

A STUDY OF THE RELATION BETWEEN THE
CRITERIA USED FOR CHORAL CONCERT PROGRAM
BUILDING AT THE COLLEGE LEVEL AND AN
ANALYSIS OF THE ELEMENTS OF MUSIC
STRUCTURE FOUND IN CHORAL MUSIC

Thesis for the Degree of Ph. D.
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By

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AN ABSTRACT

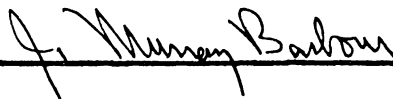
Submitted to the School for Advanced Graduate Studies of Michigan
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DOCTOR OF PHILOSOPHY

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Approved

A handwritten signature in cursive script, reading "J. Murray Barber", is written over a horizontal line.

Maurice Gerow

ABSTRACT

The study concerns the practices employed by college choral conductors in selecting and arranging choral music for a public concert, and an investigation of the musical elements found in the individual selections of each program relative to the scheme of organization determined by the choral conductor's criteria of selection. The study proceeded to gather information relating to two questions: one, what criteria guide the conductor in building a choral concert? Two, what are the reasons for varying degrees of structural monotony in the music programed?

Nine Southern California colleges and universities possessing relatively similar characteristics furnished the source of data. Information was gathered by personal interview from the choral conductors in each of the colleges studied.

The study first analyzed each situation in terms of those external or internal factors which might influence the conductor's choice and arrangement of selections. Information was obtained relative to the purpose of the choral organization and its subsequent home concert, the experiences and influences which contributed most to the procedures of building choral programs, and those factors which seriously limit the conductor from freely selecting and programing music.

The purpose which was revealed as of highest importance is the value of the choral organization as an educational experience for the participants. Other purposes in order of their importance are an educational experience for the college audience, and the fact that the college places

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a high degree of importance on the choral activities and their contributions toward the cultural life of the community.

Those experiences and influences which have contributed most to the procedures used by the conductors in building programs consist of experience in program building, research in libraries, attendance at other college concerts, and of relative importance, scores obtained from music publishing companies.

There appeared to be only one factor which seriously hindered the conductor from freely selecting and programming music. This limitation concerned the lack of musicianship and vocal maturity of the singers.

The next area considered involved the process used by the conductors in choosing individual selections and arranging the order of single compositions into groups and determining group relationships.

In selecting individual compositions for possible use, four general criteria were held to be highly important. These consisted of the over-all worth of the music, the literary worth and suitability of text, the inclusion of selections of a light or humorous nature, and the matter of the over-all probable appeal of the music for the performers.

When combining individual compositions in order to form groups, the over-all aspects appear to be of little or no consequence. In this phase, those specific criteria held to be important are the following structural elements, tempo, mood, dynamics, quality of sacred or secular, rhythm, harmony, and meter.

The final phase of the study consisted of a study of the 156 compositions programmed on the nine concerts to determine the amount of music structural interest in terms of the amount of variety and contrast, or monotony found in the music.

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Of the various musical elements studied, a high degree of structural interest was found to be in the variety of voice textures, varied positions of the melody, root-movements, non-harmonic tones, dynamic levels, mood, and harmonic complexities. A low level of structural interest was discovered in similar dynamic levels, similar levels of rhythmic complexities, similar meters, and similar levels of harmonic complexities.

The results of the study show that, (1) the majority of conductors do not give sufficient attention to the details of music structural elements or are not aware of their importance for attaining a high degree of variety and contrast in musical interest, and (2) other things being equal, it is reasonable to expect that a choral concert containing a high amount of variety and contrast in the musical elements studied will have a high degree of musical interest.

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FORWARD

There are choral concerts either so good or so bad that discussion is inevitable. But between these extremes there lies a vast middle ground of everyday college concerts neither good nor bad enough to arouse the discussion which they deserve. For the past twenty years the author of this dissertation has attended such programs, long enough to convince him that many conductors who are perfectionists in matters like performance quality, audience receptivity, visual stimuli, and acoustics, pay little attention to the basic problems of selecting numbers and ordering them into a musically satisfying concert.

As a result, this dissertation asks two fundamental questions: (1) what criteria guide the conductor in building a choral concert, and (2) what are the reasons for varying degrees of structural monotony in the music programed? Also to be examined is the influence of local conditions within each college studied. Consequently, this study is a dissertation in music education and performance and a source of practical information to persons interested in the topic.

The writer wishes to express his gratitude to the members of the committee for their valuable comments and suggestions on the manuscript, Dr. William R. Sur, chairman, Dr. J. Murray Barbour, Dr. H. Owen Reed, Dr. Roy Underwood, and Dr. Milosh Muntyan. Finally, the author would like to thank his wife, Zelda, for her patience and encouragement in this undertaking.

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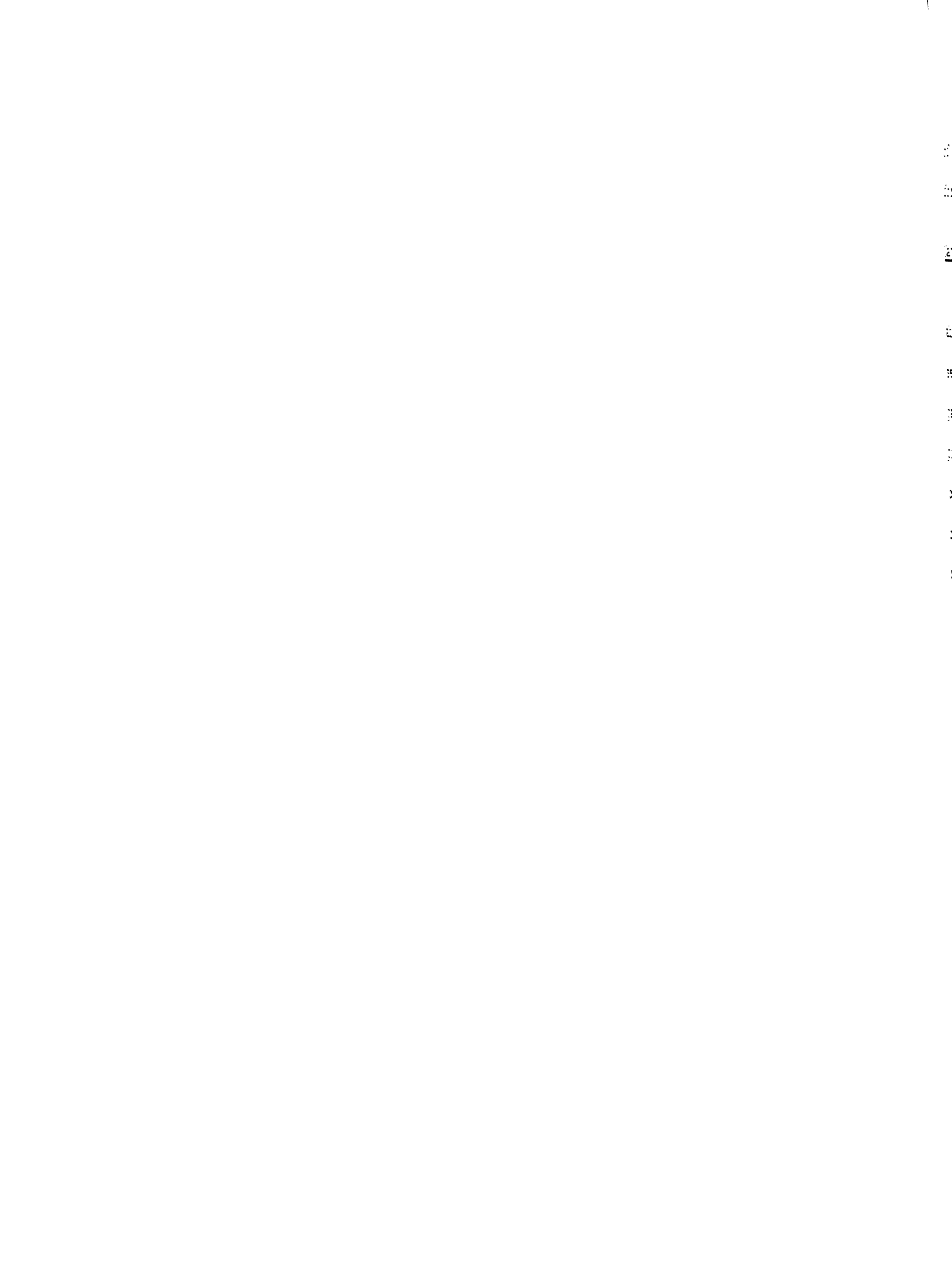
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CHAPTER I

INTRODUCTION

During the past few years musical performances at the college level have experienced a tremendous growth, both in quality of performance and in number of participants. Glee clubs have often combined into mixed choruses and a cappella choirs that carry on extensive concert tours to nearby communities. Their ability to perform the classics of choral literature in a completely professional manner has come to be recognized as a common thing. In short, they are beginning to be accepted by their audiences as leaders in musical taste and skill in choral singing. With the impact of television and radio upon the general concertgoer, however, college choirs often find half filled auditoriums. Much of this interest lag may be attributed to ineffective programing of the individual choral selections to be performed.

The art of program making for a choral concert performance, an important aspect of a conductor's trade, is often neglected or minimized in the training of those who are responsible for public performances. An examination of college catalogues will verify the fact that few music departments offer a separate course on the principles of programing for public concerts. Where does the young choral conductor learn this art? He either resorts to direct imitation of his own college choral experiences in public performance or develops some concepts from music courses on choral conducting or musical style. The importance of developing criteria for arranging an interesting and musically satisfying concert program can scarcely be overemphasized. It is about these areas



of program selection and arrangement and the possibilities they have for enhancing program interest that this dissertation is written.

Nature of Study

The reason for this study is to secure specific information about the practices employed by selected college choral conductors in selecting and arranging choral music for a public concert, and to investigate the musical elements found in the individual selections of each program relative to the scheme of organization determined by the choral conductor's criteria of selection. Following this will be the testing of several hypotheses as to why there are varying amounts of structural monotony in the individual programs and how these affect the musical interest.

In this study the factors of program selection and arrangement are classified for purposes of study under two categories. One category deals with the problems of the conductor as he selects appropriate music literature for use on a concert program; this will be called the external or expedient. The other deals with the structural elements of each composition on a program; these will be called the internal or artistic factors.

The first and major purpose is to determine what the situation is in the process of program building on the college level at the present time. The process referred to in this study includes those external or internal factors which might influence the conductor's choice and arrangement of selections. Under each factor there is a list of specific aspects that are used to assist in determining what the situation is.

Included under the external factors are such points as: type of college; source of talent; program building experience of the conductor; purpose of the concert for the college, the participants, and the community; concert hall facilities; equipment; budget; type of audience; and rehearsal schedule. Under the internal factors which might influence the choice and arrangement of numbers are: scheme of organization; reasons for selecting individual numbers; reasons for combining certain numbers into groups; determining group order; length of program; and, use of the principles of unity, contrast, and variety.

The second purpose concerns an analysis of the structural elements of each selection programmed. This analysis is studied in terms of its relationship to the programming criteria of the conductor and the method used in building a musically interesting program. The structural elements analyzed include the following: style--to include type of chords, degree of tonality, use of non-harmonic tones and other dissonances, frequency of use of certain chords, scales or modes, contrapuntal devices, root tone movement, modulation, form, key, meter, tempo, rhythm, mood, melodic position, voice combinations by sections, coloristic contrasts, accompaniment, and the use of such miscellaneous devices as solos, duets, and instrumental obbligatos.

The third purpose of the study concerns the posing of several hypotheses as to why these programs contain varying amounts of structural monotony that affect the musical interest. Not all the hypotheses are thoroughly tested, but sufficient data and other information are collected to indicate possible relationships in important areas. It would require an extensive study to test thoroughly all of the hypotheses. Among the

problems which are hypothesized for purposes of this study is that of the lack of sufficient contrasts in style within one program. For example, much of twentieth century music will fall into the eighteenth or nineteenth century harmonic techniques. Many twentieth century pieces will be less dissonant than those of Bach. Other problems are a low degree of coloristic contrasts, and external factors which are circumstantial obstacles, such as inadequate rehearsal and performance facilities, rehearsal time, or lack of talent for the performance of more difficult music.

Scope and Limitations

The scope and limitations of the study appear to be eight in number:

1. Because of the limitation of time and finances, the sampling of choral programs has been taken from those colleges located in Southern California, and conclusions are, therefore, limited to those programs studied from this area. It is believed that the same conclusions would also apply in most instances to other colleges in the United States with similar conditions, but this belief can be verified only through further study.

2. No criterion or set of criteria for judging structural elements containing a high degree of musical interest can be expected infallibly to satisfy individual requirements of any conductor or audience characterized by striking individuality of musical taste. It is realized that nothing in the realm of art can be conclusively proved to be either highly interesting or monotonous in so far as the aesthetic taste of every individual is concerned.

3. This study will not attempt to study such factors as value judgments by the audience on the music performed; the effect of the performance quality on the audience; acoustics; and such factors as eye stimuli of the appearance of the singers, the printed program and other visual factors.

4. Programs studied will be on-campus concerts performed before audiences consisting of the college student body, faculty, and interested lay people of the community.

5. The performing groups will consist of the usual first soprano, second soprano, and alto voices; first and second tenor, baritone, bass; or soprano, alto, tenor, and bass voicings under the direction of a music department faculty member experienced in choral music.

6. Performances will be in concert style without the use of theatrical effects, such as scenery and props or special costumes other than the traditional choir robes or concert dress.

7. Musical selections will consist of shorter works and not those of the complete oratorio type which are accompanied by large instrumental groups.

8. A structural analysis will be made only of the choral selections performed and will not include special solos and ensembles programed.

Precedent

The whole area of choral concert programing has been somewhat ignored by researchers in music. Most of the information available to one interested in this area appears either in a chapter in books on

choral music or in articles in commercial magazines. Research on the problem of choral programing has received little mention anywhere. George Howerton stresses the importance of establishing criteria of program building. In his article in the Etude Magazine,¹ he states:

One of the greatest problems which a choral director faces is that of program building. To select material successfully and put it together in an interesting sequence constitutes a task which to many directors is the bane of their existence. It is not enough merely to locate a series of individual items; if that were all which were involved, the matter would be comparatively simple. Each item must be interesting in itself, but, more than that, each must be so related to the others that the resultant program possesses contrast and variety and at the same time enough of a thread of continuity that it hangs together as a unified whole.

In his book on Techniques in Choral Conducting, Archie Jones² devotes one chapter to program building. He discusses two major aspects in the process, namely, selecting the music and arranging it in program style. The suggested criteria for selecting the music give consideration to the text, vocal range, worth of music, and probable appeal for the singers and an average audience. For arranging single numbers in a well-rounded program, he presents three factors--variety, contrast, and climax. He defines variety through the use of selections "both sacred and secular, light numbers for encores, spirituals, excerpts from the classical masterpieces, and numbers modern in harmony and in spirit."³ Contrasts may be obtained by alternation of style and mood, rhythm and melody. He emphasizes

¹George Howerton, "Program Building," Etude Magazine, December, 1954.

²Archie N. Jones, Techniques in Choral Conducting (New York: Carl Fischer, Inc., 1948), pp. 57-68.

³Ibid., p. 63.

the importance of unity in variety and contrast. According to Jones, this may be obtained in grouping sacred and secular music together or by dividing the groups stylistically, and in every program there should be selections which bring climax to the program. Climax is defined as a part which ends on a high pitch of exaltation, and brings the program to a triumphant conclusion.

Noble Cain devotes seven pages to choral programing in his book Choral Music and Its Practice.¹ He suggests three ways of arranging programs, (1) by chronology, (2) by mood or spirit of text and music, and (3) by contrast. A program planned on the basis of chronology must progress from the old to the new without regard primarily to the text or the mood. He states that this is the "old-fashioned way" of planning. In mood programing, the program would begin with some number which establishes a definite mood and changes later to some other mood. As one example given, he refers to sacred for the first half and secular for the second half of the program. Cain suggests the most successful arrangement for present day use is contrast, in which various styles of musical works are set off in sharp relief against each other. "A modern work of secular nature could be followed by a number like Morley's 'Fire, Fire My Heart'."² The principle of contrast can be carried over into the matter of keys as well as that of texts and moods. The author states that one number should not follow another in the same key. Other

¹Noble Cain, Choral Music and Its Practice (New York: M. Witmark & Sons, 1932).

²Ibid., p. 103.

topics which are discussed briefly, are: length of program, critics, soloists and assisting artists, guest conductors, encores, stage effects, and the mind of the audience. It is rather interesting to note his statement in respect to the mind of the audience: "The program should be so arranged that it will appeal to any normal human being."¹

Regarding the actual task of building a program, Krone² discusses the role of the conductor as an educator, showmanship, length of program, use of the audience, and types of programs. Concerning types of programs, he suggests that it is "usually a good idea to build each program around some unified central theme, rather than just to give another program."³ Several examples are given to illustrate this concept. In conclusion, he advises choral conductors to "build your programs like a good meal, with an appetizer, soup, the piece de resistance, salad and dessert."⁴ Unfortunately, he does not spell out in detail how this is to be done.

Hayes Fuhr devotes one paragraph to building program repertoire in his book on Fundamentals of Choral Expression.⁵ The element of contrast is presented with emphasis given to the fact that striking contrast should occur between groups of pieces rather than within them.

¹Ibid., p. 106.

²Max T. Krone, The Chorus and Its Conductor (Chicago: Neil A. Kjos Music Company, 1945).

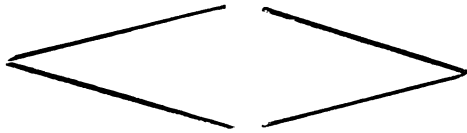
³Ibid., p. 126.

⁴Ibid., p. 127.

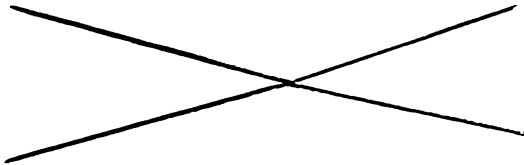
⁵Hayes M. Fuhr, Fundamentals of Choral Expression (Lincoln, Nebraska: University of Nebraska Press, 1944).

However, he neither develops this idea nor shows how it may be accomplished.

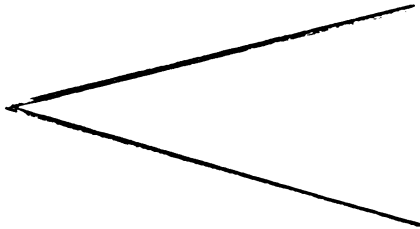
Leeder and Haynie¹ present some ideas on concert presentation at the high school level. Variety both in kinds and styles of music is considered, with special emphasis given to the sequence of selections. Diagrams or symbols are used to illustrate this concept:



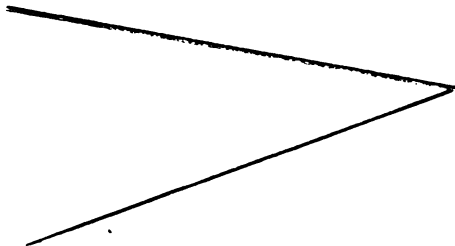
This type starts with light music, moving to heavier in the middle, and ending with light music.



This starts with the heavy, progresses to light, and ends with heavy. (The authors recommend that it should be used for a more mature audience.)

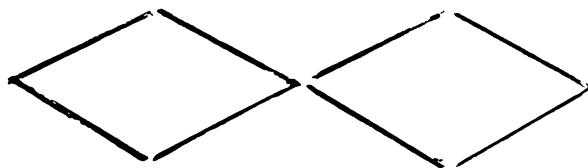


This starts with light music and ends with heavy music.



Following the practice of some directors who like to toss the "big numbers" off first, this follows the heavy numbers with light.

¹Joseph Leeder and William Haynie, Music Education in the High School (New Jersey: Prentice-Hall, Inc., 1958).



This alternates light and heavy taking care to avoid programing numbers of a light humorous nature between those of a more serious type.

Wilson¹ emphasizes the importance of quality in music as a necessary prerequisite to successful choral programing. He states that the music must be beautiful and the text should have genuine literary value. In the opinion of Wilson a sound criterion for a director in selecting choral numbers is to ask himself, "Is this piece of music worth the time necessary for my choir to get it ready for performance?"² Wilson further states that a program should not be too long, perhaps no more than an hour or an hour and a quarter. Finally, music must be chosen for the potential audience.

Two major principles of programing advocated by Wilson are unity and variety. He suggests that a deliberate attempt should be made to select numbers that have some relationship to each other. This relationship may be established through the use of sacred songs, folk songs, and contemporary songs. Another plan to foster unity is to use music which reflects different moods. Sample programs are illustrative of this principle. Another plan for unifying a program is to select some literary idea or quotation around which groups of numbers may be organized.

¹Harry Robert Wilson, A Guide For Choral Conductors (Chicago: Silver Burdett Company, 1950).

²Ibid., p. 20.

Finally, Wilson stresses the importance of securing variety within the principle of unity. Contrast or variety may be secured in key, mode, mood, style, length, and text. Still another way is to intersperse between choral groups solos, instrumental music or small vocal ensembles.

Unfortunately these authors offer neither mutual agreement nor practical suggestions. Their criteria appear to be based upon opinion rather than upon conclusive evidence from research. Both Wilson and Jones stress the importance of content selection. Wilson emphasizes the importance of text, musical worth, and audience receptivity, while Jones emphasizes vocal range and probable appeal for the singers.

All the writers stress in one way or another such guiding principles as variety, contrast, unity, and climax. Of the seven sources reviewed, five emphasize contrast, but only two of them offer specific musical means for obtaining it. (These are key, mode, text, mood, style, length, use of soloists both instrumental and vocal, and small ensembles.) Four authors mention variety as being important. For this, one suggests the alternation of sacred, secular, and modern music. Another suggests music of different historical periods. A third does not clearly define the difference between contrast and variety, including key, mode, mood, style, length, and text as illustrations of both principles. Unity is mentioned by four authors. One suggests stylistic divisions for unity; another says that unity may be derived with the use of a central theme; and a third specifically suggests the use of sacred, folk, and contemporary music, different moods, and selections grouped around a literary idea or quotation. It is rather interesting that, of the four authors who develop only one principle of program organization, two emphasize the principle

of contrast, one the principle of variety, and another the principle of unity. Only one source suggests the principle of climax as an important consideration.

Three inferences might be drawn from the above material. There appears to be some disagreement as to the number of principles of programing which need to be considered in structuring a program. There is a decided lack of agreement as to what constitutes the principles of contrast, variety, and unity, as is most apparent in the illustrative examples. Finally, except for Howerton, there is little in the way of concrete and specific suggestions as to how these principles may be realized. Obviously, the limited and divergent opinions guiding conductors in their task of concert programing are further proof of a need for study in this area.

The topic is worthwhile also because it concerns the benefits of effective concert performance gained by the performer. Some of the values and objectives advocated by the National Music Educators Conference are those musical skills and appreciations deriving from performance. "Effective concert programing affords a means of developing the musical taste of the performer and his audience."¹ If uninteresting music is selected and combined into an illogical program, this goal is impossible.

Finally, since most teachers of music in the public schools are actively involved in public performance of some kind, they also should find the study helpful. The task of programing for assemblies, Christmas

¹Handbook For Junior And Senior High Schools, "The Music Curriculum in Secondary Schools" (Washington, D. C. : Music Educators National Conference, 1959), p. 22.

and spring festivals constantly faces the school music teacher. Practical suggestions as to how the teacher may enhance musical interest should be extremely helpful.

Relationship to Previous Studies

In direct relationship to this study are two previous research projects, a doctoral dissertation and a master's thesis.

The dissertation by Van A. Christy¹ is a study dealing with an evaluation of choral music. It is concerned with the comparison of several methods of rating individual choral selections with its main objective involving the formulation and the testing of criteria for evaluating choral selections. A secondary objective concerned the comparison of ratings of choral music according to a number of standards. Some of the findings and conclusions are: (1) those general criteria having correlations high enough with over-all rating to indicate that they are valid tests of musical worth are (a) Literary Worth and Suitability of the Text; (b) Worth of the Music--beauty, expressiveness, and utility; and (c) Probable Appeal to the Average Chorus Member and to the Average Audience. (2) In the opinion of those using the criteria of Worth of the Music, the judges found that these were most significant and valuable in helping them to make careful and analytical evaluations. And (3), there was an almost unanimous agreement that the Criteria for Evaluating Musical Worth was useful as a device for focusing judgment and obtaining more

¹Van A. Christy, Evaluation of Choral Music (Published Doctoral dissertation, Bureau of Publications, Teachers College, Columbia University, New York, 1948).

satisfactory over-all judgments. In other words, an over-all judgment of the musical worth of a choral composition is possible, but in order to substantiate this judgment, some attention to the details of musical structure is highly desirable.

The second study, a Master's thesis by Bert Williams,¹ attempts to measure the values of a concert program, first, in terms of meeting the various psychological needs of the adolescent, and second, by selecting material which presents a wide range of musical appeal, and third, measuring the vocal skills resultant from the experience of preparing a public concert. This study is the result of Mr. Williams' work with his own high-school choir in preparing twelve choral selections for a public concert presentation.

An examination of published literature and academic research reveals no study similar to this one. Those studies and sources that do have a bearing on this work are cited throughout the text and in the bibliography.

Methodology

For this dissertation nine Southern California college choral conductors were interviewed. Since each college presents a unique situation, the case-study approach is necessary. An effort was made to refrain from involving personalities and each informant was assured that neither his identity nor the name of the college would be revealed in

¹Bert Charles Williams, Jr., An Evaluation of the Factors Involved in Program Building for the High School Chorus (Unpublished Master's thesis, North Texas State College, Denton, Texas, 1949).

reporting the data. This is no serious omission since the study is concerned with representative conditions and processes and not with individuals or institutions.

The colleges studied are sufficiently homogeneous to allow some comparisons and contrasts. There is, for example, value in determining the attitude of the college or music department toward the performing choral group, those experiences which contributed most toward the conductor's ability to build a program, and those hinderances or limitations facing the conductor in program building.

These nine colleges provide a wide range of choral performance situations and consequently furnish information which is likely to be found in most college choral situations. Of the nine colleges, three are co-educational liberal arts colleges, three are state colleges, two are universities, and one is a scientific technical institute for men. In other words, these nine colleges are fairly representative of that area which was studied.

An interview questionnaire was prepared and pretested in actual interviews. After the results of the pretesting had been evaluated, statements and ambiguous terms were eliminated and a final questionnaire was drafted. This interview-questionnaire was the only source of information from the choral directors. The procedure was, first, to send an individually typed letter explaining the purpose of the study, with a self-addressed post card for reply. Out of the twelve colleges contacted, ten responded with an expression of willingness to participate in the study. One college was eliminated because of an unsuitable concert. Interviews were arranged by telephone calls. In the actual interview

(approximately an hour and a half) all of the informants were very cooperative, since the subject matter was of vital concern to them. To maintain a high degree of reliability and validity, a tape recorder was used to record both the answers to the questions and any side comments. In addition, this device served as a check for the interviewer in defining terms, using the same definition in each situation.

Each choral conductor was requested to bring a copy of his spring concert program for the previous season. In addition, he was to supply the interviewer with one octavo copy of each number. These were to be timed by length of performance and any changes made in the score were to be indicated. The questions concerned this sample program.

In the questionnaire, each conductor was asked to evaluate the questions strictly in terms of their importance in his own program building. The conductors were asked to answer honestly, even if they ran counter to "textbook" advice. Finally, they were urged to ask questions regarding definitions, and meaning of statements, and to qualify their answers, if necessary.

On the questionnaire each conductor was asked to assign the questions a number of their choice according to the following scale: (1) of no importance, (2) slightly important, (3) moderately important, (4) very important, and (5) of greatest importance. For example, if a conductor rigorously followed a particular procedure suggested in the criteria for building his own program, he was to give it a rating of four or five depending upon its importance and frequency. If he did not use a particular criterion suggested, or used it very little, he was to rate it as being of no importance or of slight importance. Those criteria

which he used in about fifty per cent of his activities involved in the preparation of a concert program should be given a three rating. In discussing the number of items to be used in a rating scale, J. Francis Rummel¹ states:

Deciding the number of units to use in a scale is largely an empirical matter. The above illustrations of numerical and graphic rating scales have used five points on the "continuum." If fewer steps were used, the scale would obviously be a coarse one and would have little meaning. If a large number of units were used, the discriminations among them would become increasingly more difficult and the scale would tend to become less reliable.

The sample of choral concert programs was selected from nine colleges in Southern California. The conductors and colleges are: Mr. William F. Russell, Pomona College; Mr. Olaf M. Frodsham, California Institute of Technology; Mr. Francis H. Baxter, Los Angeles State College; Mr. Charles Nieswender, Long Beach State College; Mr. Erwin Ruff, University of Redlands; Mr. Eugene M. Riddle, Whittier College; Mr. William Hollenbeck, Loyola University; Mr. J. Dayton Smith, San Diego State College; Mr. S. Sheldon Disrud, Chapman College. In reporting the findings of these conductors, exact percentages and correlations in the statistical meaning of their opinions are not emphasized. However, indications and generalizations are possible in many instances, and these will be cited. Finally, because much of the information obtained may be considered to be confidential, none of the informants involved in the study will be identified with the programs studied. Henceforth throughout the study the conductors and their respective colleges will be referred to only by

¹J. Francis Rummel, An Introduction to Research Procedures in Education (New York: Harper & Brothers, Publishers, 1958), p. 230.

a letter of the alphabet.

It is understood that the effectiveness of measurement by rating methods requires not only specificity and comprehensiveness of definition of the traits rated, but also depends upon the ability of the raters to discriminate reliably. The pooled ratings tend to increase the accuracy of the rating scale. The college choral conductors selected to rate the program building criteria are both representative of the population being rated and expert in their respective college positions. No college choral conductor was selected who had less than five years of experience or less than two years at his present college position. The following is a list of the conductors and their years of experience as choral conductors: Conductor A, six years experience and two years in his present position; Conductor B, ten years experience and eight years in his present position; Conductor C, fifteen years experience and six years in his present position; Conductor D, twenty years experience and nine years in his present position; Conductor E, seventeen years experience and three years in his present position; Conductor F, eighteen years experience and sixteen years in his present position; Conductor G, twenty-three years experience and fourteen years in his present position; Conductor H, sixteen years experience and fourteen years in his present position; and Conductor I, seventeen years experience and four years in his present position.

A second phase of this study involves a detailed analysis of the structural elements of each choral selection programed. An analytical chart was developed from the following sources of authority: an analytical chart¹

¹H. Owen Reed, "Composition Analysis Chart" (New York: Mills Music, Inc., 1958).

from the advanced harmony class of Michigan State University, H. Owen Reed's Basic Music,¹ Walter Piston's Counterpoint,² George McKay's The Technique of Modern Harmony,³ Form in Music by Stewart MacPherson,⁴ The Shaping Forces in Music by Ernst Toch,⁵ and a list of adjectives divided into eight subgroups as used by Hevner⁶ in denoting the mood effects of music. In the nine concerts of the study, there were programmed one hundred and fifty-six single compositions. These compositions were analyzed in relation to the analytical chart, whose items measure the following elements of musical structure: style--type of chords, degree of tonality, use of nonharmonic tones and other dissonances, frequency of use of certain chords, root tone movement, and modulation. Other factors are key, mode, meter, tempo, duration, total number of measures, melodic position, mood, type of accompaniment, dynamic levels, miscellaneous--solos, and the like. Exact percentages of the frequency of use of

¹H. Owen Reed, Basic Music (New York: Mills Music, Inc., 1954).

²Walter Piston, Counterpoint (New York: W. W. Norton & Company, Inc., 1947).

³George Frederick McKay, The Technique of Modern Harmony (Ann Arbor, Michigan: Edwards Brothers, Inc., 1950).

⁴Stewart MacPherson, Form in Music (London: Joseph Williams, Limited, 1930).

⁵Ernst Toch, The Shaping Forces in Music (New York: Criterion Music Corporation, 1948).

⁶Kate Hevner, "Experimental Studies of the Elements of Expression in Music," The American Journal of Psychology (New York: Houghton Mifflin Company, 1936), p. 249.

various types of harmonies used, keys and modes, moods, and other factors of musical structure listed above will be used to compare and contrast the individual selections, one with the other and groups with one another. These relationships will be cited to determine the scheme of organization, the amount of structural interest or monotony inherent in the programs. Finally, relationships between the criteria of the conductor for program building and the structure of the elements of music will be determined.

For purposes of clarification, several terms that are used frequently in this study will be defined. The terms "program building" or "scheme of organization" and "structural interest" are important in this study. The terms "program building" and "scheme of organization" are used almost interchangeably. "Scheme of organization" refers to the plan or arrangement of choral selections performed in concert by a choral organization such as an a cappella choir or men's glee club. Of vital concern to the term "program building" are such considerations as the selection of individual choral numbers, the position of single numbers in a group, group order, program length, and use of assisting soloists or small vocal or instrumental ensembles. The term "structural interest" pertains to the interrelation of the elements of music in terms of differences and similarities. The phrase, "the elements of music structure" refers to style, arrangement and use of harmony, form, counterpoint, mode, key, and rhythm. To the extent that the different elements of music structure vary and are contrasted within the individual musical composition and between compositions, the degree of attention or excitement becomes higher. Monotonous repetition, on the other hand, may be expected to bore the listener.

The terms "unity," "contrast," and "variety," are used extensively and are highly important. According to Webster the word "unity" usually connotes oneness or a combination or ordering of parts such as to constitute a whole. In music the principle of unity means the adherence to a main or dominant theme, in its broadest sense, or style, in order that the structure may seem whole and complete. And in music one of the main elements of unity is that of repetition. Two terms which at times cause confusion are "contrast" and "variety." If one examines two musical compositions side by side, in order to show their characteristic qualities, they are "contrasted" when the different elements in each are compared to determine their differences. In music, then, in order to obtain contrast, one places compositions or arranges them in such an order as to set off or bring out their differences.

Webster defines "variety" as "the diversified character of the elements involved rather than their absolutes or essential differences." In a concert program, variety may be obtained by programing an assortment of musical compositions which vary in style, mood, or medium, i.e., instrumental or vocal. For example, one could say that he has programed a group of selections in various modes. He has used a variety of modes in major and minor keys. On the other hand, contrast would be obtained by placing a specific musical composition in the Dorian mode between two which are in the major mode.

Another important term is the use of "style" in music. Musical "style" is the manner of expressing thoughts in sound which may be distinctive and peculiar to an individual composer or to groups of composers related by time or circumstances. This term is used in many ways. We speak,

for example, of the "Bach style" in referring to the musical forms common during the Baroque period. Because style is often related to a specific historical period, we use such terms as the "Sixteenth century style." "Style" may also refer to harmonic structure, performance medium or to form (e.g., cantata, motet, or madrigal). The passage from one stylistic period to another is often a slow process. During these transitional periods, a composer's style may take on certain characteristics of both the period that precedes and the one that follows.

CHAPTER II

CRITERIA FOR PROGRAM BUILDING

It seems to the writer that not only is higher education dedicated to the task of educating its constituents, but that the college or university also has a real responsibility toward the community in which it resides. This responsibility involves, among other things, the establishment of good public relations which come as a result of sharing its research, its facilities, its educational offsprings, and its cultural events. For the most part, these cultural events take the form of art exhibitions, musical performances, and public lectures and demonstrations. It would seem, therefore, that the nature of these events would consist of undertakings which the lay person or student could not expect to find elsewhere in the college community. On the basis of this observation, there appears to be little justification for cultural events which are based upon the pure "entertainment" or good "show" principle. Consequently, a college choral conductor should maintain standards of excellence based upon performance of the finest choral literature ranging from the Renaissance period of music history down through the Contemporary era.

Performing groups vary as much as do their colleges. Larger schools have sufficient talent and interest in the student body to form both mixed choruses and men's and women's glee clubs. These groups vary in size from twenty-five students to a hundred or more. Mixed choruses, with the usual soprano, alto, tenor, and bass grouping, are often called a cappella choirs. Other organizations, such as glee clubs, consist either of men's or women's voices exclusively. Consequently, situations

will differ widely in the types and variety of choral groups which a conductor may use for programing purposes.

The criteria of program structuring advocated here are pertinent to the concert containing miscellaneous short vocal compositions sung by one or more of the choral groups described above. These short vocal compositions last from about two to five minutes. Longer choral works, such as the complete oratorio type, are not dealt with here. The over-all formation of this kind of concert consists of arranging single compositions into groupings of three or more selections, depending upon their length. An entire concert will consist of two or more groups. The musical content of the different groups varies as to over-all theme or emphasis. Concerts may feature one or several types of choral organizations assisted perhaps by soloists or small ensembles for contrast.

Many problems face a choral director in the preparation of a public concert program. For simplicity, these problems may be divided into external and internal. Among the external problems are the selection of personnel, building the choral organization, rehearsal techniques, purpose of the concert as it affects the over-all situation, number of rehearsal periods each week, physical facilities, budget, type of college, auditorium facilities used in public performance, acoustics, concert dress of the performers, printed program, and other eye stimuli which might affect the performance. The finest choral literature, for example, will suffer in public performance if the performing group exhibits bad vocal technique such as singing with faulty diction or bad intonation. These external considerations are basic to successful public performance and concert programing. Any discussion of criteria for program building

must assume that these aspects have been carefully considered.

More important for this chapter are the internal influences. These include: musical sophistication of the audience, sources of enjoyment, choosing the music, scheme of organization, unity, variety and contrast, and order.

The general area of musical interest has challenged research workers, and efforts have been made to synthesize existing investigations in determining criteria for program structuring. The present chapter, then, seeks to establish and to explain the general causes and conditions which contribute to internal structural interest. The evidence presented in support of this position has been chosen from (1) an extensive amount of literature analyzed from the music structure aspect, (2) statements of authorities which relate music structure to music interest, and (3) experimental evidence from the fields of sociology and psychology as a result of research in determining such matters as the effects of music upon the listener.

Finally, notwithstanding the fact that conductors differ in musical taste and that audiences vary in their levels of musical perception and taste, the assumption is made that a choral program containing a high degree of music interest, other things being equal, is one which is dependent, to a large extent, on a precise or definite scheme of organizational structure and maintains a balance of unity, contrast, and variety.

The Audience

In selecting music for a program, the choral conductor must consider that his audience varies greatly in ability to understand and enjoy vocal music. Listeners differ from one another in age, education,

personality, temperament, and musical experience. In fact, Bingham¹ claims that a person changes even while listening to a musical selection and that with each repetition and loss of novelty, he is virtually a different listener.

Some very vital questions need to be answered if the conductor is to choose his material wisely. What are the different types of listeners found in his audience? What are the various ways in which individuals listen to music? What constitutes musical interest and enjoyment? And how should these considerations affect the programming scheme of organization?

Charles S. Myers in his chapter on "Individual Differences in Listening to Music"² presents four types of listeners which are sufficiently discrete to permit classification. They are: the intra-subjective type, to whom the musical selections appeal because of the emotion which it arouses; the associative type, for whom the main appeal of the music lies in its suggested associations; the objective type, who listen objectively and analytically to the music; and, the character type, to whom the music appeals for its character personified as a subject, in such terms as "morbid," "joyful," "dainty," or "mystic."

Lee³ concludes that there are two quite distinct types of responses to music, namely, listening to music, and hearing music. In his opinion

¹W. V. Bingham, "Introduction," in Max Schoen, The Effects of Music (New York: Harcourt, Brace & Company, Inc., 1927), p. 3.

²Ibid., p. 12.

