th>
<th>HIGH</th>
<th>LOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLLEGE</td>
<td>5.4</td>
<td>5</td>
<td>5</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>HIGH SCHOOL</td>
<td>8.2</td>
<td>7</td>
<td>2</td>
<td>24</td>
<td>1</td>
</tr>
</tbody>
</table>

### TABLE XI

**YEARS TAUGHT IN JUNIOR HIGH SCHOOL**

<table>
<thead>
<tr>
<th>UNIVERSITY</th>
<th>MEAN</th>
<th>MEDIAN</th>
<th>MODE</th>
<th>HIGH</th>
<th>LOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLLEGE</td>
<td>5.4</td>
<td>5.5</td>
<td>5</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>HIGH SCHOOL</td>
<td>6.5</td>
<td>5.5</td>
<td>2</td>
<td>24</td>
<td>1</td>
</tr>
</tbody>
</table>

### TABLE XII

**YEARS TAUGHT IN SENIOR HIGH SCHOOL**

<table>
<thead>
<tr>
<th>UNIVERSITY</th>
<th>MEAN</th>
<th>MEDIAN</th>
<th>MODE</th>
<th>HIGH</th>
<th>LOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLLEGE</td>
<td>6.5</td>
<td>6.0</td>
<td>5</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>HIGH SCHOOL</td>
<td>12.2</td>
<td>9.5</td>
<td>4</td>
<td>29</td>
<td>2</td>
</tr>
</tbody>
</table>
6.5 years. The twenty-eight high school instructors had taught in senior high schools from two to twenty-nine years. The average experience of this group was 12.2 years. Four university instructors had taught an average of 22.7 years in college with time ranging from twelve to thirty-six years.¹ Those college teachers then teaching in college averaged 7.5 years experience which ranged from one to twenty-four years. Eight, or 28.6 per cent of the high school instructors had taught in college an average of 2.6 years ranging from one summer to five years. University instructors had taught an average of 11.1 years ranging from three to thirty-six years.² The average teaching experience of five college instructors was 4.8 years. Their time ranged from one to fourteen years. One high school teacher had taught two years in university. Three university instructors indicated studio teaching experience ranging from two to fifteen years with an average time of 6.7 years.³ Seven college instructors averaged 9.5 years of studio experience ranging from one to seventeen years. Nine, or 35.7 per cent of those in high school averaged 8.7 years of studio experience ranging from one to twenty-four years.

In answer to what musical organizations⁴ the instructors

¹ See Table XIII
² See Table XIV
³ See Table XV
⁴ See Table XVI
TABLE XIII
YEARS TAUGHT IN COLLEGE

<table>
<thead>
<tr>
<th></th>
<th>UNIVERSE</th>
<th>COLLEGE</th>
<th>HIGH SCHOOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEAN</td>
<td>22.7</td>
<td>7.5</td>
<td>2.6</td>
</tr>
<tr>
<td>MEDIAN</td>
<td>21.5</td>
<td>5.5</td>
<td>3.0</td>
</tr>
<tr>
<td>MODE</td>
<td>36</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>HIGH</td>
<td>12</td>
<td>24</td>
<td>8</td>
</tr>
<tr>
<td>LOW</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

TABLE XIV
YEARS TAUGHT IN UNIVERSITY

<table>
<thead>
<tr>
<th></th>
<th>UNIVERSE</th>
<th>COLLEGE</th>
<th>HIGH SCHOOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEAN</td>
<td>11.1</td>
<td>4.8</td>
<td>2.0</td>
</tr>
<tr>
<td>MEDIAN</td>
<td>7</td>
<td>2.0</td>
<td>2.0</td>
</tr>
<tr>
<td>MODE</td>
<td>6.5</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>HIGH</td>
<td>36</td>
<td>14</td>
<td>24</td>
</tr>
<tr>
<td>LOW</td>
<td>3</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

TABLE XV
YEARS TAUGHT IN STUDIO

<table>
<thead>
<tr>
<th></th>
<th>UNIVERSE</th>
<th>COLLEGE</th>
<th>HIGH SCHOOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEAN</td>
<td>6.7</td>
<td>9.5</td>
<td>8.7</td>
</tr>
<tr>
<td>MEDIAN</td>
<td>3</td>
<td>7</td>
<td>6.5</td>
</tr>
<tr>
<td>MODE</td>
<td>15</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>HIGH</td>
<td>2</td>
<td>17</td>
<td>24</td>
</tr>
<tr>
<td>LOW</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

