1950

Factors influencing the motivation of secondary school choral programs

E. Bruce Johnson

The University of Montana

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FACTORS INFLUENCING THE MOTIVATION OF
SECONDARY SCHOOL CHORAL PROGRAMS

A Professional Paper

by

"E" Bruce Johnson
B.M., Montana State University, 1948

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

Montana State University
1950

Approved:

Stanley M. Freal
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Dean, Graduate School
ACKNOWLEDGEMENTS

The author is indebted to the choral directors of Montana high schools who responded to the request for information regarding the motivation of their choral groups and who gave their time and effort in filling out the questionnaire. The author also wishes to especially thank Professor Stanley W. Teel of the School of Music at Montana State University for his counsel and guidance.
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INTRODUCTION

The choral music program as a major secondary school activity is overshadowed by band and athletic programs in many high schools. Probably the most obvious reason for this lies in basic motivating factors. Teenage students, and the general public as well, find it hard to resist the uniforms, the gay music, the flashing instruments and the fundamental militaristic character of a band. Similarly, the place of athletics has been popularized through the hero worship of star athletes and the mass emotional impetus of athletic contests. If choral programs are to compete with other school activities, their educational and social values must be promoted by instilling these values in the minds of students, administrators and parents and by enlisting their enthusiastic support.

To quote Noble Cain's book "Choral Music and Its Practice",¹

"... the music educator should concentrate on mass choral singing if he wishes to be in line vocally with the modern idea of education. ... Only in proportion to the choral work done in the schools now will the adult generation have a definite love for choral music."

The purpose of this study is to examine some of the current practices of choral motivation. While surveys do not always furnish answers to problems, they may act as a source of thought and evaluation. In the realisation of existing tendencies in the field of choral music, it is sincerely hoped that the results of this project will in some way enhance the final results of Montana choral programs.

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THE PROBLEM

This study is an analysis of some of the motivating factors influencing choral programs in order to find better ideas and suggestions of methods of presentation of choral music through various means of motivation. The analysis will be presented in six main divisions which have been considered as important topics by many authorities in the field of choral music.

1. Choral Director Qualifications
2. Scheduling, Accrediting and Grading
3. Choral Personnel
4. Public Performance
5. Community-School Relationship
6. Music Materials, Type and Amount

After the presentation of data compiled from this survey, significant conclusions and recommendations will be drawn and stated.

Criticisms based on this survey will not be directed towards any specific individual or school. This survey was made only of secondary schools in Montana having an enrollment of 150 or more students.

Data for this study was procured through questionnaires received from thirty-five schools. These schools represent 60.6 per cent of the total Montana secondary school enrollment and an 81.1 per cent return of the forty-three schools to which questionnaires were sent.

2. See Appendix B for a copy of this questionnaire. Further reference in this paper to the questionnaire used in obtaining data indicates the one in the appendix.
All statistical information used in this paper will be taken from this survey unless otherwise indicated.

Choral Director Qualifications

In organizing, building, or continuing a successful choral program, considerable emphasis must necessarily be placed on the qualifications of the director. A few of the more tangible criteria have been measured by this survey.

The average amount of teaching experience for Montana choral directors is 9.14 years. There are four first year teachers and four who have taught over twenty years. Four of the choral instructors questioned being former academic teachers brings the average number of years teaching music down to 8.5 years.

Administrators frequently specify whether a man or a woman is wanted for a position. Therefore, sex becomes a choral director qualification in some instances depending upon the particular school situation. For example, in a school where a female teacher has had difficulty in recruiting boys into the choral program, the administrator might feel that a male director would attract them into it. Of the schools questioned by this survey more administrators employ male choral directors than female, with twenty-one men as compared to fourteen women.

The educational background of the choral directors questioned by this survey can be seen in Figure 1 page 4 showing that all instructors possess bachelor degrees and twenty per cent possess master degrees. However, other criteria are not so encouraging. For example, 21 per cent feel that choral music is not their field.
QUALIFICATIONS OF CHORAL INSTRUCTORS

Figure 1
Scheduling, Accrediting, and Grading

In order to attain desirable conditions in a school choral department it must have proper scheduling to obtain the necessary personnel. Accrediting and grading are problems that must also be carefully worked out if the program is to be a success. The importance of credit is a motivating factor, as indicated by the directors, can be seen in Figure 4 on page 11. Grading of musical groups is particularly troublesome in most cases because of the lack of formal tests and written work.