³Max Schoen, The Psychology of Music (New York: The Ronald Press Company, 1940), p. 126.

the person who listens to music pays active attention to each detail of the composition and performance, "taking in all the relations of sequences and combinations of sounds as regards pitch, intervals, modulation, rhythms, and intensities, holding them in memory and coordinating them in a series of complex wholes."¹ It is these elements of music that constitute the meaning of the music for this class of listeners. The listeners who have not been trained in the formal aspects of musical structure, on the other hand, compensate by engaging in extra-musical thoughts such as memories, associations, and emotional states which seem to come and go during the moments of musical perception.

Schoen agrees with Lee and states that the beautiful in music lies in "listening to music," and not in mere "hearing of music."² His view is that the depth of musical hearing rests mainly in the experiencing of the "thing itself," and that the secondary derived effects consist of associations, images, or emotions that music may arouse.

Hence, what a listener finds in the music he hears depends greatly upon the degree of his awareness and understanding of musical form or music structure. Those who have little or no understanding of the component parts of music structure will find the value of music in what it suggests to them. This, in turn, suggests a partial explanation of the reason that many people like the more popular type of composition or prefer program music.

It should be noted that just as people differ in themselves,

¹Loc. cit.

²Ibid., p. 134.

they differ as to listening experiences and reactions which are not always clearly differentiated one from the other. The most fundamental type of listening experience is the emotional response. Ortmann further states that, "training and education may lead away from it, but it remains the absolutely indispensable source upon which all later developments depend."¹

It may be concluded that since there are varying types of listeners and listening experiences, a conductor will plan more effectively if he is aware, in part, of the different kinds of people who make up the audience for the on-campus concert. The choral selections chosen will vary in their structural complexities and appeal, as the audience varies. If the make-up of the audience seems to indicate a preponderance of individuals who are more than musical ordinarily because of experience, education, concert conditioning, or age, the conductor will be able to present music of greater complexity. For an audience consisting mostly of high school students limited in musical experience, the conductor should select music which is less complex. This position does not argue for an abandonment of standards of choral literature or "playing down" to an audience--whatever that means. It merely suggests to the conductor the importance of understanding the divergencies and fluctuations in listeners and audiences.

To summarize, then, the conductor can never forget his audience,

¹Otto Ortmann, "Types of Listeners. Genetic Considerations," in Max Schoen, The Effects of Music (New York: Harcourt, Brace & Company, Inc., 1927), p. 52.

which not only differs among its members but changes from one performance to another. It seems to the writer, therefore, that a great part of effective programing consists in the judgment the conductor displays in arranging the balance, the sequence, and the quality of musical selections so that they are not too complex and disorganized for his listeners to apprehend and enjoy. This judgment is made up of the conductor's own standards of musical taste and musicianship and his experience and understanding of the different listeners before whom his choral groups perform.

Sources of Musical Enjoyment

Once the conductor has determined his audience "listener's norm," his second major consideration will be to select music for a program whose total effect will be that of an experience of enjoyment and musical interest for the majority of listeners in the audience. From the standpoint of the psychologist, what are the sources of music enjoyment? How do these sources relate to the different types of listeners? Are there levels or degrees of musical enjoyment? And why should the conductor consider these sources in his criteria for program building?

From the literature examined, sources of musical enjoyment appear to be derived from one or several different combinations of musical stimuli. These are: (1) physical movement which is felt to be either in the observer or in the music itself; (2) associations of past experiences with music and its ability to evoke memories or emotions; (3) a simple feeling of reaction according to the pleasantness or unpleasantness of the musical stimuli; (4) the meaning of the music or "ideational"¹ which

¹Esther L. Gatewood, "An Experimental Study of the Nature of Musical Enjoyment," in Max Schoen, The Effects of Music (New York: Harcourt, Brace & Company, Inc., 1927), p. 79.

includes an understanding, an interest in, or analysis of, the music structure of the composition, its interpretation or technique.

It is important to remember in this discussion that concepts of responses to music cannot always be clearly differentiated and absolutely identified because of the factor of the influence of non-auditory experiences upon the auditory experiences. Human behavior responds in terms of the total stimuli in a given environment.

Ortmann concludes that a human being may respond to music with a type of response called sensorial pleasantness which is based primarily on a physiological response apart from all associations.

There is a point of tonal intensity at which dissonances when played or sounded weakly are pleasant--this is due to the resonance re-enforcing it. If the dissonance is moderately loud, resonance increases it to the loud extreme. There is a change from pleasantness to unpleasantness.¹

In its most simple form, then, musical stimulation or sensation evokes either a pleasant or unpleasant response in the listener.

The fact that music does evoke emotion or mood seems to be little disputed among musicians and psychologists.² Mursell states that "music, in its essence, expresses and embodies emotion."³ He emphasizes the fact that, since music is a tonal-rhythmic art, apart from the text in vocal music, it "tells no story, paints no picture, and does not directly

¹Ibid., p. 43.

²Ivy G. Campbell, "Basal Emotional Patterns Expressible in Music," The American Journal of Psychology, Vol. 55, No. 1 (Ithaca, New York: Cornell University, 1942), p. 1.

³James L. Mursell, Human Values in Music Education (New York: Silver, Burdett & Company, 1934), p. 34.

symbolize anything beyond itself."¹ There seems to be a difference of opinion, however, as to whether the musical stimulus directly evokes emotion and mood changes, or whether the emotions of individuals sympathetically reverberate with the effect of the tonal stimulus. Pratt adheres to the latter concept, in which he affirms that music itself does not embody or contain emotion, but rather that "music sounds the way an emotion feels."²

In the tabulation of over 20,000 mood change charts in experiments by Schoen and Gatewood,³ on which that number of persons reported the effects produced upon their moods by a variety of recordings of both vocal and instrumental compositions, the authors conclude: (1) in general, a musical composition not only produces a change in the existing affective state of the listener but that its effect upon the large majority of listeners is uniform to a striking degree. Further, they state that when a musical selection is played at different times, there is experienced a marked consistency in the response the music arouses. Due to the factor of the words or text, Schoen and Gatewood found that there was a much greater consistency of judgment of the effects of music on mood in vocal music than in instrumental music.

Another interesting conclusion on the bases of experimental

¹Ibid., p. 35.

²Carroll C. Pratt, "The Relation of Emotion to Musical Value," Music Teachers National Association, Vol. 33 (Oberlin, Ohio: Music Teachers National Association, 1939), p. 228.

³Max Schoen and Esther L. Gatewood, "The Mood Effects of Music," in Max Schoen, The Effects of Music (Brace & Company, Inc., 1927), p. 131.

psychology is offered by Schoen, "no greater amount of enjoyment was derived from one type of mood than from another type."¹ This factor was held constant, provided that there was no dislike of the specific type of musical composition or that there was not a poor performance. When a mood change progressed from one of a joyful type to a serious one, there seemed to be slightly less enjoyment than when the change was made from a serious mood to a joyful mood. Again these conclusions by Schoen were predicated on whether or not the listener was affected by a critical reaction to the music or poor performance level. In all of the experiments conducted by Schoen and Gatewood² and Hevner,³ the factor of intelligence of the listener made no observable difference in deciding the effects of music. All the listeners interpreted the effects of music in the same way and to the same extent.

Gatewood⁴ in her experiments concludes that some marked emotional effect accompanies marked musical enjoyment. Other factors such as the physical or ideational may affect the total enjoyment from music, but the emotional color bears a fairly constant relation to musical pleasure. There is also indicated evidence that the selection which is more enjoyable arouses more different emotional effects than the music which is enjoyed but little. The next problem for Gatewood was to determine what the

¹Max Schoen, The Psychology of Music (New York: The Ronald Press Company, 1940), p. 90.

²Schoen and Gatewood, op. cit.

³Kate Hevner, "Experimental Studies of the Elements of Expression in Music," The American Journal of Psychology, Vol. 48, No. 1 (Ithaca, New York: Cornell University, 1936), p. 247.

⁴Gatewood, op. cit., pp. 87-88.

relation is between the general effect of enjoyment and each specific emotional effect. Amusement ranks highest, stirring second, and dignity lowest. These findings by Gatewood represent the extent to which musical pleasure parallels the intensity of the emotion. For example, when there is a strong feeling of sadness, there is a keen sense of enjoyment, and when there is but little feeling of sadness there is only slight enjoyment. Gatewood summarizes by stating that,

(1) other things being equal, those selections which show high emotional affect are most enjoyed, (2) those selections which show several emotional affects are more enjoyable than those which show one or none, other things being equal, and (3) those selections the sum of whose emotional affects is great, show greater musical pleasure.¹

In the total complex of the musical experience of enjoyment there are other factors besides those of mood responses. Mursell² stresses five elements which constitute a focus of interest and enjoyment. They are, (1) the shifting volumes and qualities of tonal content with little or no awareness of musical design, (2) melody, which is a common center of interest and pleasure, (3) rhythm, which is not always a primary source but in some music may become a chief determining factor of musical pleasure, (4) harmony, which is of considerable importance, and (5) the general "architectonic design" of the music. Of these five factors, he contends that none ever operates in complete isolation from the rest, although with different listeners one or another may become of major

¹Ibid., p. 90

²James L. Mursell, The Psychology of Music (New York: W. W. Norton & Company, Inc., 1937), pp. 211-15.

importance in the perceptions of the listener.

Broudy contends that "the basis for all musical enjoyment depends upon our ability to perceive and hear the small patterns of tonal material, because out of them or with them larger patterns are woven."¹ He maintains that if the listener cannot enjoy simple sound combinations, he cannot enjoy complexes of them. To stop at this level of merely responding to feelings of pleasantness or unpleasantness would "sadden the hearts of musical composer, performer, and educator."² Broudy contends further that the structure, the continuity and the form or design of a composition results from the way in which these patterns create tension, are sustained, and resolved; ask questions that are answered; achieve balances which are upset and restored. It is the arrangement of these elements which attracts, holds, and directs the interest of the listener. And finally Broudy maintains, "unless the listener detects form, he is limited to the most rudimentary level of appreciation."³

Ortmann substantiates this position by stating that "the degree to which a subject responds to higher units is one of the most important elements, if not the most important element in the auditory field of musical enjoyment."⁴

¹Harry S. Broudy, "Basic Concepts in Music Education," National Society for the Study of Education, 57th Yearbook (Chicago, Illinois: The University of Chicago Press, 1958), p. 70.

²Loc. cit.

³Ibid., p. 71.

⁴Otto Ortmann, in Max Schoen, The Effects of Music, p. 64.

In all of the responses to music, it seems apparent that the variable element is the listener himself, who changes in his reactions to music as the music changes. Ortmann concludes that "reaction to music is, psychologically, the result of a development rather than of a given state."¹ For the listener, then, if the so-called higher units are limited to major and minor triads, for instance, the more complex harmonies as found in some contemporary music may be responded to as unpleasant. Ortmann concludes further that "the determinant of reaction to music is native capacity, plus experience and training."² This implies that training and experience will not only affect the listener's responses to music, but also will increase his enjoyment of music. Consequently, anything that a conductor can do to increase musical understanding will tend to increase the listener's enjoyment. Mursell³ suggests the use of program notes or oral comments, because they concentrate and reinforce the mood responses to music. Hevner⁴ feels, also, that certain musical facts are essential to proper listening. In other words, proper listening, for Hevner, would seem to entail an ability to discern musical structure as well as to undergo "glandular disturbance," and listening on the musical level seems to demand not only enjoyment but also discriminative enjoyment.

Once the listener knows something about the music in terms of its

¹Ibid., p. 75.

²Ibid., p. 76.

³Mursell, op. cit., p. 205.

⁴Kate Hevner, "Studies in Music Appreciation," Journal of Research in Music Education, Vol. IV (Washington, D. C.: Music Educators National Conference, 1956), pp. 3-25.

form or style characteristics, this information will condition his response and will affect his opinion of what is heard. Myer¹ supports this position by adding that such information is important because it conditions not only what we seek, and hence what we perceive, but also the speed of our perceptions and responses. Thus, for instance, "if a piece were known to be built upon a ground bass, attention focusing upon this aspect of the musical structure would tend to bring the bass out, even though other voices might tend to obscure its progress."² On the basis of these conclusions, it would seem that material which is extraneous to the music itself although interesting per se, will not enhance the listener's appreciation or enjoyment. It is extremely doubtful, for instance, that any statement about a composer's personal life or circumstances under which the composition was written would help the listener to understand or enjoy the music directly.

The above studies and experimental evidence have been able to define rather closely the direct relationships of the elements of music and the resultant ability to evoke definite physiological and psychological responses in the listener. These responses enhance the listener's level of enjoyment which is interpreted by the listener in terms of his immediate feeling, mood, associations, and understanding. In planning a concert the conductor should select a variety of musical compositions which will contain a high degree of musical interest for the different types of listeners and their various levels of musical enjoyment. Dependent upon the

¹Leonard B. Meyer, Emotion and Meaning in Music (Chicago, Illinois: The University of Chicago Press, 1956), p. 59.

²Ibid., p. 78.

musicality of the audience, there should be proportionately a balance between music which primarily evokes mood to that which is more complex in structure and form. In the evidence examined there seems to be some basis for the belief that the less musical person will enjoy familiar music more than that which is strange. For this type of listener the conductor should include music which contains some reference to a loved one, home, children, or native country. Since these are personal or intimate feelings and have a special meaning for many listeners, they will evoke correspondingly emotional feelings.

Finally, the conductor will select music which contains a unique and distinctive musical expressiveness in one or more of the elements of music--its melodic line, its rhythm, its harmony, its dynamics, and its form. Music should be selected that contains a high degree of suspense, of tension, which results in an emotional release upon resolution and a subsequent feeling of pleasure. Selections from the various periods of music history should be programmed so that the listener may become acquainted with the different styles of vocal composition and hence increase his understanding of the choral medium. Finally, all of these aspects of musical structure and expressive musical qualities, in turn, should be "pointed up," so that they may increase the listener's musical understanding and hence his level of musical enjoyment.

Choosing the Music

Besides the individual differences found in listeners, there are differences among musical selections, the good, the great, and the mediocre. One most important task for the conductor is to exercise discriminative judgment in the selection of individual choral selections.

Christy¹ concludes that the most satisfactory method of rating choral music seems to be by an over-all evaluative judgment and not by an evaluation of the sum of its various musical elements. He contends that it does not seem aesthetically sound to rate factors of musical worth in isolation and to base a final judgment on the sum of the weighted parts. It is rather interesting to note the import for the conductor of his statement regarding public response, "the type of rating technique that yields the most acceptable aesthetic judgment may be inferior for predicting public response or liking."² In his study, Christy concludes that the most acceptable method aesthetically for rating choral music would seem to be the over-all rating technique. His criteria for over-all rating include literary worth and suitability of text, reasonable range and difficulty of parts, probable appeal to the average chorus member and to the average audience, these to be assisted by the criteria for evaluating the worth of choral music.³

Examining the different elements of music structure is, in the opinion of the writer, of greater importance in the determination of structural interest than the over-all rating technique. Especially is this true when compositions are placed side by side to form groups in a concert program. Ascription of such qualities as melodic beauty to a composition is ultimately a value judgment which results from individual taste. Yet

¹Van A. Christy, Evaluation of Choral Music (New York: Bureau of Publications Teachers College, Columbia University, 1948), p. 99.

²loc. cit.

³Ibid., p. 106.

on the other hand, there is a kind of melodic logic which does determine and enhance musical interest. This logic or coherence is found in the structure of the melody itself and is achieved through some form of repetition, with variety obtained through climaxes, rhythm, and the use of non-harmonic tones. These non-harmonic tones either coincide or do not coincide with the meter accent. Those non-harmonic tones which appear on strong beats like "suspensions and appoggiaturas, give the melody a definite tint, aesthetically and psychologically sharply contrasting with either purely harmonic melodies or with melodies using unaccentuated by-tones."¹ In melodies, different types of conflict between rhythm and meter, between meter and motion, all provide additional means of creating musical interest which has excitement, suspense, contrast, and emotional intensity. Attention should be given to the position of the melody in choral music. Selections should be chosen that feature the melody in other voice parts than exclusively in the soprano part.

The harmonic scheme of choral compositions should be examined. This does not imply a complete harmonic analysis, but it does emphasize the importance of developing an awareness of the harmonic richness and interest. This structural interest is not only found in the vertical sonorities but in the horizontal sonorities as well. Vertical sonorities are determined by the kinds of varieties of chordal harmonies, and horizontal sonorities are found in the melodic or linear impulse of the tones in each chord. Toch states that, "the principle of linear

¹Ernst Toch, The Shaping Forces in Music (New York: Criterion Music Corporation, 1948), p. 105.

writing advocates melodic independence, which involves movement of voices. Anything that suppresses melodic independence in all voices suppresses the linear impulse and the subsequent interest of motion."¹

An awareness of key is another important consideration which gains in its importance as individual compositions are placed side by side to form groups. In selecting music, choice of compositions in different modes provides additional color. These should not be limited to the major and minor modes exclusively, but should include other scale structures as well.

Another important aspect of structural interest is the matter of color or timbre. Variety in timbre is very essential to musical interest. Coloristic contrast may be obtained by selecting compositions that contain different arrangements of voice parts, through the use of selections that contain solo or small ensemble parts, and other compositions which use different types of instrumental accompaniments.

The conductor, then will select choral compositions that contain a variety of interesting music structural elements that will be inducements in capturing audience appeal and interest. On the basis of the literature examined, it would seem that the audience appeal of a specific composition would be in direct proportion to the number of responses (mood, association, musical meanings) it can stimulate in the listener. Hevner aptly demonstrates this concept by stating:

The art that will command the largest audience is the art that makes the largest number of appeals to the human mind and body, and

¹Ibid., p. 10.

and that calls out these responses to their fullest extent and for their longest duration

Form alone may serve to make an object beautiful--line, proportion, balance, harmony, exquisite and enchanting pattern--it may count its admirers by the thousand. Equal thousands may be charmed by a less exquisite form if it is also the mold for poignant feelings, or if it carries a content rich in detail and widespread in its appeal.¹

The choices a conductor makes, in turn, are influenced by the conductor's own standards of taste and ideology. Many programs represent or reflect the ideal, the "cult," or "school of thought" of the conductor and are not representative of his audience, which is often at a level of taste far below that of the "ideal." This is not to imply that a conductor should not attempt to close this spread of differences through some sort of gradual process of audience "education." The philosophy of many colleges does not impose the pressure of popular taste and the conductor may feel free to program whatever he desires. Some denominational colleges limit the conductor's choice of religious music which does not agree with the religious beliefs of the church-supported college. A similar condition exists in certain communities where the population of the community represents chiefly one particular religious sect.

On the basis of knowledge, experience, and study, the conductor should rely on his own standard of judgment. Certain works of music do exert genuine emotional value and emotional sincerity down through the years. The ultimate justification of the conductor in choosing these works is that they will eventually exert a greater and more profound influence on human life than will the inferior type.

¹Kate Hevner, "The Aesthetic Experience: A Psychological Description," Psychological Review, Vol. 44, No. 3 (Princeton, New Jersey, 1937), pp. 261-12.

Hevner places the following emphasis upon educating or training audiences:

The training of audiences is as important as the training of performers and composers if music is to flourish in our society. Music appreciation must be taught not only widely but well, and must include any material, any approach which enlivens the music for the listener. Conductors, performers, managers must learn how to increase the value which the concert-goer sets on his listening hours, and how to enhance this one activity above any other in the totality of his human experience.¹

Not only is the conductor challenged with the task of selecting music for the varying tastes and levels of enjoyment of his audience but he also is dedicated toward broadening the musical insights of his singers. One explicit aim is to acquaint his choral singers with a broad range of great choral music during their years of membership in the choral group. The conductor should not limit his selection to folk music exclusively, to early church music exclusively, nor to modern or contemporary music. He should "seek to mediate to (his) pupils a catholic selection of worthy music."² Sir Richard Livingston states: "I would also try to give the pupil in school a better idea than he sometimes gets of what is first-rate in literature, architecture, music and art"³

Another factor which tends to prevent conductors from extending

¹Kate Hevner Mueller, "Studies in Music Appreciation," Journal of Research in Music Education, Vol. IV (Washington, D. C.: Music Educators National Conference, 1956), p. 3.

²James L. Mursell, Human Values in Music Education (New York: Silver, Burdett & Company, 1934), p. 60.

³Sir Richard Livingston, "The Meaning of Civilization," Atlantic Monthly (March, 1953), p. 43.

a free, unlimited choice of selections is that of the limitations of the singers themselves. Certain choral works may be too difficult technically and too demanding vocally for the experience level and talent found in some college choirs. The singers may lack experience in singing the more difficult parts found in major choral works. There also may be a dearth of certain voices, such as tenors or altos, and this in turn would limit the use of certain selections whose vocal arrangements are for more than four parts. All of these considerations are of great concern to the conductor as he selects or eliminates each prospective composition.

Finally, many conductors will want to select music for the season's repertoire which will be suitable for use on several occasions and for different programs presented during the college year. Certain selections may be used only on the tour program due to the nature of the program or the make-up of the audiences. Some selections, due to their length and musical complexity, can only be performed before the on-campus concert audience. All of these considerations will affect the choice of individual choral compositions.

Scheme of Organization

Down through the ages musical form has been the vehicle for a composer's expression. The term "form" as used here does not refer to a musical structure relating to a particular traditional type, such as a motet, waltz, ronda, sonata, or fugue. "Form," as used here, refers to the manner in which the total shape is consistent with musical sense, containing neither too much nor too little of the art principles of unity, variety, and contrast, exhibiting in all its parts its own unique balance among these various principles. The content of this inner musical sense

concept has been defined in different ways.

The principle of repetition is one of the fundamental ideas applied almost by instinct in the early stages of musical history. Repetition in music, very much like repetition in the other arts, is a means of obtaining the feeling of continuity, coherence, order, and symmetry. One of the earliest music examples of this repetition concept is that of the canon.

Here, as everywhere in musical composition, the aesthetic laws of unity and variety, of stability and contrast are the deciding factors. Stability without variety, mere repetition, if continued for any length of time, is aesthetically objectionable because the ear finds it uninteresting and dull. The opposite also holds true: variety without constancy is unwarranted. A somewhat extended piece of music which almost constantly changes its rhythms, figures of accompaniment, harmonies and color from bar to bar has a jerky, confused effect, and as it shows no manifest order of treatment, it finally becomes fatiguing and repulsive.¹

Ernst Toch describes form as "the right distribution of tension and relaxation, that is formative in every art, in music as well as in painting, sculpture, architecture, and poetry."² Though the interplay of the two forces of tension and relaxation with rhythm will always have its bearing on form, Toch prefers to confine his definition of form as the balance between tension and relaxation. This definition applies to all musical composition regardless of the more formal consideration of two-part and three-part song form. It also applies to the larger forms found in all epochs of musical development. Toch contends that balance between tension and relaxation does not imply a half-and-half ration of the

¹Hugo Leichtentritt, Musical Form (Cambridge, Mass.: Harvard University Press, 1951), p. 233.

²Toch, op. cit., p. 156.

sections devoted to each of these elements, "but that in mere temporal extent the former preponderates over the latter."¹ The term relaxation, as used by Toch, is analogous to the principle of unity, and tension is related to the principle of contrast.

In building a concert program which is composed of a number of musical art-forms called compositions, the order and arrangement of the different compositions should present some semblance of logic and coherence, of plan or shape, of tension and relaxation. Merely to group single compositions into a kind of potpourri cannot, musically, be justified without some sort of thread to make them hang together, and thus help to shape a "concert form" which gives a more completely coherent and interesting musical experience for all concerned. In a sense, the conductor might consider himself a kind of "concert" composer who uses the "concert" as his formal art form and the "content" as a means of conveying musical meaning and enjoyment. Each section (groups of compositions) and each part (single compositions) should be so placed that they will be exhibited and presented in the best light possible. All this takes planning, study, musicianship, and an understanding of general concepts of the craft of building a concert program.

There appear to be two methods or some combination of both predominantly in use by choral conductors for building a program. The first method involves the selection of individual choral compositions appropriate to the performing group or groups in terms of difficulty and suitability. The final choice of selections is arranged, then, into some

¹Ibid., p. 159.

sort of order for public concert. The order, in turn, is influenced by the kinds of compositions chosen. A second method is to set up a scheme of organization or plan and then to find the appropriate choral compositions suitable to this scheme and to the performing choral groups. The latter method is preferred by the writer, since it seems to be a less "by chance" method. In addition, with this method the conductor has far more control over the arrangement and order which are so important to program coherence and musical interest.

The length of a program is relative, and no hard and fast rules can be offered. However, the more technically advanced and polished a group is, the longer this group can sustain audience interest and attention. A conductor will be wise, from the audience point of view, to schedule solos or small vocal or instrumental ensembles as alternating relief points with choral groups which are less advanced and less musically polished. As in a symphonic concert, the longer the program the more there is need for an intermission period, a common practice in most public concerts.

Unity

While the structural plan of a concert as a whole is not simply the sum of the relationship of its parts, the single compositions within the individual groups are both means to an end and ends in themselves. For effective planning, the degree of musical interest, structurally, of a group, or, for that matter, of the entire concert, includes both the kinds of relationships of the several different selections and the musical meaning of the whole group. Both aspects must be considered in

an analysis of program structuring. "What the program does is to provide the causal connection between the successive moods or connotations presented in the music. Its function is to connect them."¹

As was stated above, one important principle of concert programing is the principle of unity or coherence. With some adherence to this principle in arranging the single compositions into groups, the total effect will give an impression of logic and continuity. The writer understands that the decision of such matters as the amount and degree of the music ingredients necessary to maintain unity in any one concert is dependent upon the personal judgment and taste of the conductor. It is acknowledged, also, that it is far easier to cite the extremes than it is to measure and determine those differences found toward the center of a continuum. However, if a conductor will seriously devote himself to a study and careful examination of the structural designs of the individual compositions chosen and of the entire concert in terms of musical thread and contrast, he may find that the aggregate of compositions leans on the side of one or the other extremes. For example, if the musical thread of coherence is identical or too similar between the various elements of music structure in adjacent compositions in groups or in adjacent groupings, we might conclude, other things being equal, that there is likely to be an over-balance of the principle of unity. A program which exclusively features Renaissance music, for example, from only the Netherland School of composers, might conceivably be very uninteresting--particularly for an audience consisting predominantly of non-musical listeners who

¹Meyer, op. cit., p. 272.

have had little or no experience with this type of choral composition. A similar condition of monotony in unity could exist in the relationship of certain compositions of different schools in which, despite strong exterior differences, there are manifested too many similarities through musical inner relationships. This sort of monotony is frequently found in contemporary choral compositions which use an eighteenth or nineteenth century style of harmonic writing. Concerning the effects of repetition, Santayanna writes:

The tendency of monotony is double, and in two directions deadens our pleasure. When the repeated impressions are acute, and cannot be forgotten in their endless repetition, their monotony becomes painful. The constant appeal to the same sense, the constant requirement of the same reaction, tires the system, and we long for change as for a relief. If the repeated stimulations are not very acute, we soon become unconscious of them; like the ticking of the clock, they become merely a factor in our bodily tone, a cause, as the case may be, of a diffused pleasure or unrest; but they cease to present a distinguishable object.¹

Conversely, the indiscriminate grouping of single compositions tends to destroy program logic and coherence. "An excess of asymmetry endangers the coherence, tends toward a vague formlessness."² A program consisting of miscellaneous styles and forms tied together merely by virtue of order will most assuredly destroy the forward motion of the concert "plan" towards fulfillment. It will tend to give the listener momentary musical "pictures" which are more or less complete within themselves but are not related to anything greater than themselves. The principle of unity commands the use of a logic of repetition and a logic

¹George Santayanna, The Sense of Beauty (New York: The Modern Library, 1955), pp. 108-9.

²Leichtentritt, op. cit., p. 225.

of relationships which assists in giving the whole concert meaning and completeness.

The question might be asked, what can a conductor do in arranging his program so as to insure coherence that is not so extreme as to cause monotony? The plan which seems to be the most direct to work with is the plan which arranges groups according to their distinctive historical style. In a three-or-four-group concert arrangement, an example would be to allocate the first group to music from the Renaissance period, the second group to the Baroque period, the third group to Classic or Romantic, and the final group to Contemporary or Modern music. Perhaps a distinction should be made between what is meant by Modern music and Contemporary music. Modern music might be considered as music composed about the time of Debussy and Ravel, roughly considered as the dates around 1900 to 1920. The "Contemporary idiom" is that music which is composed in the twentieth century by the so-called serious composer, as compared to the so-called "popular" or commercial composers. Ernst Krenek has defined twentieth-century music as:

New Music is music which because of its essential characteristics, experiences the greatest opposition to its conversion into merchandise.¹

Music is new until such time that the sounds become so familiar to the commercial composer that he begins to use such sonorities in his commercial music. Contemporary or New Music, then, uses a type of harmonic sonority which is highly dissonant, using such techniques as polychord, polytonality, polyrhythm, and atonality.

¹Ernst Krenek, Music Here and Now (New York: W. W. Norton & Company, Inc., 1939), p. 66.

As can be seen, this type of grouping offers infinite possibilities for program arrangement and program coherence. Two periods, such as the Renaissance and Classic, might be used for an entire program. Two adjacent periods could be programmed in one group, placing the earlier of the two in the first half. As a general rule, it is the custom to place earlier music first, and this appears to be a sound principle. As Meyer advocates, the function of a program is to connect. The psychological connection appears to be more logical in terms of concert coherence which moves forward rather than backward. This conclusion is based upon two important considerations. The first is the consideration that the history of music is the history of musical development, from the more simple to the more complex. Second is the consideration for the non-musical and the somewhat musical listener who will respond in terms of increased pleasure and enjoyment toward the musical idiom which is more familiar and which, of course, is dependent upon the complexity of the music used. If compositions from three or four music eras or periods are combined into one long group, the "casual connections" should be so graduated in their relationships that too sharp a contrast is avoided. The logic of this may be illustrated through an examination of a major orchestral work such as a symphony. A symphonic form by any composer usually contains no radical stylistic upheaval or change and the ear tends to organize this experience into a listening unit complete within itself, lasting twenty-five minutes or more. Likewise, a group of choral compositions forming a group should be so organized that it presents to the listener a total listening unit which is graduated from style to style without any abrupt shifts found in extreme and remote styles. If a conductor, for example,

combines two classic works with one contemporary work, there should be some definite affinity in the style to connect them, thus providing a continuity which is void of radical shifts or abrupt contrasts. Slight pauses between groupings give the ear and mind an opportunity to adjust and prepare for new units of listening. In reference to orchestral programs, Mueller and Hevner conclude:

To some extent, new directions in the growth of modern music, the appreciation of the more complex harmonies and forms in Wagner, Debussy, and Strauss rob the simpler and more tuneful Mozart, Haydn, and even Beethoven of much of their fascination. We can still listen with enjoyment to the older compositions, but in progressively smaller quantities.¹

Many conductors divide a concert into sacred groupings and secular groupings, placing the sacred in the first half of the program. The chronological scheme may be used in this type of plan, though care should be taken to avoid too sharp contrasts through the use of divergent styles. The logic of sacred music's preceding secular music seems to rest in the nature and dignity of worship which takes precedence over the secular or mundane aspects of man's life.

Another general category of vocal literature is that of the folk-song type. The historical grouping could be combined with groupings which feature folk songs from different countries. Continuity or coherence may be maintained by placing folk song repertoire in groups which have a geographical or theme idea such as love, work or some other major cultural similarity.

¹ John H. Mueller and Kate Hevner, Trends in Musical Taste (Bloomington, Indiana: Indiana University, 1941), p. 100.

Variety and Contrast

After a number of repetitions, varying with the complexity of the compositions and the experience level of the listener, enjoyment begins to diminish. In order to sustain listener interest there needs to be in addition to stability and continuity, variety and contrast. One of the dangers of grouping compositions of contemporary composers together is the similarity of harmonic content. In analyzing the chorales of Bach, Handel, and Heinrich Graun, McHose found that:

The musical elements of a given period are to be found in every composition (same style of composition) in such a proportion that they do not vary more than ten per cent from the general norm.¹

This being true, the conductor in placing compositions in a group of a particular period should take great pains in comparing the different elements of music structure in order to determine the degree of variety and contrast and the subsequent degree of musical interest.

What are the music elements that help give contrast and variety in the relationships between single compositions? Between groups? Variety in the use of mode and key is one important aspect. Compositions in different modes should be arranged in an order that will bring about variety and contrast. Arranging numbers only in the major mode according to key relationship, either those which are nearly related or with a type of relationship which is remote, is questionable because of the slight possibility for contrast. There appears to be no study which proves or disproves the assertion that listeners retain the identity of

¹Allen I. McHose, "Musical Research in the Definition of Bach's Contrapuntal Harmonic Style," 42 Series (Pittsburgh, Pa.: Music Teachers National Association, 1950), p. 126.

different key feelings from composition to composition.

Closely allied to mode relationships is the matter of mood relationships. Mood in vocal music is found in the text as well as in the musical stimuli from the unique combination of music elements. If the words can be understood, this constitutes one of the major sources of musical enjoyment for the non-musical and somewhat musical listeners. A variety of different moods should be chosen for a group, and placed so that there is an interesting contrast found in the order of compositions. As was found previously, emotional excitation and musical pleasure are quite inseparable. The greater the variety of emotional effects between selections, particularly compositions which display several emotions, the greater is the pleasure found in the music. The musical elements which assist in defining the effective nature of music for the somewhat musical are melody, rhythm--(closely associated with rhythm is tempo) and harmony. These musical elements are the easiest to apprehend, although one element seldom functions in complete isolation from the others. Melody coupled with a low dynamic level and slow tempo will often produce an effect of seriousness and rest. Music with marked rhythms, fast tempo and a high dynamic level will arouse a feeling of excitement.

One important element which helps to sustain attention in a symphony orchestra is found in its wide range of timbre. This timbre contrast is found in the use of individual solo instruments themselves and in the innumerable combinations of instruments. For the most part, choral groups are limited to four distinct voice timbres, soprano, alto, tenor, and bass. This fact tends, in turn, to limit the coloristic possibilities of variety and contrast. If the position of the melody is

always found in the soprano line, for example, there is likely to be less musical contrast than if the melodic line were found in different sections and combinations of sections. Again, there will tend to be less interest in compositions which continuously use the four-part combination without some variety found in using different combinations of the four voices. Although the four voices are a limiting factor, the conductor should consider the fact that variety can be found in compositions which contain different combinations or which use more than four voice parts.

Closely associated with the matter of voice color in choral groups is the use of compositions which feature incidental solos, duets, descants, obbligatos, and accompaniments such as piano, organ, or instrumental ensembles. The unexpected sound of a solo voice during a choir number has an almost electrifying effect, especially if this is not overdone. An all a cappella choir program does not offer as much contrast as one which includes some music using the piano as the accompanying instrument. If the piano part is independent of the voice parts, it is even more effective. Groupings which feature soloists or ensembles and are interspersed between choral groupings offer contrast and variety. The shift of timbre from vocal to instrumental solos or ensembles provides great contrast. The music selected for these particular groups should contain a general relationship and connection with the choral groups so that a logical coherence and continuity may be maintained.

The harmonic consideration is a very important aspect in determining the degree of musical interest in variety and contrast. Harmonically, a low degree of contrast and variety is likely to be found in compositions used exclusively from one stylistic period, unless the other elements of

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music structure offset this condition. A high degree of structural interest is found in the contrapuntal writing of the sixteenth century, and it reached another peak in the Baroque period in the works of Johann Sebastian Bach. In the music of the periods that followed, homophonic music began to predominate. In much of the twentieth century choral music, little in the way of contrapuntal devices is used. The devices of imitation, augmentation, diminution, and inversion are all helpful in obtaining variety and contrast as well as in consolidating the logical impression of coherence. The interplay of tension and relaxation, of agreement and disagreement, in single compositions and between compositions is partially due to the high degree of harmonic richness and the use of contrapuntal devices. Relaxation in music is obtained, in one way, through the use of consonant harmonies; by all voices reaching a climax at the same time; by coincidence of rhythmic figures and strong beats with the meter; and by harmonies which change with the meter. By consonant harmonies, we mean those harmonies which do not deter the movement of the attraction force of the tonic.¹ Tension in music is obtained, in one way, by the use of dissonant harmonies; and by avoiding the coincidence of harmonic and melodic rhythm.² Dissonant harmonies are those harmonies which momentarily suspend or neutralize the attracting force of the tonic.³ Groupings of single compositions, then, may have varying degrees of contrast and

¹Toch, op. cit., p. 18.

²For a complete discussion of harmonic and melodic rhythm see Walter Piston, Counterpoint (New York: W. W. Norton & Company, Inc., 1947).

³Toch, op. cit., p. 18.

variety through the arrangement of selections which have more or less harmonic and contrapuntal tensions.

Order

The position of each selection in each group and of group order will be determined, in part, by the use of the principles of unity, variety, and contrast. However, there are other matters which tend to influence the over-all program structure in terms of order.

In the theater, as the curtain opens on a play revealing the scenery and the actors, something happens, usually, with sufficient force to secure the interest-attention of the audience. The impact of this initial attention-getting stimulus is important so that the audience may follow the unfolding of the drama with interest and so that the subsequent sense of continuity is established. Similarly, in a choral concert, the very first selection should be chosen for its attention-getting values. Music which is high in dynamic levels and rhythmically vigorous will tend to capture the attention of the audience.

Length of the composition is another important consideration in determining the order of a program. Audience attention span, as a whole, tends to be greater at the beginning of the concert and drops considerably as the concert progresses. That is, it drops and begins to wane if the subsequent musical events are not continuously high, novel, new, and different musical stimuli. For this reason, it is somewhat better to place the longer numbers at the beginning of the concert and the shorter selections toward the end. Length, in terms of minutes of performance, is important to the extent that there is avoided a monotonous sequence of two-or-three-minute compositions interspersed with applause. By

virtue of the nature of some choral music, a conductor sometimes cannot avoid this situation. A program footnote or an announcement to the effect that there should be no applause until the group has been concluded will help to avoid this situation, especially if the first half of the concert is devoted to sacred music. Audiences consisting mainly of non-musical and somewhat musical listeners need a type of programming which changes in pace as the program progresses in order to sustain a high degree of attention.

In their experiments on the effect on a musical program of order, Downey and Knapp conclude that it is probably more effective to have a pleasantness rated on an ascending scale rather than on a descending scale. Dependent upon the audience:

A highly popular number should not be given early in the program. With an audience musically uncultured a light "encore" may serve to decrease the affective rating of less obvious sequent numbers. With a musically cultured audience an occasional light selection may enhance the value of the more aesthetic selections.¹

In the light of this, familiarity evokes a feeling of pleasantness especially for the non-musical listeners. "However with too great acquaintance familiarity lapses into triteness and pleasingness washes out."² In order to prevent this, the musical content must be complex and rich in detail so that the listener may continue to discover new

¹June E. Downey and George E. Knapp, "The Effect on a Musical Programme of Familiarity and of Sequence of Selections," in Max Schoen, The Effects of Music (Brace & Co., Inc., 1927), pp. 230-31.

²Ibid., pp. 238-39.

subtleties and new aspects of interest which cannot be grasped from the one hearing. Schoen and Gatewood substantiate this same position in their experiments dealing with the degree of familiarity of the music heard; "the degree of enjoyment in the very familiar is for the great majority of listeners, greater than the unfamiliar or new selections which give moderate enjoyment."¹

Summary

If a conductor is to build a choral concert program successfully, he must give serious attention to several important aspects. During the examination and selection of single compositions, the conductor must consider the types of listeners who make up the audience of his home concert. If the majority of listeners are either non-musical or only somewhat musical, he will select music which is less complex, less dissonant, more varied in mood, and he will include some music which is very familiar to his listeners. At the same time the conductor should make constant efforts to communicate musical meaning of form consciousness (the inner musical sense) in order to increase the listener's understanding, and in turn, enjoyment of music. A variety of individual selections will be chosen for their musical worth, interest of music structure, and appropriateness to the scheme of organization set up beforehand. Much of this will depend upon the conductor's own background, his knowledge, experience, musicianship, and standards of musical judgment. In arranging individual selections into groups and determining group relations, the

¹Ibid., p. 179.

conductor will be guided by a program-building logic which is derived from a compromise or balance among the principles of unity, variety and contrast. To balance properly these principles is a problem to be solved anew for every concert.