TABLE XVI
ORGANIZATIONS IN WHICH INSTRUCTORS HAD MEMBERSHIP

<table>
<thead>
<tr>
<th></th>
<th>UNIVERSITY</th>
<th>COLLEGE</th>
<th>HIGH SCHOOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEMC</td>
<td>5 62.5</td>
<td>12 80</td>
<td>26 92.8</td>
</tr>
<tr>
<td>NATS</td>
<td>6 75</td>
<td>2 13.3</td>
<td>1 3.6</td>
</tr>
<tr>
<td>MTNA</td>
<td>4 50</td>
<td>2 13.3</td>
<td>2 7.1</td>
</tr>
<tr>
<td>AAUP</td>
<td>1 12.5</td>
<td></td>
<td>1 6.7</td>
</tr>
<tr>
<td>AAGO</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
belonged, five, or 62.5 per cent of those in university; twelve, or 80 per cent of those in college; and twenty-six, or 92.8 per cent of those in high school, were members of MENC. Six, or 75 per cent of the university instructors; two, or 13.3 per cent of those instructors in college; and one, or 3.6 per cent of those in high school, were members of NATS. MTNA members included four, or 50 per cent of the university instructors; two, or 13.3 per cent of those in colleges; and two, or 7.1 per cent of those in high school. One university instructor was a member of AAUP. One college instructor was a member of the American Guild of Organists.

To obtain representation of music performed by the vocal and choral instructors as solos, and by their choral groups, questions XIII and XIV\(^1\) were included in the questionnaire.

It was found that four, or 50 per cent of the university instructors no longer sang solos. Three did not answer question XIV because they did not direct any choral group. In the college group, 6, or 40 per cent no longer sang solos. Only one of the college instructors failed to answer question XIV. Thirteen, or 46.4 per cent of the high school instructors did not sing solos. Two of the instructors failed to submit a list of choral numbers.

Of all the instructors who returned questionnaires, it was found that 45 per cent no longer sang solos. A total of six, or 11.8 per cent of all the instructors either

---

\(^1\) See Appendix B
did not direct choruses, or failed to submit a list of representative choral numbers. One instructor had played 32\(\frac{1}{2}\) hours of organ broadcasts during the year.
OBSERVATIONS, CONCLUSIONS, AND RECOMMENDATIONS

This study brought out several facts that proved to be surprising to the author. For example, judging from the large majority of instructors in the study who indicated a major in voice and choral work, only a few had degrees in applied voice. The expectancy would be that those who are guiding voices would want to specialize as much as possible in voice under the more specialized curriculum provided in the applied music degree. This study, however, seems to indicate that a more general education is desirable. The degrees of Bachelor and Master of Music in Music Education were listed most frequently by all the instructors. The degrees in art and science also held high places of frequency.

Another surprising fact was that no university or college was favored in schools where degrees were earned. From general conversation, the names of certain schools of music in the Midwest and the East had appeared to the author as ultimates in music. These certain schools had not been favored over any other schools in this study. The representation of schools throughout the United States was very general.

Of the fifty-one instructors included in the study, only two had done no graduate study. This would seem to
indicate that the desire to improve and to keep abreast of educational procedures and trends was strong. The higher salary opportunities which usually accompany a more advanced degree probably played an important part also. Many of the instructors attended the various choral clinics and workshops during the summer months. The Waring, Shaw, Christiansen, and Wilhousky Choral Clinics were those clinics mentioned most frequently in this study. Some were doing work leading to a doctor's degree. Others furthered their studies in private voice and participated in operas and oratorios during the summers. Teaching occupied the summers of some, while one high school instructor stated that he made professional radio appearances and worked in movie sound backgrounds. This constant search for further knowledge showed by this study should indicate at least a desire on the part of the instructors to raise standards to the highest degree possible for each instructor. An inspection of the lists of vocal and choral music\(^1\) supplied by this study shows that although the works of the old classic masters was being used extensively in the schools, the latest contemporary music was also being used.

The large expense involved was probably the major reason that only four of the fifty-one instructors had studied abroad. It would be advantageous, when teaching songs

\(^{1}\) See Appendix B
arising from the various foreign countries, and the languages of those countries, if the instructor had opportunity of first hand study in those different countries. However, it does not appear that this was a requirement for teaching in the schools. It might be that if a study were made concerning foreign study, some interesting facts would arise.