Eighty per cent of the directors questioned agreed that they would welcome a more concrete method of grading their choral groups. However, only twelve per cent stated that the difficulty of evaluation for grading purposes hindered choral membership and morale of their groups. Eighteen per cent indicated some difficulty, sixty-eight per cent indicated no difficulty, and two per cent made no comment.

The high schools questioned in this survey are on six, seven and eight period a day schedules. The six period schedule is used the most with twenty-one schools favoring that system. Eight schools are on a seven period schedule and six are on an eight period. The six and seven period schedules are the most popular with the larger schools, with a small number of eight period schedules occurring in the smaller schools.

Regular choral classes such as glee clubs, choruses and choirs were found to be scheduled outside of school hours by ten schools. No class voice instruction is given by any of the schools questioned.

The average amount of credit being given for choral organizations can be seen in Table I on page 6. Six of the thirty-five schools questioned give no credit for mixed chorus. One school gives no credit for
<table>
<thead>
<tr>
<th></th>
<th>Boys' Glee Club</th>
<th>Girls' Glee Club</th>
<th>Mixed Chorus</th>
<th>A Cappella Choir</th>
</tr>
</thead>
<tbody>
<tr>
<td>Average Number of Periods Per Week</td>
<td>2.4</td>
<td>2.8</td>
<td>3.2</td>
<td>3.8</td>
</tr>
<tr>
<td>Most Usual Time of Rehearsal</td>
<td>P.M.</td>
<td>P.M.</td>
<td>A.M.</td>
<td>A.M.</td>
</tr>
<tr>
<td>Average Amt. of Time Devoted to Warmup Per Week</td>
<td>16.2'</td>
<td>14.6'</td>
<td>24.4'</td>
<td>25'</td>
</tr>
<tr>
<td>Average Semester Credit Given</td>
<td>.48</td>
<td>.51</td>
<td>.46</td>
<td>.57</td>
</tr>
</tbody>
</table>
either boys' or girls' glee clubs and one school indicated that no credit is being given for a cappella choir.

**Choral Personnel**

The educational success of a choral program is necessarily dependent upon a substantial percentage of school enrollment being attracted into it. Not only must the choral director work to improve the standards of his groups, but also he must take the initiative in recruiting their personnel. As stated by Max T. Krone,3 "... don't sit back and wait for the students to come to you [the director]. It takes initiative, ingenuity and persistence on your part to ferret out every student who can sing and to see that he gets into the chorus."

The percentage of student body enrolled in the choral programs of the respective Montana high schools represented in this survey can be seen in Figures 2 and 3 on pages 8 and 9. These figures show the effect of four motivating influences (which conformed particularly well to graphical representation) upon the per cent of enrollment. It can be seen that two of these factors are: the number of boy singers who are also on athletic teams and the number of outstanding school leaders in the choral program.

Montana choral directors questioned by this survey expressed their opinions as to what were the greatest motivating factors of their choral programs.4 Public Performances, type of music used, students love of

---


4. See Appendix B, Section II.
Figure 2

INFLUENCE OF MOTIVATING FACTORS UPON CHORAL ENROLLMENT

Percent of Student Body in Choral Program
Number of Boys in the Choral Program
Number of Boys' Quartet Performances Per Year
Number of Boy Singers also on Athletic Teams
Figure 3

INFLUENCE OF A MOTIVATING FACTOR
UPON CHORAL ENROLLMENT

Percent of Student Body in Choral Program
Number of Outstanding School Leaders in the Choral Program
singing and participation in music festivals were rated the four most important influences in order listed. A graphical representation of these and other factors may be seen in Figure 4 on page 11 in order of frequency of mention.

Of the schools questioned, it was discovered that there are more girls' glee clubs than any other choral organization. Although there are more girls' glee clubs, more students are exposed to choral music through mixed choruses. The size of the girls' glee clubs ranged from seventeen to one-hundred-thirty members; boys' glee clubs ranged from eight to forty-one members; mixed choruses ranged from thirty-five to one-hundred-forty-one members; and a cappella choirs ranged from twenty to eighty members. In Table II on page 12 details of the choral organizations may be seen.