CHAPTER III

INDIVIDUAL ANALYSIS OF CONDITIONS PERTINENT TO THE PROBLEM

In examining the conditions and influences which act upon each conductor as he goes about the task of selecting and arranging music for a public concert, only those which directly affect the problem will be considered. Knowledge of the size and the particular types of performance group found in the concerts under study is necessary. Again, an awareness of the percentage of music majors enrolled in each group would indicate to some extent the performance level, for the student who is more experienced in choral singing gives the nonmusic specialist leadership and confidence. Each conductor was asked to state briefly his method for auditioning voices in establishing the membership of his groups. He was questioned as to the amount of rehearsal time spent each week and its influence on both the amount of choral literature which might be prepared in time for public performance and the degree of difficulty for the singers.

Other questions asked each conductor dealt with his own background, and those experiences and influences which assisted him in building a concert program. Another question which seems highly significant has to do with the purpose of the choral organization and the subsequent home-concert. It is important to know whether the concert is merely organized for entertainment purposes or valued as an educational experience, for the selection and performance of a superior type of music literature which would tend to broaden the knowledge and understanding of choral music through performance for the singers, as well as influence the musical taste of the listener. Finally, the situation peculiar to each college has its

own factors which limit the conductor's freedom in selecting and programming choral music. As was stated above, the amount of rehearsal time, the quality of the singer's musicianship or vocal experience, might be major factors of limitation. Again, certain years may find a dearth of tenors or low basses; hence, the conductor would have to eliminate the choice of certain choral selections which might feature these voices. It is of interest to know if such factors as a limited budget or the lack of adequate equipment exert any direct influence upon the conductor. In some cases a conductor might even be influenced by the musical taste of his singers or the audience. And in an all-male college, a conductor would be seriously limited to the types of choral groups which could be featured on a concert program.

Each conductor was asked to evaluate in terms of its importance questions dealing with three major areas: the purpose of the choral organization, its activities, and the subsequent home concert; those experiences which have influenced and contributed most toward the conductor's procedures of building a choral program; and, those factors of limitation or influences which tend to hinder the conductor from freely selecting and programming any music he desires to use in the final concert program. A rating scale was designed, which enabled the conductor to identify those experiences in his own situation, which he considered to be of greater or less importance. A number was assigned each quality; (1) of no importance; (2) slightly important; (3) moderately important; (4) very important; and (5) of greatest importance. The scores were totaled and a pooled rating was determined indicating the common average or a measure of central tendency. The complete data from which the conclusions are taken

may be found on the respective tables located in the appendix of this study.

COLLEGE A

College A is located thirty-five miles from the city of Los Angeles. It is a liberal arts institution, coeducational and is privately controlled. With a student population of approximately 400, the college offers the B.A. and B.M. degrees.

The groups represented on the concert program under study are the Concert Choir, Chapel Choir, and the Madrigal Singers. Each group carries one half unit per semester and is available to all students in the college with the permission of the instructor. The Concert Choir consists of seventy-five members of which 10 per cent are music majors. The Chapel Choir has a total enrollment of twenty-four, again 10 per cent of which major in music. The Madrigal Singers numbers seventeen and of these there are about 20 per cent enrolled as music majors. The Choir rehearses two thirty-five minute periods each week; the Chapel Choir rehearses two one-hour periods weekly, and the Madrigal Singers four hours each week.

According to Conductor A, voice auditions for the Concert Choir are not conducted on a highly selective basis. Each candidate is given a voice test to determine whether or not he can carry a tune. The Choir emphasizes wide student participation. Consequently, an attempt is made to encourage the entire college student body to participate, since the College administration recommends a musical and art experience for all students. The Chapel Choir is selected from the best singers in the Concert Choir. The process of selecting singers for the Madrigal group is, however,

highly selective since a personal invitation is issued by the conductor only after the singers have undergone a process of elimination during an actual rehearsal session.

The conductor was asked to evaluate in terms of their importance, those experiences which had contributed most to his present procedures of program building. That experience rated of greatest importance was the conductor's participation as a student in choral programs at the college level. Rated as very important was his attendance at other college choral concert programs or festivals, suggestions or opinions offered by the music faculty, and the experience of building past programs. Those experiences rated of moderate importance were the conductor's attendance at professional choral concert programs, summer workshops for choral music, and choral music obtained through various music publishing companies.

The conductor cites as very important four major purposes of the choral organizations and their subsequent concert. They include: the concert as a culmination of the year's choral activities, the activity as a contribution to the cultural life of the community, as an educational experience for the singers, and as an educational experience for the college audience. The audience, according to the conductor, is primarily made up of people from the community, college faculty, and some students. The conductor considered of moderate importance the choral group's existence as a medium for public relations and/or for advertising for the college. Conductor A found another purpose in the sheer enjoyment of the concert. "I feel that another purpose is that this activity is enjoyment for the singers, themselves. Not only is it education for the singers, but it is for their own enjoyment. This seems to me to be just as important. To have

the feeling of putting on a concert for their benefit, this is something they work towards and enjoy as they work."

The two major factors which seriously restrain the conductor in building a choral concert are limited rehearsal time and an inadequate budget with which to purchase new music. The one-hour rehearsals actually averaged forty minutes in length, and upon occasions campus activities conflicted with the rehearsal time. The program under study, according to the conductor, was greatly influenced by the lack of money to buy new music. As a consequence, some of the music was borrowed from another school. Another limitation of moderate importance was ineptness of the singers. In spite of this limitation, the conductor gave his singers music which he didn't think they could "quite cut," but they almost did. In other words, the performance wasn't "musically perfect," but "it stretched the singers so much that they grew a great deal by it." It is rather interesting to note that the conductor felt a slight pressure from the singers to program music of a lighter nature.

COLLEGE B

College B is a coeducational, liberal arts college. It was formerly affiliated with the Congregational Church, though now privately controlled. There are approximately 1062 students enrolled and the B.A. degree is offered. According to Lovejoy's College Guide, "instructional facilities are notable in laboratory science and in music."¹ There are thirty students enrolled as music majors.

¹Clarence E. Lovejoy, Lovejoy's College Guide (New York: Simon and Schuster, 1959), p. 88.

The choral groups represented on the concert program under study are the College Glee Clubs, both men's and women's. The enrollment for the Women's Glee Club is thirty-five, of which 14 per cent are music majors. The Men's Glee Club has thirty-six members, only 6 per cent with a major in music. Each Glee Club rehearses separately twice a week and then they join together for one long rehearsal. College credit received for these groups is one unit. During the regular academic year both groups go off campus for concert appearances. One is a spring concert tour in which they travel throughout the state of California.

In order to gain membership in the Glee Clubs, both men and women have to be members of the College Choir, which is open to all students. An elected board of the Glee Clubs acts as a jury for auditions. For his audition the applicant is asked to sing one verse of "America" and to demonstrate his voice range. All who pass this first audition are taken into the Glee Club on a temporary basis. The entire group, including both old members and new, is rehearsed by the conductor for two weeks on two classical a cappella selections, one slow and the other fast. Then everyone is assigned to a quartet which sings the rehearsed selections before the jury. Each voice is rated on a scale from one to ten. These quartet trials come early in the semester and the ratings derived from this second audition are used as the criteria for rejection or acceptance into the Glee Clubs. At this stage, according to Conductor B, the element of nervousness tends to be ruled out and both the conductor who works with the jury and the members of the jury themselves get a fairer idea as to what the individual singers can do independent of help from another voice.

Conductor B cited the following two experiences as being of the greatest importance in building a choral program: the conductor's participation in choral programs as a student in college, and previous experience in building programs. A rating of very important was assigned to attending professional choral concert programs. This conductor reasons that many ideas are obtained just from the "normal experience of a music lover hearing music whether at concerts or listening to records."

A moderate rating was given to attendance at other college choral programs, music obtained from music publishing companies, individual research carried on by the conductor in libraries, and suggestions or opinions offered by students on the campus. Suggestions or opinions offered by the music faculty or interested lay people, printed choral programs found in various publications, and ideas obtained from programs heard over the radio or television were of slight import.

Conductor B expressed the opinion that the major purpose of the choral organizations and the subsequent public performances was enjoyment. "One of the main purposes of these groups is just the matter of fun for all the participants. This is very basic. The real reason is not to educate the campus, but for musical fun together, just as you might say 'let's go out for a snack together.'" A rating of very important was assigned to the institution's program of enriching the cultural life of the college and community through the performances. Conductor B thus plans his concerts as an educational experience for his singers. A rating of moderate importance was assigned to the concert as another medium of entertainment for the community and student body, as an educational experience for the college and audience who attends the performance, and

as a medium of public relations and/or advertisement for the college.

Conductor B has few problems or factors of limitation which hinder him in the task of program building. However, he does consider lack of adequate instrumentalists to accompany certain choral works as being a very important limitation in his programming. The time devoted for research work in looking for different and unusual choral compositions is rated of moderate importance. His singers' limited amount of musicianship and vocal experience, their vocal immaturity for singing more difficult music, a dearth of tenors, and an occasional conflict between the musical tastes of the singers and that of the conductor were given a slightly important rating.

COLLEGE C

College C is a privately controlled scientific institute for men located in an urban environment. The college is devoted primarily to research in science, engineering, and mathematics, with the B.S., M.S., and Ph.D. degrees offered in these fields. There are 650 undergraduates and 600 graduate students enrolled.

In the light of the curriculum or function of the college, there is no music department and music is offered only as an extra-curricular activity to all students. The performance groups consist of the Band and the Men's Glee Club. There are sixty men enrolled in the Glee Club of which none are music majors and twenty-nine have little or no singing experience. Three rehearsals, one hour in length, are held each week. The Glee Club does, however, gain sufficient ensemble maturity to participate in a concert tour off campus each year.

During the audition for the Glee Club, the conductor listens to each candidate individually. He notes the quality of the voice, and gives some consideration to the candidate's sight-singing of an easy choral selection, although he admits that he is not overly strict on the latter requirement. In fact, he will accept those students who demonstrate voices with a superior quality, even though they may not be able to sing new music at sight.

The conductor attaches greatest importance to library research as essential in planning his program. Printed programs found in publications, octavo music obtained from music publishing companies, and the experience of building programs year after year are considered very important. Of moderate importance are the conductor's attendance at other college choral concerts and professional choral concert programs, and the conductor's own participation in choral programs as a student in college. Of slight importance in helping to arrange programs are the opinions offered by students and interested lay people, summer choral workshops, and programs heard over the radio and television.

The purpose of the Men's Glee Club and its subsequent concert is fivefold, each factor being "very important." The concert was an educational experience for both the singers and for the audience, it represented a culmination of the year's choral activities, the group was used as a medium for public relations and/or for advertising the college, and lastly, an admission charge was made to help subsidize the cost of the Glee Club tour. Slight importance is assigned to the entertainment value of the concert, and to its function as a cultural stimulant to both the college and the community.

Conductor C lists several major causes which limit his programming. Of greatest importance is the fact that the conductor's singers are lacking in vocal experience and maturity as well as in musicianship. In connection with this consideration are the lack of rehearsal time, inadequate sources for obtaining new choral literature suggestions suitable for the technical level of the group, and the attitude of the singers themselves. Regarding this last point, the conductor commented, "When you don't have a music department and the main goal of the student is in the area of science or mathematics and where the only thing that really counts is what he does in that field, music becomes very secondary. The average IQ of the student is around 144. And during rehearsals the mind of the singer has a tendency to do other things while I am rehearsing them. Their bodies are there; they are working somewhat, but mentally they are so involved with a particular project or a particular problem that music becomes rather secondary." The conductor adds that even though this condition exists he feels that the morale of the group is very high. He attaches moderate importance to the conditions in the concert hall. The auditorium stage is very small and is not adequately equipped. The piano is old and needs replacing. The lack of sufficient voices such as tenors and basses to give a proper balance between the vocal parts is held to be of slight significance.

COLLEGE D

College D is a state-controlled college, coeducational and situated in an urban environment. The major fields of emphasis are in the applied arts and sciences which are designed to prepare students for business and industry. A major portion of the student body is enrolled in teacher education.

The total enrollment numbers approximately 13,000 students. Of these about 6,000 are full-time students and 7,000 students attend night classes. In addition to the liberal arts degrees, the B.S. and M.S. degrees are granted. In the music department there are approximately 200 students enrolled as music majors.

The performance groups offered by the music department are the A Cappella Choir, the Men's Glee Club, and the Madrigal Singers. The total enrollment of the A Cappella Choir is ninety-two, about 25 per cent of which are music majors. The Men's Glee Club numbers only eighteen, of whom one-third are music majors. The Madrigal Singers also total eighteen singers of whom nine are music majors. Each group is allowed one unit credit, and rehearses in fifty-minute sessions three times each week. The home concerts are mainly attended by faculty, students, parents, and interested lay people.

The three groups are open to all students, and the conductor does not hold any auditions for either the Choir or the Men's Glee Club. Aspirants for the Madrigal Singers, however, are auditioned individually by the conductor. Vocal quality is revealed by having the individual sing a familiar folk song. Range is checked by having the singer sing scales. The student is then asked to sight-sing an unfamiliar song, and finally the conductor gives an ear check, which determines the accuracy of the voice in response to different pitches. The conductor plays melodic passages at the piano containing arpeggios, augmented intervals, and whole-tone scales, which are immediately sung back to the conductor without the assistance of the piano. Conductor D comments, "My selection of people for membership in all three groups is on the basis of personal qualifications,

first; musical qualifications, second, and vocal qualifications, third, in that order. I want real people. I want to build real people. Then I want to have them musical. I want to have them respond to a refinement of any art. Then I want them to be able to sing. Finally, if they can read music, that is all the better."

Individual research, and experience itself are considered of greatest importance by Conductor D in building his program. He comments: "Experience is that process which goes on year after year whereby through trial and error a conductor learns." Factors rated as "very important" are the conductor's attendance at college and professional choral concert programs, opinions offered by the music faculty, printed programs found in publications, and attendance at summer choral workshops. Those influences of moderate importance, are college courses elected by the conductor designed specifically for program building, participation in college choral concerts as a student, opinions offered by students and interested lay people, and music obtained from publishing companies. The conductor doubts, however, the value of securing music from some publishing companies since "much of the stuff that is sent seems to me to be for the purpose of merely being sold and not for the purpose of being listened to."

Two major purposes of the performing groups are that the concert be an educational experience for the singers and for the college audience, and that the groups provide training for those who intend to become future choral conductors. Conductor D rates as "very important" the concert as a culmination activity of the year's choral appearances, and as a public relations medium for advertising the college. Conductor D also believes it very important that the students derive certain human values as well as

aesthetic values from these experiences. Of moderate importance is the purpose of using the groups themselves, and the subsequent performance merely as a medium of entertainment for the student body and the community.

The two most significant influences which restrict this conductor's freedom in building a choral concert are the lack of rehearsal time and inadequate concert hall facilities. Although the conductor would like to rehearse in the auditorium prior to a public concert, his program arrangement is impeded in that many other groups want to use the college auditorium at the same time.

Limitations considered as "very important" were assigned to musicianship, vocal maturity and vocal experience of the singers, inadequate seating facilities, and a lack of competent instrumentalists. Another very important influence which acts upon the conductor, is the audience, who as a whole, does not care to listen to music that has worth. The conductor says, "I have some people, not in the music department, but in the administration, who criticize us for not using more popular music. And there are many times that I would like to give a formal concert without any popular music at all. This is a type of conflict. However, I do think of my audience when I program music. I feel like a preacher who may have tremendous ideas in theology but has to communicate to his congregation. I think that communication is of considerable importance. While I have my audience I am not just going to entertain them." Of moderate importance in building programs is the deficiency of voice parts to provide a proper balance between sections. In the A Cappella Choir this disparity is found mainly in the alto and soprano sections, while in the Men's Glee Club, there is a scarcity of tenors or basses.

COLLEGE E

College E is a coeducational, state-controlled college located in a suburban environment. Its student population numbers some 8,640 students who either enroll in a liberal arts or teacher education program leading to the B.A. or the M.A. degrees.

The musical performance groups used on the program under study are the A Cappella Choir and the Madrigal Singers. There are sixty singers in the Choir, 40 per cent are music majors. Ten singers are in the Madrigal Singers, all of whom are enrolled in the college as music majors. Since the Choir is large, only the Madrigal Singers have been used for off-campus concerts. Students in each group receive one unit college credit for their work. Both groups rehearse for three fifty-minute periods each week. The concert audience is primarily made up of friends and relatives of the singers, faculty, a few townspeople and some students.

In auditioning prospective members of the A Cappella Choir, the conductor listens to them individually. Each student is asked to sing a scale and a verse of the song "America," and is requested to relate something about his background in music performance. Those with meager and limited experiences in choral singing are asked to elect the College Chorus. The conductor selects the personnel for the Madrigal Singers from the Choir. He feels that personality is a highly important criterion for membership in the select organization.

When asked to identify the factors which contributed toward building concert programs, Conductor E stated that experience, itself, has been of greatest importance.

A rating of "very important" was given to opportunities for research

in libraries and other places for program suggestions. Participation as a student in college choral programs was designated as being of moderate importance.

This conductor rates as of greatest importance five objectives of the performing groups and the subsequent concerts. Not only is the concert a culmination of the year's choral activities, but the college and community actually look forward to the concert as being an event worthwhile attending. Again, the group contributes towards public relations and/or advertising the college. The conductor, in addition, feels very strongly about the educational influences upon the singers themselves, and that the concert itself, at least for the A Cappella Choir, is a strong motivating factor. To rehearse three periods weekly without any goal would be deadly, he added. Another purpose of the concert given a very important rating was the fact that the concert is educational for the college audience. Finally, a moderately important rating was assigned to the concert as being another medium of entertainment for the student body and the community. The conductor concludes, "I don't know the answer to the question of whether or not it is entertaining for the adults who attend; I can only guess."

Two major limitations of greatest import are the lack of adequate rehearsal periods and the musical taste of the singers. The conductor would desire far more rehearsal time, but this is impossible in the light of the students' schedule, and his outside interests. There are conflicts in musical taste, as well. The conductor states, "We get music majors who are clamoring for difficult contemporary music. Then the larger group, nonmusic majors, for the most part, simply abhor difficult contemporary

music, which is highly dissonant. It takes a tremendous job of selling to get them to come through. They don't like it; they actually express this dislike, and it shows up in a number of ways. I have had to change some numbers because of this attitude and action on the part of the performers." A very important rating was given to the qualifications of the singers themselves. The singers have a limited amount of musicianship, vocal experience, and lack vocal maturity for the performance of more difficult music. This pertains particularly to the numbers of singers who fill out the various parts in order to obtain the proper balance between the parts. The lack of low basses seemed to be very important, while lack of altos and tenors was given slight importance.

The limitations which exert comparatively slight influence upon the conductor's programing are his sources for obtaining new choral literature suggestions, inadequate rehearsal hall facilities, lack of an organ to perform as an accompanying instrument for certain choral selections, and choral risers which are worn and need replacement.

COLLEGE F

College F is a privately controlled, church affiliated university. It was founded by the Baptist Church but is open to all students regardless of their religious affiliation. It is located in a city environment and it has approximately 1,334 students enrolled. The University has a Liberal Arts College, School of Music, and a School of Education, with programs of work leading to the B.A., B.S., B.M., M.A., and M. Music degrees. There are between seventy-five and one hundred students enrolled in the School of Music as music majors.

The choral group represented on the concert program under study is the Concert Choir. The total enrollment of this group is forty-eight of which one third are music majors. The Choir rehearses four fifty-minute periods each week and its members receive one unit college credit for their work. The Choir goes on an extended tour each year and presents two home concerts. One of the home concerts is sung for the community and is attended primarily by the townspeople; the other concert is an all-college convocation performed before the student body and faculty.

Voice auditions are held by the conductor on an individual basis. Each applicant is asked to sing a familiar song in order that the conductor may determine the candidate's vocal quality and basic feeling for phrasing. A range test is given as well as an ear test for tonal memory, and if the conductor feels the necessity, a vocal flexibility test is required. This is done by asking the student to sing one tone and while sustaining the pitch to vary the volume by crescendoing and descrescendoing the pitch. Lastly, the individual is given a slight reading test. Conductor F states that, "The group has developed to the point where there is enough leadership in music reading so that I am very happy to have a person who may not have an extensive background (in music) but has a quick ear."

In determining those experiences which have contributed to the conductor's ability to build a program, there are four major influences of greatest importance. These are the conductor's participation as a student in college choral programs, attendance at professional choral concert programs, the experience derived from building programs, and attendance at all types of concerts. Of these four, the conductor emphasized the last, indicating that the basic judgment, in the broadest sense, derived from attending

concerts of all types was highly significant in helping him choose and build a program. A very important rating was given the conductor's attendance at other college choral concert programs or festivals. Of moderate importance were the suggestions or opinions offered by students or music faculty which aided the conductor, printed programs found in publications, and music obtained from music publishing companies.

Conductor F indicated only one purpose of the performance group and its subsequent concerts as being of greatest importance. This dealt with the values derived from the choral experience by the singers themselves. According to the conductor, these values or rewards are more meaningful than those implied in the term "educational outcomes." These values include the general aspect of disseminating or fostering the choral art. In addition, a rating of very important was ascribed to the choral experience as educative for both the singers and the audience. A similar rating was assigned to the idea of the performance group as a medium for public relations and/or for advertising the benefits of the University. The purpose of the concert as being another medium of entertainment for the student body, is considered of moderate importance.

In the process of building a program limitations were at a minimum level for Conductor F. The conductor states that "I am limited somewhat in using such music as the different settings of Ave Maria's. I can't present these in a Baptist Church when we perform off campus, though I can do almost anything but that particular piece." Of moderate importance are inadequate concert hall facilities which hinder the conductor in planning a variety of activities which necessitates the use of stage equipment. The type of audience before whom the choir performs is also of

moderate significance. The conductor states that "I have to tailor it (the program) to the public relations angle, somewhat. I feel more that I am selling a product a greater portion of the time than I might like to sometimes." The following factors of limitation were deemed of slight import: personal preferences which conflict with the goals of the music department or the college, insufficient time for rehearsals, inadequate musicianship and vocal experience of the singers, and this season's lack of sufficient altos to provide proper balance between the choral parts.

COLLEGE G

College G is a coeducational, liberal arts college located in the suburbs. It is privately controlled and originally was founded by the Society of Friends (Quakers). The student enrollment is approximately 1150, and the college offers the B.A. degree for undergraduates and the M.A., M.Ed., and M.S. degrees for graduate work.

The concert program under study was presented by the A Cappella Choir. This group numbers sixty singers of which 30 per cent are music majors. The A Cappella Choir rehearses two one-hour periods each week. The conductor indicated that this was very inadequate and he had proposed a change to five one-hour periods each week for the fall semester. The members of the Choir receive one unit credit for their work. Each year the choir goes on tour, the expense of which is defrayed by the admission fee to the home concert. The audience for the home concert consists of townspeople, alumni, faculty, and friends and relatives of the performers.

The conductor auditions students in groups of three, singing at the same time. He finds that this places the individual more at ease

while singing. The test indicates the quality of the voice; however, no extensive test is made of the student's ability to read notes. The conductor feels that this is not a serious deficiency since the parts can be taught by rote. In fact, the conductor states that "many music majors fail to make the A Cappella Choir not because of their lack of sight reading abilities, but because they have such poor qualities in their singing voices." The conductor frequently visits high schools in order to find prospective singers with outstanding voices.

Those experiences or influences which have greatly assisted the conductor in building a choral program are twofold. Just plain experience seems to be one of the major influences; the other involves the conductor's research in libraries and other sources in which he has turned up comparatively unknown choral works. Of moderate importance was the conductor's attendance at professional choral concert programs. A slightly important rating was given to the conductor's attendance at other college choral concert programs as well as summer choral workshops, and to the value of music obtained from music publishing companies. The conductor expressed the opinion that his attendance at choral workshops was not too fruitful, since most of the choral literature presented at these sessions seemed more suitable to the high school level rather than the college level.

The purpose of the performing group and the subsequent concert is threefold in terms of greatest import: the activity of the group is an educational experience for both the singers and for the college audience, and provides a medium of entertainment for the student body and community.

Ratings of "very important" were assigned to the concert's culminating the year's choral activities, and to its role as a public

relations and/or advertising medium. Of equal importance are the ticket sales for the home concert which underwrites the tour expenses. Of slight importance was the fact that the college considers the concert group a part of the cultural life of the college and community. The conductor states, however, that this is rather minor since the college would not question the fact if one year "we didn't present a campus concert."

Conductor G does not seem to have many serious limitations which hinder his free selection and programming music for a concert. A very important rating was given to the lack of adequate concert-hall facilities. The home concert is presented in a church since the college does not have an auditorium at present. In the light of this limitation, the conductor cannot select music which is of a musical comedy nature or music that may feature any change in staging. A rating of "moderately important" was given to the lack of sufficient rehearsal time, to the vocal immaturity of his singers for the performance of a more difficult type of music, and to the fact that the audience, as a whole, does not care to listen to music that has real worth. In reference to this last point, the conductor states, "The audience appeal is certainly an important factor to consider. I program some lighter numbers because if I programmed all heavy numbers I would certainly lose the attention of the audience." Conductor G qualifies this statement, however, by adding, "Though I am not too greatly concerned about what the audience thinks of certain numbers, particularly those of the contemporary school of choral writing, I am almost sure the audience wouldn't like the Poulenc. Not hearing this number would deprive them of building up an association. How are people going to get to like this type of music if they are not given opportunities for repeated listening?"

Due to a dearth of talented and experienced soloists, the conductor cannot select certain numbers which feature soloists. This factor is considered, however, of slight importance.

COLLEGE H

College H is an all-men's Catholic University of urban residential environment. The University has an enrollment of approximately 1,000 in the Liberal Arts College, which offers the B.A. and M.A. degrees. In the graduate and other divisions of the University evening and summer classes are held for both men and women. Degrees offered are the B.S., B.S. in Engineering, L.L.B. in Law, and the M.A. degree in Education. Total enrollment in these divisions is approximately 900. There is no music department and the performance groups are offered as extracurricular activities. These consist of the University Band and the Men's Glee Club.

The total enrollment of the Men's Glee Club is thirty-five and no college credit is offered for membership. Due to schedule conflicts, one three-hour rehearsal period is scheduled each week. The Glee Club toured this past year for the first time in fourteen years. The associated students organization of the University contributed two hundred dollars towards the tour expenses and the balance was financed through a concert charge. The home concert audience largely consists of parents, friends of the University, alumni, and faculty.

The student who desires membership in the Glee Club is given an individual voice test. He is required to sing a familiar tune, such as America, without accompaniment. A check is made for pitch and accuracy and a test is given for sight-singing. If, however, the voice is particularly

outstanding, the conductor will admit him into the group, even if he does not sight-sing well.

The experience of greatest importance which has helped the conductor in his process of building programs is the opportunity for individual research in libraries and other places. Secondary influences are the summer choral workshops attended by the conductor, and the experience of building past programs. A moderately important rating was given to suggestions or opinions offered by students, and printed programs found in publications. Suggestions or opinions offered by the faculty, and music obtained through music publishing companies were influences of slight value.

The most important purpose of the Glee Club is its work toward the culmination of the year's choral activities. A rating of "very important" was assigned to the educational experience gained by the singers. Of moderate importance was the University's expectation that this choral activity be a part of the cultural life of the college and community, that the concert was an educational experience for the audience, and that the Glee Club was used as one medium for public relations and/or for advertising the University's offerings. The entertainment value of the concert is considered of slight importance.

According to the conductor, the factors of greatest importance limiting his work rested mainly in the fact that he did not have enough tenors for the Men's Glee Club. Next in importance was the fact that the singers had a limited amount of musicianship and vocal experience. This did not permit the conductor free selection of difficult music. A "moderately important" rating was assigned to his limited budget, inadequate

sources for obtaining new choral suggestions suitable for the Men's Glee Club, and lack of sufficient equipment. The latter limitation was due to the fact that the present piano was old and needed replacement; consequently, the conductor avoided the use of numbers which used the piano extensively. Of slight importance was the fact that the singers' musical tastes sometimes conflicted with the conductor's own taste in the choice of music.

COLLEGE I

College I is a coeducational state college which specializes in the liberal arts, science and professional studies and is located in an urban residential environment. There are approximately 9,400 students enrolled, with the B.A., B.S., M.A., and M.S. degrees offered. The music department is within the division of Fine Arts and there are about 150 students enrolled as music majors.

The performance group represented on the program under study is the College Concert Choir. Total enrollment for the College Concert Choir is sixty, of which 60 per cent major in music. The Choir rehearses five fifty-minute periods each week and students receive one unit credit for their work. The concert audience consists of a few students, friends of the music department and people of the community who are interested in better than average choral work. The faculty members who do attend are in the music department. Most students live off campus, which accounts for the small percentage of students who attend the home concert.

The audition consists of a voice test given by the conductor to test the range of the applicants. Each singer is then asked to sing a folk song or hymn all the way through without accompaniment, in order to

check his ability to remain on pitch. This is followed by a short sight-singing test. The final group is comprised of the students who are the best sight readers available.

Two influences of greatest importance in helping the conductor build a program are past experience, and the music obtained through publishing companies. Considered as "very important" was the conductor's own experience in choral programs as a student in college. A rating of "moderately important" was assigned to the conductor's attendance at other college choral concert programs and professional choral concert programs, and attendance at summer choral workshops. Slight importance was attributed to the influence of opinions or suggestions offered by students and interested lay people as well as to programs found in publications.

Conductor I believed that the most important purpose of the Choir, was that the choral experience be educational for both the singers and the conductor himself. In the words of the conductor, "I consider myself a music educator and while it's not completely true, I know that many of the students in my choir are going to go out and have choirs of their own. Because quite a number of my music majors are also future teachers, I want to give them an experience in as much choral literature in the four years that they are here as I can, without going to all of the trite things that all other choirs do. In other words, I keep wanting to find new things I have never heard." A rating of "very important" was assigned to the concert as a culmination of the year's choral activities, and the concert as an educational experience for the audience. Of moderate importance was the college's policy that this activity and the subsequent concert be a part of the cultural life of the college and community, as well

as act as a medium of public relations and/or for advertising the college.

There appear to be few limitations which seem to hinder the conductor in his process of building a choral program. A rating of "very important" was assigned to the conductor's difficulty in finding alto voices to balance the other sections of the choir. But this is a factor that varies with each season. Of slight importance were the singers' inexperience of musicianship and vocal maturity and the lack of suitable instrumentalists for orchestral accompaniment.

Summary

The nine colleges studied appear to be fairly homogeneous in their basic organization. Each is a four-year college or university located in an urban or suburban environment, and offering some type of baccalaureate undergraduate degree. Two of the colleges do not offer any work leading to graduate degrees. Student enrollment in the various colleges studied range from a total of 400 students of the small liberal arts college to 13,000 full-time and part-time students of the state college. Seven colleges have music departments or schools of music which offer programs in music for those students desiring a major in this field. Two colleges offer music only on an extracurricular basis, and do not offer credit for participation in performance groups.

The music performance groups found in the colleges under study are the usual organizations offered in most small and large colleges and universities. These groups consist of the following organizations: a cappella choirs, which perform music either with or without accompaniment; men's glee clubs; women's glee clubs; mixed college choirs; and smaller ensembles such as madrigal singers. The percentage of music majors in

each group varies widely. These range from groups containing those with as high as 60 per cent music majors in the group. In fact one small ensemble consisted of all music majors. Rehearsal periods vary widely from group to group. One men's glee club rehearses one three-hour period each week while another group rehearses five fifty-minute periods weekly. With the exception of the two institutions which do not offer credit for music performance activities, five colleges and one university grant one unit college credit for performance groups, and one college offers one half unit credit per semester.

It is rather interesting to examine the divergent methods of auditioning students for membership in the choral groups. Each conductor holds auditions which are open to all students enrolled in the college, regardless of their major field. Excepting College B, all applicants are auditioned exclusively by the conductor. In College B, however, a jury of students is elected to assist the conductor in deciding upon the group's membership. Such considerations as voice quality, range, sight-singing ability, accuracy of intonation, and independence of part singing are given varying degrees of emphasis by each conductor. One conductor, however, feels that personal qualifications are of greatest importance, whereas musical and vocal qualifications are secondary requirements. In some situations, the conductor will permit a student with an outstanding voice quality to join the groups even though he may be deficient in other musical skills.

Of the four major bases which determine the importance of purpose of the choral organization and its subsequent home concert, its value as an educational experience for the participants received a mean score of 4.4

in the pooled ratings, Table 1. This figure represents, approximately, a midpoint between a rating of very important and one of greatest importance. Thus it may be concluded that the educative purpose is of major importance in the opinions of the conductors interviewed. A mean score of 4.2 was recorded for the use of the choral groups as a medium of public relations and/or for advertising the offerings of the college, and the aim of the home concert as a culmination of the year's choral activities. The fact that the college was private or state controlled did not seem to make any difference in the importance of using the groups to advertise the college. A total mean score of 4.0 was tabulated for the public concert as an educational experience for the college audience which attends the home concert. There is a decided feeling among the conductors interviewed that the college expects the choral activities to be a part of the cultural life of the college and community. The correlated score of the conductors attributed to it a rating of 3.2 as its relative importance. Since the conductors do not plan their concerts as a mere medium of entertainment for the student body and community, the entertainment value of the concert received a mean score of 2.4. The conductors do not plan their concerts with this purpose foremost in their planning.

Each conductor was asked to comment upon other purposes or values of the choral organization and its home concert which he deemed important. These suggestions included; fun for the participants, admission charge to underwrite the cost of the tour, human values and rewards other than educational, the use of the concert as a motivating factor.

When asked to identify those experiences and influences which have contributed most to the procedures used by the conductors in building

TABLE I

PURPOSE OF THE ORGANIZATION AND CONCERT

Purpose	College										Total	Mean
	A	B	C	D	E	F	G	H	I			
1. Culmination of year's choral activities	4	1	4	4	5	3	4	5	4		34	3.8
2. College expects these activities as part of cultural life of college and community	4	4	2	2	5	4	2	3	3		29	3.2
3. Another medium of entertainment for student body:	2	3	2	3	3	3	3	2	1		22	2.4
Community and students:	2	3	2	3	2	2	5	2	1		22	2.4
4. Educational for singers:	4	4	4	5	5	4	5	4	5		40	4.4
5. Educational for college audience	4	3	4	5	4	4	5	3	4		36	4.0
6. A medium of public relations and/or for advertising purposes	3	3	4	4	5	5	4	3	3		34	3.8
7. Fun for all the participants	4	5										
8. Financial benefit, support for tour			4				4					
9. Training future choral conductors				5								
10. Human values, rewards and fostering of choral art				4		5						
11. Motivation factor for participants					5							

choral programs, experience, itself, appeared to be of utmost value. It received a pooled rating of 4.7 as shown on Table II. Four other factors received ratings of considerable variance, which indicated their influence as moderately important. Individual research in libraries, and attendance at professional choral concerts received a mean score of 3.4. A 3.3 pooled rating was tabulated for the conductor's participation in choral concerts as a college student, and a mean score of 3.2 was given the conductor's attendance at other college concerts where he received ideas for building programs. A mean score of 2.9 was registered for the relative importance of obtaining musical scores from music publishing companies which helped the conductor. The mean scores of the remaining experiences and influences have a minimum influence upon the conductor in building programs. To conclude, then in the opinion of the conductors interviewed, the value placed upon experience itself, appears to be the major influence in the conductor's process of program building. However, the conductor's individual research in libraries and other places, attendance at professional choral concerts, participation as a college student in choral concerts, and attendance at other college concerts appear to be highly important factors in assisting the conductors in building their respective concert programs.

In the pooled rating of all nine conductors, there appears to be no major factor or influence which seriously hinders the conductor from freely selecting music and programming it on a concert. As seen on Table III, a mean score of 3.0 was registered for limitations found in the singers themselves. The fact that the singers are somewhat limited in musicianship and vocal maturity appears to be the chief impediment in the process of

TABLE II

EXPERIENCES WHICH HAVE CONTRIBUTED MOST TO PROCEDURES
OF BUILDING CHORAL PROGRAMS

Experience	College									Total	Mean
	A	B	C	D	E	F	G	H	I		
1. College courses	2	1	1	3	1	1	1	1	1	12	1.3
2. Participation as a college student	5	5	3	3	3	5	1	1	4	30	3.3
3. Attendance at college concerts	4	3	3	4	2	4	2	4	3	29	3.2
4. Attendance at professional choral concerts	3	4	3	4	2	5	3	4	3	31	3.4
5. Opinions offered by students:	2	3	2	3	2	3	1	3	2	21	2.3
music faculty:	4	2	1	4	2	3	1	2	1	20	2.2
interested lay people:	2	2	2	3	2	1	1	1	2	16	1.8
6. Printed programs found in periodicals, books	2	2	4	4	2	3	1	3	2	23	2.6
7. Programs heard over radio or TV	1	2	2	3	1	1	1	1	1	13	1.4
8. Summer choral workshops	3	1	2	4	1	1	2	4	3	21	2.3
9. Music publishing companies	3	3	4	3	1	3	2	2	5	26	2.9
10. Individual research in libraries and other sources	2	3	5	5	4	1	5	5	1	31	3.4
11. Experience	4	5	4	5	5	5	5	4	5	42	4.7
12. Attendance at all types of concerts	5									5	

TABLE III
FACTORS OF LIMITATION

Factor	College									Total	Mean
	A	B	C	D	E	F	G	H	I		
1. Goals in conflict	1	1	1	2	2	2	1	1	1	12	1.3
2. Not enough rehearsal time	4	1	4	5	5	2	1	3	1	26	2.9
3. Singers limited in musicianship and vocal experience	3	2	5	4	4	2	1	4	2	27	3.0
4. Singers lack vocal maturity	2	2	5	4	4	1	3	3	2	26	2.9
5. Lack sufficient number of tenors for proper balance of parts	1	2	2	1	2	1	1	5	1	16	1.8
basses:	1	1	2	1	4	1	1	2	1	14	1.6
altos:	1	1	1	3	2	2	1	1	4	16	1.8
sopranos:	1	1	1	3	1	1	1	1	1	11	1.2
6. Musical tastes of singers in conflict with conductor's	2	2	1	1	5	1	1	2	2	17	1.9
7. Limited budget	4	1	1	1	1	1	1	3	1	14	1.6
8. Sources inadequate for obtaining new choral literature	2	1	4	1	2	1	1	4	1	17	1.9
9. Audience does not care to listen to music that has worth	1	1	1	4	1	2	3	3	1	17	1.9
10. Concert hall facilities limited	1	1	3	1	1	3	4	1	1	16	1.8
11. Rehearsal hall facilities are limited	1	1	2	1	2	1	1	1	1	11	1.2
12. Lack of adequate equipment, piano, organ, etc.	1	4	3	4	1	1	1	5	2	22	2.4
13. Limitation of types of singers				4				4			
14. Time limited for individual research				3							
15. Mental attitude of singers				3							
16. Lack of adequate soloists							2				

selecting and programing music. This factor is noted as being highly important in those colleges which do not have a music department and which offer music only on an extracurricular basis. Lack of sufficient rehearsal time and the vocal immaturity of the singers received a mean score of 2.9. Two conductors rated inadequate rehearsal time of greatest importance even though they rehearsed their groups three periods weekly for fifty minutes. This indicates that they would desire even more time in which to rehearse their choral groups. Of the three conductors who considered lack of rehearsal time of no importance, one rehearses his choir five fifty-minute periods each week, another rehearses his glee club two and a half hours weekly. The third conductor while considering inadequate rehearsal time of no importance, is revising upward his rehearsal schedule of two one-hour periods weekly for the fall semester. The inadequacy of orchestral accompaniment received a mean score of 2.4. All other limitations are considered unimportant for most of the nine colleges studied, except in those particular situations which are unique to the conditions or circumstances of the college.