Of greatest surprise to the author was the high average length of experience of the instructors. This high average length of time in the professional fields of singing, instrumental work, and choral directing formulates the conclusion that a graduating student in the vocal and choral fields should seek experience first in smaller or less advanced schools than those covered by this study.

In professional singing experience of the instructors in universities, colleges, and high schools, the average years were 18.8, 11.9, and 12.9 years respectively. In the instrumental field, the average years were 31, 9.5, and 14.2 years respectively. Choral directing experience averaged 22.8, 14.3, and 10.2 years respectively. In the universities and colleges there were more instructors in the three fields with over twenty years of experience. In singing and choral directing experience, more high school instructors had ten years or more experience.

A majority of instructors indicated vocal and choral as their major fields of training. Of those in colleges and high schools, the instrumental field was indicated
frequently also. Some indicated a double major in the voice and choral, or choral and instrumental fields. Music Education was the major field of training of five of the college instructors.

The majority of the instructors indicated ability to coach songs in Latin, French, German, Italian, and Spanish. Three in college and two in high school could coach no languages. Latin, German, Italian, and French were indicated most frequently. These facts indicate that although the ability to coach songs of other languages was not imperative, it was a desirable factor in vocal and choral teaching.

It is interesting to note that of all the instructors, only one indicated that he was teaching a non-music subject, namely English. The college instructors taught a wider variety of subjects in addition to vocal and choral subjects. University instructors appeared to be more specialized in voice and chorus. Especially in high school teaching, the subject of general music was frequently mentioned. It is surprising to see that only two high school instructors taught general music. It is not known whether this was a general trend in high schools, but certainly it denotes a lack of interest concerning those high school students who were not able to participate in the choruses and choirs within the schools. In the author's opinion, if a study
has not already been done, here is fertile ground for study.

Chorus was taught by all of the instructors in the colleges and high schools covered by this study, and by 62.5 per cent of those in the universities. Private voice, on the other hand, was taught by 87.5 per cent of those in universities; by 60 per cent in colleges; and by 35.1 per cent of those in high schools. The low per cent of private voice instruction in the high schools may be caused by the fact that private voice is not usually included in the high school curriculum. It may mean also that the high school instructors either did not have the time, or did not stress private or individual vocal instruction for their choirs and choruses.

For comparison, it seemed interesting to determine the total number of subjects being taught in the various schools by all teachers included in this study. In the universities, two taught one subject; three taught two; two taught three; and one taught four subjects. In the colleges, four taught two subjects; four taught three; two taught four; three taught five; one taught six; and one taught seven. In addition to voice and choral teaching, one college instructor stated that he taught "all academic music subjects". One taught music education courses in addition to chorus. In the high schools, thirteen taught one subject; ten taught two subjects; and five taught three. It was observed that in the case of those in high school who taught two subjects,
the majority of those subjects was chorus and private voice. Those teaching three subjects generally included chorus, private voice, and orchestra. In one case the third subject was English; in two cases the third subject was general music.

The duties of grade music supervisor did not occur as frequently as the author had expected. This could mean that either there was no grade supervision in some systems, or someone else was doing the supervising. Seven of the high school instructors indicated supervisory duties.

In years of elementary and junior high school teaching experience, the high school instructors had a slightly higher average, with the college instructors following closely. In high school experience, those in the universities averaged .8 years higher than those in high schools. University instructors averaged much higher in college and university teaching experience than did those in the colleges and high schools. College and high school instructors had a higher average in studio teaching than did those in the universities.

Judging from the number of instructors in all three levels who indicated no elementary, junior high school, or senior high school teaching experience, it seemed unnecessary to have this experience so long as personal credentials were good enough. It has been the author's observation, however, that school boards favor elementary teaching experience.
when considering applications for a teaching position.

The two leading national music organizations, MENC and NATS, showed a reverse frequency in the three educational groups. MENC had its highest percentage of members of this group of instructors in the high school group. The college instructors followed next in frequency. In NATS, the university instructors had the highest majority, with only one high school member indicated. MTNA was more equally represented but with slightly more university members.

Of the instructors included in this study, more than half, 55 per cent sang solos. Some sang recital programs during the year. One instructor stated that he appeared professionally in radio and movie sound backgrounds. Others stated that their solo singing was confined to funerals and the church. When the opportunity was present, some sang roles in opera and oratorio.