The average number of juniors and seniors in the choral groups brings out an interesting point; over half the membership of the average groups are made up of upper-classmen, with the exception of girls' glee clubs which have slightly less than half upper-class membership.

Thirty-seven per cent of the directors questioned stated that they were working with some unchanged voices. The number varies by group from one to forty.

In response to the question on vocal background received by choral students while in the grades, the directors rated their grade school background at an average of .73. This rating is below a letter grade of C. One grade school vocal program was rated A, ten were rated B, nine C, seven D, and seven F.

5. See Appendix B, Section V.
Figure 4

MOTIVATING FACTORS
IN HIGH SCHOOL CHORAL PROGRAMS

Public Performance
Type of Music
Love of Singing
Festivals
Trips
Fun in Rehearsals
Credit
Competition for Membership
Background
Operettas
Drive for Perfection
Interpretation
Fellowship
Community Appreciation
School Leaders in Groups
Ensembles
Scheduling
Bank Experience
Knowledge of Text
Naturalness of Director
Absence of Favoritism
Discipline
Awards
### TABLE II

**STATISTICAL INFORMATION ON CHORAL ORGANIZATIONS**

<table>
<thead>
<tr>
<th>Boys' Glee Club</th>
<th>Girls' Glee Club</th>
<th>Mixed Chorus</th>
<th>A Cappella Choir</th>
</tr>
</thead>
<tbody>
<tr>
<td>Per Cent of Schools Having:</td>
<td>48%</td>
<td>77%</td>
<td>63%</td>
</tr>
<tr>
<td>Average Number In Group:</td>
<td>17</td>
<td>45</td>
<td>67</td>
</tr>
<tr>
<td>Average Number of Juniors</td>
<td>5</td>
<td>11.5</td>
<td>19.6</td>
</tr>
<tr>
<td>Average Number of Seniors</td>
<td>4.3</td>
<td>10.7</td>
<td>17.4</td>
</tr>
<tr>
<td>Average Number Public Performances Per Year</td>
<td>3.5</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>
Private voice lessons are being taken by choral students in all but seven schools. The number of students taking private voice lessons ranges from one to thirty-six in the individual schools. A representation of the number of choral students receiving private voice study is pictured below.

Figure 5

CHORAL PROGRAMS IN WHICH STUDENTS
RECEIVE PRIVATE VOICE STUDY

From Choral Directors

From Outside Teachers

No Private Instruction

10% 20% 30% 40% 50% 60% 70% 80% 90% 100%
There has been some controversy in recent years as to the value of private voice instruction for choral personnel. The outcome of this survey on this important subject is shown below.

Figure 6

DIRECTORS' EVALUATION OF PRIVATE VOICE STUDY
IN REFERENCE TO RESULTS OF THE CHORAL PROGRAM

[Bar graph showing evaluations: Helpful, Somewhat Helpful, Not Helpful, Unanswered]
Public Performance

In many cases administrators, public, and students alike know and judge their choral program by its public performances. To gain the interest of future choral members, present choral groups must appear before both students and public, doing the best job possible of their chosen music.

Public performance was rated the greatest single motivating factor of choral programs by the directors questioned. The average number of performances per year for the various organizations are listed in Table II on page 12. Of the thirty-five schools studied, there were only two organized choral groups that failed to give public performances; one, a boys' glee club and the other, a mixed chorus.

Public performances of soloists and small ensembles have been investigated by this survey, the results of which may be seen in Table III on page 16.

Sixty-three per cent of the schools questioned give some form of musical stage show either every year or on alternate years. The average number of musical stage shows given per year is 1.4.