CHAPTER IV

INDIVIDUAL ANALYSIS OF CONDUCTORS' CRITERIA

One important task that confronts a conductor each year is the matter of choosing individual selections of choral music for possible use on a home concert program. This procedure might be termed a weeding-out process. In order for a composition to be considered, the conductor either must have heard the music performed by another choral group or he must have the music in his possession. Since the conductor will want to become thoroughly acquainted with the music, he usually plays through the music at the piano keyboard or has someone else play the music while he listens or sings through the various voice parts.

In this study, it is of interest to know those structural aspects of the music which assist the conductor in making his final choice of the individual selections. It is also pertinent to find out those structural aspects which, though not important at the time, become increasingly more important as the task of building a program progresses. Consequently, each conductor was asked to rate a list of criteria which, in terms of their importance, apply to his own process of selecting single compositions. These criteria ranged from the general aspects of musical structure to the more specific. The conductor was then asked to reconsider these same criteria in terms of his own process of combining the single compositions into groups. For example, the conductor was first asked to judge the importance of dynamics in examining single compositions, after which he considered its importance when placing compositions side by side to form groups.

Each conductor was then asked if he had any particular method which he followed in building programs. Three methods were suggested to him. The first consisted of setting up a scheme of organization beforehand and then finding the appropriate choral selections suitable to this scheme or arrangement. The second method involved the selection of individual choral compositions appropriate to the conductor's performing groups and situation and arranging these numbers into some sort of order for a public concert. The third method suggested was a combination of the above procedures. Each conductor was, of course, asked to describe any other method which he used in programing.

The third area considered in the process of program building involves the detailed scheme of organization used by each conductor for the programs under study. The conductor was asked to arrange the music chronologically and to describe, in his own words, the important criteria which influenced the order of the compositions. For example, in arranging the order of single compositions within groups and in determining the group relationships, the conductor was asked to explain, specifically, how the various elements of music (rhythm, melody, harmony) and the art principles of unity, variety, and contrast were considered in this phase of building a program which would contain a high degree of musical interest. The reply of each conductor was recorded on tape and transcribed verbatim for use in this study.

PROGRAM A

When selecting single compositions as possible choices for use on his program, Conductor A considered two criteria of greatest importance.

The music should have a suitable text and be of literary worth, and the music must have an over-all worth; it must be beautiful; it must be expressive. A rating of "very important" was assigned to the inclusion of a few light or humorous selections and to the over-all probable appeal of the music to the conductor's choral groups. In considering this last point, the conductor states that "This would have two aspects; one is the immediate appeal and two, the ultimate appeal. When I examine compositions, the ultimate appeal is the element that I am most interested in, because if a number has immediate appeal it sometimes follows through and sometimes wears thin."

In examining single compositions, Conductor A rates the following criteria as moderately important: the suitability of the music for the purpose or aim of the concert, reasonable ranges for all parts, the difficulty of the parts, the over-all probable appeal to the home concert audience, coloristic contrasts, rhythm, type of harmony, style, form, and types of accompaniments. Regarding the harmony, Conductor A commented that he is conscious of the over-all sound rather than the technical devices used. He added that, "In looking for new compositions, the process is much more difficult because it is harder to determine what has real musical worth and what hasn't. I try to select numbers which seem to be interestingly written. I look for new musical sounds. Something that is a little bit different and has an appeal to me personally, but still doesn't sound trite and doesn't seem to be hashed over. In the main, I avoid choral compositions with humming parts." Of slight importance are the selection of numbers which contain contrapuntal devices, or those which are either well known or familiar to the audience. Length of the

composition, mood dynamics, the meter, and the tempo are also criteria of negligible significance.

For Conductor A, criteria of a general nature are of little or no importance in combining single compositions into groups. However, the details of musical structure become increasingly more important to him. This fact is shown in the data on Table IV. Conductor A maintains that the criteria of the over-all worth of the music still remains high in importance as he places the music in groups.

Conductor A combined the first two methods of program building described in the introduction. He set up a scheme of organization as well as selected the music appropriate to his performing groups and situation. He then arranged the numbers in a compromise with the previously selected scheme of organization. The conductor states that his method this year was influenced, mainly, by the availability of the music he planned to use. Due to a limited budget the conductor had to borrow music from a library near the college, and from this source he chose the selections suitable for his groups.

The over-all scheme of the concert under study consisted of six groups of choral compositions, the first three devoted to sacred selections, and the latter half to secular numbers. The performing groups consisted of the Concert Choir, the Chapel Choir, and the Madrigal Singers. The chronological order of the music, according to the conductor, was as follows: Group I--sacred, Renaissance and Classic periods; Group II--sacred, Renaissance period; Group III--sacred, Romantic and Contemporary periods; Intermission; Group IV--secular, Romantic and Contemporary periods; Group V--secular, French Canadian Folk and Popular Classics; and Group VI--Musical

TABLE IV

CRITERIA USED BY CONDUCTOR A FOR SELECTING SINGLE
COMPOSITIONS AND COMBINING INTO GROUPS

Criteria	Rating of importance	
	Single	Combinations
General:		
1. Purpose or aim of concert	<u>3</u>	<u>1</u>
2. Literary worth and suitability of text	<u>5</u>	<u>1</u>
3. Reasonable range for all parts	<u>3</u>	<u>1</u>
4. Difficulty of the parts	<u>3</u>	<u>1</u>
5. Over-all worth of the music	<u>5</u>	<u>4</u>
6. Over-all probable appeal to the choral group	<u>4</u>	<u>1</u>
7. Over-all probable appeal to concert audience	<u>3</u>	<u>1</u>
8. Select a few numbers which are either well known or familiar to audience	<u>2</u>	<u>3</u>
9. Select a few numbers which are of a light or humorous nature	<u>4</u>	<u>1</u>
10. Style	<u>3</u>	<u>4</u>
Specific:		
1. Music which contains contrapuntal devices	<u>2</u>	<u>4</u>
2. Coloristic contrasts	<u>3</u>	<u>5</u>
3. Length	<u>2</u>	<u>3</u>
4. Mood	<u>2</u>	<u>4</u>
5. Dynamics	<u>2</u>	<u>4</u>
6. Key	<u>1</u>	<u>3</u>
7. Rhythm	<u>3</u>	<u>2</u>
8. Harmony	<u>3</u>	<u>3</u>
9. Meter	<u>2</u>	<u>2</u>
10. Tempo	<u>2</u>	<u>4</u>
11. Form	<u>3</u>	<u>3</u>
12. Secular	<u>1</u>	<u>3</u>
13. Sacred	<u>1</u>	<u>3</u>
14. Types of accompaniment	<u>3</u>	<u>3</u>
15. A cappella	<u>1</u>	<u>2</u>
16. Other		

Note: The rating scale is as follows: (1) of no importance, (2) slightly important, (3) moderately important, (4) very important, and (5) of greatest importance.

Show Tunes. The concert lasted approximately an hour and a half including the fifteen minute intermission between the sacred and secular presentations.

Conductor A when asked to judge the influence of unity, variety and contrast on his arrangement of choral selections affirmed that these principles were very important.

Finally, Conductor A was asked to describe the actual process of organizing the individual selections into groups and to describe those factors which seemed to influence him in determining the group order. After selecting the music which was available to him, he set up a tentative program, dividing it into two major parts. One part was devoted to sacred music and the other to secular. In deciding upon the music to be used for the first group, Conductor A commented, "I wanted to try to get representation from just about every period of musical style that I could. And in this first group, the Palestrina, Lotti, and Brahms came in that order. I felt that it was a good order as far as mood. The Palestrina starts with a solo voice and is quiet, while the Lotti is in eight parts and is fuller in its sound. The Brahms has a different pace. In the contrapuntal section of this number, the men's voices are contrasted with the women's voices. I looked more at the general aspects and the over-all mood in positioning these numbers. In the second group, I chose the first two numbers specifically for the Chapel Choir singers, and the third number they had sung previously in chapel services. But I wanted them to do three numbers by composers that are well known, three good numbers that they could use in their own repertoire if they ever have to. The utilization purpose is another underlying influence. For example, we are doing O Sing Unto the Lord at our baccalaureate services this spring. Group

three was more contemporary and I felt that this would be a logical climax to the first half of the program.

In group four we started with the Brahms because it seemed like a good number to start with. We ended with Stomp Your Foot because it was a contrast to the other two selections and because it was one that the choir did at the beginning of the year. With the limited amount of rehearsal time, I wanted to include numbers we had done before. Group five was performed by the Madrigal Singers and these numbers had been sung elsewhere earlier in the season. I picked them for the lightness and relief they brought between the two Concert Choir groups. In group six, for the first selection I wanted the numbers along the line of a state-fair theme and to do them in front of a backdrop, bringing some stands out with balloons and so forth. This did not work out because of the lack of time. The second number was another which we had performed previously. Chances are if we had never done this at the Festival, I would not have picked it out for the home concert program. The Oklahoma numbers I had done myself with another group and had the copies. This last group was predetermined because it was available."

PROGRAM B

Conductor B rated the following criteria of greatest importance in his selection of individual choral compositions: the composition must have literary worth and suitability of text, the music must fit the purpose or aim of the concert program, the music must have an over-all worth--be beautiful and musically expressive, the music must have an over-all probable appeal for the conductor's choral groups, and it should be the

type of music which the conductor can use for a balance of repertoire over a four-year cycle. Regarding this last point, the conductor added, "We are dealing here with students who tend generally to sing in the choral groups for four years. Therefore, I don't just pick for one year, I find myself operating in cycles, as it were. For instance, we would never repeat a number closer than a four-year interval, because the same student would be working over ground that he has already trodden. On the other hand, there are some numbers such as the Messiah which are standard college fare that ought to be included so that everybody would sometime get a shot at it during his college career. One extension of this same consideration comes when you consider the total outlay of choral music that any one student would have plowed through in four years. For this reason, then, the total compass of the repertoire over a four-year cycle is one of the most important factors that I deal with in selecting music."

Factors considered as very important to Conductor B's programming were his inclusion of numbers which are either well-known or familiar to the audience, numbers which are of a light or humorous nature. Over-all appeal to the home concert audience, coloristic contrasts, and selections written by composers whose anniversaries were being celebrated were also considered as very important to the conductor's task. Those criteria of moderate importance were the reasonable range for all parts, difficulty of parts, mood, dynamics, type of accompaniment, and the fact that the music was a cappella. Those receiving a rating of "slightly important" included length, tempo, and numbers containing contrapuntal devices.

The conductor was then asked to re-evaluate the criteria in terms of their importance when combining compositions to form groups. Table V illustrates that the conductor considered the general criteria of no

TABLE V

CRITERIA USED BY CONDUCTOR B FOR SELECTING SINGLE
COMPOSITIONS AND COMBINING INTO GROUPS

Criteria	Rating of importance	
	Single	Combinations
General:		
1. Purpose or aim of concert	<u>5</u>	<u>1</u>
2. Literary worth and suitability of text	<u>5</u>	<u>1</u>
3. Reasonable range for all parts	<u>3</u>	<u>1</u>
4. Difficulty of the parts	<u>3</u>	<u>1</u>
5. Over-all worth of the music	<u>5</u>	<u>1</u>
6. Over-all probable appeal to choral group	<u>5</u>	<u>1</u>
7. Over-all probable appeal to concert audience	<u>4</u>	<u>1</u>
8. Select a few numbers which are either well known or familiar to audience	<u>4</u>	<u>1</u>
9. Select a few numbers which are of a light or humorous nature	<u>4</u>	<u>1</u>
10. Style	<u>1</u>	<u>5</u>
11. Other--Balanced repertoire over four years	<u>5</u>	<u>1</u>
12. Other--Composers' anniversaries (memorials)	<u>4</u>	<u>1</u>
Specific:		
1. Music which contains contrapuntal devices	<u>2</u>	<u>1</u>
2. Coloristic contrasts	<u>4</u>	<u>5</u>
3. Length	<u>2</u>	<u>5</u>
4. Mood	<u>3</u>	<u>5</u>
5. Dynamics	<u>3</u>	<u>5</u>
6. Key	<u>1</u>	<u>4</u>
7. Rhythm	<u>1</u>	<u>4</u>
8. Harmony	<u>1</u>	<u>4</u>
9. Meter	<u>1</u>	<u>4</u>
10. Tempo	<u>2</u>	<u>5</u>
11. Form	<u>1</u>	<u>2</u>
12. Secular	<u>1</u>	<u>5</u>
13. Sacred	<u>1</u>	<u>5</u>
14. Types of accompaniment	<u>3</u>	<u>4</u>
15. A cappella	<u>3</u>	<u>4</u>
16. Other	<u>3</u>	<u>4</u>

importance, while most of the specific criteria change in their degrees of importance. It is interesting to note how the structural aspect of key, rhythm, harmony, meter, tempo, style, form, and the secular and sacred nature of music increase rapidly in importance as numbers are combined.

Conductor B uses a combination of both methods of building programs, with slightly more emphasis placed upon method two, which involves the selection of individual compositions appropriate to the performing groups and to the situation. These are then arranged into order. The conductor comments, "The scheme of organization rested on the fact that we did a major work which was a part of our four-year plan. In the remainder of the program, the trick was to get as much variety as we could out of the stuff that the two separate clubs had in their respective repertoires. I included a few madrigals because we try to give the joint clubs experience in this type of literature and they have used them for serenades around the campus. The real scheme here is to give each club a chance to appear separately and their repertoires are based on their own separate use when they give concerts alone without the other club. Selections were used from these separate repertoires for the home concert. The format is different from year to year, but the scheme is the same."

The over-all scheme of Concert B consists of six groups. The first group is made up of twelve choral numbers selected from Brahms' Liebeslieder Waltzes, Opus 52 and Opus 65, with solos and quartets interspersed between the large choral selections. After a fifteen-minute intermission, Group II was sung by the Men's Glee Club, Group III featured a male quartet, Group IV featured the Women's Glee Club, Group V was sung by the combined Glee Clubs, and in Group VI both Glee Clubs sang one selection separately

and then joined together to sing the final selection. This final group is included each year, since it features the traditional songs of the college. The length of the entire concert is approximately one hour and twenty minutes including the intermission period.

In rating the art principles of unity, variety and contrast, Conductor B considered variety and contrast as very important, while unity was held to be of slight import.

Conductor B then described his process of building the sequence of choral numbers as follows: "There were two fundamental principles involved and they are different ones. And it was the interplay of these two that resulted in this particular program arrangement. One is the manipulation of the groups. The students were very interested in having the concert open with everyone on stage. They wanted a big thing at first. So that meant the combined number at the beginning. They wanted to end in the same way. So the combined numbers were used in the final group. The glee club student directors didn't know what they wanted to sing in these spots, but they at least felt that this was the way to do it. Each club has a student conductor, and these two persons sat down with me and the three of us worked out the program. They were very strong on this arrangement of groups.

"The second principle or feature, is a principle that I believe quite important in programing, namely that the choral works which require the longest span of attention ought to be near the beginning of the program while the audience is fresh. Those works requiring shorter span of attention should come later. But once you have had the humorous numbers, it is very difficult then to expect people to sit down to something that requires very

serious concentration especially over any extended period of time. Therefore, we placed the twenty-two minute number at the beginning and let it be the first half. This had nothing to do with the details of its musical content. This was simply on the basis of length and the fact that it got all of the performers into the act at the beginning of the concert. The Waltzes have a key scheme and in principle our order is the same that Brahms uses in the original. The general expressive content was preserved in the alternation of gay ones with sad ones, soft, lyrical ones with loud ones.

"After the intermission, another principle was used. In general it is easier to go from sacred to secular than it is the reverse. This is basic psychology. It is easier to let your hair down than it is to pull it back up. So that once you have had a lot of gay, worldly, vulgar entertainment, so to speak, it is a little difficult to suddenly put on your prayer cap and sing motets. In general the proper procedure is the other way around. Therefore, the sacred chorus of Part II came first. The Handel is a cappella and the Bach is accompanied with four hands at the piano. It is quite brilliant in its accompaniment. In the next group, the male quartet offers relief for the men and women's glee clubs. In Group IV, the women began with an a cappella madrigal and then sang the Purcell duet which has an accompaniment and is more brilliant in its general effect. Group V consists of madrigals for the combined Glee Clubs. One of our student conductors composed a madrigal on an Elizabethan text. The first number is slow and the second meditative while the final number is light-hearted. The college songs which are original were included in the final group. Here we always ask the alumni to come up on the stage and

to join with the groups as they sing these familiar songs."

PROGRAM C

Conductor C lists nine criteria as being very important in selecting single compositions: music which fits the purpose or aim of the concert program, its literary worth, reasonable range for all parts, over-all worth of the music, numbers which use contrapuntal devices, coloristic contrasts, dynamics, types of accompaniment, and choral selections which fit the conductor's choral group. This last criteria applies to those compositions which feature solo voices. Conductor C eliminates these selections because he does not have qualified solo voices. Of moderate importance are the following criteria: difficulty of parts, over-all probable appeal to the conductor's group, over-all appeal to the home concert audience, numbers which are of a light or humorous nature, length, mood, rhythm, harmony, style, form, and the secular or sacred nature of the music.

Table VI shows that the specific criteria change in their degree of importance when choral selections are combined with other choral numbers. There are, however, one or two exceptions. Conductor C considers the use of contrapuntal music more important when he is looking at single copies of music than when he combines them into groups. Dynamics, however, remains constant in both instances.

Conductor C selects individual choral selections in terms of their difficulty and suitability for the conductor's performing group. The conductor then arranges them into some sort of order for a public concert. Conductor C comments: "We book the year, by the summer, after we have a

TABLE VI

CRITERIA USED BY CONDUCTOR C FOR SELECTING SINGLE
COMPOSITIONS AND COMBINING INTO GROUPS

Criteria	Rating of importance	
	Single	Combinations
General:		
1. Purpose or aim of concert	<u>4</u>	<u>1</u>
2. Literary worth and suitability of text	<u>4</u>	<u>1</u>
3. Reasonable range for all parts	<u>4</u>	<u>1</u>
4. Difficulty of the parts	<u>3</u>	<u>1</u>
5. Over-all worth of the music	<u>4</u>	<u>1</u>
6. Over-all probable appeal to choral group	<u>3</u>	<u>1</u>
7. Over-all probable appeal to concert audience	<u>3</u>	<u>1</u>
8. Select a few numbers which are either well known or familiar to audience	<u>2</u>	<u>1</u>
9. Select a few numbers which are of a light or humorous nature	<u>3</u>	<u>1</u>
10. Style	<u>3</u>	<u>5</u>
11. Other--Select music to fit the group	<u>4</u>	<u>1</u>
Specific:		
1. Music which contains contrapuntal devices	<u>4</u>	<u>3</u>
2. Coloristic contrasts	<u>4</u>	<u>5</u>
3. Length	<u>3</u>	<u>4</u>
4. Mood	<u>3</u>	<u>5</u>
5. Dynamics	<u>4</u>	<u>4</u>
6. Key	<u>2</u>	<u>3</u>
7. Rhythm	<u>3</u>	<u>4</u>
8. Harmony	<u>3</u>	<u>4</u>
9. Meter	<u>2</u>	<u>4</u>
10. Tempo	<u>3</u>	<u>4</u>
11. Form	<u>3</u>	<u>5</u>
12. Secular	<u>3</u>	<u>4</u>
13. Sacred	<u>3</u>	<u>4</u>
14. Types of accompaniment	<u>4</u>	<u>5</u>
15. A Cappella	<u>2</u>	<u>3</u>
16. Other		

general picture of what the fall and spring concert schedule involves. This includes the number of sacred concerts, high-school concerts we sing while on tour, and the number of engagements close by the campus. I have to choose our music to fit all these occasions, meeting our rehearsal time. After we have done all this, we come up with practically a sacred and secular program. Then we combine these in some kind of order to build an interesting home concert. It's simply a culmination of the whole year's efforts."

The over-all scheme of the concert consists of ten groups lasting approximately two hours with a fifteen minute intermission period. The first group features the Men's Glee Club singing sacred music of the Romantic period, Group II--piano solo, Group III--Men's Glee Club, sacred with early Italian and Contemporary music, Group IV--tenor solo, Group V--Men's Glee Club, folk songs, Intermission, Group VI--male quartet, Group VII--wind ensemble, Group VIII--Men's Glee Club, secular with Contemporary and Renaissance with a show tune; Group IX--a monologue by a Hollywood personage; and Group X--Men's Glee Club, Contemporary, Renaissance, and a school song.

Of the art principles which Conductor C used in building the concert under study, a rating of "moderately important" is assigned to the principle of unity, while the principles of variety and contrast are considered very important.

In constructing the program, Conductor C selected a theme for the concert. The theme this year was from Brahms to Broadway. The conductor comments, "Though we do very little Broadway music, we start the first group with music by Brahms since this is our longest number. The music

provides enough difference within this first group. There is a great contrast in the text of each song. The first number starts with a very somber mood and finally the mood of fatalism changes in the third selection with a big climax in the final number. In Group III, which is the next group where the fellows appear, we tried to think in terms of religious music and working towards the secular later on in the program. The first number in this group serves as a good warm-up number for the second selection which is very taxing on the singers. The contrast found in this group was secured by the mood changes as well as the homophonic and polyphonic styles. Up to this point in the program, we had used more straightforward types with not too strong rhythmical pulse. So, in Group V we needed a change of pace or movement. The two folk ideas were kept together. The Lord Randall number had a solo voice and uses a great deal of contrast between chorus and solo voice with many key changes. We ended with a number which uses intricate rhythms and brings a climax to the first half of the program. If I have solo voices, I use them as well as the men's quartet for relief purposes in groups between the glee club appearances.

"Group VIII is the first appearance of the men after the intermission. The first number in this group is a student song and goes well for an opener. There is sufficient contrast in volume, spirited rhythm, with an interesting nonsensical type of text. For the Echo Song, I used a quartet as the echo group, located in the balcony. We had to stretch the point of the theme to get something in from Broadway, so we placed the show tune next. My men do not like to sing show music at all. They don't go for the popular type of music. If there is any griping, it usually comes from the performance of such literature. I am sure that it is no reflection of my tastes. In

the last group, the first number was chosen because of its tremendous rhythmic drive. Actually this number ends the program because of the traditional practice of singing the final Glee Club number by Technesnokov and the Alma Mater."

PROGRAM D

Conductor D made the following statement concerning his examination of single copies of choral music; "When I build a program and in looking at individual selections, I think of a framework as we all do of certain types of music that will give a certain segment of choral literature. Then I will evaluate the music on its own merit. I may reject it or accept it on the basis of whether or not it fits this particular concert that I am planning. Some numbers I choose because they not only can be used on this concert but they may be used for Commencement and other occasions as well."

The criteria of greatest importance to Conductor D in selecting individual numbers are their literary worth and suitability of the text, the difficulty of the parts and the over-all worth of the music. He assigned a rating of "very important" to the reasonable range for all parts, harmony, arrangement, and to the number of voice parts beyond the usual four-part arrangements. Regarding this last point, Conductor D states that, since the number of parts tend to influence his choice of music, he prefers arrangements which contain more than four parts. This in turn is dependent upon the talent and musicianship of his choral groups. Of moderate importance are the purpose or aim of the concert program, the inclusion of a few numbers of light or humorous nature, selections which

contain contrapuntal devices, coloristic contrasts and dynamic contrasts. Four of the criteria on Table VII are rated as "slightly important." Table VII illustrates as well that the general criteria influencing choral selection are not considered important. Most of the specific criteria increase in importance with two exceptions: compositions containing contrapuntal devices, and the harmonic structure of choral music.

For program building Conductor D uses a combination of the two methods described, with more emphasis placed upon the second. "In group one of this particular concert, the selections were arranged because it was related to a combination of two things, the music itself and the performers. In other words, I used the choir only once. On most other occasions I have used the choir at the beginning and at the end of the concert. On this program I used the choir only once, due to the facilities of staging. The staging aspect influenced rather than the choice of music. The music was then chosen within the framework of the limitations of the staging. I programed a major work first and the shorter works followed. In addition to this consideration, I programed the best group last; in this case, it is the Madrigal Singers."

The over-all scheme of the concert under study consists of five groups. The first group features the A Cappella Choir, singing both sacred and secular music of the Classical and Contemporary periods; Group II--duo piano selections; Group III--Men's Glee Club, secular, both Romantic and folk songs; Group IV--Madrigal Singers, sacred and secular of the Renaissance and Baroque periods; and Group V--Madrigal Singers, sacred and secular music of the Post-Romantic and Contemporary periods. The concert lasts approximately one hour and twenty minutes including a ten minute intermission period between groups three and four.

TABLE VII

CRITERIA USED BY CONDUCTOR D FOR SELECTING SINGLE
COMPOSITIONS AND COMBINING INTO GROUPS

Criteria	Rating of importance	
	Single	Combinations
General:		
1. Purpose or aim of concert	<u>3</u>	<u>1</u>
2. Literary worth and suitability of text	<u>5</u>	<u>1</u>
3. Reasonable range for all parts	<u>4</u>	<u>1</u>
4. Difficulty of the parts	<u>5</u>	<u>1</u>
5. Over-all worth of the music	<u>5</u>	<u>1</u>
6. Over-all probable appeal to choral group	<u>2</u>	<u>1</u>
7. Over-all probable appeal to concert audience	<u>2</u>	<u>1</u>
8. Select a few numbers which are either well known or familiar to audience	<u>2</u>	<u>1</u>
9. Select a few numbers which are of a light or humorous nature	<u>3</u>	<u>1</u>
10. Style	<u>1</u>	<u>4</u>
11. Other--Arrangement	<u>4</u>	<u>1</u>
Specific:		
1. Music which contains contrapuntal devices	<u>3</u>	<u>3</u>
2. Coloristic contrasts	<u>3</u>	<u>4</u>
3. Length	<u>1</u>	<u>4</u>
4. Mood	<u>1</u>	<u>4</u>
5. Dynamics	<u>3</u>	<u>4</u>
6. Key	<u>1</u>	<u>4</u>
7. Rhythm	<u>2</u>	<u>4</u>
8. Harmony	<u>4</u>	<u>4</u>
9. Meter	<u>1</u>	<u>3</u>
10. Tempo	<u>1</u>	<u>4</u>
11. Form	<u>1</u>	<u>4</u>
12. Secular	<u>1</u>	<u>4</u>
13. Sacred	<u>1</u>	<u>4</u>
14. Types of accompaniment	<u>1</u>	<u>4</u>
15. A cappella	<u>1</u>	<u>4</u>
16. Other--Number of parts	<u>4</u>	<u>1</u>

Conductor D rates the art principle of unity as very important, and the principles of variety and contrast of greatest importance in his process of building a concert program. Regarding this point, Conductor D commented, "There have been other programs that I have built with much more unity than this one, such as my fall concert, which started out to be all-Contemporary. I feel that a concert has more general appeal to have more of a variety than too much emphasis upon the principle of unity. Hence, I have selected the aspect of variety as the main influencing factor for this program. Frankly, I think that staging is very important. I think that people are sometimes more impressed with what they see rather than what they hear. Sometimes just the slight rearrangement of the stage has a psychological effect on the audience and the performers. When we did the Haydn, I used a string quartet in front of the choir. The next number I had piano and the string quartet moved out. It's slight, but important. In the last two groups, the Madrigal Singers sang while seated around a table."

In describing the process of arranging the individual selections into groups for the program under study, Conductor D stated, "The reason why I placed the Haydn first was because of the universal appeal of that type of harmony. For this reason, it will be more acceptable right at the first to an audience than an extreme contemporary work. The number is comfortable to begin with and it was also comfortable for the singers. And then the matter of staging helped to decide that this number should be placed first. For example, it required the presetting of music stands and chairs for the instrumentalists and large risers for the ninety-voiced choir. Those were the influencing factors. I programmed the sacred numbers first

and the secular numbers last in this first group. For contrast with the Haydn, I chose the Lockwood Doxology as a second number in this group. It is very loud, very chordal, and very brilliant. The next number Canyons in the Sky is still chordal but it is very quiet, building up to a tremendous climax and ending quietly, but it still contains contemporary harmony. Its text, while secular, is a quasi-philosophical theme and it would fit in with the following number Wondrous Love, which is a folk song but of a white spiritual type. The spiritual that follows has a universality of appeal for the audience. The harmony is simple and it has the element of folklore. It causes people to tap their feet as well as to listen with their ears. The pace brought this first group to a climax and close.

"For contrast, I used a duo-piano number for the second group. I think the element of contrast of going from a large group, a corporate activity, to a single person is restful on the audience. And it also gives us a chance to feature some of our better students. I like the idea of the piano because that is even greater contrast to voices than soprano or alto soloists.

"For the Men's Glee Club numbers, I must confess that these numbers were chosen to fit the boys and not chosen for this program. These boys are nonmusic majors. The technical level does not measure up to the other groups. The first number was a chanty type and the second number was less forceful and more warm. The Barn Song is a humorous song, the audience liked it. It is light music but not cheap music. The last number was another chanty. Like a spiritual, it has universal appeal and the boys can sing it fairly easily.

"I chose the first number of the Madrigal Group because the beginning of it was homophonic and it was quite loud. It is the type of number that gives confidence to the singers as a first number in a group. The next was a madrigal of the same period, contrapuntal, five parts, in a bright rhythm and tempo. The last selection is full of syncopated rhythms. The last group is contemporary and all the numbers are a cappella. The final number is the familiar Camptown Races translated into French for our group."

PROGRAM E

Conductor E lists ten criteria which he considers of greatest importance in examining individual choral compositions. He pays considerable attention to music that fits the purpose or aim of the concert, reasonable range for all parts, over-all worth of the music, numbers which are either well known or familiar to his audience, numbers which are of a light or humorous nature, key, harmony, melodic intervals, use of chromatics, types of arrangements, and the difficulty of the parts. Regarding the latter, the conductor comments, "If the melodic lines of the various parts are singable even though the harmony is very dissonant, I do not judge the parts as difficult. In fact, I go through each selection and sing each part through myself." Concerning the over-all worth of the music, the conductor states, "This matter is a two-way aspect. If you select everything on the basis of just musical worthiness, it will be difficult to select a program which will appease [sic] everyone in the audience. I use music which is not real high in over-all worth to come out with a program which is going to be appetizing for an audience."

He continued, "I check very carefully the melodic intervals.

Singers cannot sing awkward intervals accurately. Singers do not push a button, and so the use of excessive chromatics causes serious intonation problems which I try to anticipate when examining individual selections. Another thing which I look at rather closely and which I consider highly important is the vocal arrangement. There are types of arrangements which are not particularly vocal, such as those numbers containing humming parts, or which include vowel forms and vocal requirements at awkward pitch levels. I refuse to use arrangements which try to make choirs sound like orchestras. I don't like arrangements which use unnecessary doubling of parts merely to get a fuller sound, in my opinion, this just thickens the music."

Conductor E rates the following criteria as very important to his selection of individual choral music: the over-all probable appeal to the home concert audience, coloristic contrasts, rhythm, and a cappella music. Of moderate importance are: over-all probable appeal to the conductor's choral group and musical style. Eight criteria receive a slightly important rating.

Table VIII shows that many of the specific criteria increase in their degree of importance when numbers are combined to form groups. Of the general criteria, the over-all worth of the music assumes a degree of moderate importance. This is in fact an important aspect and is consistent with his statements above. In addition, the specific criteria of harmony decreases in importance when the conductor combines numbers. Key, rhythm, and a cappella music, however, remain the same.

In building his program Conductor E sets up a scheme of organization and then finds the appropriate choral selections suitable to this arrangement.

TABLE VIII

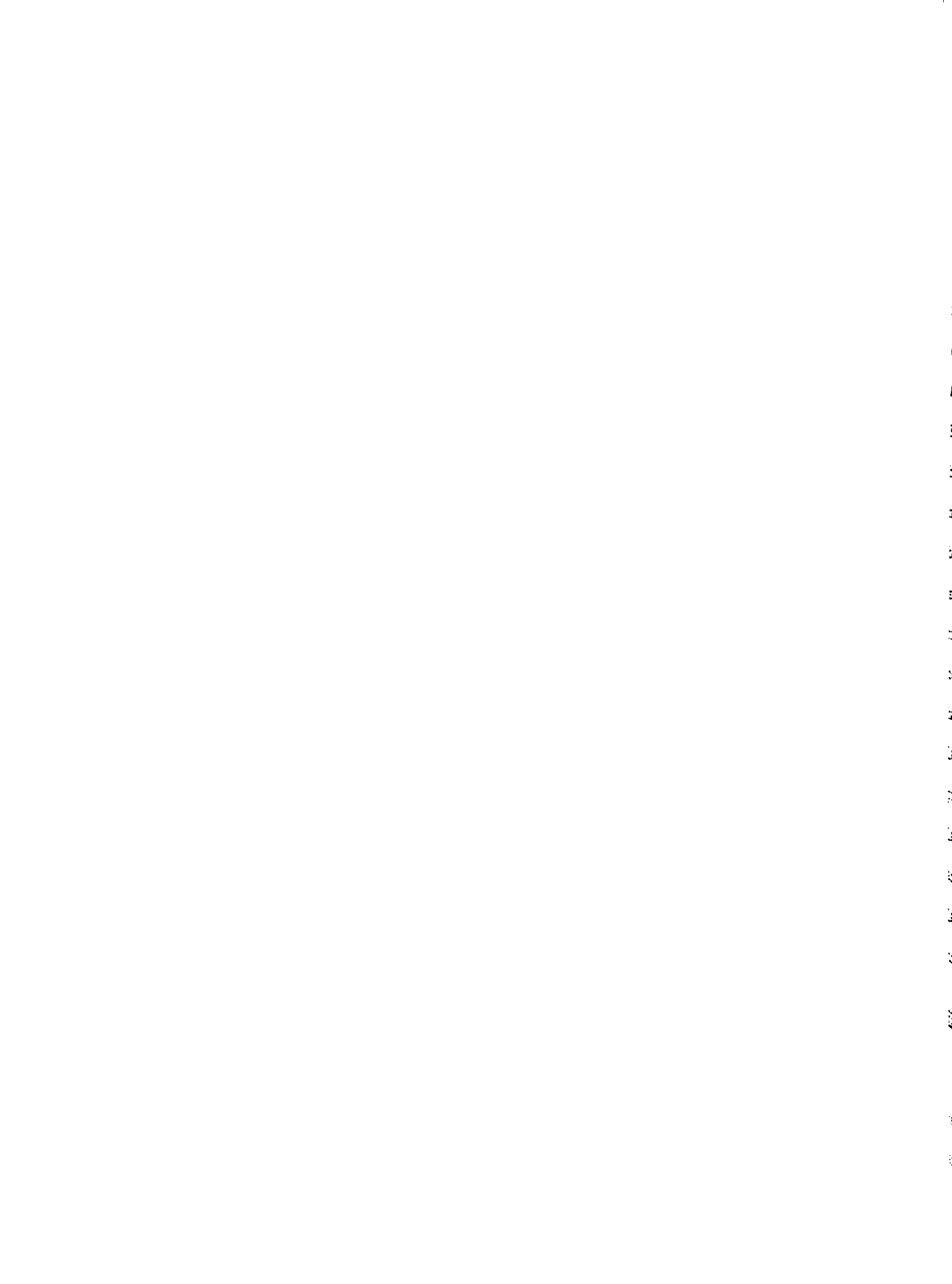
CRITERIA USED BY CONDUCTOR E FOR SELECTING SINGLE
COMPOSITIONS AND COMBINING INTO GROUPS

Criteria	Rating of importance	
	Single	Combinations
General:		
1. Purpose or aim of concert	<u>5</u>	<u>1</u>
2. Literary worth and suitability of text	<u>2</u>	<u>1</u>
3. Reasonable range for all parts	<u>5</u>	<u>1</u>
4. Difficulty of the parts	<u>5</u>	<u>1</u>
5. Over-all worth of the music	<u>5</u>	<u>3</u>
6. Over-all probable appeal to choral group	<u>3</u>	<u>1</u>
7. Over-all probable appeal to concert audience	<u>4</u>	<u>1</u>
8. Select a few numbers which are either well known or familiar to audience	<u>5</u>	<u>1</u>
9. Select a few numbers which are of a light or humorous nature	<u>5</u>	<u>1</u>
10. Style	<u>3</u>	<u>5</u>
11. Other--Arrangement	<u>5</u>	<u>1</u>
Specific:		
1. Music which contains contrapuntal devices	<u>2</u>	<u>1</u>
2. Coloristic contrasts	<u>4</u>	<u>5</u>
3. Length	<u>2</u>	<u>4</u>
4. Mood	<u>2</u>	<u>5</u>
5. Dynamics	<u>1</u>	<u>5</u>
6. Key	<u>5</u>	<u>5</u>
7. Rhythm	<u>4</u>	<u>4</u>
8. Harmony	<u>5</u>	<u>4</u>
9. Meter	<u>2</u>	<u>5</u>
10. Tempo	<u>1</u>	<u>5</u>
11. Form	<u>1</u>	<u>2</u>
12. Secular	<u>2</u>	<u>5</u>
13. Sacred	<u>2</u>	<u>5</u>
14. Types of accompaniment	<u>2</u>	<u>3</u>
15. A Cappella	<u>4</u>	<u>4</u>
16. Other--Melodic intervals	<u>5</u>	<u>1</u>
17. Other--Use of chromatics	<u>5</u>	<u>1</u>

The scheme of organization consists of six groups. Group I is sung by the A Cappella Choir singing sacred music of the Renaissance and Baroque periods; Group II-- a soprano soloist; Group III--Madrival Singers singing Renaissance music; Intermission; Group IV--the A Cappella Choir, Contemporary music both secular and sacred; Group V--Madrival Singers singing folk music; and Group VI--A Cappella Choir singing Contemporary and College songs. The duration of the concert is approximately one hour and twenty minutes with a five to eight minute intermission.

Conductor E rates all the art principles of unity, variety, and contrast as being of greatest importance to him.

The comments made by Conductor E in describing the process of organizing his concert program are as follows: "The first number was very slow and very gentle. It consists of four parts in a major key. I chose the second number as a contrast to the first because it moves much more rapidly and is in five parts. This number was longer than the first one. This first group was planned to end with a big sound. Contrast is found in the periods of the choral writing. The Purcell number has block-type harmony and is quite short in length. The last number by Handel has a big sound which is found primarily in the accompaniment. The melody shifts from part to part and the number is quite long. The third group was given over to the Madrival Singers and all of the compositions are from the same period. The first selection is very gentle and slow moving and is somewhat contrapuntal in style. The second number is straightforward in its writing, tenors have the melody and is rather rapid in movement, short in length. The third number is in the key of A minor and contrasts are found through the echo effect between the women and men's



voices. The last number in five parts is a good concluding number because it has a lot of body to it.

"After the intermission the A Cappella Choir sang the fourth group. We really ran out of rehearsal time to effectively perform the numbers programmed in this group. I placed the secular numbers first and ended with the sacred. We sang the Debussy in its original language. A problem we faced here was the type of French used in this number. This French was from the Middle Ages and was very difficult to teach the choir; hence we did only one of the two numbers. Contrast is found in this number through a tambourine type of accompaniment sung by the choir as a background to a legato solo line. The second number is very romantic in style and I found that the group of singers enjoyed the sound of this number. The Poulenc is a rapid moving motet, contrapuntal as well as with contrasting changes of meter. It contains very stark and dramatic harmonies and yet each line is quite simple to sing. In rehearsal this last number was not received too well by the singers; it almost was like pulling teeth to get it started so that it would begin to sound. The last two groups speak for themselves. The music is of the lighter type and I obtained contrast by alternating music with different tempos. The last number by Herbert is rhythmically quite exciting and climax is derived through the loud singing of the chorus and the high notes of the soloist."