From the standpoint of public relations, this solo work by the various vocal instructors is extremely effective. A study of the list of songs included will show that a high standard of music was being performed by these instructors. Usually, public and student respect is higher for the vocal instructor who is also an active singer.

In conclusion, the vast amount of professional and teaching experience shown by this group of instructors; the high academic backgrounds shown by the majority; the
opportunity of concentration in vocal subjects in schools without interference of other academic subjects; the high percentage of membership in professional organizations; and finally the included representative solo and choral lists all combine to formulate for the author the conclusion that standards were high in the vocal departments of the Northwest schools included in this study.
BIBLIOGRAPHY


APPENDIX
Dear Fellow Teacher:

As a successful vocal teacher, your cooperation will help me considerably in my work towards a Master's Degree in Music Education if you will be kind enough to fill out and return this questionnaire.

I am interested in determining the standards that are maintained in vocal departments as judged by the average extent of training, both academic and professional, of our vocal and choral teachers in the universities, colleges, and class "A" high schools of the Northwest.

Any additional information relative to this study will be received gratefully. Upon completion of this study, the results will be mailed to you at your request.

QUESTIONNAIRE

Please check(X)

I-What degree(s) do you have?

A-Bachelor of Music in:
  1-Applied Music ________________________________
  a-Voice ________________________________
  b-Instrumental ________________________
  2-Music Education __________________________

B-Bachelor of Science __________________________

C-Bachelor of Arts _____________________________

D-Master of Music in:
  1-Applied Music ______________________________
  2-Music Education __________________________

E-Other (please state) _________________________

II-From what school(s) did you receive your degree(s) and state year degree received. ________________________________

-29-
III-What training have you had which has not applied towards a degree or which was done after a degree was received?__________________________________________________________

IV-If you have studied abroad, what has been the extent of this study, and where was this study done?__________________________________________________________

V-What professional experience do you have?
A-As a singer __________________________ State approximate years ( )
B-As an instrumentalist __________________________ ( )
C-As a choral director __________________________ ( )

VI-What is your major field of training?
A-Voice __________________________
   1-Private (or studio) __________________________ ( )
   2-Choral __________________________ ( )
B-Instrumental __________________________ ( )
C-Other (please state) __________________________ ( )

VII-Based upon your study and knowledge of language do you feel qualified to coach songs in the following?
A-Latin __________________________ ( )
B-French __________________________ ( )
C-German __________________________ ( )
D-Italian __________________________ ( )
E-Spanish __________________________ ( )

VIII-What teaching certificate, if any, do you hold?__________________________________________________________

IX-What subjects are you teaching?
A-Voice __________________________
   1-Private (or studio) __________________________ ( )
   2-Choral __________________________ ( )
B-Instrumental __________________________
   1-Band __________________________ ( )
   2-Orchestra __________________________ ( )
C-Other (please state) __________________________ ( )

X-Do your duties also require music supervision in the lower grades? (yes - no)
XI-In which of the following have you taught?
A-Elementary ____________________________ (__________ years)
B-Junior High School _______________________ (__________ years)
C-Senior High School _______________________ (__________ years)
D-College __________________________________ (__________ years)
E-University ______________________________ (__________ years)
F-Studio __________________________________ (__________ years)

XII-Which of the following organizations are you a member?
A-MENC ___________________________________
B-NATS ___________________________________
C-MTNA ___________________________________

XIII-Please list representative solos that you have sung
during this current school year of 1953-1954.
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

XIV-Please list representative choral numbers that you have
directed during this current school year of 1953-1954.
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Thank you for giving your time and help.

Sincerely,

J. Neil Dahlstrom
APPENDIX B

I. REPRESENTATIVE SOLOS - UNIVERSITY

Armenian Songs, (group) - Melickian and Vartabed
Beau Soir - Debussy
Chacun le Sait - Donizetti
Chinese Flute - Ernest Toch
Das Marienleben (complete cycle) - Hindemith
Messiah - Handel
Night and The Curtains Drawn - Ferrata
Poemes d'Autome - Ernest Bloch
Spiagge Amate - Gluck
Stabat Matar - Rossini
Tel Jour, Telle Nuit (complete cycle) - Poulenc
Trois Poemes - Ravel
Two Psalms for Soprano - Ernest Bloch
When I Bring To You Colour'd Toys - Carpenter
Where'ere You Walk - Handel
II. REPRESENTATIVE SOLOS - COLLEGE