In response to the question on festival ratings received by the various groups, forty per cent of the schools either made no response, did not enter festivals, or did not know what their ratings were. Of the sixty per cent that did respond to the question, the directors indicated

6. Figure 4, page 11.
7. See Appendix B, Section V.
8. See Appendix B, Section I.
### TABLE III

**SMALL ENSEMBLES AND VOCAL SOLOISTS**

<table>
<thead>
<tr>
<th></th>
<th>Boys' Ensembles</th>
<th>Girls' Ensembles</th>
<th>Mixed Ensembles</th>
<th>Vocal Soloists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Per Cent of Schools Having:</td>
<td>43 %</td>
<td>83 %</td>
<td>46 %</td>
<td>77 %</td>
</tr>
<tr>
<td>Number of Schools Having More Than One:</td>
<td>1</td>
<td>20</td>
<td>3</td>
<td>25</td>
</tr>
<tr>
<td>Average No. of Public Performances Per Year</td>
<td>10</td>
<td>14</td>
<td>6.3</td>
<td>12</td>
</tr>
</tbody>
</table>
a total of twenty-six first division, twenty-one second division, and three third division ratings. According to this survey, no fourth or fifth division ratings were received.

Eighty per cent of the schools do give joint instrumental and choral concerts. Seventy-one per cent charge admission fees. These fees range from forty cents to one dollar. The average admission fee is fifty-five cents.

Community-School Relationship

Proper community response and backing is necessary to promote any school activity. School board members are but representatives of the community as a whole. The choral director must do all in his power to gain and maintain the respect and admiration of the community and to further its interest in the choral program.

In indicating their reaction to community response to musical events,9 seventy-four per cent of the choral directors questioned by this survey said it was good. Fourteen per cent of the communities responded fairly well and nine per cent responded poorly to musical events. One director did not answer this question.

9. See Appendix B, Section V.
Musical organizations that tend to motivate high school choral programs, such as Community Concert Series or local groups, were measured by this survey. The directors' evaluation of these motivating organizations is shown below, listed in frequency of mention.

Figure 7

ORGANIZATIONS

WHICH MOTIVATE CHORAL PROGRAMS

<table>
<thead>
<tr>
<th>Organization</th>
<th>Frequencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Concerts</td>
<td></td>
</tr>
<tr>
<td>Church Choirs</td>
<td></td>
</tr>
<tr>
<td>Civic Music Groups</td>
<td></td>
</tr>
<tr>
<td>None</td>
<td></td>
</tr>
<tr>
<td>University Groups</td>
<td></td>
</tr>
<tr>
<td>Visiting Choral Groups</td>
<td></td>
</tr>
<tr>
<td>Radio</td>
<td></td>
</tr>
<tr>
<td>Nat. School Assemblies</td>
<td></td>
</tr>
<tr>
<td>Parents' Clubs</td>
<td></td>
</tr>
</tbody>
</table>

Frequencies
Music Materials, Type and Amount

As indicated by the choral directors questioned by this survey, the type of material used is the second most important factor in the motivation of choral groups. Max T. Krone states, "High school choral groups serve both a musical and social purpose in the lives of their members. Just where you [the director] think the balance should be will determine partly at least the music you choose to sing."¹⁰

A comparison of types and amounts of music materials used by the various choral organizations is shown in graphical form in Figures 8 through 18, pages 20 through 25. Two of these are of special interest showing that modern arrangements such as those of Fred Waring, Robert Shaw, etc. are used a great deal or to some extent by many schools. On the other hand, no school indicated the use of popular or jazz music to a great extent.

TYPE AND AMOUNT OF MUSIC USED

The following key applies to the next eleven figures:

- Boys' Glee Club
- Girls' Glee Club
- Mixed Chorus
- A Cappella Choir

Figure 8

UNISON
Figure 11

FOUR PART

Figure 12

MORE THAN FOUR PART
Figure 13
MUSIC OF THE GREAT MASTERS
WARING - SHAW, ETC.

A Great
Deal

Somewhat

Little

Very
Little

Not at
All

Frequencies

Figure 14
CONTEMPORARY MUSIC

A Great
Deal

Somewhat

Little

Very
Little

Not at
All

Frequencies
Figure 15
MODERN ARRANGEMENTS
WARING - SHAW, ETC.

Figure 16
POPULAR - JAZZ
Figure 17

**FOLK AND SPIRITUALS**

The results of this study indicate that the educational standard of the choral musical training of the majority of the students in the Rico-Chatam County School System is not at all high.

There is a general dissatisfaction with the present system of grading choral personnel. Many of the choral directors indicated that it was detrimental to morale and membership of their groups.