PROGRAM F

Conductor F considers of greatest importance ten criteria which he takes into account when examining individual choral selections. These are the quality of literary worth and suitability of text, the inclusion

of numbers which are either well known or familiar to the audience, numbers of the light or encore type, numbers which contain contrapuntal devices, coloristic contrasts, rhythmic interest, harmony, style, a cappella numbers, and the consistency in the representation of the musical idea. Regarding this last quality Conductor F comments, "How well does the music say what it sets out to say?" A rating of "very important" is assigned to the criteria of the over-all worth of the music, over-all probable appeal to the choral group, mood, dynamics, meter, tempo, form, and the secular or sacred nature of the music. Of moderate importance are the matters of length, key, and types of accompaniment. Four criteria are considered slightly important by the conductor.

On re-evaluating the criteria in terms of their importance when combining numbers into groups, Conductor F rates five of the specific criteria similarly. Seven of the specific criteria increase in importance, and rhythm, harmony, and form becomes less important. For the complete survey see Table IX.

While building his program, Conductor F uses a combination of the two methods previously described. However, more weight is assigned to the process of setting up a scheme of organization and finding the appropriate choral selections suitable to this scheme.

The concert consists of three groups, all sung by the Concert Choir with a ten-minute intermission between the second and third group. The length of the concert is approximately one hour and fifteen minutes including the intermission period. The first group consists of sacred music of the Renaissance, Romantic, and Contemporary periods. The second group is made up of sacred music of the American hymn type as well as Negro spirituals. The last group is of sacred Contemporary music.

TABLE IX

CRITERIA USED BY CONDUCTOR F FOR SELECTING SINGLE
COMPOSITIONS AND COMBINING INTO GROUPS

Criteria	Rating of importance	
	Single	Combinations
General:		
1. Purpose or aim of concert	<u>2</u>	<u>1</u>
2. Literary worth and suitability of text	<u>5</u>	<u>1</u>
3. Reasonable range for all parts	<u>2</u>	<u>1</u>
4. Difficulty of the parts	<u>2</u>	<u>1</u>
5. Over-all worth of the music	<u>4</u>	<u>1</u>
6. Over-all probable appeal to choral group	<u>4</u>	<u>1</u>
7. Over-all probable appeal to concert audience	<u>2</u>	<u>1</u>
8. Select a few numbers which are either well known or familiar to audience	<u>5</u>	<u>1</u>
9. Select a few numbers which are of a light or humorous nature	<u>5</u>	<u>1</u>
10. Style	<u>5</u>	<u>5</u>
11. Other--Representation of musical idea	<u>5</u>	<u>1</u>
Specific:		
1. Music which contains contrapuntal devices	<u>5</u>	<u>5</u>
2. Coloristic contrasts	<u>5</u>	<u>5</u>
3. Length	<u>3</u>	<u>4</u>
4. Mood	<u>4</u>	<u>5</u>
5. Dynamics	<u>4</u>	<u>5</u>
6. Key	<u>3</u>	<u>5</u>
7. Rhythm	<u>5</u>	<u>4</u>
8. Harmony	<u>5</u>	<u>4</u>
9. Meter	<u>4</u>	<u>5</u>
10. Tempo	<u>4</u>	<u>5</u>
11. Form	<u>4</u>	<u>3</u>
12. Secular	<u>4</u>	<u>4</u>
13. Sacred	<u>4</u>	<u>4</u>
14. Types of accompaniment	<u>3</u>	<u>4</u>
15. A Cappella	<u>5</u>	<u>1</u>
16. Other		

Conductor F considers the three art principles of unity, variety and contrast of greatest importance in influencing the arrangement of numbers on his program.

Conductor F then described his method of arranging the sequence of selections, "The most important thing is how to start a program. The first number should be a warm-up for your singers as well as a warm-up for your audience. My first number was chosen because it gives the audience something on the brighter side. It is very rhythmical and very metric. It contains a little influence of the dance, which would tend to liven up the blood. The second number demanded the most concentration on the part of the listener. So it would come early. The mood was slower. The next number relieved this because of its lyrical style. The Brahms was shorter in length and brought contrast. The last number is very modern and has a tremendous climax. In the second group the basic scheme is Negro spirituals and nonspirituals, namely, hymn tunes. The order was determined by the mood or by the tempo, such as slow, fast, slow. The tempo of the spirituals was fast, slow, fast. The preponderance of spirituals is due to the fact that I have some excellent Negro soloists. The last group consists of numbers which are more dramatic, using two choirs and organ. I programmed the last number because I have an excellent narrator. He is tops."

PROGRAM G

Conductor G considers three criteria of greatest importance to him in selecting music for use on his concert program. While examining a composition he considers the literary worth and suitability of the text,

the over-all worth of the music, and he selects only those choral numbers which are a cappella. Those criteria which are given a "very important" rating in the opinion of the conductor are: the purpose or aim of the concert program and its relationship to the music, over-all probable appeal to the conductor's choral group, music which contains contrapuntal devices, rhythm, harmony, style, its secular or sacred nature, and the conductor's own preference for contemporary music. The conductor comments, "I like the contemporary style of music writing. If a piece of music is contemporary, I give it a second look. Obviously, my personal taste leans toward the contemporary idiom." Of moderate importance in his selection, Conductor G lists: over-all probable appeal to the home concert audience, numbers which are either well known or familiar to the audience, numbers which are of a light or humorous nature, and the length of the selection. Coloristic contrasts, mood, dynamics, and form are all deemed of slight importance.

Table X depicts that the specific criteria ratings tend to increase in importance as the conductor combines numbers into groups. The length of the number increases to a rating of greatest importance while coloristic contrasts, contrasts in mood and dynamics, key, and tempo all increase to a degree of moderate importance. However, rhythm and harmony decrease in importance. The types of accompaniment is of no concern in this particular program since the conductor selects a cappella music exclusively.

The method of organizing the concert is a combination of methods one and two, though Conductor G places more emphasis on the latter.

The over-all organization of the concert consists of four groups lasting approximately one hour and fort-five minutes including a twelve-minute

TABLE X

CRITERIA USED BY CONDUCTOR G FOR SELECTING SINGLE
COMPOSITIONS AND COMBINING INTO GROUPS

Criteria	Rating of importance	
	Single	Combinations
General:		
1. Purpose or aim of concert	<u>4</u>	<u>1</u>
2. Literary worth and suitability of text	<u>5</u>	<u>1</u>
3. Reasonable range for all parts	<u>1</u>	<u>1</u>
4. Difficulty of the parts	<u>1</u>	<u>1</u>
5. Over-all worth of the music	<u>5</u>	<u>1</u>
6. Over-all probable appeal to choral group	<u>4</u>	<u>1</u>
7. Over-all probable appeal to concert audience	<u>3</u>	<u>1</u>
8. Select a few numbers which are either well known or familiar to audience	<u>3</u>	<u>1</u>
9. Select a few numbers which are of a light or humorous nature	<u>3</u>	<u>1</u>
10. Style	<u>4</u>	<u>4</u>
11. Other--Preference for Contemporary music	<u>4</u>	<u>4</u>
Specific:		
1. Music which contains contrapuntal devices	<u>4</u>	<u>1</u>
2. Coloristic contrasts	<u>2</u>	<u>3</u>
3. Length	<u>3</u>	<u>5</u>
4. Mood	<u>2</u>	<u>3</u>
5. Dynamics	<u>2</u>	<u>3</u>
6. Key	<u>1</u>	<u>3</u>
7. Rhythm	<u>4</u>	<u>3</u>
8. Harmony	<u>4</u>	<u>3</u>
9. Meter	<u>1</u>	<u>1</u>
10. Tempo	<u>1</u>	<u>3</u>
11. Form	<u>2</u>	<u>4</u>
12. Secular	<u>4</u>	<u>4</u>
13. Sacred	<u>4</u>	<u>4</u>
14. Types of accompaniment	<u>1</u>	<u>1</u>
15. A Cappella	<u>5</u>	<u>5</u>
16. Other		

intermission period between Groups II and III. The groups are all sung by the College A Cappella Choir. Group I--sacred music of the Baroque and Contemporary periods; Group II--sacred music of the Contemporary period; Intermission; Group III--secular, Contemporary music; and Group IV--secular music of the Contemporary and popular classic type.

In this particular concert, Conductor G states that he did not have a main theme; however, he thinks that unity is of greatest importance, while variety and contrast are considered as moderately important. The conductor comments that his main concern is "to present outstanding choral literature, for its own sake. If a thing is done well, it will be entertaining."

Conductor G discussed his method of combining the numbers for his concert as follows: "For the first number I looked for something that would catch the attention of the audience. Something that was worthwhile, with a good text which was somewhat familiar; a number containing a dynamic style of harmony and rhythm. This is why I chose the Poulenc and place it first in Group One. I wanted something to shock the audience into attention. The length was a factor also. This selection being in three separate divisions didn't make it too long as one section. Both the harmony and dynamics were important factors. The second number was chosen because it provided a contrast which quieted down the effect of the first selection with its counterpoint. Dynamically, the first number was quite loud. The third number is in contrast to the second. It has more life. The audience actually becomes confused.

"The second group by the choir begins with another contemporary number to awaken the audience. The harmonic dissonance captivates their

attention. The style of this piece is more contrapuntal than harmonic. In fact, it is a double canon. This was the most important consideration why I placed this number first. The second selection in this group is very personal, subjective, and contemplative. The mood of the text is the primary factor here. This piece makes use of both contrapuntal devices with lots of imitation. The final chorale is very interesting and the effect is very soothing even though the harmonies are dissonant. The third selection finds its interest in the text. By this time the audience has heard quite a bit of heavy contemporary and baroque music and now they needed something geared to their level. The final number is a little soupy, but that's why we did it to make the audience feel good before the intermission.

"The third group came after the intermission. The audience had been out smoking and the first thing I have to do is to wake them up again. The first number was chosen because it was lively, contemporary in style, using canonic devices, all combined with a rather humorous text. This tends to captivate the audience's interest right in the beginning. The tempo was an important factor, and the tie-in from the first part of the program is the contrapuntal factor. The four numbers which follow in this third group are based on quasi-known folk poems. Some are familiar, as Tommy Tucker, and others are not quite as well known. I didn't realize at first where these numbers should be programmed. At this point, I suppose the audience can relax. There is lots of comedy here and audiences always laugh and react to the selections. I knew they would, but the problem was to know where to place them. Since the first of the program was quite heavy, this seemed the most logical place. The numbers in this

group were complete within themselves and contained variety, by progressing from one number which was soft to the second which was fast and funny, while the third one was more romantic and ending with a funny one again.

"In the final group, the first selection is a folk song which is very sad and is quite heart pulling. The text and the harmonic treatment was foremost in my choice of this number. The second number is happy and is good in over-all mood contrast with the first selection. This number gave me an opportunity to use soloists. This number contains twenty-four one-measure solos and offers a tremendous opportunity for getting coloristic contrasts with the different types of voices used on each solo. Musically, the number is real corny. The next selection I put in without much thought, because it is sort of cute. I suppose the main reason was due to the business of whistling which brought contrast. The composition makes use of the ballad type of song style in that it tells a story. The next number, Begin the Beguine, was placed here for audience appeal, only. This is a very clever arrangement. We used the piano for the first time as an accompaniment. The last numbers in this group become quite rhythmical. I feel that you have to make your audience feel happy, like walking out out of the auditorium on their toes at the conclusion of the concert. I chose these numbers not only because they are more rhythmical but because they are more popular and familiar. These numbers create a climax. They are loud; they have harmonic and rhythmic factors which tend to excite the audience."

PROGRAM H

Conductor H rates ten criteria as being very important to his

process of selecting single choral numbers which might be suitable for use on his program. These are: literary worth and suitability of the text, over-all worth of the music, over-all probable appeal to the conductor's home concert, numbers which are either well known or familiar to the audience, numbers which are of a light or humorous nature, and numbers which contain contrapuntal devices. Also of greatest importance to the conductor are the style, form, types of accompaniment and compositions which may be sung a cappella. A rating of moderate importance is assigned to the suitability of the music to the purpose of the concert, its reasonable range for all parts, the difficulty of the parts, and the music's over-all probable appeal for the choral groups. Other factors of moderate importance include coloristic contrasts, length, dynamics, harmony, tempo, and arrangement's suitability for the singers. Key is considered of slight importance.

As shown on Table XI, when combining numbers into groups the general criteria assume no degree of importance. Of the specific criteria, however, eight criteria increase in importance, four remain the same, and the three factors of key, harmony, and accompaniment decrease in importance.

The method used by Conductor H to build programs is a combination of methods one and two, with slightly more emphasis placed upon method two.

Program H consists of eight groups, with the Men's Glee Club singing five while soloists and a male quartet are used alternately. The concert lasts approximately one hour and fifteen minutes, with a ten-minute intermission between Groups III and IV. The groups included are: Group I--Men's Glee Club singing secular and sacred music of the Renaissance and Romantic periods; Group II--soloist; Group III--Men's Glee Club, sacred music of the Romantic and Contemporary periods; Intermission; Group IV--Men's Glee

TABLE XI
 CRITERIA USED BY CONDUCTOR H FOR SELECTING SINGLE
 COMPOSITIONS AND COMBINING INTO GROUPS

Criteria	Rating of importance	
	Single	Combinations
General:		
1. Purpose or aim of concert	<u>3</u>	<u>1</u>
2. Literary worth and suitability of text	<u>4</u>	<u>1</u>
3. Reasonable range for all parts	<u>3</u>	<u>1</u>
4. Difficulty of the parts	<u>3</u>	<u>1</u>
5. Over-all worth of the music	<u>4</u>	<u>1</u>
6. Over-all probable appeal to choral groups	<u>3</u>	<u>1</u>
7. Over-all probable appeal to concert audience	<u>4</u>	<u>1</u>
8. Select a few numbers which are either well known or familiar to audience	<u>4</u>	<u>1</u>
9. Select a few numbers which are of a light or humorous nature	<u>4</u>	<u>1</u>
10. Style	<u>4</u>	<u>5</u>
11. Other--Arrangement	<u>3</u>	<u>1</u>
Specific:		
1. Music which contains contrapuntal devices	<u>4</u>	<u>1</u>
2. Coloristic contrasts	<u>3</u>	<u>4</u>
3. Length	<u>3</u>	<u>3</u>
4. Mood	<u>2</u>	<u>4</u>
5. Dynamics	<u>3</u>	<u>3</u>
6. Key	<u>2</u>	<u>1</u>
7. Rhythm	<u>1</u>	<u>4</u>
8. Harmony	<u>3</u>	<u>2</u>
9. Meter	<u>1</u>	<u>5</u>
10. Tempo	<u>3</u>	<u>5</u>
11. Form	<u>4</u>	<u>4</u>
12. Secular	<u>1</u>	<u>4</u>
13. Sacred	<u>1</u>	<u>4</u>
14. Types of accompaniment	<u>4</u>	<u>3</u>
15. A Cappella	<u>4</u>	<u>4</u>
16. Other		

Club, secular, Contemporary; Group V--Male Quartet; Group VI--Men's Glee Club, secular, Contemporary (spirituals); Group VII--soloist; Group VIII--Men's Glee Club, secular, Contemporary.

Of the art principles considered by Conductor H, unity was held to be of moderate importance, while variety and contrast were considered very important elements in deciding upon his program.

The following are the comments made by Conductor H in describing his method of organizing the music for the concert program under study:

"In this particular concert, we had a moderator who made a few introductory remarks and broke the ice for the first number. This first number is more of a sort of salutation and does not fit in with the remaining two numbers. The second number is quite colorful and quiet, which provides a contrast between the first selection and the last one. The third number is very dynamic and seemed a good number to end this first group. Perhaps I looked more at the over-all general mood of each composition in arranging them in this order. The solo was a break between the two men's groups and helped to make a transition from the Latin into English. After the intermission, the first number provides contrast in its march-like tempo to the second number, which is a dreamy type. In the spiritual group, the contrast is found in the lively rhythms and the use of a baritone soloist in the second of the two numbers. The final group was devoted to three songs about girls."

PROGRAM I

Conductor I rates three criteria as very important in the selection or elimination of single choral compositions. These criteria are the literary

worth and suitability of the text, reasonable range for all parts, and over-all worth of the music. Concerning the music's over-all worth Conductor I comments, "I tend to be more on the practical side when I build a concert program rather than on the philosophical side. I pick a number because I like it and because it is worthy of performance."

Those criteria which were rated "moderately important" are the over-all probable appeal of the music for the choral group, the over-all probable appeal to the home concert audience, numbers which are of a light or humorous nature, length, harmonic treatment, and arrangement. Those criteria of slight importance included contrasts in mood and dynamics, and numbers which are either well known or familiar to the audience.

Table XII shows that twelve of the specific criteria tend to increase in importance when the conductor proceeds to combine choral selections for his program. The criteria of length, mood, dynamics, rhythm, harmony, tempo, style, and the secular or sacred quality of the music increase to a rating of "very important." Meter increases from a degree of no importance to one of moderate importance.

Conductor I uses method two in organizing the format of his concert program. He thus selects choral selections appropriate to the performing group and to the situation in terms of difficulty and suitability. He then arranges these compositions into some sort of order for the final program. Conductor I qualified this method by stating, "This is one of those programs where I had gone through some thousand choral numbers and ended up with maybe twenty-five or thirty compositions that I thought I would like to do. Then I sat down and tried to construct a program from these numbers. However, in the fall I had some preconceived ideas as to the

TABLE XII

CRITERIA USED BY CONDUCTOR I FOR SELECTING SINGLE
COMPOSITIONS AND COMBINING INTO GROUPS

Criteria	Rating of importance	
	Single	Combinations
General:		
1. Purpose or aim of concert	<u>1</u>	<u>1</u>
2. Literary worth and suitability of text	<u>4</u>	<u>1</u>
3. Reasonable range for all parts	<u>4</u>	<u>1</u>
4. Difficulty of the parts	<u>2</u>	<u>1</u>
5. Over-all worth of the music	<u>4</u>	<u>1</u>
6. Over-all probable appeal to choral group	<u>3</u>	<u>1</u>
7. Over-all probable appeal to concert audience	<u>3</u>	<u>1</u>
8. Select a few numbers which are either well known or familiar to audience	<u>2</u>	<u>1</u>
9. Select a few numbers which are of a light or humorous nature	<u>3</u>	<u>1</u>
10. Style	<u>1</u>	<u>4</u>
11. Other--Arrangement	<u>3</u>	<u>1</u>
Specific:		
1. Music which contains contrapuntal devices	<u>1</u>	<u>1</u>
2. Coloristic contrasts	<u>1</u>	<u>2</u>
3. Length	<u>3</u>	<u>4</u>
4. Mood	<u>2</u>	<u>4</u>
5. Dynamics	<u>2</u>	<u>4</u>
6. Key	<u>1</u>	<u>1</u>
7. Rhythm	<u>1</u>	<u>4</u>
8. Harmony	<u>3</u>	<u>4</u>
9. Meter	<u>1</u>	<u>3</u>
10. Tempo	<u>1</u>	<u>4</u>
11. Form	<u>1</u>	<u>2</u>
12. Secular	<u>1</u>	<u>4</u>
13. Sacred	<u>1</u>	<u>4</u>
14. Types of accompaniment	<u>1</u>	<u>1</u>
15. A Cappella	<u>1</u>	<u>1</u>
16. Other		

general type of program I wanted and I found music to fit these ideas as I went along. On this program, though, I followed method number two exclusively. And in other programs, I tend to use the combination of the two methods."

The over-all scheme of the program consists of five groups which are performed by the College Concert Choir. The length of the concert is approximately one hour and forty-five minutes with a twelve-minute intermission between Groups II and III. Group I consists of sacred music of the Baroque and Classic periods; Group II--sacred, Romantic period; Intermission; Group III--secular music of the Romantic period; Group IV--secular music of the Contemporary period; and Group V--sacred music of the Contemporary period. The concert program under study was presented in the early part of December and the conductor wished to have a Christmas theme, however. The college Alma Mater is traditionally sung at the end of the program.

Conductor I assigned a rating of "moderate importance" to the principle of unity, and a rating of very important to variety and contrast.

The process of building the concert program is described by Conductor I as follows: "Why did I place the Bach first of all the other numbers in the entire program? It is just that the quality of this one piece seemed to demand that we open the concert with it. I go by instinct a lot. I go by the musical feel rather than trying to be highly academic in what I do. The fact that Bach comes before Haydn is another reason why I programed the Bach first. The Haydn number is different from Bach and it is more melodious. I used it for the contrast. In the second group, the Grieg numbers offer contrast in and of themselves. The contrast is

found in the different meters and in the use of different solo voices with such voices used as a tenor, a baritone, and a bass. Whoever edited these numbers, placed them in an excellent order and I didn't change them.

"After the intermission I placed the Brahms in a group by itself. It sounds differently from the other compositions and the text is a deeply profound one. The music is so suitable to the meaning of the text. This number was the climax to the entire program as far as I was concerned. Little by little the program becomes lighter. In part four, these first two numbers are just beautiful, that's all. The first is in six-eight rhythm. It was hard for me to program these two because I didn't feel that I wanted to put the Bacon number in between because it is so much different. The Bacon number is kind of folkish in a way. The group ends with Persichetti's Jimmie's Got a Goil because I love Commings' little poems and this one was real cute.

"As I explained before, the concert was given just before vacation time at Christmas and I felt that I should include some Christmas music. I started off this last group with the Three Kings because it is powerful. The next number is so completely different. It is very startling and the harmonies fit the text, which is quite different from any you have ever heard. The theme of the text centers around people who cannot realize that it is Christmas because of their situations. It describes a cold night and it is slow in its tempo. The Story of the Twelve is very rhythmical and very spiritualish. It ends the concert on a bubbling note so that everybody is feeling good. The final selection is the traditional Alma Mater song."

Summary

Each of the nine conductors was asked to identify those determinants which affected his final choice of single compositions for use in a concert program. The criteria were placed under two major categories, those aspects of music structure which appear to be of more general nature and those which appear to be of a more specific nature. After each conductor had rated the criteria in terms of their importance, he was asked to reconsider these same criteria when combining the selected choral compositions into groups for the final choral concert program.

The findings in this study are similar to those of Christy's in his evaluation of choral music which concerned itself with the comparison of several methods of evaluating individual choral selections. Any differences between Christy's conclusions and the present study may be attributed to the shift of emphasis upon the conditions being studied. In this study, the conductors are influenced in their selection of music not only by the uniqueness of their own personality or situation, but by the fact that each conductor selected music specifically for his own group of performers and the subsequent public concert presented before his own college audience.

In rating the criteria for the selection of individual compositions, nine conductors assigned a pooled rating score of 4.6 to the general criteria of over-all worth of the music. Over-all worth is influenced by several factors. One conductor states that he leans toward the practical side rather than on the philosophical in determining the over-all worth of a composition. With him, it is either a matter of liking the number or it is one worthy of performance. Another conductor comments that the over-all

worth of a composition is a "two-way" aspect. If all numbers are chosen because they have a high degree of musical worth, this conductor concludes that it would be difficult to select a program which would "appease" (in the sense of satisfy) everyone in his audience. For another conductor, it is easier to judge the worth of compositions which are not of the contemporary period. He adds that the quality of personal taste, however, is ever present in judging such compositions which he "looks for new musical sounds that are different and that have an appeal to me, personally." Yet, another conductor in deciding upon the over-all worth of a composition considers the expressiveness and clarity of the musical idea. His main question is "How well does the music say what it sets out to say?"

Next in importance in choosing single compositions is the matter of the literary worth and suitability of the text. This criteria received a mean score of 4.3. In the opinion of the conductors the third criteria in order of importance is the inclusion of selections which are of a light or humorous nature. This criteria received a mean score of 3.8. The fact that a conductor should include such selections in order to obtain balance or variety is an important factor here. Fourth in order of importance is the matter of the over-all probable appeal of the music for the performers. This quality received a pooled rating of 3.4. The conductors are of the opinion that the appeal of the music for the singers is slightly more important than the appeal of the music for the home concert audience, which received a mean score of 3.1.

A factor which was "moderately important" to the conductors polled was the suitability of the musical selection to the purpose or aim of the group and its subsequent performance. This received a mean score of 3.3.

The inclusion of selections which are either well known or familiar to the audience received a mean score of 3.2, while a score of 3.2 was also registered for the music's reasonable range for all parts. A correlated score of 3.0 was tabulated for the style of the music, and the difficulty of the parts in terms of awkward intervals and rhythmic patterns for the singers.

In the selection of single compositions using the specific criteria of musical structure, most of the criteria appear to be of slight or of no importance in the opinions of the conductors, with the exception of three. When examining a single composition, the harmonic treatment appears to be of moderate importance, indicated by its mean score of 3.4. Next in order of importance is music which contains coloristic contrasts, which was assigned a pooled rating of 3.2. Music which contains contrapuntal devices received a mean score of 3.0.

When the conductors were asked to reconsider the general criteria when combining individual choral compositions with other compositions in order to form groups, only one assumed importance. Style received a pooled rating of 4.6. This criterion is highly important since the conductors group compositions which are similar in their chronological relationships. This finding substantiates the conductors' opinions regarding the principle of unity. This same criterion received a mean rating of 3.0 as a factor in selecting individual compositions.

On Table XIII, under the category of specific criteria, the pooled ratings of the conductors increase in importance when single numbers are combined to form groups. Tempo and mood both receive a mean score of 4.3, while dynamics and the secular or sacred nature of music receive a

TABLE XIII

MEAN SCORES OF THE CRITERIA USED BY THE CONDUCTORS FOR SELECTING
SINGLE COMPOSITIONS AND COMBINING INTO GROUPS

Criteria	Mean Scores	
	Single	Combinations
General:		
1. Over-all worth of music	<u>4.6</u>	<u>1.6</u>
2. Literary worth and suitability of text	<u>4.3</u>	<u>1.0</u>
3. Select a few numbers which are of a light or humorous nature	<u>3.8</u>	<u>1.0</u>
4. Over-all probable appeal to choral group	<u>3.4</u>	<u>1.0</u>
5. Music fits the purpose or aim of concert	<u>3.3</u>	<u>1.0</u>
6. Select a few numbers which are either well known or familiar to audience	<u>3.2</u>	<u>1.2</u>
7. Reasonable range for all parts	<u>3.2</u>	<u>1.0</u>
8. Over-all probable appeal to home concert audience	<u>3.1</u>	<u>1.0</u>
9. Difficulty of the parts	<u>3.0</u>	<u>1.0</u>
10. Style	<u>3.0</u>	<u>4.6</u>
Specific:		
1. Tempo	<u>2.0</u>	<u>4.3</u>
2. Mood	<u>2.3</u>	<u>4.3</u>
3. Coloristic contrasts	<u>3.2</u>	<u>4.2</u>
4. Length	<u>2.4</u>	<u>4.2</u>
5. Dynamics	<u>2.4</u>	<u>4.1</u>
6. Secular	<u>2.0</u>	<u>4.1</u>
7. Sacred	<u>2.0</u>	<u>4.1</u>
8. Rhythm	<u>2.7</u>	<u>3.7</u>
9. Harmony	<u>3.4</u>	<u>3.6</u>
10. Meter	<u>1.7</u>	<u>3.6</u>
11. Key	<u>1.9</u>	<u>3.2</u>
12. Types of accompaniment	<u>2.4</u>	<u>3.1</u>
13. A Cappella	<u>2.9</u>	<u>3.1</u>
14. Music which contains contrapuntal devices	<u>3.0</u>	<u>2.2</u>

mean score of 4.1. Rhythm received a score of 3.7, while the harmonic structure and meter received a mean score of 3.6. The total mean scores tend to indicate the degree of importance these specific aspects of musical structure hold in the opinions of the conductors interviewed.

When asked to suggest other criteria which did not appear on the questionnaire, several interesting suggestions were offered. Of the nine conductors interviewed, only one reported that he selected music for a balanced repertoire over a four-year cycle. He considered this of greatest importance in building his program, since he has a nucleus of singers who remain in his choral organizations continuously for three or four years. It may be conjectured that the other conductors plan on a yearly basis, either because there is a high percentage of turnover in personnel each year, or because the conductors consider the long view unimportant. Several of the conductors stressed the fact that they not only select music with the concert program in mind, but plan music suitable for other concert appearances both on and off the campus. For example, some of the music performed at the home concert is also used for Baccalaureate and Commencement exercises as well as for community appearances. Four conductors considered choral arrangements as highly important in arranging their programs. One conductor avoids arrangements which attempt to make a chorus sound like an orchestra. He avoids compositions which contain humming parts or that unnecessarily double parts in order to obtain a fuller sound. Another conductor looks for arrangements which include more parts than the standard four-part voicings, while still another conductor maintains that those who write choral arrangements often lose the quality of simplicity and sincerity. He adds that this appears to be

particularly true in the arrangements of folk songs and spirituals, which often include unsuitable or complex harmonic and linear writing.

The above data indicates that the nine conductors interviewed place more importance on the general criteria or the over-all aspects of the music when selecting individual choral compositions for possible use on a concert program. They assign less importance to the specific criteria or the details of musical structure of each composition. In turn, these same conductors place a higher value on the details of musical structure when combining numbers into groups. There is, however, one exception; musical style is assigned a high level of importance in arranging single selections into groups.

Those criteria utilized in selecting single compositions which received ratings of "very important" included the over-all worth of the music as well as its literary value and suitability of text. Those criteria used in combining choral compositions which received ratings of "very important" were style, tempo, mood, coloristic contrasts, length, dynamics, and the secular or sacred quality of the music.

Two methods were suggested which the conductors might follow in the actual process of building a concert program. The first involved setting up a scheme of organization beforehand and then finding the appropriate compositions suitable to this scheme or arrangement. The second method consisted of selecting individual compositions appropriate to the choral groups and to the college situation, and then arranging these compositions into some sort of order for a public concert. Of the nine conductors interviewed, six use a combination of the two methods, one uses method one exclusively, and two conductors use method two. Those who

combine the two methods emphasize method two.

One conductor was influenced in his method of organizing the concert program by a lack of adequate funds for the purchase of new music. He resorted to borrowing music from a library and other sources. Another conductor selects music to fit the various concerts presented off campus, and the home concert program is made up from the numbers programed on these concerts. A third conductor follows a similar plan, but chooses music for two different choral organizations which appear separately in off-campus concerts. For the home concert, he selects representative numbers from the two repertoires. Lack of staging facilities influenced the program arrangement of another conductor. Since the stage is very small and it is difficult to shuffle large groups of singers on and off, the conductor arranged a major work to be performed first by the large choir with instrumental accompaniment. He used the intermission period for shifting and resetting the stage for the smaller choral organizations which followed. Finally, one conductor stated that for the program under study he used method two exclusively, but in other programs he uses a combination of the two methods.

Close examination of the nine concert programs reveal a divergency in the over-all scheme of organization. Of the nine concerts, five feature only one college choral organization, either with or without assisting soloists and/or small ensembles; two concerts feature two different types of large choral organizations, and two concerts present three different types of choral groups. Of the five concerts which feature special soloists and other performing organizations for contrast or relief purposes, one uses a male quartet, the second a vocal soloist, the third, a duo-piano selection,

the fourth, two vocal soloists and a male quartet, and the fifth, two vocal soloists, a male quartet, an instrumental ensemble, and a Hollywood personage.

The number of individual choral compositions which are programed for a single group range from two selections to sixteen. The total number of groups for each concert ranges from a three-group concert to a ten-group concert. Different choral organizations featured in separate groups contrast with those which contain guest soloists or ensembles. The duration or length in terms of total minutes range for the nine concerts from seventy-five minutes to one lasting one hundred and twenty minutes, with an average concert length of ninety minutes, which includes the intermission period. These intermission periods average twelve minutes in length for each concert.

Finally, each conductor was asked to describe in detail and in his own words the important musical considerations which helped to determine the order of the choral compositions. The conductor was asked to be specific in terms of how he went about obtaining the elements of program unity, variety and contrast through his considerations of the various elements of music structure. He was asked in what way these considerations helped maintain a high degree of musical interest for his audience. Upon examining the comments of the conductors interviewed, it seems apparent that there is a lack of detailed reference to the actual process of what is involved in combining choral compositions. This may result from two major influences; the conductor's lapse of memory and the fact that the conductor for the most part may be influenced by the over-all or general aspect more than he is by the actual details of musical structure. The time

element is undoubtedly an important factor here since several months had elapsed between the time the conductor actually formed his concert program and the time of the interview. Thus, at the time of the interview, the interviewer requested that individual copies of the choral compositions programed on the concerts under study be placed before the conductor as he commented upon and described the details of his procedures. Three conductors admitted that they programed the order of their concerts primarily in terms of the "musical feel" or over-all aspects.

An analysis of the various comments made by the conductors reveals that they refer to general considerations more than to specific references regarding musical structure. In addition, the conductors emphasized the principles of variety and contrast as factors in combining the different elements of musical structure. The arrangement of single compositions in groups appears to be primarily determined by the quality of mood more so than by any other consideration. This was mentioned some twenty-nine different times during the verbal descriptions given by the conductors interviewed. Tempo was mentioned some twenty-two times, style and harmony were mentioned some thirteen times, and general reference to contrast was made twelve times. Regarding this last point, the conductors tended to merely remark that a particular number made a good contrast to the number which preceded or followed the one in question. The rhythm and length of the compositions were mentioned eleven times, and the factor of dynamics some nine times. The factors of contrasts in texts and the various coloristic contrasts obtained through the use of solo voices, piano accompaniment, or the shifting of the melody from part to part were mentioned eight times. The fact that the text or the music itself was familiar to the audience was

mentioned six times, while other considerations were mentioned from one to three times during the course of the interviews.

In the nine concert programs which totaled 156 single choral compositions, the number of specific references to musical structure important in building a concert program represents a small segment of the possible or actual considerations that determine the group order. Since much of the skill in the art of music and program building is subconscious, the lack of detailed description by each conductor may result partially from four influences or factors. Firstly the veiled memory of the conductor in trying to recall the details of his own process of program building. Again, conductors tend to emphasize the over-all impressions of the musical effect of each choral composition as they plan for a concert rich in variety and contrast. Third, the actual process tends to be influenced largely by limitations in staging, lack of adequate soloists, limited budget, the utilitarian purpose of using the same compositions on several different programs, and such other external factors. Finally, the interview might have been too long for the attention span of the conductor being interviewed.

The interviews lasted approximately an hour and a half. During this time, it is conceivable that the conductor might have become tired enough to want to hurry over this final part. Judging from the facial responses, and the high degree of verbal interest expressed by each conductor, this factor does not appear to be important. However, the human factor of mental fatigue cannot be entirely ruled out and undoubtedly is a partial cause for the kinds of responses obtained.

CHAPTER V

INDIVIDUAL ANALYSIS OF PROGRAM STRUCTURE
IN TERMS OF STRUCTURAL INTEREST

A major consideration of this study is the determination of the degree of music structural interest contained in the nine programs under study. This chapter presents the results of the data examined, which is analyzed in terms of the structural relationships. The degree and number of these relationships will, in turn, reveal the differences and similarities of the various elements of music, and the general level of musical interest resultant from the standpoint of the music structure.

An explanation is made of the method or approach in defining the criteria for structural interest. The structural elements of each composition are examined and compared with those in each of the other compositions programed in the nine concerts. An attempt is made to determine the extent that the various musical elements are varied and contrasted one with the other. This method of analization will not attempt to weigh the degree of importance of the harmonic content as against the rhythmic complexities or melodic attractiveness of the music. This approach would be highly subjective and difficult to measure as is evidenced by the diversity of listeners revealed in Chapter II of this study.

The method used in this study consists of comparing the number of different elements contained in each composition with those adjacent compositions in order to obtain the numerical amount of variety and contrast found in the details of musical structure. An over-all concert norm of musical structure is established. Then, each musical element is examined in order to determine the low or high amount of structural

complexities. Each number in turn, is compared with this over-all concert norm in order to find where it falls on the scale of structural complexities. This scale consists of the following categories: low, moderate, moderately high, and highly complex. For example, if single compositions in any particular group seem to fall low on the scale of complexness of structural elements, it may be concluded, for that group, the structural interest level is low. However, if this particular group is located between two groups which are high or moderately high on the continuum, it may be concluded that the over-all total music structural interest level of the concert is moderately high. The logic of this approach is found in the reasoning that any single composition containing a high amount and assortment of music structural components will sustain musical interest, from the structural point of view, longer than those single compositions which contain a minimum amount of structural elements or are low in complexity. However, balance and relief in structural interest is found in the alternating use of musical complexities. It is acknowledged that the degree of variety and contrast is more apparent when comparing several choral compositions in any single group than, for example, when comparing only two.

The analysis data are arranged on the respective tables and graphs for each concert studied. Information contained are such items as the type of performance organization, the length of the individual compositions in terms of minutes of actual performance time, and the total number of measures of each composition. Others include the chronological order, which is derived from the century in which the composer lived and composed, style of the composition either polyphonic or homophonic or both, key, mode, meter, types of accompaniment, use of miscellaneous devices such as solos or duets, and tempo. Tempo markings are recorded directly from the music

with any additional changes made by the different conductors.

The matter of mood in music is another important consideration in this analysis of musical structure. Realizing the highly subjective aspect of musical mood, the writer has borrowed the list of adjectives used by Kate Hevner¹ in her experimental studies dealing with the elements of expression in music. Through the use of this adjective group method, Hevner indicates a surprising uniformity and consistency in the apprehension of musical meaning. The adjectives are placed together in groups which are descriptive of the same general mood. It is understood that no one word can have absolute meaning which can be agreed upon by all persons. The following chart does not indicate any particular mood progression but allows for quick and accurate interpretation of the more general mood effects of a single choral composition. Numbers for reporting the over-all mood of the music are used with the over-all quality of the music and text as guides in obtaining the general mood grouping.

1	2	3	4
spiritual	pathetic	dreamy	lyrical
lofty	doleful	yielding	leisurely
awe-inspiring	sad	tender	satisfying
dignified	mournful	sentimental	serene
sacred	tragic	longing	tranquil
solemn	melancholy	yearning	quiet
sober	depressing	pleading	soothing
serious	gloomy	plaintive	calm
reverent	heavy	entreating	
	dark		
	bleak		

¹Kate Hevner, "Experimental Studies of the Elements of Expression in Music," The American Journal of Psychology, Vol. 48, No. 1 (Ithaca, New York: Cornell University, 1936), p. 249

5	6	7	8
humorous	merry	exhilarated	vigorous
playful	joyous	soaring	robust
whimsical	gay	triumphant	emphatic
fanciful	happy	dramatic	martial
quaint	cheerful	passionate	ponderous
spritely	jocund	sensational	majestic
delicate	bright	agitated	exhalted
light		excited	
graceful		impetuous	
		restless	

The rhythm aspect was charted for each concert in order to establish a concert norm in terms of a low, moderate, moderately high, or high degree of rhythmic complexity. Each composition, then, was rated in terms of the over-all rhythmic norm as to the degree of complexity it contained for the particular concert under study. For example, a composition low in rhythmic complexity was one which contains a minimum variety of rhythmic patterns, rhythmic patterns in all voices that primarily coincide with one another and with the bar line, a single meter for the entire composition, and a low degree of harmonic rhythm. A composition containing a high degree of rhythmic complexity has a variety of rhythmic patterns which seldom coincide with the patterns in one or more voices and with the bar line, has several changes of meter and tempo, and contains a high degree of harmonic rhythm.