Adelaide - Beethoven
Amoretti - Rubbra
Brahms group of songs
Die Past - Schubert
Dover Beach - Barber
Four Songs - Berger
Fusareise - Hugo Wolf
He Shall Feed His Flock - (Messiah) Handel
It is Enough - Mendelssohn
La Serva Padrona - Pergolesi (Bass role)
Lydia - Faure
O God Have Mercy (St Paul) - Mendelssohn
Open The Gates of The Temple - Knapp
Requiem - Faure (Baritone role)
Revenge, Timotheus Cries (Alexander's Feast) - Handel
Seven Last Words - Dubois
Sheep May Safely Graze - Bach
Vergebliebes Standchen - Brahms

Organ Broadcasts - 32½ hours

Piano works by Bach, Beethoven, Brahms, Chopin, Debussy, Ravel
III. REPRESENTATIVE SOLOS - HIGH SCHOOL

Adelaide - Beethoven
Arias and Scenes from Daughter of The Regiment
Arias and Scenes from Mozart operas
Avant de Quitter Ces Lieux (Faust) - Gounod
Bedouin Love Song - Pinsuti
Behold and See (Messiah) - Handel
But Who May Abide (Messiah) - Handel
Caro Mio Ben - Giordani
Che Gelida Manina - Puccini
Christ Went Up Into The Hills - Hageman
Cielo e Mar - Ponchielli
Flower Song (Carmen) - Bizet
Frulingstraum - Schubert
Hills of Home - Fox
How Do I Love Thee - Lippe
Ich Grolle Nicht - Schubert
If With All Your Hearts (Elijah) - Mendelssohn

I Know That My Redeemer Liveth - Handel
Largo Al Factotum - Rossini
Let My Song Fill Your Heart - Charles
Little Weep - Brittain
Lord's Prayer - Malotte
Mattinata - Leoncavallo
Messiah - Handel (Bass solos)
My Heart Ever Faithful - Bach
None But The Lonely Heart - Tchaikovsky
Plaisir d'Amour - Martini
Robin and Marion (Opera) - Milhaud
Seven Last Words - Dubois
Spirit Flower - Campbell Tipton
Thine Alone - Herbert
Thus Saith The Lord (Messiah) - Handel
Twenty-Third Psalm - Malotte
When I Have Sung My Songs - Charles

Piano - Chopin waltzes and etudes
Beethoven sonatas and etudes
Da Falla - Ritual Fire Dance
APPENDIX C

I. REPRESENTATIVE CHORAL NUMBERS - UNIVERSITY

Brazilian Psalm - Berger
Cherubim Song - Glinka
Childhood of Christ - Berlioz
Chorus from Fidelio
Crucifixus - Loete
Jubilant Song - Norman Dillo Toio
O Magnum Mysterium - Vittoria
Plorat Felie Israel - Carissini
Requiem - Faure
Woe Unto Them - Thompson

Numbers listed without composers

By The Waters of Babylon
Great Day
La Virgen Lava Panales
II. REPRESENTATIVE CHORAL NUMBERS - COLLEGE

A Boy Was Born - Britten
Alleluia - Thompson
Alleluia - Williams
An Apostrophe To The Heavenly Host - Williams
Babylon Is Fallen - Flammer (publisher)
Beau Soir - Debussy
Brazilian Psalm - Berger
Bring Dat Sinner Home - Summy (publisher)
Cantata 150 - Bach
Carousel Selections - Rodgers
Christmas Oratorio, Parts I and II - Bach
Ecce Vidimus Eum - Palestrina
How Lovely Is Thy Dwelling Place - Brahms
Hymn To King Stephen - Kodaly
I Hear America Singing - Gaul
Komm, Jesu, Komm - Bach
Kyrie (Missa Brevis) - Walter Goodell
(First performance in the West from manuscript)
Liebeslieder Waltzes - Brahms
Lobster Quadrille - Fine
Lord, How Long Wilt Thou Be Angry - Purcell
Lost In The Stars - Weill
Madrigals by Marenzio and Morley