The number of athletes who are drawn into choral groups has a definite effect upon the total number of students enrolled for the course of study. A change in the method used by the choral director will probably affect the number of boys and girls registered in the school.
CONCLUSIONS, OBSERVATIONS AND RECOMMENDATIONS

Conclusions

The results of this study indicate that the educational standard of the choral directors questioned is very high. However, the majority of the directors are unable to devote their entire attention to choral music because they also handle instrumental. It is possible that the efficiency of handling choral music is hampered in many cases because thirty-five per cent of the directors are unable to sing solos and twenty-six per cent state that choral music is not their field.

Choral music is finding its place on the schedule of most schools questioned with only ten schools reporting rehearsals of major choral activities outside of school hours.

There is a general dissatisfaction with the present system of grading choral personnel. Many of the choral directors indicated that it was detrimental to morale and membership of their groups.

The number of athletes and outstanding school leaders drawn into choral groups has a definite effect upon the total number of students enrolled in the choral program.

There are many valuable motivating factors that are being used by the choral directors who believed that public performance, type of music used and love of singing are the most important.

Over half the membership of most choral groups is made up of upper-classmen. This is possibly due to the number of freshmen boys and sophomore boys with unchanged voices and the desire of some choral directors to obtain a more mature tone quality from their groups.
According to most of the choral directors questioned, the vocal background of their students is very poor. In only one case was the grade school vocal training rated A, with sixty-five per cent of the grade programs rated C or below.

All but one director indicated that private voice study was helpful to results achieved in choral work. However, sixty per cent of the directors do not give private or class voice instruction. The reason for this disturbing fact may be due to the lack of voice training on the part of the instructors which again points to the need for a better vocal background for many of the choral directors.

The musical standards of choral groups would seem to be very high in examining district and state festival ratings indicated by choral directors. However, this is not a complete picture with forty per cent of the directors failing to answer the question.

As indicated by Figure 2, page 8, male vocal ensembles do have some influence upon the number of students enrolled in the choral program. Male vocal ensembles exist in less than half of the schools questioned.

Community response to school musical events is good in most of the cases questioned. Only nine per cent of the directors indicated a poor response to musical events. Of the organizations outside of school that tend to motivate choral organizations, the Community Concert Series is by far the most influential. Church choirs and civic music groups also rate high in importance to the school choral programs. Five directors questioned stated that there were no outside musical organizations that motivated their choral programs.
Observations

This study having been made of secondary schools in Montana having an enrollment of 150 or more students, also includes some parochial schools. The procedures and conditions of parochial schools may be slightly different from those of the public schools, thereby weakening this study to some extent. A similar study might well be made of all parochial schools in Montana or a comparison of them to the public schools.

Because of the limitations of this study, all secondary school choral programs in Montana have not been investigated. A survey of the smaller high schools would widen the scope of information on this subject.

All of the factors of choral motivation have not been considered in this survey. One of the most important is the personality of the individual choral director. This important influence upon the school choral program would be difficult if not impossible to measure by a questionnaire. There are no two choral directors or school situations exactly alike. Therefore, in the final analysis, it is up to the director to choose the type of motivating factors that he can use best in his particular school situation.

The financial status of the schools and communities has not been taken into consideration in this survey. Further study could well be made of this important subject and its influence upon the results of music programs.

Recommendations

On the basis of the material presented in this survey and the conclusions drawn from it, the following recommendations are made:
1. Directors of choral music should have a background in vocal and choral music.

2. Major choral activities should be placed on the school schedule for credit.

3. A more concrete system of grading needs to be devised for the grading of choral groups.

4. Athletes and outstanding school leaders should be recruited into choral groups.

5. Grade school vocal programs must be improved to meet the demands of high school and adult life.

6. More private or class voice instruction should be given by most schools.

7. Male quartets should be organized in more schools.

8. Choral and vocal students should be encouraged to attend musical events.

9. Outside musical organizations and events should be encouraged to perform in all communities.
How can we improve our Montana high school choral programs?

I am making a survey of the motivating influences of our secondary school choral programs in Montana. The results of this survey will be written up in a professional paper as a partial requirement for my Master of Music degree.

What makes a vocal program tick? What can we do to bring our choral programs up to the same level of importance as our athletic and instrumental programs? These are all important questions that we as choral directors have certainly considered. Having attended and taught in Montana schools, I have been concerned with these problems for some time. With your cooperation, and the other 42 schools I have chosen, I hope to compile enough pertinent information to draw some important conclusions that will be helpful to us all.