Another important consideration in the musical analysis is the harmonic treatment.. Each composition was examined in order to determine the kinds or types of harmonies as well as the amounts used. These were tabulated and percentages were obtained. The root-movements were ascertained by counting the number of movements from the root tone of the chord to the next by intervals of fifths or fourths, seconds or sevenths, and thirds or sixths. This information reveals not only the stylistic quality of the music

but it indicates, in addition, the quality of rest or unrest as the harmony moves towards the tonic center. Repetition of root-movements were not considered in the calculation of percentages. Percentages were determined in order to find the varying amounts of settledness which is represented by the number of fifth or fourth root-movements. Movements of thirds or sixths, and root-movements of seconds or sevenths indicate the amounts of forward movement, color interest, and variety. Closely connected with the matter of harmonic considerations is that of modulation. Modulations were analyzed in terms of their relationship to the tonic or original key. Those keys closely related to the original key are identified as being keys removed by one accidental. Keys more remote are those which are removed by two accidentals, and those most removed and quite foreign to the original key are placed in the category of more than two. In compositions which are found to be highly chromatic, usually there are few if any well defined modulations.

All tones not part of the vertical harmonic sonority are considered as non-harmonic tones, such as passing tones, suspensions, neighboring tones, and others. These were tabulated and the ratio between the total number of non-harmonic tones and the total number of chords was derived. This figure indicates the non-harmonic tone complexity.

The dynamic levels of each composition were then charted. Dynamics include only those printed on the music or written in by the conductor. The amounts of crescendos and decrescendos are not included on the respective graphs. The contrast and variety that may be derived from this data is the fact of whether or not a composition's dynamics in a group of compositions are at a low or high level, or fall predominantly in the middle of the dynamic range.

It is of interest to know if the melody remains primarily in one voice during an entire composition or if it is assigned to other voices. The number of measures in which a specific voice retains the melody was tabulated and the percentages recorded. If a selection was primarily polyphonic or both polyphonic and homophonic, no attempt was made to define the position of the melody. Consequently, 100 per cent is recorded for music containing this style of writing.

Finally, the coloristic contrasts or variety of voice combinations used in each composition was tabulated. In this category, in order to handle a large assortment of data, different voice groupings which were identical numerically were classified under the same heading. For example, a five voice grouping which consisted of a first and second soprano, alto, tenor, and bass voices are included with another five voice group containing a different combination of voice types. This graph reveals both the variety of voice color used as well as the contrast and variety found in the use of different combinations of voice textures.

Determining the Concert Norm

Upon examining the data for the nine concerts, an over-all concert norm was set up by charting the over-all highest percentage from the following categories: type chords, root-movements, modulations, dynamic levels, melodic position, and voice textures. This over-all concert norm, then, served as a measuring device to measure the levels of complexities and the subsequent degree of variety and contrast found in the music structure of each concert.

In determining the over-all concert norm of type chords, for example, the highest percentage of use of the six different chord-types was located

and placed on a complexity scale. These are as follows: triads 100%, seventh chords 77%, ninth chords 37%, eleventh chords 29%, thirteenth chords 10%, and fifteenth chords 4%. Each of these percentages was broken down roughly into quarterly divisions so that a numerical weight could be assigned the different categories. Later this information is assigned qualities in order to identify the amount of harmonic complexity. The numerical assignment is 2.5 for low, 3.5 for moderate, 4.5 moderately high, and 5.5 for high.

<u>Type Chord</u>	<u>Complexity Scale</u>			
	<u>Low</u>	<u>Moderate</u>	<u>Moderately High</u>	<u>High</u>
Triads	100-76%	75-51%	50-26%	25-0%
7ths	0-19.25%	19.26-38.5%	38.6-57.75%	57.76-77%
9ths	0-9.25%	9.26-18.5%	18.6-27.75%	27.76-37%
11ths	0-7.25%	7.26-14.5%	14.6-21.75%	21.76-29%
13ths	0-2.5%	2.6-5.0%	5.1-7.5%	7.6-10%
15ths	0-1%	1.1-2.0%	2.1-3.0%	3.1-4%

It will be noted from the above scale that the percentages for the triads have been placed on a descending order while all the other chord types are on an ascending order under the categories indicated. The reason for this is found in the nature of harmonic complexity itself. Less harmonic complexity is usually found in compositions having a high percentage of triadic structure. More complex harmonies are found in music which contains a high amount of 7ths, 9ths, 11ths, 13ths, and 15ths. To compensate for these differences it was necessary, in order to arrive at a valid calculation, to add more numerical weight on that part of the scale where there was a high amount of harmonic complexity. This was done by assigning

a weight number of 5.5, for example, to a composition which contains 20% triads. To this figure, then, is added the numerical weight numbers found above the categories for sevenths, ninths, and eleventh chords. These weight numbers were totaled and divided by the number of different type chords found in all nine concerts. This final score, then, indicates the degree of harmonic complexity contained in a single composition in respect to the over-all harmonic norm of the nine concerts.

The method for converting the percentages of root-movements into quality scale levels was to select the highest percentage found for root-movements of intervals of thirds and sixths, seconds, and sevenths and arranging the quarterly divisions into a quality scale. This scale is as follows: 0-21.25% low, 21.26-42.5% moderate, 42.6-63.75% moderately high, and 63.76-85% high. The qualities on the complexity scale were assigned a number as follows: .0 to 1.0, low; 1.1 to 2.0, moderate; 2.1 to 3.0, moderately high; and 3.1 to 4.0, high. The quality scale ratings for the ratio of non-harmonic tones to total number of chords is calculated by multiplying the ratio number by four since the over-all concert ratio is 1.0. This norm was used because the non-harmonic tone ratio for one composition was slightly over 1.0 and another slightly under 1.0.

The total number of modulations found in any one composition were forty-three. From this figure four divisions were formed as follows: 0-10.75 low, 10.76-21.5 moderate, 21.51-32.25 moderately high, and 32.26-43 high.

The over-all dynamic norm was established on the basis of three categories of dynamic levels, namely, those measures which are predominantly on the low-level side of the dynamic range, i.e., mezzo-piano to triple piano; those located predominately on the high level side, i.e., mezzo-forte to

triple forte; and, those which are somewhat equally divided between the low and high dynamic levels. Since the impact of dynamic differences is largely made by those compositions adjacent to one another, a norm was set-up on the basis of a comparison between two selections.

The over-all concert norm for variety and contrast of melodic position was determined by placing the percentages of measures containing the melody in the soprano line in a descending order. Divisions between the quality categories was determined roughly by dividing this scale into somewhat equal divisions of fourths. This scale is as follows: 100% to 80% soprano voice with a few measures of melody given over to one other voice, low; 79% to 55% soprano voice with two different voice parts taking the melody, moderate; 53% to 42% for soprano and three other voice parts sharing the melodic responsibility, moderately high; and still lower percentages of soprano line sharing the melody with four to nine other voice parts, high. Compositions in a polyphonic or a combination of polyphonic and homophonic style were assigned a quality rating of high.

The concert norm in terms of voice combinations or voice textures was determined by arranging the groupings of voices in an ascending scale ranging from those with one voice grouping to those compositions containing as high as thirteen different voice groupings. The arrangement was not only influenced by the number of different groupings in each category, but by the highest percentages of measures devoted to any one type of voice combination. For example, a low level of variety and contrast was assigned a composition which contained three different voice combinations because of the high percentage of measures devoted to a single grouping; in this four voices mixed with 94% measures assigned to the soprano voice. The over-all concert norm is as follows: low, with 0-1 different voice

groupings with 91% to 100% measures assigned to one group of two to eight voices; moderate, 1-2 different voice groupings with 89% to 52% measures assigned to one group of two to eight voices; moderately high, 3-5 different voice groupings with 87% to 28% measures assigned to one group containing from four to eight voices; and high, 5-13 different voice groupings with 70% to 20% measures assigned to one group of four to eight voices.

CONCERT A

A compilation of the data from Concert A may be found on Table XIV; only those aspects pertinent to ascertaining the degree of structural similarities or differences is discussed.

Group I features the Concert Choir singing three compositions ranging from the sixteenth to the twentieth centuries. There is little variety in the length of each composition, which averages some three minutes in length. The first two keys are A flat major and C minor, closely related keys. The third composition in G major is more remotely related. Tempos are similar, primarily slow with meter signatures which are identical for the first two selections. The mood scheme for the three numbers is similar, although the first and third compositions use additional mood colors. The music is sung a cappella. One additional factor is the introduction of a nine-measure tenor solo in the first selection.

For quick reference, the calculated levels of structural complexity, variety and contrast taken from Table XIV and Figure 1 are listed below:¹

¹Code used for voice textures on the Figures is as follows:
v = voice, S = single, M = mixed, w = women, m = men, unis. = unison.

TABLE XIV. PROGRAM A STRUCTURAL ANALYSIS

Section	Performance Organization	Voicings	Length in Minutes	Total Meas. Logical Order	Chrono-Style*	Key Mode	Tempo	Meter	Mood	Type of Accompaniment	Miscellaneous i.e., Solos, Duets, etc.
1.	Concert Choir	SATB	3:33	66	16th C. Both	A ^b Major	$\text{♩} = 72$	4/4	1,2	A Cappella	Solo voice-Tenor
2.	Concert Choir	SSAATTBB	3:05	41	17-18th Polyphonic	C Minor	Lento moderato	4/4	1	A Cappella	
3.	Concert Choir	SAATBB	3:13	57	19th C. Polyphonic	G Major	Andante	6/4	1,6	A Cappella	
1.	Concert Choir	SATB	1:26	24	16th C. Both	A Minor	Adagio	4/4	1	A Cappella	
2.	Concert Choir	SATB	1:34	47	16th C. Both	B Major	Allegro non troppo	4/4	1,6	A Cappella	
3.	Concert Choir	SATB	1:59	33	16th C. Both	A Minor	Adagio	4/4	1,3	A Cappella	
1.	Concert Choir	SAATTB	2:55	51	19th C. Homophonic	F Major	Andante	4/4	1	A Cappella	
2.	Concert Choir	SATTB	3:06	82	19th C. Homophonic	B Minor	$d = 60$	C	1,8	A Cappella	
3.	Concert Choir	SATB	3:37	48	20th C. Both	G Major	Maestoso	4/4	1,7	Piano	
Permission											
1.	Concert Choir	SAATTB	1:33	44	19th C. Homophonic	A Major	Andante	3/4	3	A Cappella	
2A.	Concert Choir	SATTB	2:03	30	20th C. Homophonic	D Minor	Slow	4/4	3,4	A Cappella	
2B.	Concert Choir	SATTB	1:56	33	20th C. Homophonic	D Major	Gaily	4/4	3,4	A Cappella	Tenor Solo Obbligato
3.	Concert Choir	SATB	3:30	170	20th C. Homophonic	E Major	Square dance $\text{♩} = 112$	2/2	6	Piano, four hands	Solo voice Bass
1.	Madrigal Singers	SATB	2:16	51	20th C. Homophonic	G Major	Moderato	6/8	3,5	Piano	
2.	Madrigal Singers	SATB	2:02	55	20th C. Homophonic	F Major	Moderato	4/4	5,6	Piano	Solo voices, Soprano & Bass
3.	Madrigal Singers	SATB	2:36	92	20th C. Homophonic	D Major	Allegretto	♩	5,6	Piano	Solo voices Alto, Bass Soprano Women's TriO
1.	Concert Choir	SATB	5:22	197	20th C. Homophonic	F Major	Molto Moderato	4/4	3	Piano	
2.	Concert Choir	SATB	3:02	104	20th C. Homophonic	C Major	Bright Calypso Style	♩	7,8	Piano	Instruments- maracas, speaking parts
3.	Concert Choir	SSA-SATB	1:35	101	20th C. Homophonic	D Major	Allegro	2,4	6,8	Piano	Obbligato Soprano & Women's TriO

*Primarily Homophonic. Polyphonic. or both

TABLE XIV. Continued

Group & Selection	Number of Modulations to Keys Removed by:			Rhythmic Complexities			
	one accidental	two	more than two	low	moderate	moderately high	high
I	1.	2	1	0		X	
	2.	4	0	3		X	
	3.	11	0	0		X	
II	1.	1	0	1	X		
	2.	8	1	0	X		
	3.	0	0	4		X	
III	1.	6	0	1	X		
	2.	2	0	0	X		
	3.	0	1	2		X	
Intermission							
IV	1.	1	0	0	X		
	2A.	2	0	0		X	
	2B.	0	0	1		X	
	3.	2	0	7	X		
V	1.	1	2	1		X	
	2.	2	0	3	X		
	3.	1	0	2		X	
VI	1.	9	2	0	X		
	2.	0	0	0	X		
	3.	3	0	0	X		

<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	.3	.7	1.1
Rhythm	3.0	3.0	3.0
Type Chords	.8	1.0	1.5
Root-Movements	2.6	1.9	3.0
Ratio of Non-harmonic Tones	.04	1.2	1.5
Dynamic Levels	Equal	High	High
Melodic Position	2.7	4.0	4.0
Voice Textures	3.5	3.8	3.7

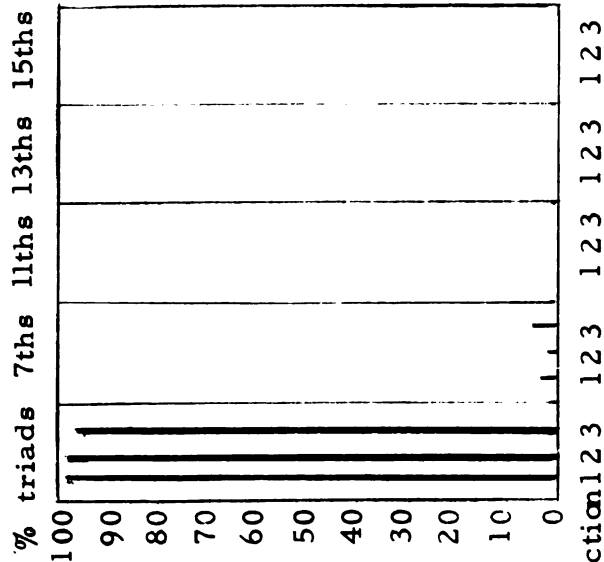
It should be noted that of the eight categories examined, four appear to be important in contributing to a high degree of structural interest; these are: rhythmic complexities, root-movements, melodic position, and variety in voice textures.

Group II features the Chapel Choir performing three compositions from the sixteenth century. There appears to be little variety in the length of each of the three selections. The average length of each is approximately 1:30 minutes. The style of this group is both polyphonic and homophonic. A comparatively low level of key interest is found in two keys which are identical and one which is remote. The meter signatures are the same for the three selections. A similar mood is found for the three compositions, the first and second offering contrast with an additional mood. The numbers are sung without accompaniment.

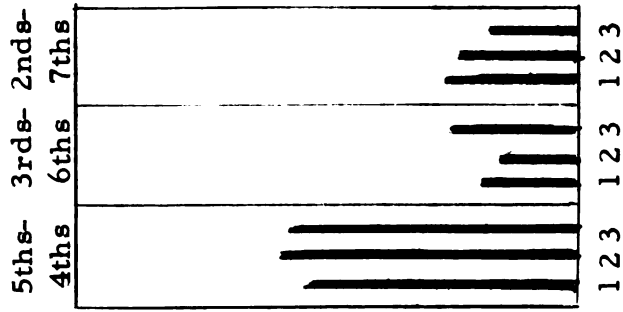
The calculated levels of structural complexity, variety and contrast taken from Figure 2 are listed below:



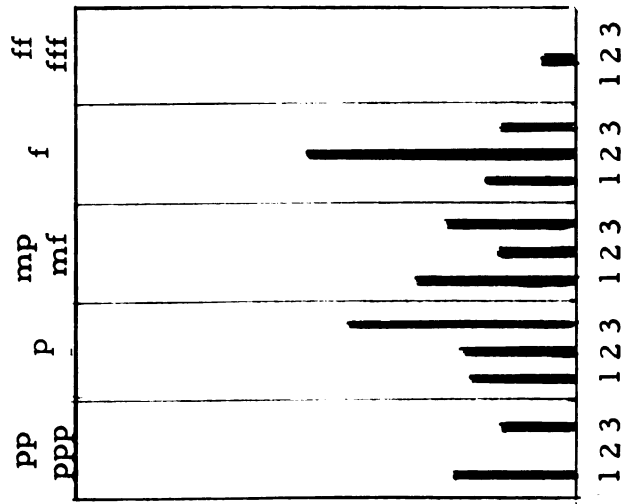
% type chords



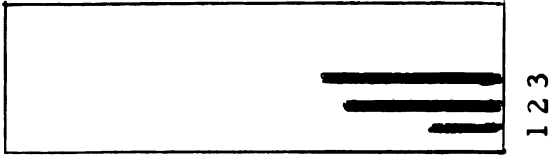
% root-movements



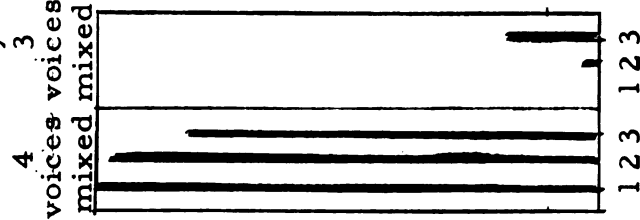
% of dynamic levels



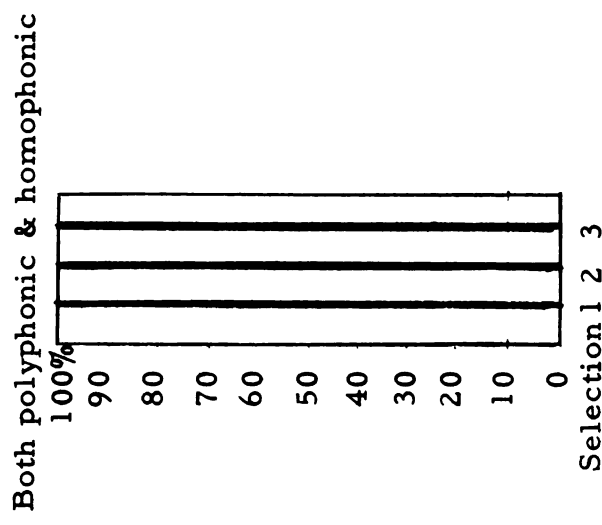
Ratio of non-harmonic tones to total no. chords



% of voice textures by combinations



% measures of melodic position



Selection 1 2 3

Selection 1 2 3

<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	.2	.9	.4
Rhythm	2.0	2.0	3.0
Type Chords	.8	.8	.8
Root-movements	2.2	1.9	2.1
Ratio of Non-harmonic Tones	.4	1.2	1.5
Dynamic Levels	Equal	High	Equal
Melodic Position	4.0	4.0	4.0
Voice Textures	.2	.3	1.4

It may be concluded on the basis of the evidence presented that the categories high in complexity and structural interest are rhythm and melodic position. This conclusion is, however, influenced somewhat by the lack of interest found in a low level of key variety, similar key signatures, and a moderate level of mood contrasts.

In Group III the Choir returns to sing three selections from the nineteenth and twentieth centuries. The length of each of the three compositions averages approximately three minutes. Two are in the homophonic style and the third is a combination of both the homophonic and polyphonic style. Although the key relationship of the first two selections is remote, the third selection's key contains a close relationship to the second. The tempo markings are similar, as are the meter signatures. Mood contrasts are at a minimum level. The first two compositions are sung without accompaniment and the piano is used on the third selection.

Below are the calculated levels of structural complexity taken from Figure 3.

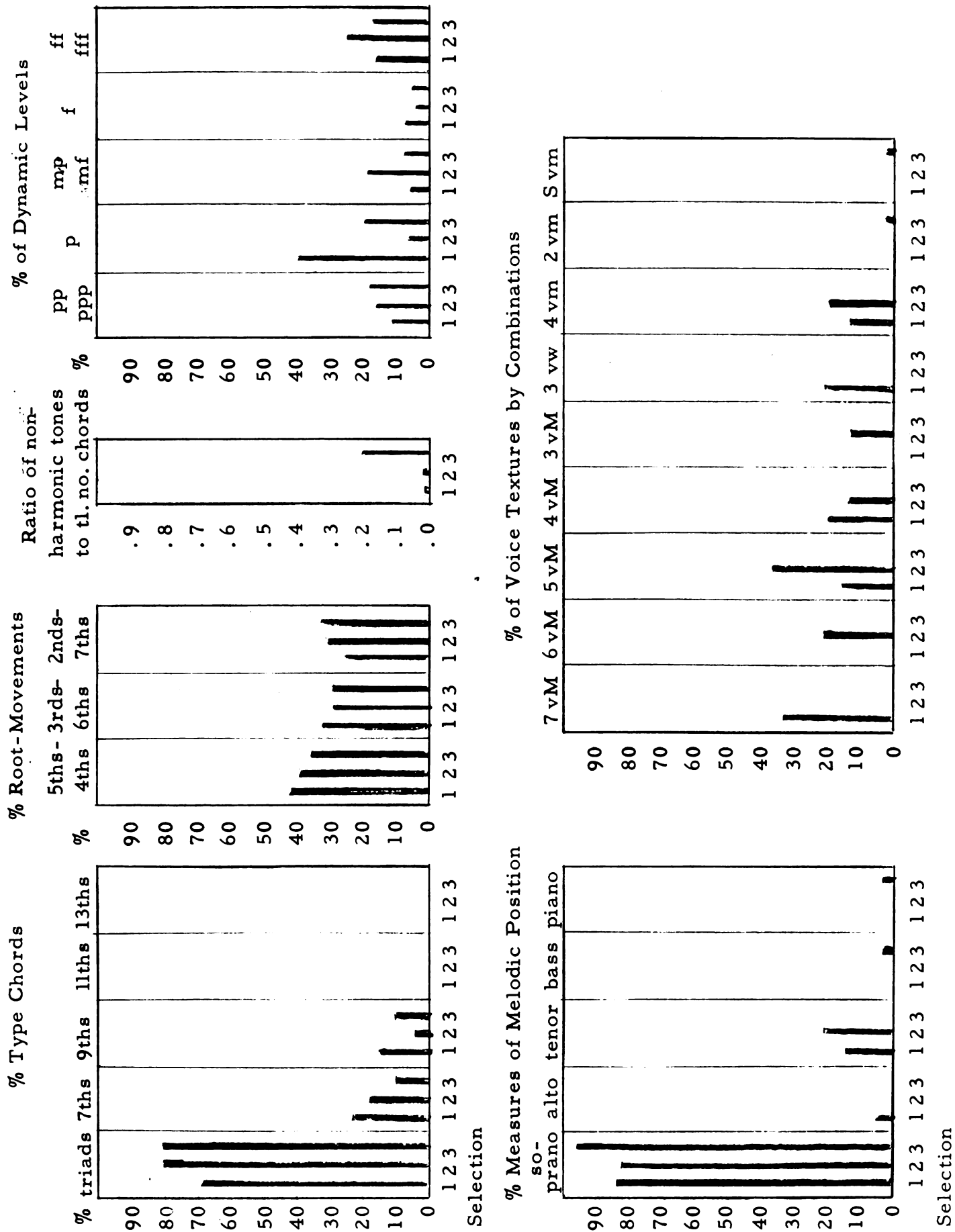
<u>Category</u>	<u>Selection</u>		
	<u>1.</u>	<u>2</u>	<u>3</u>
Modulations	.7	.2	.3
Rhythm	2.0	2.0	3.0
Type Chords	1.7	1.2	1.2
Root-movements	2.9	3.0	3.1
Ratio of Non-harmonic Tones	.04	.04	.8
Dynamic Levels	Low	High	Low
Melodic Positions	1.4	.8	1.0
Voice Textures	3.2	3.1	1.5

The three structural aspects that appear to add interest in this group are the rhythmic complexities, the root-movements, and the contrast achieved by the use of different voice textures.

Group IV follows the intermission and features the Concert Choir singing a nineteenth century composition and three twentieth century compositions. There is greater variety in the length of the compositions and key scheme. Two slow selections are followed by two fast selections. The mood color is somewhat the same for the first three selections. Additional interest is obtained through the introduction of a tenor solo in the third selection, while the final number uses a bass solo and four-hand piano accompaniment.



FIGURE 3. STRUCTURAL ANALYSIS--PROGRAM A, GROUP III



The calculated levels of structural complexity taken from Figure 4 are listed below.

<u>Category</u>	<u>Selection</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.1	.2	.1	.9
Rhythm	2.0	3.0	3.0	2.0
Type Chords	2.0	3.5	3.7	2.1
Root-movements	3.4	3.3	3.0	4.0
Ratio of Non-harmonic Tones	1.4	.8	2.3	.04
Dynamic Levels	Low	Low	Equal	High
Melodic Position	.1	.1	.1	3.4
Voice Textures	2.4	.3	.3	3.1

In this group the harmonic complexities and the subsequent structural interest have risen considerably. Rhythm is still high, as are the root-tone movements. Additional interest is added by the introduction of soloists and the four-hand piano accompaniment.

Group V, performed by the Madrigal Singers, introduces three twentieth century compositions. The selections are somewhat similar in length, but diverse in key and meter. The over-all mood of the three compositions takes on a more lively and joyful note. The piano is used as the accompanying instrument, and additional color and interest is found in the different solo voices used. These voices consist of a soprano, alto, and bass, with the addition of a women's trio.

The calculated levels of structural complexity, variety and contrast taken from Figure 5 are listed below:

FIGURE 4. STRUCTURAL ANALYSIS--PROGRAM A, GROUP IV

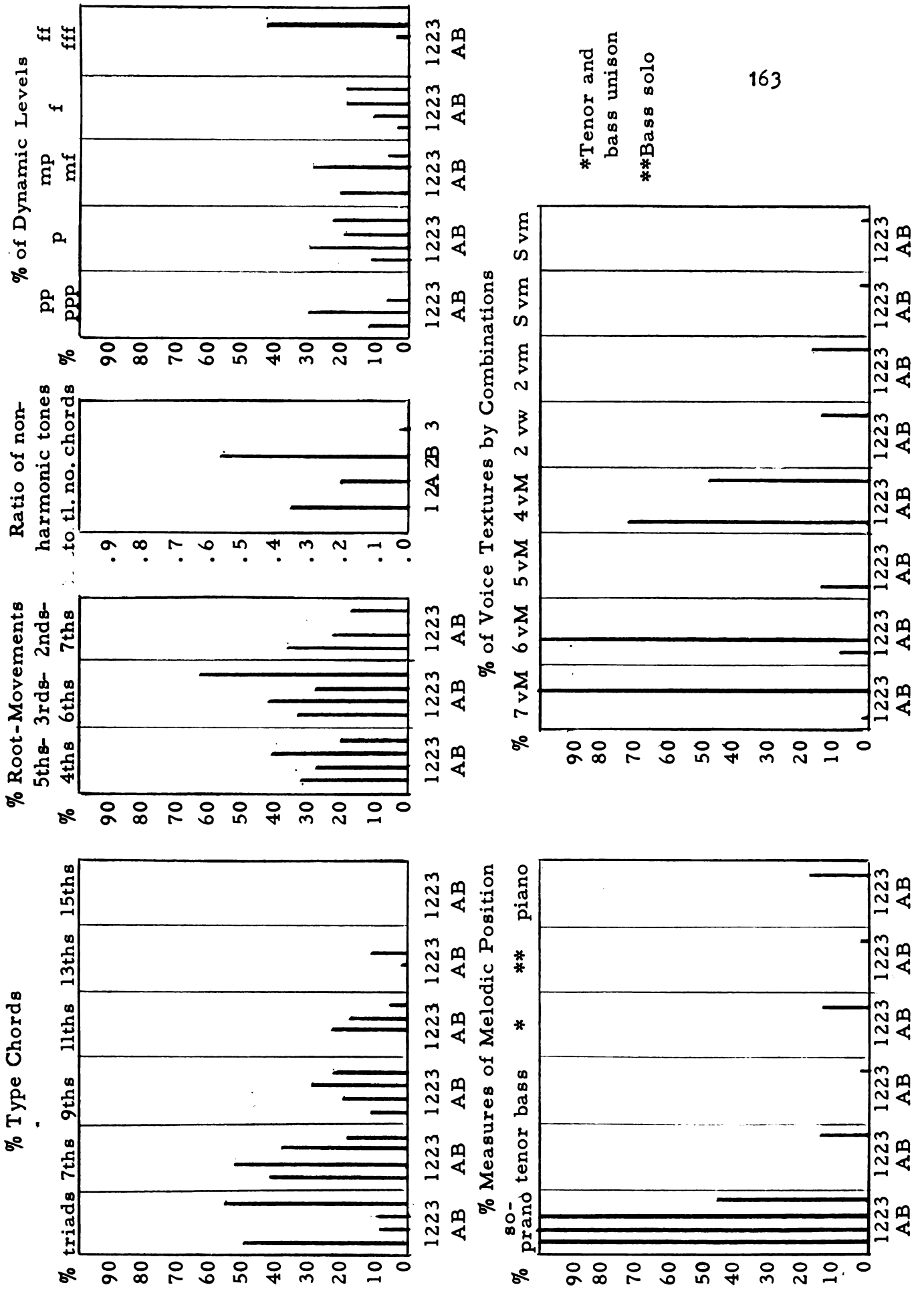
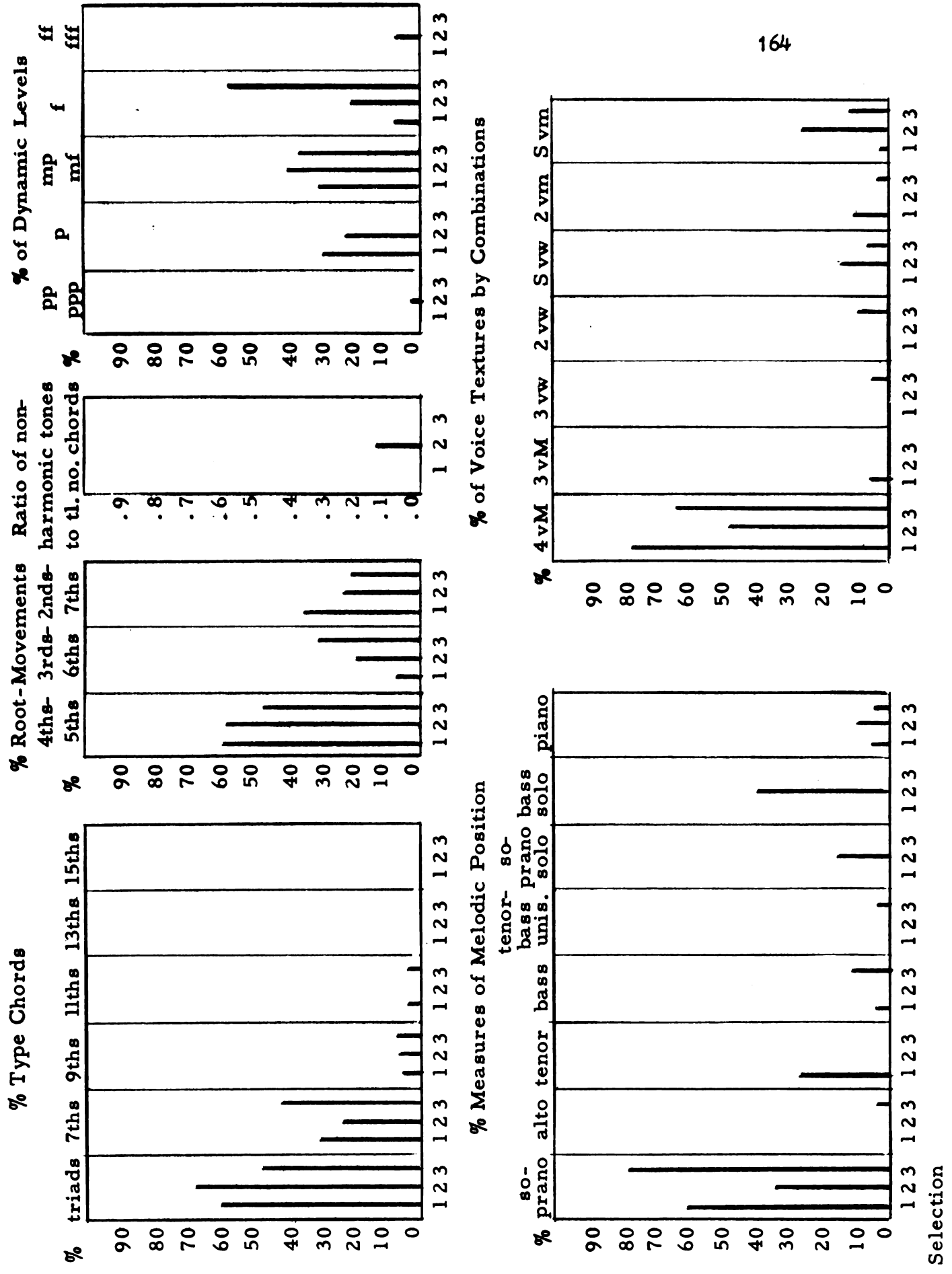


FIGURE 5. STRUCTURAL ANALYSIS--PROGRAM A, GROUP V



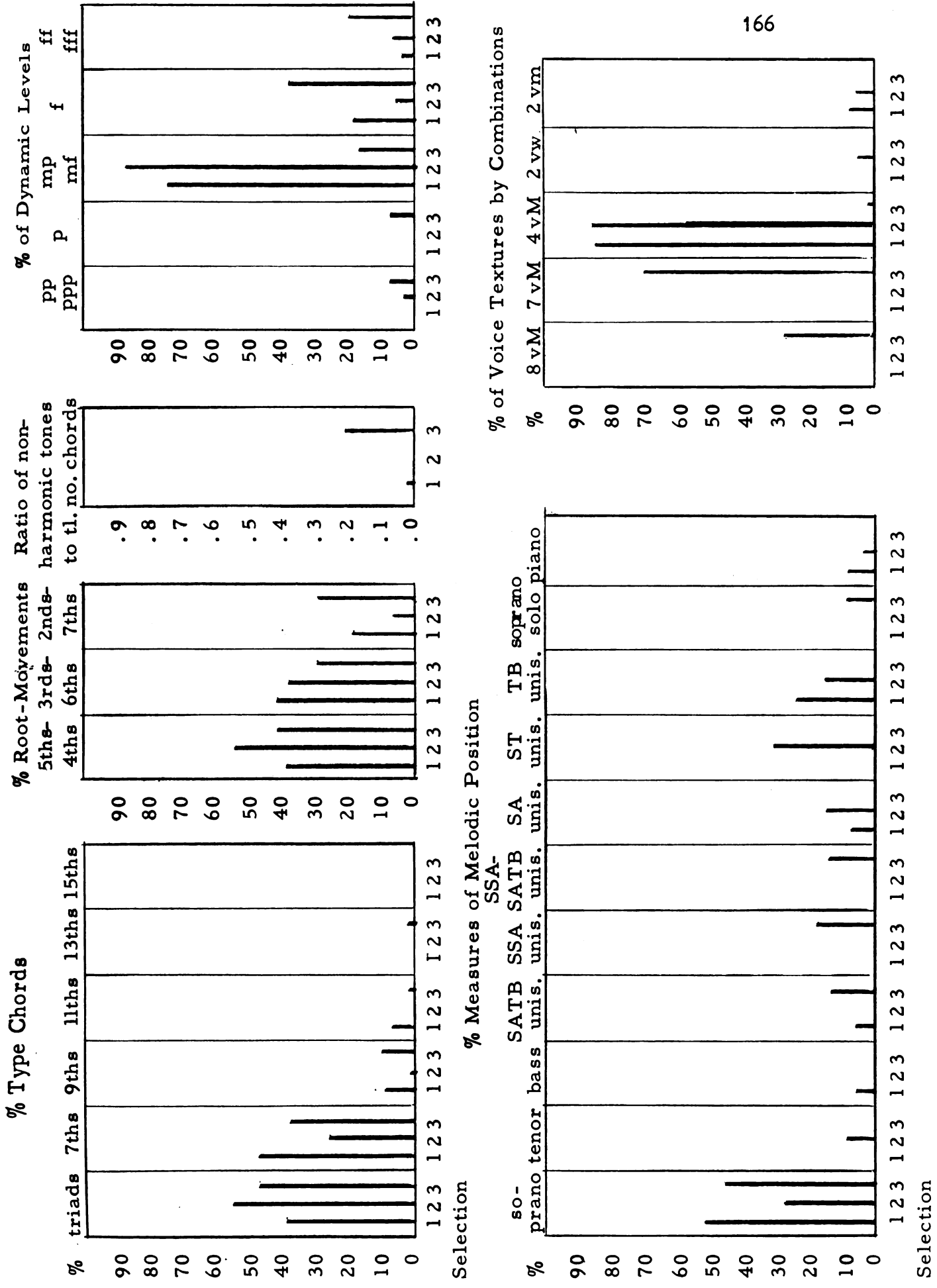
<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	.4	.5	.3
Rhythm	3.0	1.0	2.0
Type Chords	2.0	1.5	2.3
Root-movements	2.0	2.1	2.6
Ratio of Non-harmonic Tones	.0	.5	.0
Dynamic Levels	Equal	High	High
Melodic Position	1.9	2.4	2.6
Voice Textures	2.3	2.1	3.3

The factors of root-movements, melodic position, and variety in voice textures appear to be the major contributors to structural interest.

Group VI, sung by the Concert Choir, features three twentieth century compositions. Variety is achieved in length of the compositions, which run five minutes, three minutes, and one and a half minutes respectively. Keys are closely related. Tempos are rapid with little variety of meter. The mood changes from that of a dreamy quality to one of merriment and excitement. The piano is used as the accompanying instrument, and additional color is found in the use of a soprano obbligato, a women's trio, maracas, and a group of voices who shout "hold 'em, Joe."

Below are the calculated levels of structural complexity taken from Figure 6.

FIGURE 6. STRUCTURAL ANALYSIS--PROGRAM A, GROUP VI



<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	1.1	.0	.3
Rhythms	2.0	2.0	2.0
Type Chords	2.3	1.5	2.8
Root-movements	3.0	2.2	2.9
Ratio of Non-harmonic Tones	.04	.0	.8
Dynamic Levels	Equal	High	High
Melodic Position	3.3	3.5	3.3
Voice Textures	1.2	1.6	1.9

From the data examined for this group, root-movements, melodic position, combinations of voice textures, and type chords are important factors in attaining musical interest from the structural aspect.

A summary for Concert A based upon the evidence presented indicates the following:

1. Structural factors which maintain a more or less consistent high level of variety and contrast are the rhythmic complexities, root-movements, positions of the melody, and to a lesser degree, voice texture combinations.
2. Harmonic complexities progress from a repetitious amount of triadic harmony in the first half of the concert to a level of 3.7 or high in Group IV. The harmonic structural level and the subsequent interest level increases as the concert progresses.
3. The single groupings of compositions are arranged in chronological sequence. Group I begins with a sixteenth century composition,

followed by seventeenth, eighteenth, and nineteenth century compositions; three selections from the sixteenth century comprise Group II, and two nineteenth century and one twentieth century compositions make up Group III. The second half of this concert contains little variety in its chronological order, having one nineteenth century and eight twentieth century compositions. On the basis of these observations, it may be concluded that there is a high degree of chronological unity.

5. From the concert data, mode does not contain a high degree of contrast or variety. Of the nineteen compositions programed, fourteen are in the major mode and five in the minor.
6. An over-all level of dynamic contrasts appear to be at a moderate level. This conclusion is partly influenced by the fact that the aural impact of dynamic levels between selections in groups containing only two or three compositions is not as great as that gained from groups containing a higher number of selections.
7. A higher degree of color is added in the second half of the concert by the introduction of different solo voices, women's trios, and piano accompaniment.

CONCERT B

Concert B features both a men's and women's glee club which combine to sing together for three of the six groups programed for this concert. Group III features a male quartet. A compilation of the data from this concert may be found on Table XV.