Messiah - Handel

Missa Brevis - Palestrina

Motets - Des Pres, Monteverdi, Vittoria

O God, Thou Faithful God - Brahms

Oklahoma - Crawford

O Magnum Mysterium - Gabrieli

O Magnum Mysterium - Victoria

O Rejoice Ye Christians Loudly - Bach

Railroad Chant - Scott

Rock-a-ma Soul - Bourne (publisher)

Salve Regina - Poulenc

Sanctus and Benedictus Qui Venit (From Missa Sancta Maria) - Wesley M. Harris

Schieksalslied - Brahms

Sea Charms - Piket

See Jesus The Savior (Appalachian Christmas Carol)

Sing All Men (Appalachian Christmas Carol)

St. Matthew Passion (complete, using church and school groups) - Bach

Turtle Dove - Vaughan Williams

Venezuela - Niles

Wake, Awake - Christiansen

Weggis Song (Swiss folk song)

Ye Shall Have a Song - Randall Thompson

Younger Than Springtime - Rodgers

Your Land and My Land (Patriotic)
III. REPRESENTATIVE CHORAL NUMBERS - HIGH SCHOOL

A Legend - Tchaikovsky
Adoramus Te - Palestrina
Advent Motet - Schreck
Alleluia - Thompson
Almighty God Of Our Fathers - James
Ave Maria - Victoria
Battle Hymn of The Republic - Waring
Black Jack Davy - Kubic
Breath of God - Sateren
Brigadoon Medley (Chorus and Orchestra)
Brooklyn Baseball Cantata - Kleinsinger
Brother Will, Brother John - Sacco
Built On A Rock - Christiansen
Carol of The Drum - Davis
Ceremony of The Carols - Britten
Cherubim Song - Tchaikovsky
Christmas Song - Waring
Come Thou Holy Spirit (Eight part) - Tkach
Country Style - Waring
Creation - Richter
Daniel, Daniel (Witmark #t-W3475)
Ecstacy of Spring - Rachmaninoff
Emperor Waltz - Strauss
Evening Prayer - Wilhousky
Face of God (Bourne #699)
Farmer's Daughter - Williams
Give Me Your Tired, Your Poor - Waring
Gloria in Excelsis - Mozart
God is a Spirit - Scholim
Hail, Gladdening Light - Kastalsky
Hallelujah - Beethoven
Hallelujah Chorus (Messiah) - Handel
Heavens Are Telling - Handel
How Lovely is Thy Dwelling Place - Brahms
Hymn To Music - Buck
Hymn To The Night - Cain
I Won't Kiss Katy - Aschenbrenner
Jesu Dulcis Memoria - Vittoria
Jesu Meine Freude (Motet #3) - Bach
Lachrymosa - Mozart
Lost In The Night - Christiansen
Love In Grief - Christiansen
Lullaby on Christmas Eve - Christiansen
Make a Joyful Noise Unto the Lord - Lekberg
Maxims of Solomon - Klein
Messiah - Handel
Motet #2 - Brahms
My Heart Is a Silent Violin - Fox
My Lord What a Morning - Burleigh
Now Let The Full Toned Chorus - Bedell
Nutcracker Suite - Tchaikovsky
Oklahoma Selections - Rodgers
Old Joe Has Gone Fishing - Britten
Onward People - Sibelius
O Peaceful Calm - Schubert
Praise To The Lord - Christiansen
Prayers of Steel - Christiansen
Psalm 91 - Mendelssohn
Russian Sailors - Gliere
Sit Down Servant - Waring
Shadrack - Wilhousky
Sing and Rejoice - James
Sinner Please Don't Let This Harvest Pass - Montague
Snow Legend - Clokey
Song of America (Cantata) - Ringwald
Soon Ah Will Be Done (Eight part) - Dawson
St. Cecilia Mass - Gounod
Song of America (Cantata) - Ringwald
Soon Ah Will Be Done (Eight part) - Dawson
St. Cecilia Mass - Gounod
Tenebrae Factae Sunt - Palestrina
There Shall a Star From Jacob Come Forth - Mendelssohn
Three Kings - Williams
To Thee We Sing - Tkach
'Twas The Night Before Christmas (Chorus and orchestra)
  - Ringwald
Victor Herbert Favorites
Vision of Peace - Barger
Walking At Night (Czech folk song)
When Jesus Wept - Billings

Operettas
  The Firefly - Friml
  The Fortune Teller - Herbert
  Pinafore - Gilbert and Sullivan
  The Red Mill - Herbert