This is a statistical study and no names or places will be used in the body of the report. However, any portion of this questionnaire that you wish to omit please feel free to do so.

It would be appreciated if you would include programs of your recent concerts.

If you wish a condensation of the results of this survey please fill in the blanks at the bottom of this page.

Sincerely yours,

E. Bruce Johnson

Name . . . . . . . . . . . . . . .
School . . . . . . . . . . . . . .
City . . . . . . . . . . . . . .
APPENDIX B

Please fill in the following squares with the information that applies to your school.

<table>
<thead>
<tr>
<th></th>
<th>Boys' Glee Club</th>
<th>Girls' Glee Club</th>
<th>Beginning Boys' Group</th>
<th>Beginning Girls' Group</th>
<th>Mixed Chorus</th>
<th>A Cappella Choir</th>
<th>Class Voice Lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Number in class.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Members also on school athletic teams.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Members also outstanding school leaders.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Approximate number of Juniors in group.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Approximate number of Seniors in group.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Number of unchanged voices.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Length of period.</td>
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<td>8. Time of rehearsal. (hour of day)</td>
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<td>9. Number of public performances per year.</td>
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<td>10. Time devoted to warmup (chords, etc.) per week.</td>
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<td>11. Number of periods per week.</td>
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<td>12. District Festival ratings (past two years).</td>
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<td>13. State Festival ratings (past two years).</td>
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</tbody>
</table>

It is important to this survey that the following information be available regarding music literature used by our high school choruses in Montana. Please use the following symbols to indicate the amount of usage: 1-a great deal, 2-somewhat, 3-little, 4-very little, 5-not at all.

<table>
<thead>
<tr>
<th></th>
<th>Unison</th>
<th>2 part</th>
<th>3 part</th>
<th>4 part</th>
<th>more than 4 part</th>
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</thead>
<tbody>
<tr>
<td>Boys' Glee Club</td>
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<tr>
<td>Girls' Glee Club</td>
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<tr>
<td>Mixed Chorus</td>
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<tr>
<td>A Cappella Choir</td>
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</table>

Music of Contemporary
the Great (Hanson, Hard- (Waring, Shaw, Masters ris, etc.) Cain, etc.)
Modern Arr. Popular Jazz, etc.)
Folk & Spiritual Opera & Sentimen-
Light Operetta tal Type

Examples: I Heard a Bird at Break of Day, Amaryllis, Flowers Awake, etc.
III.
Please fill in the squares with the number of vocal ensembles in your school and the number of times they perform within and outside of school per year.

<table>
<thead>
<tr>
<th>Number of Groups</th>
<th>Girls Trio</th>
<th>Girls Sextet</th>
<th>Mixed Ensemble</th>
<th>Boys Quartet</th>
<th>Soloists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approx. Number of Performances Per Year</td>
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</table>

IV.
It would be appreciated if some information concerning your personal experience and background were included.

1. College Degree (if any) ________
2. Music major in college? ________
3. Music minor in college? ________
4. Total years of teaching? ________
5. Years as music instructor? ________
6. Do you sing solos yourself? ________
7. Do you also handle instrumental music? ________
8. Do you feel that choral music is your field rather than instrumental? ________
9. How many members of your choral groups are taking private voice lessons from you? ________. Other teachers? ________
10. Do private voice lessons taken by the individual students enhance the final results of your choral program? ________________________________.
11. Would you welcome a more concrete method of grading your choral groups? ________
12. Does the difficulty of evaluation for grading purposes hinder choral membership and morale of your groups? ________________________________.
13. Does your community respond favorably to musical events? ________
14. Do you give joint instrumental and choral concerts? ________
15. How many musical stage shows do you give per year? (operettas, minstrels) ________
16. How much do you charge for concerts? ________
17. Is your high school on a 6, 7, or 8 period day schedule? ________
18. List musical organizations that tend to motivate your high school choral program such as Community Concert Series, local choral societies, etc. ________________________________.
19. What do you consider to be the greatest factors in the motivation of your high school choral program? ________________________________.
20. Please encircle the grade or rating you would give to the "Vocal Background" received by your choral students in the grades. A B C D F
BIBLIOGRAPHY