Group I, representing the first half of the concert, features the

TABLE XV. PROGRAM B STRUCTURAL ANALYSIS

Group & election	Performance Organization	Voicings	Length in Minutes	Total Meas.	Chrono- logical Order	Style*	Key	Mode	Meter	Tempo
1.	Combined Glee Clubs	SATB	1:10	44	19th C.	Homophonic	A	Minor	3/4	Fast
2.	Combined Glee Clubs	SATB	2:20	75	19th C.	Homophonic	A	Minor	3/4	Slow
3.	Combined Glee Clubs	SATB	1:15	56	19th C.	Homophonic	E	Major	3/4	Slow Waltz
4.	Quartet									
5.	Women's Glee Club	SA	1:29	54	19th C.	Homophonic	E	Major	3/4	
6.	Combined Glee Club	SATB	1:36	80	19th C.	Homophonic	C	Major	3/4	Waltz Tempo
7.	Duet: Soprano & Alto									
8.	Combined Glee Clubs	SATB	2:32	91	19th C.	Homophonic	E	Major	3/4	Slow
9.	Combined Glee Clubs	SATB	3:10	131	19th C.	Homophonic	A	Major	3/4	Grazioso
10.	Women's Glee Club	SA	:53	32	19th C.	Homophonic	F	Major	3/4	
11.	Soprano Solo									
12.	Combined Glee Clubs	SATB	1:04	52	19th C.	Homophonic	C	Minor	3/4	
13.	Quartet									
14.	Men's Glee Club	TB	:56	32	19th C.	Homophonic	E ^b	Major	3/4	
15.	Combined Glee Clubs	SATB	1:17	43	19th C.	Homophonic	A ^b	Major	3/4	
16.	Combined Glee Clubs	SATB	2:20	26	19th C.	Both	F	Major	9/4	Moderato

intermission

*Primarily Homophonic, Polyphonic, or both

TABLE XV. Continued

Group & Selection	Performance Organization	Voicings	Length in Minutes	Total Meas.	Chrono-logical Order	Style*	Key	Mode	Meter	Tempo	
II	1. Men's Glee Club	TTBB	5:08	104	16th C.	Homophonic	A ^b	Major	$\frac{4}{4}$	Not too slow	
	2. Men's Glee Club	TB	5:55	248	18th C.	Both	E	Major	$\frac{3}{8}$	Con spirito	
	3. Men's Glee Club	TTBB	1:45	90	18th C.	Homophonic	E	Major	$\frac{2}{4}$		
	4. Men's Glee Club	TTBB	1:25	38	19th C.	Homophonic	D ^b	Major	$\frac{4}{4}$	Vigorously	
III	Male Quartet										
	1. Women's Glee Club	SSA	2:33	69	16-17th	Both	F	Major	$\frac{4}{4}$	Allegretto	
IV	2. Women's Glee Club	SA	4:27	145	17th C.	Both	G	Minor	$\frac{3}{2}$	Brisk $\text{♩} = 144$	
	1. Combined Glee Clubs	SSATB	1:25	21	16th C.	Both	F	Major	$\frac{4}{4}$	Larghetto	
V	2. Combined Glee Clubs	SATB	1:28	47	20th C.	Both	E	Major	$\frac{4}{4}$	Fast & Light	
	3. Combined Glee Clubs	SATB	2:58	116	16th C.	Homophonic	F	Major	$\frac{4}{4}$	Allegro moderato	
VI	1. Men's Glee Club	TTBB	2:59	143	20th C.	Homophonic	G	Major	$\frac{2}{4}$	$\text{♩} = 96$	
	2. Women's Glee Club	SSAA	2:49	104	20th C.	Homophonic	F	Major	$\frac{3}{4}$	Andantino	
	3. Combined Glee Clubs	SAATB	2:55	130	20th C.	Homophonic	R ^b	Major	$\frac{6}{8}$	Andante	

*Primarily Homophonic, Polyphonic, or both

TABLE XV. Continued

Group & Selection	Mood	Type of Accompaniment	Miscellaneous, i.e., Solos, Duets, etc.	Number of Modulations to Keys Removed by:			Rhythmic Complexities:				
				one accidental	two	more than two	low	moderate	high	moderately high	high
1.	6	Piano, four hands		4	0	0	X				
2.	3	Piano, four hands		2	0	4		X			
3. 4.	3	Piano, four hands		1	0	2					X
5.	3,4	Piano, four hands		0	0	2		X			
6. 7.	3,7	Piano, four hands		8	0	4		X			
8.	3,4	Piano, four hands		2	0	0					X
9.	3,5	Piano, four hands		3	0	2					X
10. 11.	3	Piano, four hands		2	0	0		X			
12. 13.	7	Piano, four hands		3	0	3			X		
14.	3,4	Piano, four hands		0	0	0		X			
15.	3	Piano, four hands		0	0	2			X		
16.	3	Piano, four hands		3	1	2					X
Intermission											

TABLE XV.. Continued

Group & Selection	Mood	Type of Accompaniment	Miscellaneous, i.e., Solos, Duets, etc.	Number of Modulations to Keys Removed by:			Rhythmic Complexities:			
				one accidental	two	more than two	low	moderate	high	moderately high
I	1	A Cappella		2	0	2			X	
II	2.	Piano, four hands		14	0	0				X
	3.	A Cappella		0	0	0		X		
	4.	A Cappella		9	0	0			X	
III										
IV	1.	A Cappella		5	5	0				X
	2.	Piano		11	3	10				X
V	1.	A Cappella		1	0	0			X	
	2.	A Cappella		0	0	0				X
	3.	A Cappella		10	9	0			X	
VI	1.	A Cappella		0	0	0			X	
	2.	Piano		2	0	0			X	
	3.	A Cappella		2	0	1			X	

combined Men's and Women's Glee Clubs. The music consists of sixteen selections chosen from Brahms' Liebeslieder Waltzes, Opus 52 and Opus 65. These selections are arranged with one solo, one duet, and two quartet numbers interspersed between twelve selections chosen from the Waltzes. For purposes of this study, the solo and small ensemble selections are not analyzed. The numbers were sung in German. The length of the choral numbers vary, ranging from one of fifty-three seconds to another which lasted 3:10 minutes. All the selections are in the homophonic style with the exception of one which is a combination of homophonic and polyphonic. The key scheme offers some variety; however, there are individual compositions placed side by side which have similar keys. The meter tends to induce monotony, since the entire group is in waltz time. The tempos vary from slow to fast, although slow tempos predominate. Moods range from the slow, dreamy, and tender type to those of exhilaration or agitation. The dreamy mood is found to predominate in ten of the twelve compositions sung by the glee clubs. The accompaniment is provided by four hands at the piano.

The calculated levels of structural complexity taken from Table XV and Figures 7, 8, and 9 are listed on page 177.

It should be stated that the calculations for computing the dynamic levels was determined by obtaining the level for those compositions in groupings separated by solos and quartets. These levels were totaled and the over-all dynamic level for Group I was computed.

From the evidence presented the similarity of meter and predominance of one mood color would tend to contribute an additional influence towards a low level of variety and contrast. However, this would be counter-balanced, somewhat, by the use of the solo and ensembles as alternating

FIGURE 7. STRUCTURAL ANALYSIS--PROGRAM B, GROUP I

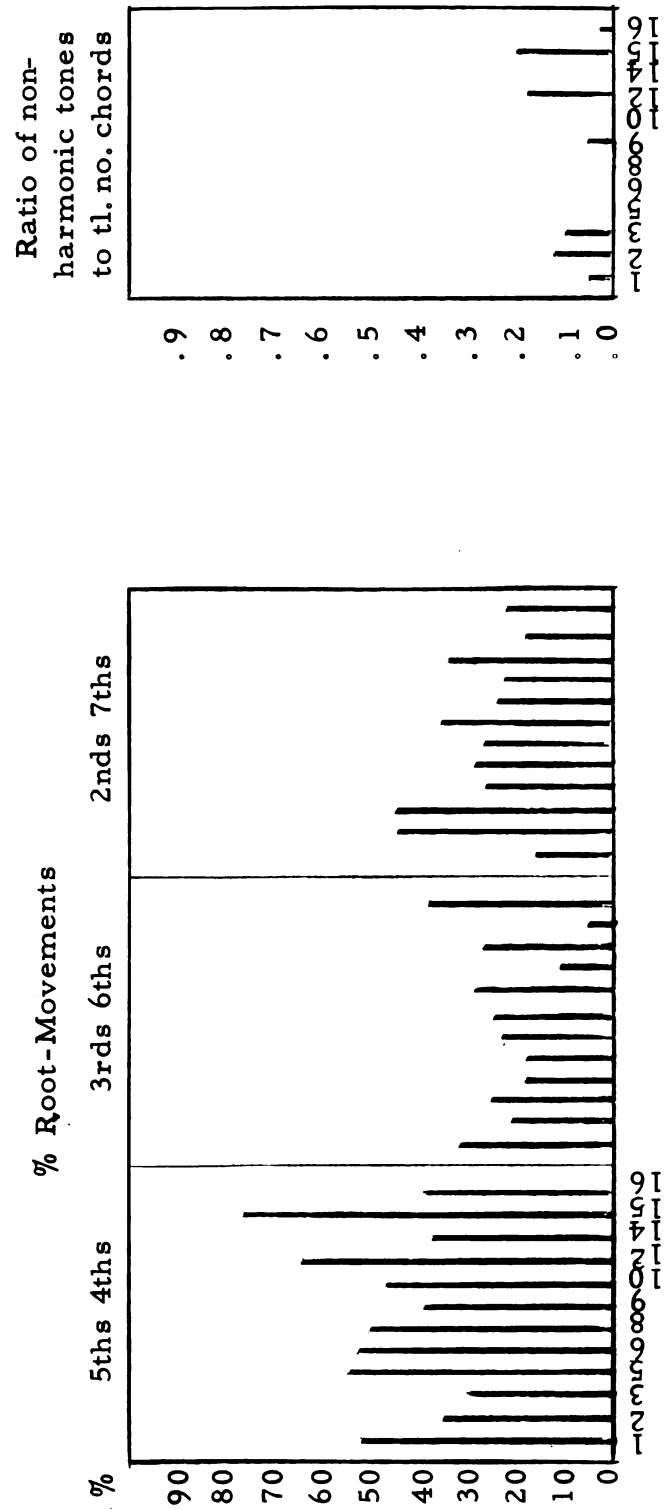
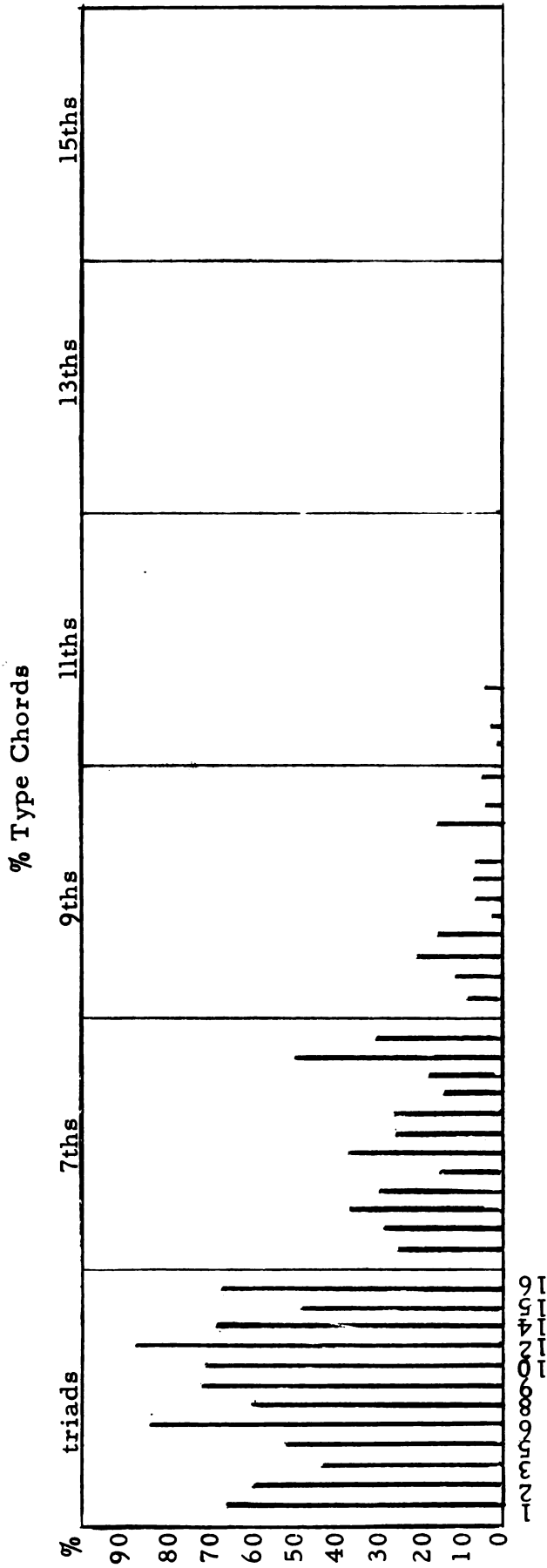
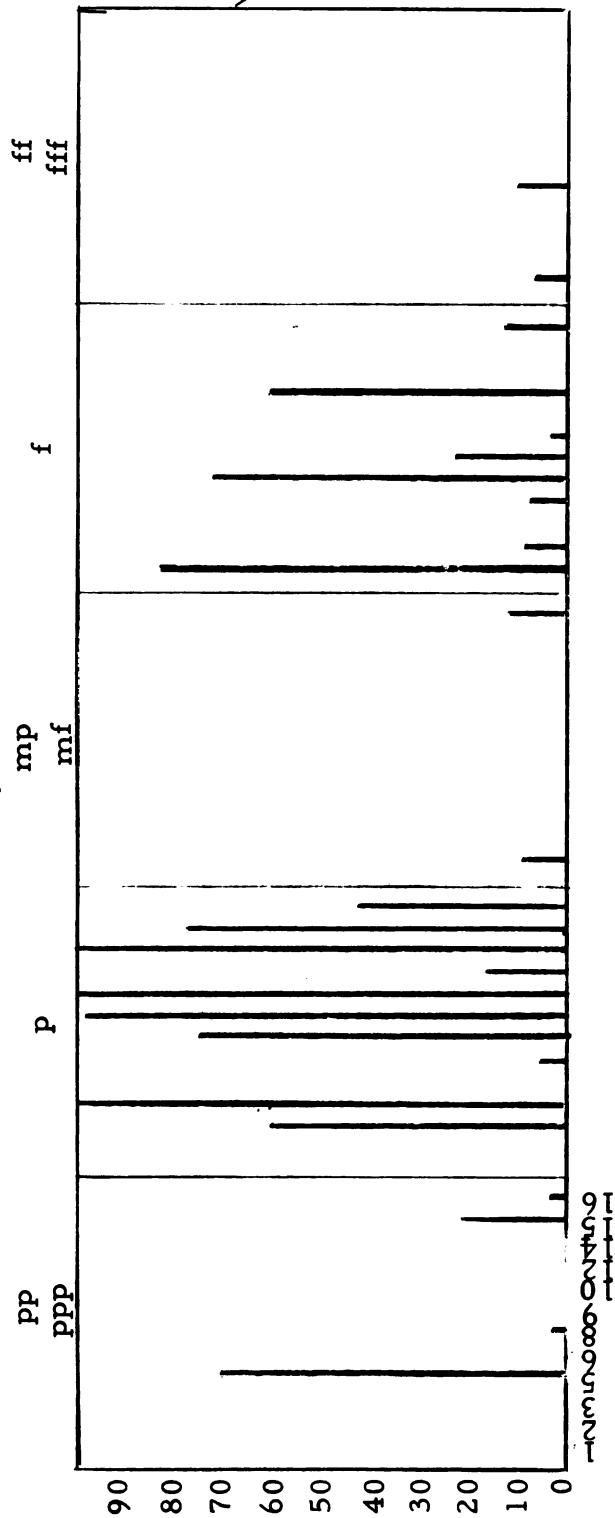


FIGURE 8. STRUCTURAL ANALYSIS--PROGRAM B, GROUP I CONTINUED

% of Dynamic Levels



% Measures of Melodic Position

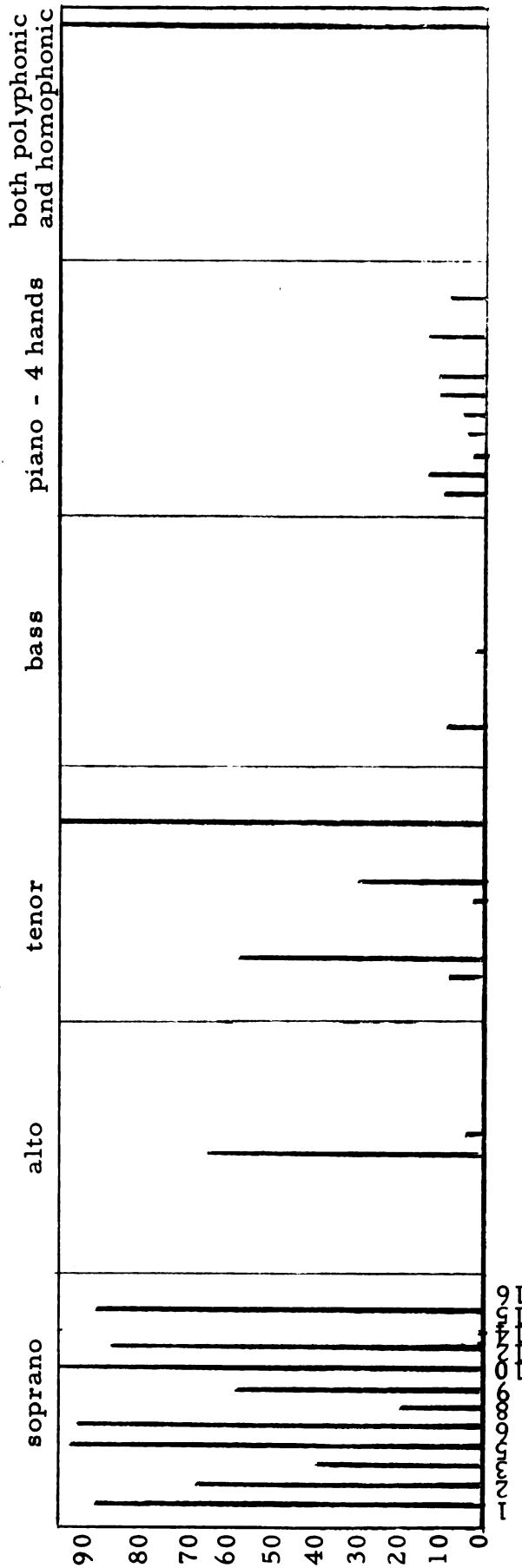
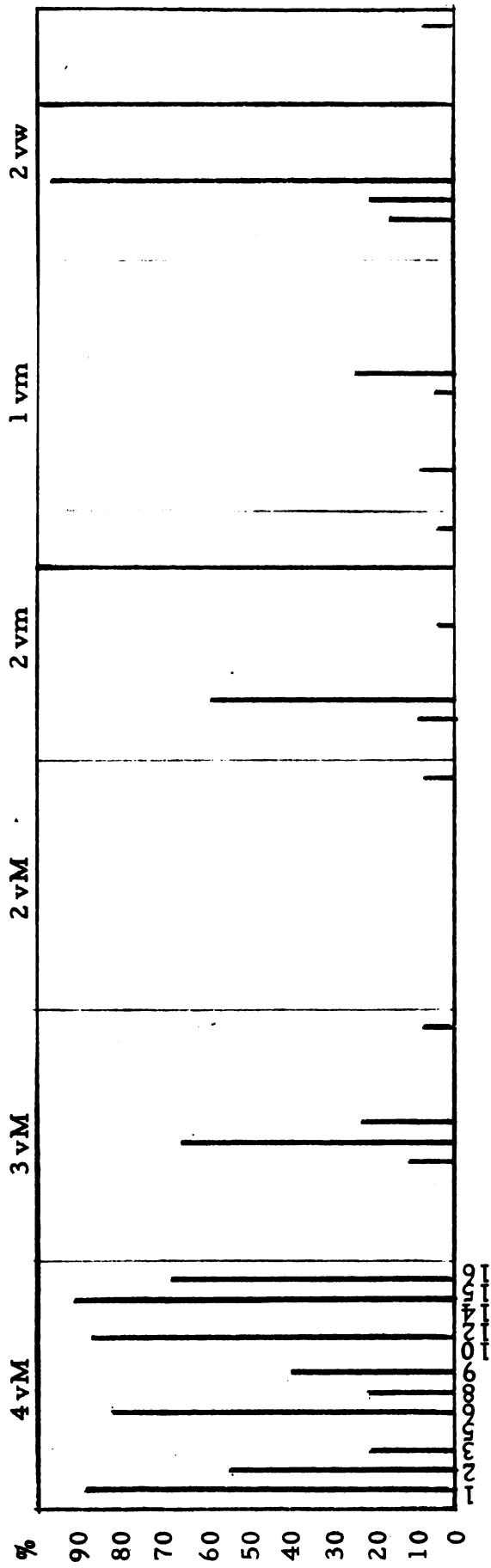


FIGURE 9. STRUCTURAL ANALYSIS--PROGRAM B, GROUP I CONTINUED
 % of Voice Textures by Combinations



<u>Category</u>	<u>Selections</u>															
	<u>1</u>	<u>2</u>	<u>3</u>	<u>5</u>	<u>6</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>12</u>	<u>14</u>	<u>15</u>	<u>16</u>				
Modulations	.4	.6	.3	.2	1.2	.2	.5	.2	.6	.0	.2	.6				
Rhythm	1.0	2.0	3.0	1.0	1.0	3.0	3.0	1.0	2.0	1.0	2.0	3.0				
Type Chords	2.0	2.1	2.0	2.1	1.4	1.5	1.5	1.5	.8	1.5	1.9	1.5				
Root-movements	2.4	3.2	3.5	2.1	2.4	2.5	3.0	2.7	1.7	3.1	1.1	3.0				
Ratio of Non-harmonic Tones	.2	.4	.4	.0	.0	.0	.1	.0	.7	.0	.7	.08				
Dynamic Levels	High	Low	Low	Low	High	Low	Low	Low	High	Low	Low	Low				
Melodic Position	.3	1.8	1.1	.1	.2	2.8	2.0	.1	.4	.1	.3	4.0				
Voice Textures	.5	2.6	2.0	.4	1.2	2.5	2.7	.1	.6	.1	.5	3.0				

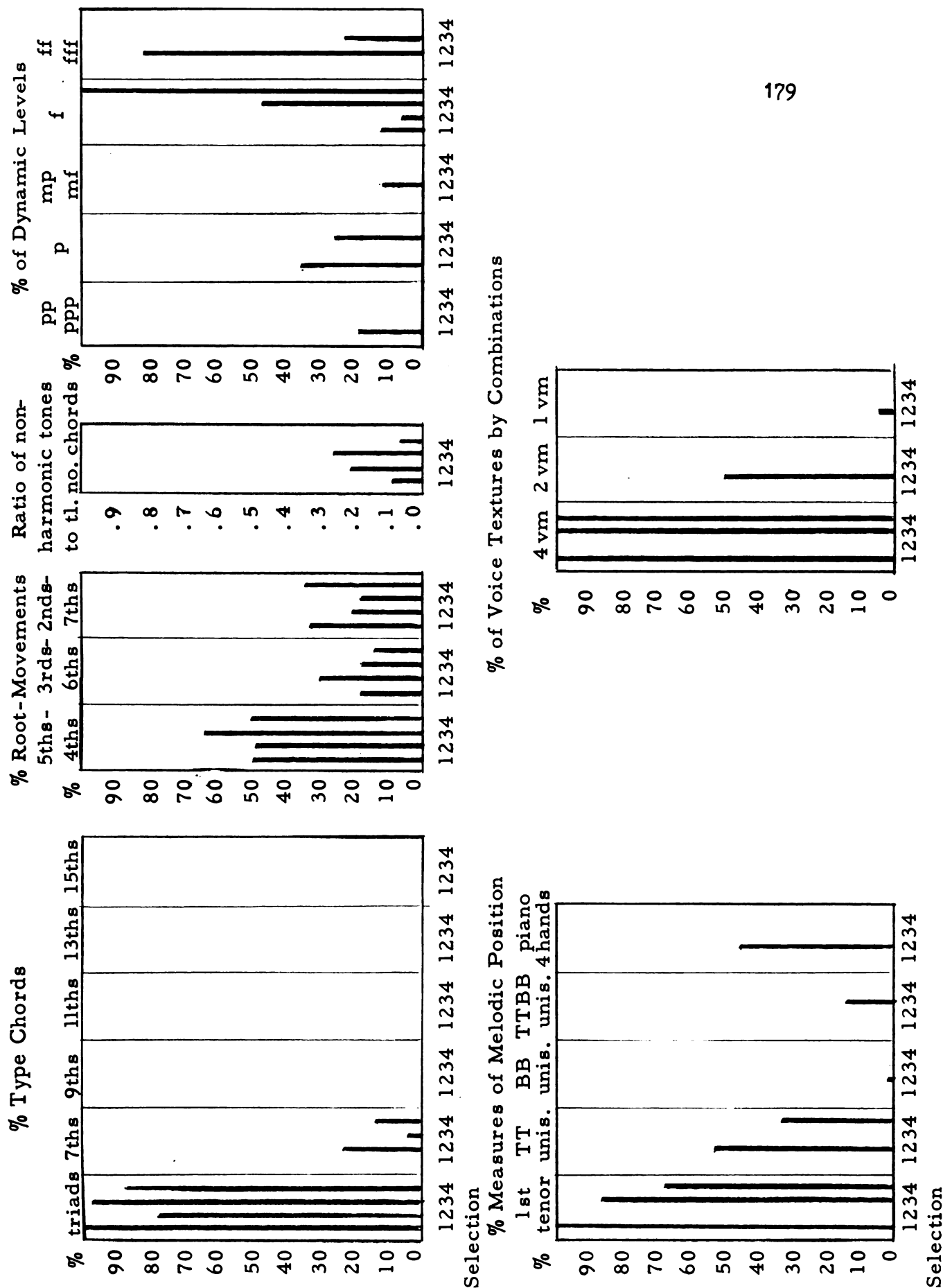
relief points during the performance of the sixteen compositions.

After the intermission, Group II is sung by the Men's Glee Club. It contains one sixteenth century composition, two eighteenth century, and one nineteenth century compositions. The first two selections are both similar in length, as are the third and fourth. Three are in the homophonic style and one is both homophonic and polyphonic. Key relationships are remote; however, the second and third numbers present a low level of contrast, since they are in the same key. All the selections are in the major mode. There appears to be a moderately high level of contrast in both tempo and mood. Three selections are sung with accompaniment, and one has a piano accompaniment. Three of the compositions are sung in Latin and one in English.

The calculated levels of structural complexity, variety and contrast taken from Figure 10 are listed below.

<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.4	1.4	.0	.9
Rhythm	3.0	3.0	1.0	2.0
Type Chords	.4	1.0	.8	.8
Root-movements	2.5	2.5	1.8	2.4
Ratio of Non-harmonic Tones	.3	.8	1.1	.2
Dynamic Levels	Low	High	High	High
Melodic Position	.1	1.2	.6	1.0
Voice Textures	.2	1.5	.2	.2

FIGURE 10. STRUCTURAL ANALYSIS--PROGRAM B, GROUP II



The factors of root-movements and rhythmic complexities present the highest amount of structural interest as shown by a 2.3 level. The level of harmonic interest is low with levels ranging from .4 to 1.0 resulting from the use of an exceedingly high amount of triadic harmonies and a small amount of seventh chords. However, the variety found in both mood contrasts and tempo would influence this conclusion.

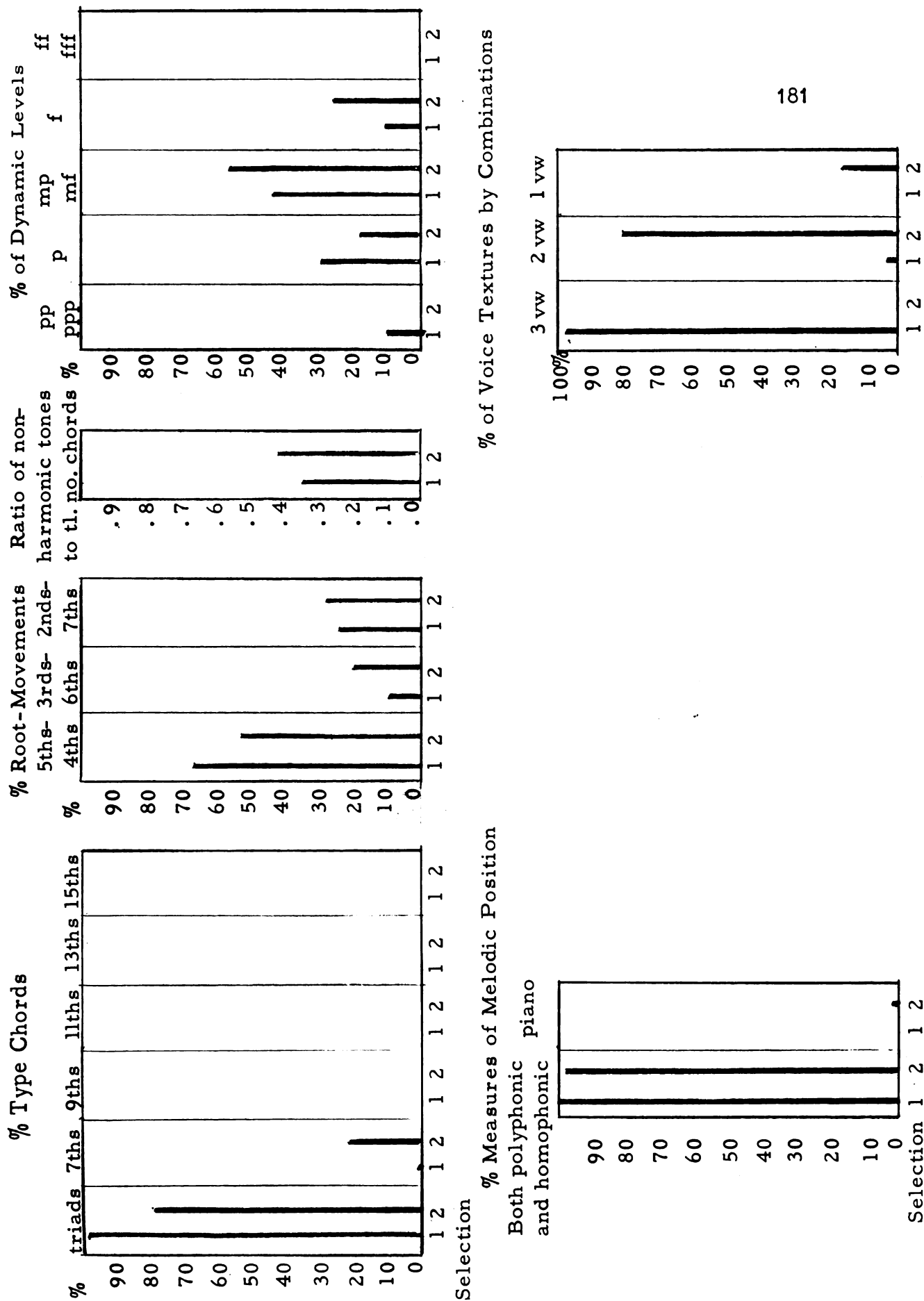
Group III features a male quartet singing selected numbers.

In Group IV the Women's Glee Club appears alone, singing two compositions from the sixteenth and seventeenth centuries. There is a high amount of variety and contrast between the two selections in both key and meter. A low level of contrast is found; the mood is highly similar and the tempos are both fast. The first selection is sung without accompaniment and the second number uses a piano accompaniment.

Below are the calculated levels of structural complexity taken from Figure 11.

<u>Category</u>	<u>Selections</u>	
	<u>1</u>	<u>2</u>
Modulations	1.0	2.4
Rhythm	4.0	4.0
Type Chords	.4	1.0
Root-movements	1.6	2.3
Ratio of Non-harmonic Tones	1.4	1.7
Dynamic Levels	High	High
Melodic Position	4.0	4.0
Voice Textures	.7	1.3

FIGURE 11. STRUCTURAL ANALYSIS--PROGRAM B, GROUP IV



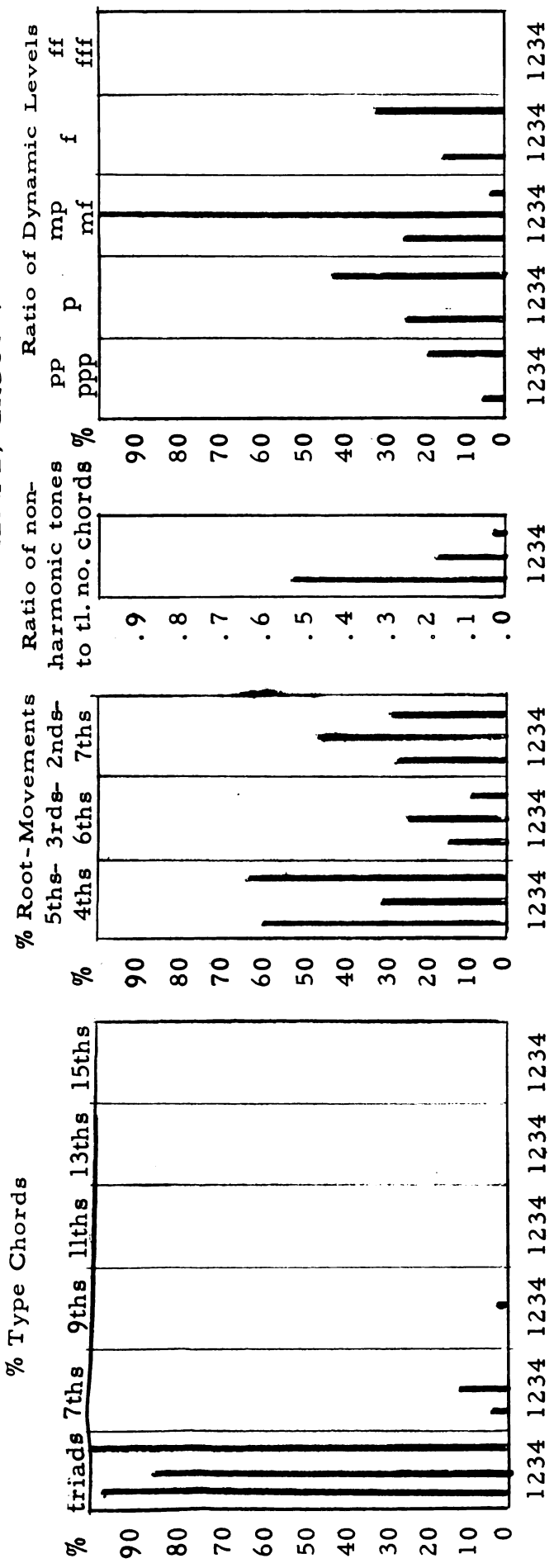
The factors of rhythmic complexities and melodic positions are particularly high in structural interest as are the high levels of interest found in key and meter.

Group V, sung by the combined glee clubs, presents three madrigals, two from the sixteenth and one from the twentieth century. One is in the homophonic style and two are both homophonic and polyphonic. Key interest is at a moderate level, since the first and last compositions are similar, with the major mode used for the three selections. Meter signatures are similar, with two fast tempos adjacent to one another. All compositions are sung without accompaniment and there is a moderate level of variety in mood, with the second and third compositions sharing mood colors.

The calculated levels of structural complexity taken from Figure 12 are listed below.

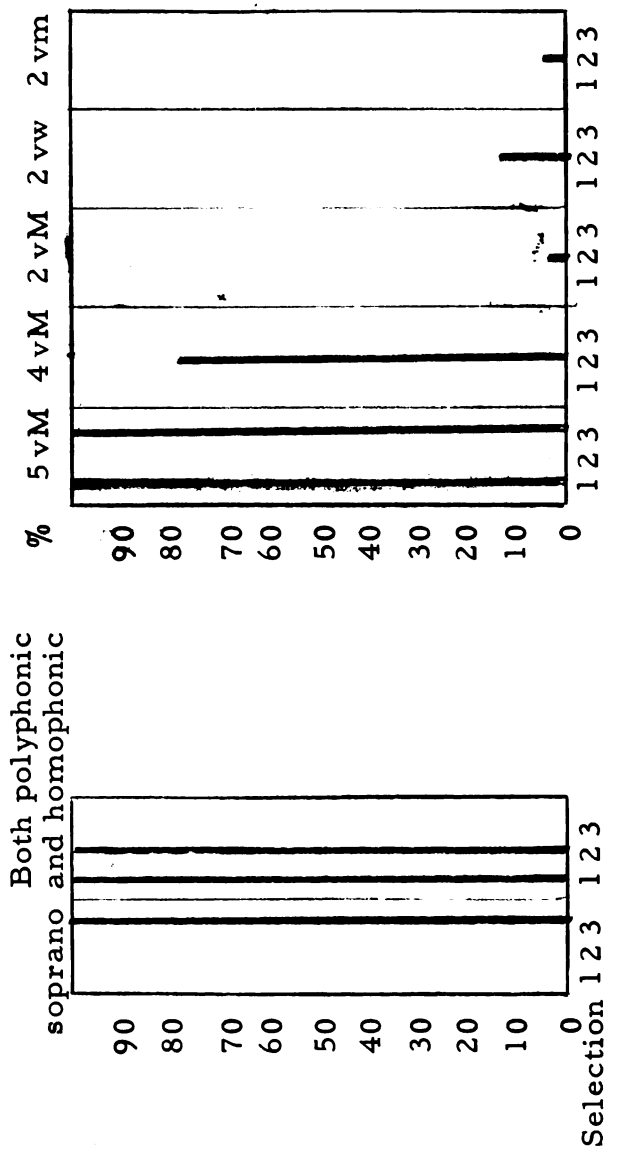
<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	.1	.0	1.9
Rhythm	3.0	4.0	3.0
Type Chords	.8	1.2	.4
Root-movements	2.0	3.5	1.4
Ratio of Non-harmonic Tones	2.1	.7	.08
Dynamic Levels	Equal	High	Low
Melodic Position	4.0	4.0	.1
Voice Textures	.2	2.3	.2

In this group the factors of rhythmic complexities, root-movements, and different positions of the melody contribute a high degree of structural interest.



Selection

% Measures of Melodic Position



Selection

In the final group, the selections are college songs of the twentieth century, sung alternately by each glee club, with the final selection sung by the combined group. The three compositions presented are similar in length and in the homophonic style. The first two compositions are remote in the scheme, whereas the second and third are thereby related. There is a high degree of variety found in the use of meter, but a low degree of contrast in tempo. The mood colors of the second and third selections are similar. Two numbers are sung a cappella and one is accompanied by the piano.

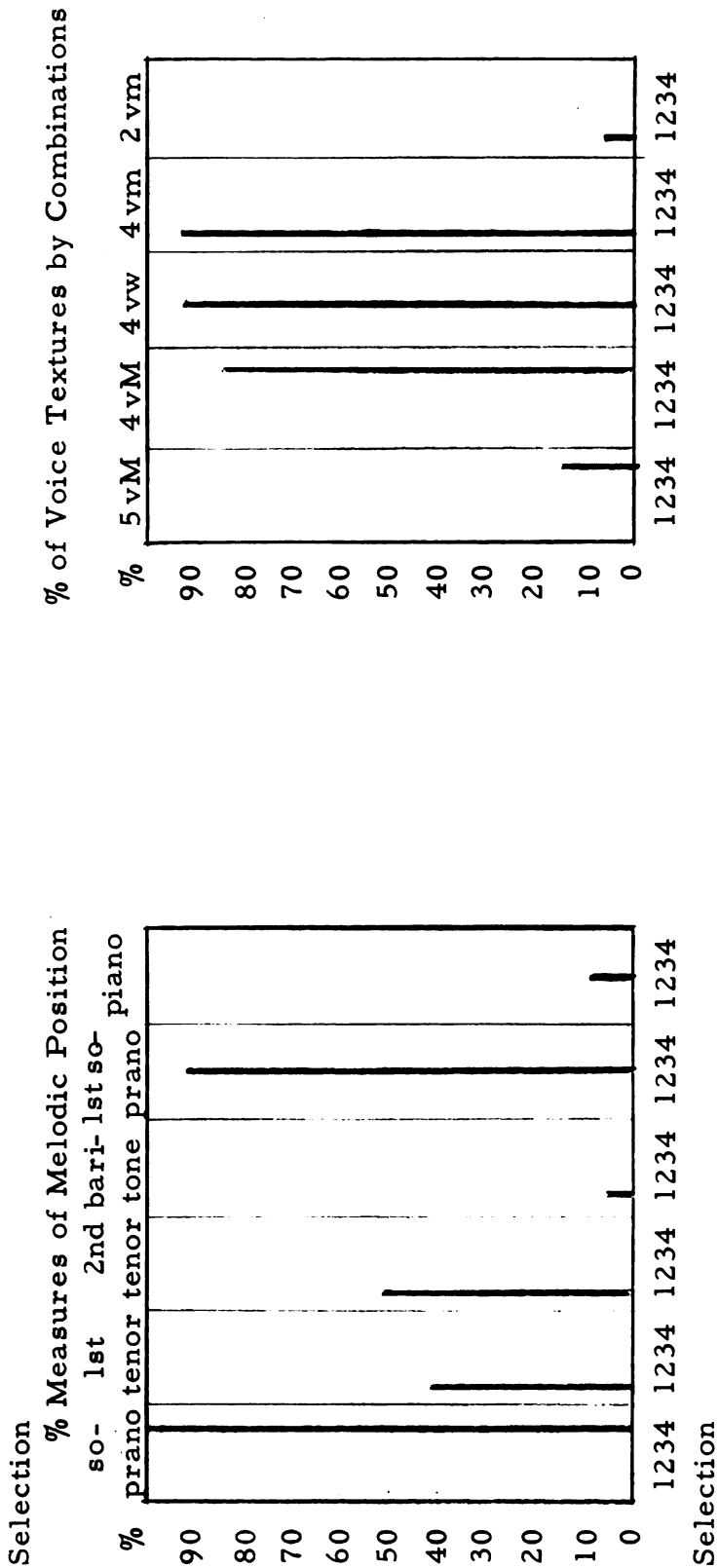
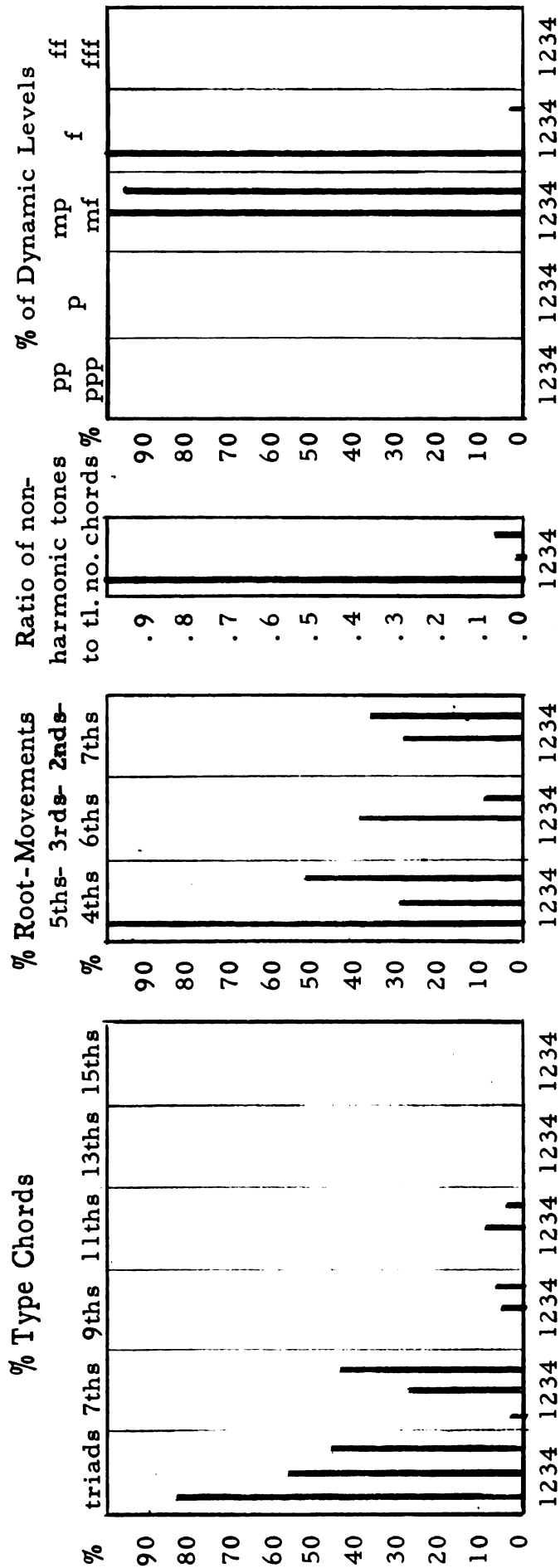
The calculated levels of structural complexity, variety and contrast taken from Figure 13 are listed below.

<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	.0	.2	.3
Rhythm	2.0	2.0	2.0
Type Chords	.8	2.1	2.3
Root-movements	.0	3.5	2.3
Ratio of Non-harmonic Tones	4.0	.04	.2
Dynamic Levels	High	Low	High
Melodic Position	2.1	.2	.1
Voice Textures	.9	1.0	1.1

A summary for Concert B based upon the evidence found in the data examined indicates the following:

1. The structural factor of rhythmic complexities receives a comparatively high degree of importance in three groups of the

FIGURE 13. STRUCTURAL ANALYSIS--PROGRAM B, GROUP VI



- six-group concert, while root-movements and variety of melodic position are high in two groups.
2. The levels of harmonic complexities are somewhat high in the first half of Group I, and lower in Groups II, IV, and V, ranging between .4 and 1.2, with Group VI presenting somewhat higher levels of harmonic complexity.
 3. The over-all low level of dynamic contrast found in Group I is due to the excessive amounts of low levels of dynamics found in nine of the twelve choral selections programed.
 4. Chronological unity is evident with the exception of Group V which presents two sixteenth century selections interspersed by a twentieth century selection. All other groups either maintain an identical chronological order or ascend from the early to the more recent.
 5. A low level of variety of mode is apparent in the data examined. Of the twenty-four compositions programed, twenty are in the major mode and four in the minor.
 6. Of the seven different general mood colors, twelve of a total of thirty-six are similar. This reveals a slight tendency toward mood monotony.

CONCERT C

Concert C is a ten-group concert featuring the College Men's Glee Club. Five groups are sung by the glee club with Group II featuring a pianist, Group IV a tenor soloist, Group VI a male quartet, Group VII a woodwind ensemble, and Group IX a Hollywood personage who presents a

monologue. The compilation of the data from this concert may be found on Table XVI.

In Group I the Glee Club sings four selections by Brahms which are in a homophonic style. The keys are alternately in the minor and major mode and are highly remote in their relationships. Meters are somewhat varied, though the tempos are slow. The piano is used for the accompaniments, with additional color obtained through the introduction of a tenor obbligato. The length of the numbers vary from 3 to 5:30 minutes.

The calculated levels of structural complexity are taken from Figure 14.

<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.4	1.0	.3	1.5
Rhythm	2.0	2.0	2.0	3.0
Type Chords	1.7	1.9	1.7	1.5
Root-movements	2.7	3.4	3.2	3.2
Ratio of Non-harmonic Tones	.8	.1	.7	.9
Dynamic Levels	Low	Low	Low	Low
Melodic Position	3.8	2.8	3.6	3.4
Voice Textures	2.6	1.5	2.3	3.1

Group III, sung by the Glee Club, features one seventeenth century composition and three twentieth century compositions, three of which are in the homophonic style and one in both polyphonic and homophonic style. The keys are related closely in the first three compositions, but the final number differs in key with the others. The modes offer a high

TABLE XVI. PROGRAM C STRUCTURAL ANALYSIS

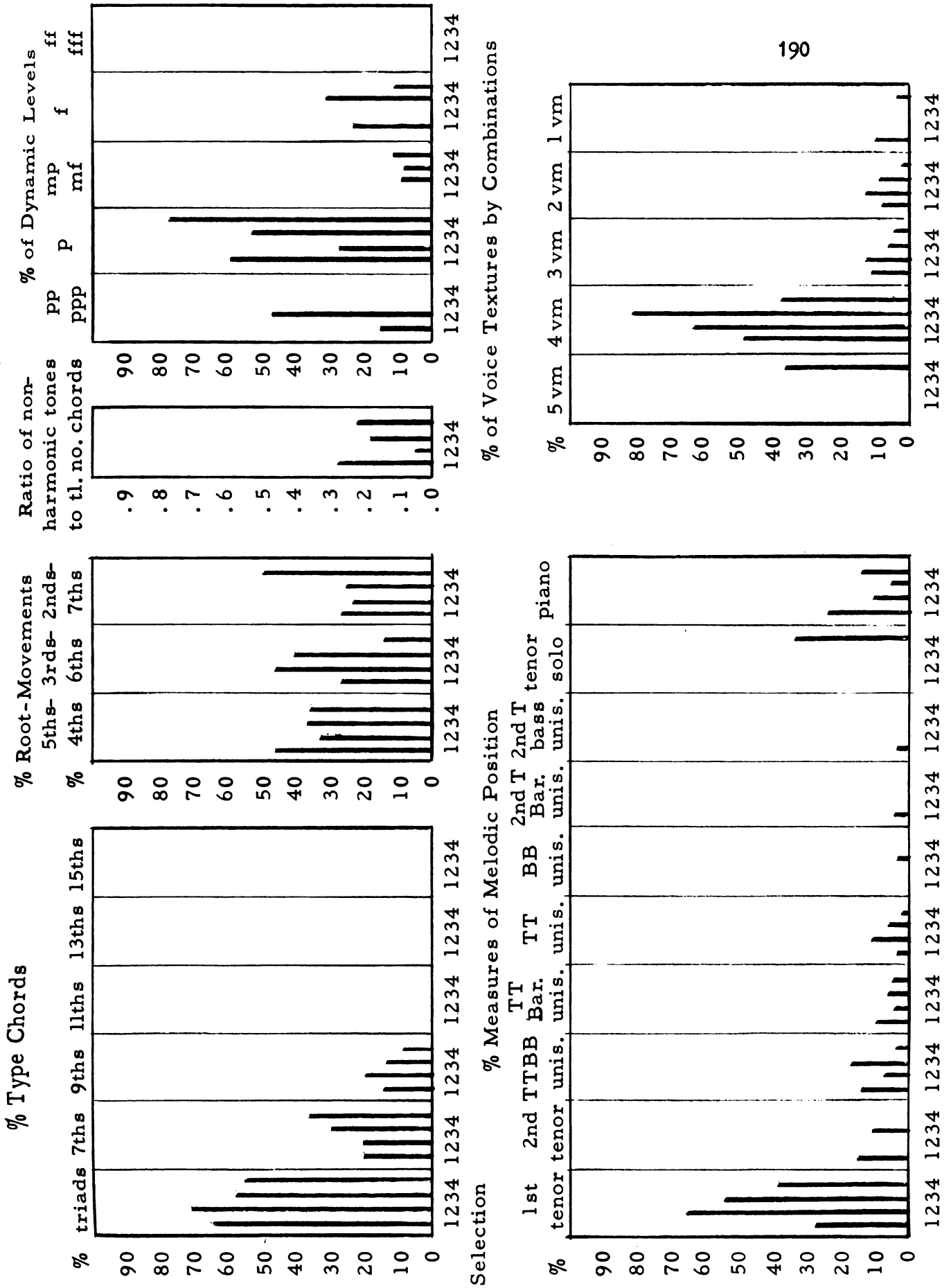
Group & Selection	Performance Organization	Voicings	Length in Minutes	Total Meas.	Chrono-logical Order	Style*	Key	Mode	Meter	Tempo	
I	1. Men's Glee	TTBB	4:53	98	19th C.	Homophonic	F	Minor	4/4	Andante	
	2. Men's Glee	TTBB	3:01	75	19th C.	Homophonic	D ^b	Major	3/4	Andante	
	3. Men's Glee	TTBB	4:11	40	19th C.	Homophonic	G	Minor	3/2	Grave	
	4. Men's Glee	TTBB	5:30	99	19th C.	Homophonic	G	Major	4/4	Andante con. moto	
II	Piano Soloist										
	1. Men's Glee	TTBB	2:55	44	17th C.	Both	G	Dorian	4/4	Moderato	
	2. Men's Glee	TTBB	2:19	37	20th C.	Homophonic	C	Major	4/4	♩ = 72	
III	3. Men's Glee	TTBB	2:23	26	20th C.	Homophonic	A	Minor	Free	With motion	
	4. Men's Glee	TB	1:14	35	20th C.	Homophonic	A ^b	Major	2/4	Quietly	
IV	Tenor Soloist										
	1. Men's Glee	TTBB	2:21	134	20th C.	Both	C	Major	2/4	Lively ♩ = 132	
V	2. Men's Glee	TTBB	2:05	35	20th C.	Homophonic	B	Minor	4/4	Moderately SLOW	
	3. Men's Glee	TTBB	4:29	137	20th C.	Homophonic	E ^b	Major	3/4	Moderately	
	4. Men's Glee	TTBB	4:14	70	20th C.	Homophonic	E	Minor	4/4	Slowly ♩ = 68	
Intermission											
VI	Male Quartet										
VII	Wind Ensemble										
	1. Men's Glee	TTBB	1:53	48	20th C.	Homophonic	F	Minor	4/4	Moderato ♩ = 104	
VIII	2. Men's Glee	TTTTBBBB	1:17	38	16th C.	Homophonic	A	MIXO-Lydian	4/4	Animato	
	3. Men's Glee	TTBB	3:47	83	20th C.	Homophonic	C	Major	4/4	Moderato	
IX	Monologue										
X	1. Men's Glee	TTBB	3:30	170	20th C.	Homophonic	E	Major	4/4	♩ = 112	
	2. Men's Glee	TTBB	2:33	80	19th C.	Homophonic	B	Minor	4/4	Adagio	

*Primarily Homophonic, Polyphonic, or both

TABLE XVI. Continued

Group & Selection	Mood	Type of Accompaniment	Miscellaneous, i.e., Solos, Duets, etc.	Number of Modulations to Keys Removed by:			Rhythmic Complexities:			
				one accidental	two	more than two	low	moderate	high	moderately high
I	1,2	Piano		0	0	4			X	
	1	Piano		1	2	7			X	
	1,2	Piano		2	0	1			X	
	1	Piano	Tenor Solo	8	1	6				X
II										
	1	A Cappella		4	2	0			X	
	1	A Cappella		0	0	0		X		
III	1,6	A Cappella		1	2	3			X	
	1,6	Piano		0	0	0				X
IV										
	5,6	Piano	Tenor & Baritone Duet	0	0	2				X
	3,4	Piano		0	0	1			X	
	2	A Cappella	Baritone Solo	3	0	2		X		
	1,3	A Cappella	Baritone Solo	1	0	0				X
Intermission										
VI										
VII										
	8	Piano		0	0	1			X	
VIII	5,6	A Cappella		4	4	0			X	
	3	Piano		2	0	2		X		
IX										
	6	Piano, four hands	Bass Solo	2	0	7			X	
	1	A Cappella		2	0	0		X		

FIGURE 14. STRUCTURAL ANALYSIS--PROGRAM C, GROUP I



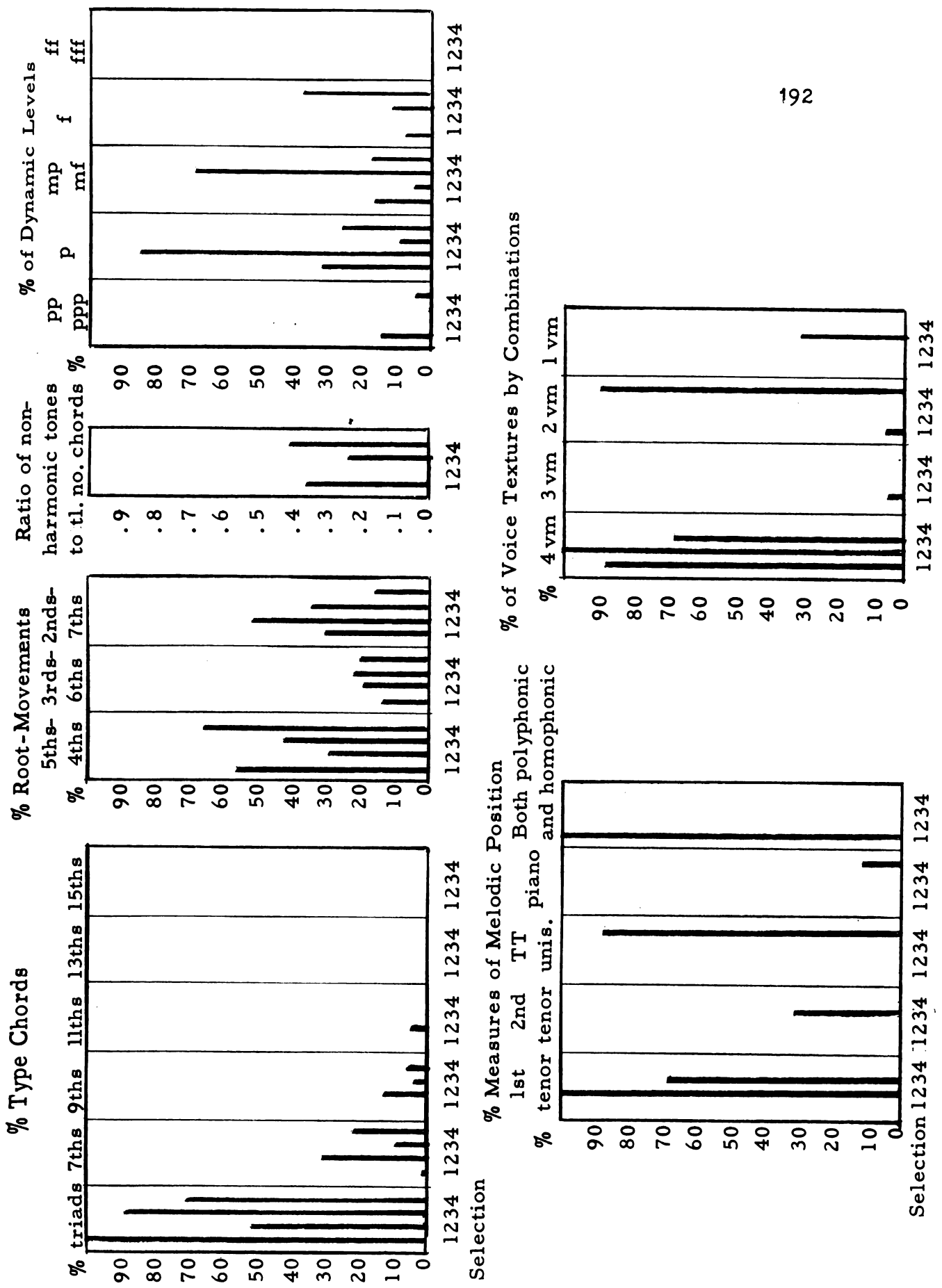
degree of contrast with a Dorian, a minor, and two major keys. There is little variety of meter and tempo. Mood color is somewhat similar for the four compositions programed. The first three selections are sung a cappella and the piano is used with the fourth.

The calculated levels of structural complexity taken from Figure 15 are listed below.

<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.6	.0	.6	.0
Rhythm	2.0	1.0	2.0	3.0
Type Chords	.4	2.1	1.2	1.5
Root-movements	2.1	3.5	2.8	1.7
Ratio of Non-harmonic Tones	1.5	.0	.9	1.6
Dynamic Levels	Low	Low	High	Equal
Melodic Position	4.0	.1	.9	.5
Voice Texture	1.6	.1	1.4	.5

Group V finds the Glee Club singing four compositions from the twentieth century with a pattern of style combinations similar to Group III. The length of the first two selections is similar as is the length of the third and fourth compositions. Key relationships are remote, with an alternating use of the major and minor modes. Meters are varied and the tempo indications are somewhat similar for the final three compositions. The mood variety is highly contrasted, and the over-all color interest is enhanced by the introduction of a tenor and a baritone duet, and a solo baritone in the third and fourth numbers. The piano is used with the first

FIGURE 15. STRUCTURAL ANALYSIS--PROGRAM C, GROUP III



half of the group, while the remaining numbers are sung without accompaniment.

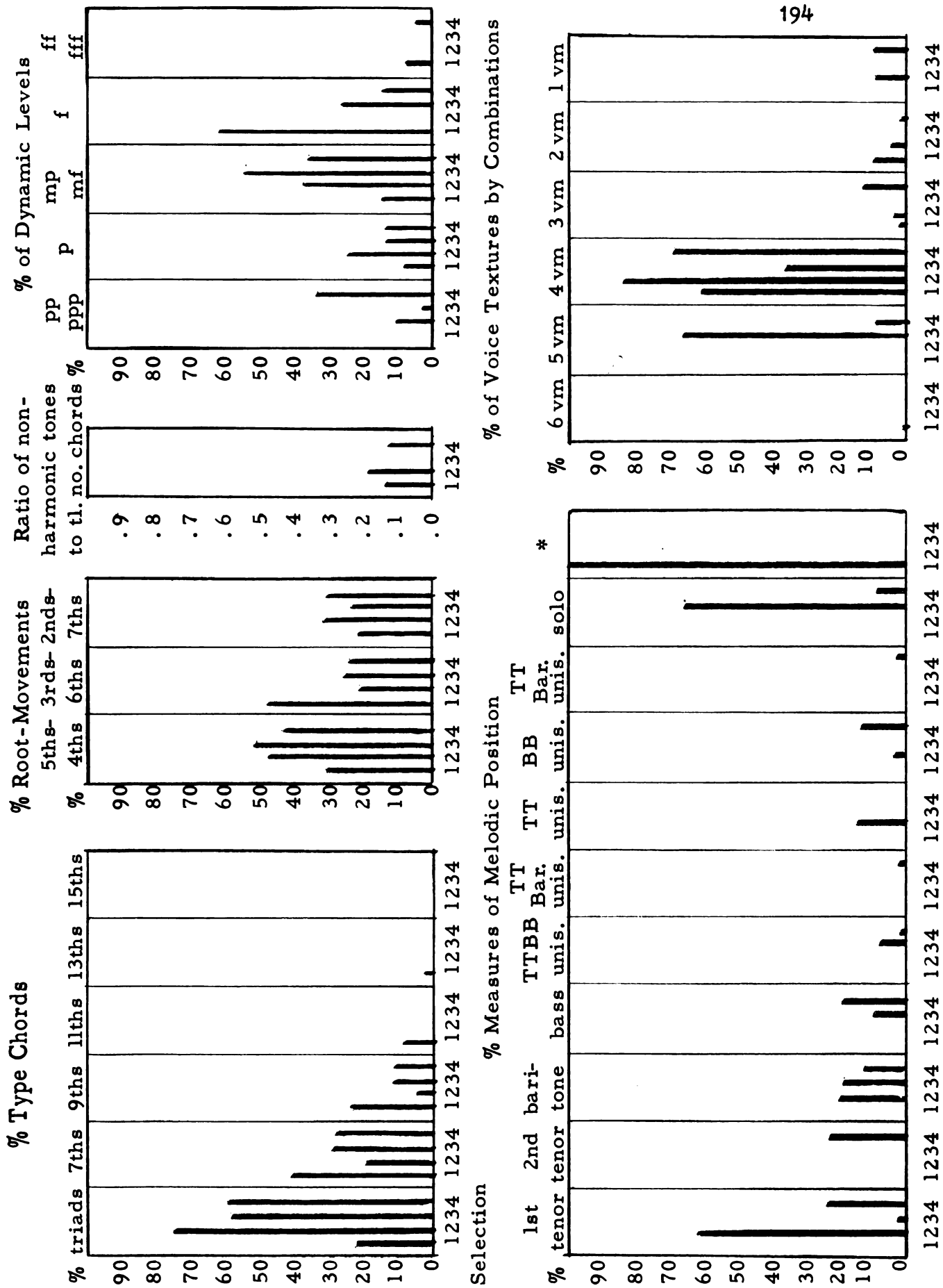
Below are the calculated levels of structural complexity taken from Figure 16.

<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.2	.1	.5	.1
Rhythm	3.0	2.0	1.0	4.0
Type Chords	3.4	1.2	1.7	1.7
Root-movements	3.5	2.6	2.4	2.8
Ratio of Non-harmonic Tones	.4	.7	.0	.5
Dynamic Levels	High	Low	High	Low
Melodic Position	4.0	2.9	3.2	3.9
Voice Textures	3.3	1.7	1.4	2.9

In Group VIII the Glee Club sings one sixteenth century selection and two twentieth century selections in the homophonic style. The keys are closely related, with additional interest added through the use of the minor, Mixolydian, and major modes. The meters and tempo indications are identical. Mood contrasts shift from exaltation and joy to a concluding number of a dreamy quality. One selection is sung a cappella, and two are accompanied by the piano.

The calculated level of structural complexity taken from Figure 17 are listed below.

FIGURE 16. STRUCTURAL ANALYSIS--PROGRAM C, GROUP V



*Both polyphonic and homophonic.

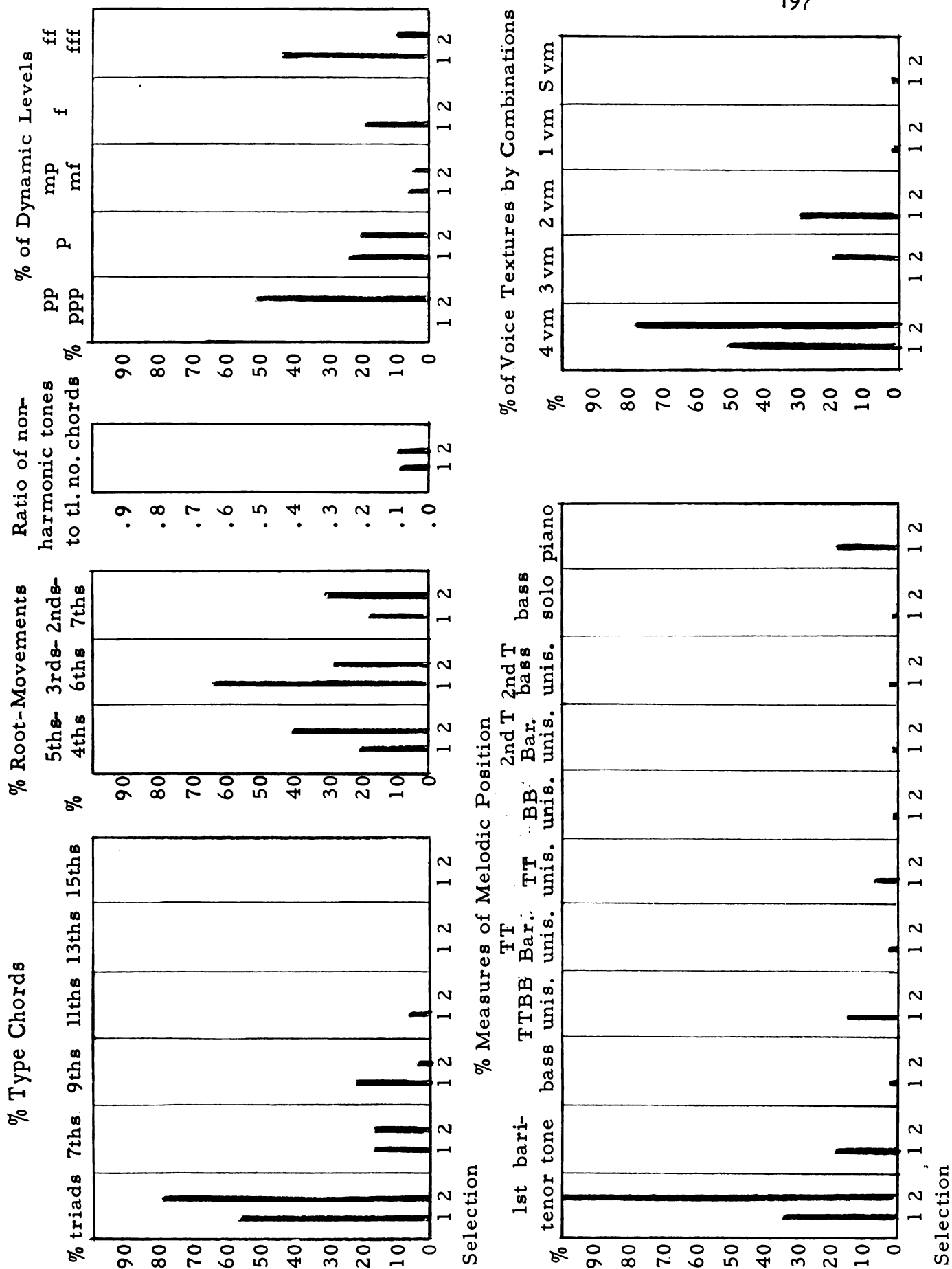
<u>Category</u>	<u>Selection</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	.1	.8	.4
Rhythm	2.0	2.0	1.0
Type Chords	1.2	.4	1.9
Root-movements	2.4	.7	4.0
Ratio of Non-harmonic Tones	.9	.0	.0
Dynamic Levels	Equal	High	Low
Melodic Position	3.5	.1	3.3
Voice Textures	1.3	.6	1.1

Group X features the Glee Club singing two compositions from the nineteenth and twentieth centuries, both in homophonic style. The keys are remote in relationship and the modes are contrasted. Meters are similar; however, tempos offer a high degree of contrast. The moods range from a gay and happy quality to a more serious tone. The first selection is accompanied by the piano with four hands, and the second number is sung a cappella.

The calculated levels of structural complexity taken from Figure 18 are listed below.

<u>Category</u>	<u>Selections</u>	
	<u>1</u>	<u>2</u>
Modulations	.9	.2
Rhythms	2.0	1.0
Type Chords	2.1	1.2
Root-movements	4.0	3.0
Ratio of Non-harmonic Tones	.3	.4
Dynamic Levels	High	Low
Melodic Position	3.9	.1
Voice Textures	2.6	1.3

FIGURE 18. STRUCTURAL ANALYSIS--PROGRAM C, GROUP X



A summary of Concert C based upon the evidence presented indicates the following:

1. Structural factors which contribute highly to the interest level are root-movements, which are high in all groups, melodic positions, high in three, and both rhythm and voice textures which are high in two.
2. Harmonic treatment, though not high in complexities, sufficiently varies from selection to selection, creating alternate amounts of structural interest.
3. Since all the compositions in each group are devoted to one century, the chronological unity in Groups I and V is high. Unity in Group III, however, is not as logical, since the first composition dating from the seventeenth century is followed by three from the twentieth century. The chronological pattern established for Groups VIII and X appear to be highly illogical. Group VIII begins with a twentieth century number, followed by one of the sixteenth century, and concludes again with a twentieth century selection. Group X begins with a twentieth century selection and concludes with a nineteenth century selection.
4. Interest in mode is somewhat equally divided between the major mode (eight), and the minor (seven). Two early church modes are used, the Dorian and Mixolydian.
5. Mood color appears to be highly diversified, though mood groupings for the solemn or spiritual quality appear in over fifty per cent of the numbers programed. However, the concert contains additional amounts of color interest through the use of tenor, baritone, and bass solo voices.

6. Tempo is of low interest. Markings of moderate or slow are recorded for thirteen of the 17 compositions programed. It must be admitted, however, that tempos change somewhat during the course of some compositions, thus affecting this conclusion.

CONCERT D

Concert D is a five-group concert featuring three choral organizations and a duo-piano team. The three groups consist of the A Cappella Choir, Men's Glee Club, and the Madrigal Singers. The duo-pianists are guest soloists who appear in Group II of this concert. The compilation of the data from Concert D may be found on Table XVII.

Group I features the Choirsinging seven compositions from the eighteenth and twentieth centuries in homophonic style. The length of the individual selections ranges from 1:43 to 8:15 minutes. The keys are somewhat remote from one another with the exception of the third, fourth, and fifth selections which are close in their key relationship. There is a moderate level of variety found in the modes, consisting of four major, two minor, and one Dorian. Tempos are low in variety with five on the slow side and two on the fast. Meters on the other hand, are highly varied. Mood colors show moderately high contrasts with one predominating mood clear through four of the compositions. Added structural variety is created through the use of a string quartet in accompanying the first three selections, the duo piano for the fourth composition, piano for the sixth, and with the fifth and seventh compositions sung a cappella. In addition, the first three compositions use a solo quartet, a soprano and alto duet, a soprano and tenor duet, an alto and tenor duet, and solos for soprano, alto, and bass voices.

TABLE XVII. PROGRAM D ANALYSIS

Section	Performance Organization	Voicings	Length in Minutes	Total Meas. logical Order	Chrono-Style*	Key Mode	Tempo	Meter	Mood	Type of Accompaniment	Miscellaneous, i.e., Solos, Duets, etc.
1.	Choir	SATB	6:35	108	18th C. Homophonic	C	Minor Grave	C	1	String Quartet	Solo Quartet
2.	Choir	SATB	7:20	128	18th C. Homophonic	E	Major Grave	4/4	2	String Quartet & Alto	Solo Quartet Solo Soprano
3.	Choir	SATB	6:00	108	18th C. Homophonic	E ^b	Major Largo	3/4	1,2	String Quartet	Solo Bass, Duet.
4.	Choir	SSAA TTBB	8:15	372	20th C. Homophonic	B ^b	Major $d = 120$	2/2	1,8	Duo Piano	SA, ST, AT
5.	Choir	SATB	2:30	36	20th C. Homophonic	C	Minor Slowly	4/4	3	A Cappella	
6.	Choir	SSAA TTBB	2:50	53	20th C. Homophonic	C	Dorian Andantino	3/2	1,4	Piano**	
7.	Choir	SATB	1:43	62	20th C. Homophonic	A ^b	Major Jubilantly	4/4	7	A Cappella	
1.	Men's Glee	TBB	1:28	40	16-17th Homophonic	F	Major Vigorously	4/4	5,8	A Cappella	
2.	Men's Glee	TTBB	1:59	70	19th C. Homophonic	G	Minor Allegretto	3/4	2,3	Piano	
3.	Men's Glee	TTBB	2:39	97	19th C. Homophonic	G	Minor Allegretto Scherzando	3/4	5,6	A Cappella	Solo Quintet
4.	Men's Glee	TTBB	1:23	60	20th C. Homophonic	E	Major Allegro	2/4	6,8	A Cappella	Solo Baritone
ermission											
1.	Madrigal Singers	SATB	1:43	47	16th C. Both	F	Major $\bullet = 100$	4/4	6	A Cappella	
2.	Madrigal Singers	SATB	1:42	66	16th C. Polyphonic	G	Major Allegro	♩	2,5	A Cappella	
3.	Madrigal Singers	SATB	2:41	62	16th C. Both	B	Major Allegro	4/4	2,3	A Cappella	
4.	Madrigal Singers	SATB	3:13	62	16-17th Homophonic	G	Minor Andantino	4/4	3,4	A Cappella	
5.	Madrigal Singers	SATB	1:21	39	16th C. Homophonic	G	Dorian $d = 72$	♩	2,3	A Cappella	
1.	Madrigal Singers	SATB	2:27	31	20th C. Homophonic	A	Minor Moderately Slow	$3/2$	1,2	A Cappella	
2.	Madrigal Singers	SATB	2:35	50	20th C. Homophonic	F	Major $\bullet = 72$	3/4	2	A Cappella	
3.	Madrigal Singers	SATB	1:23	29	20th C. Homophonic	F [#]	Mixolydian Moderato	3/4	3,4	A Cappella	
4.	Madrigal Singers	SSAA TTBB	1:10	49	20th C. Homophonic	F	Major $\bullet = 100$	2/4	6	A Cappella	

*Primarily Homophonic, Polyphonic, or both

**Reproduces voice parts

TABLE XVII. Continued

Group & Selection	Number of Modulations to Keys Removed by:			Rhythmic Complexities:		
	one accidental	two	more than two	low	moderate	high
I						
1.	4	0	2			X
2.	7	1	1		X	
3.	8	2	1			X
4.	4	6	5		X	
5.	0	0	0	X		
6.	0	1	1			X
7.	0	0	0	X		
II						
1.	0	0	0	X		
2.	0	0	2	X		
3.	0	0	3		X	
4.	0	0	0	X		
Intermission						
1.	8	1	0			X
2.	3	0	0			X
3.	2	0	0		X	
4.	0	0	0		X	
5.	1	0	0		X	
1.	1	1	2		X	
2.	3	2	1			X
3.	0	0	1			X
4.	0	0	1			X

The calculated levels of structural complexity taken from Figures 19 and 20 are listed below.

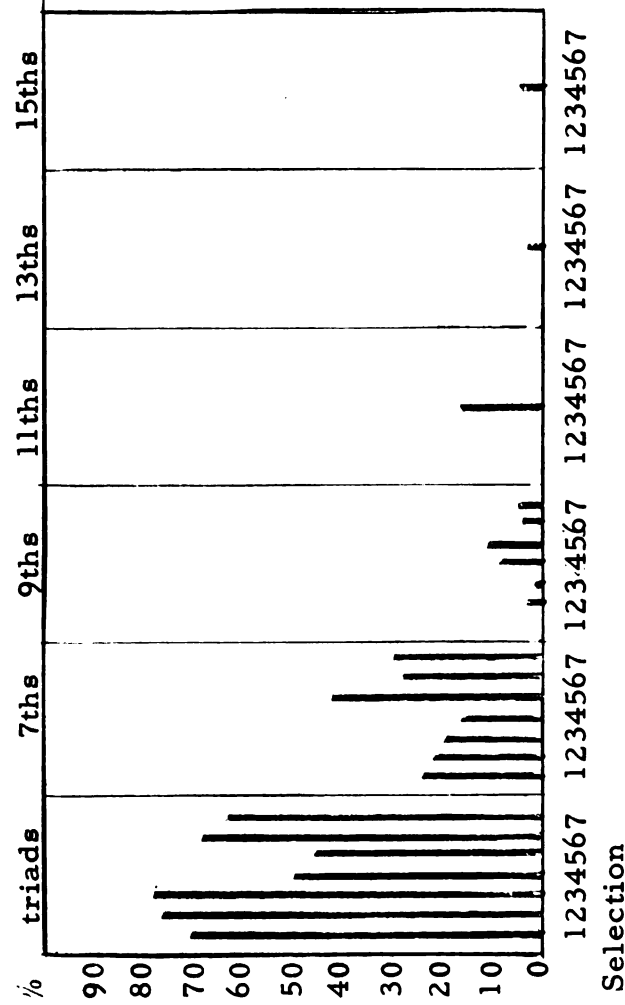
<u>Category</u>	<u>Selections</u>						
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
Modulations	.6	.9	1.1	1.5	.0	.2	.0
Rhythm	3.0	2.0	3.0	2.0	1.0	3.0	1.0
Type Chords	1.1	1.4	1.0	3.5	2.0	1.5	1.5
Root-movements	2.4	2.7	1.7	2.6	2.9	3.6	3.0
Ratio of Non-harmonic Tones	.6	.7	.8	.08	.04	1.8	.7
Dynamic Levels	Low	Low	Equal	High	Low	High	Low
Melodic Position	.1	.6	1.7	1.8	.1	1.9	1.2
Voice Textures	1.7	2.9	3.0	4.0	.2	2.5	.4

Group III features the Men's Glee Club singing four numbers which include selections from the sixteenth to the twentieth centuries in the homophonic style. The compositions are short in length, ranging from 1:23 to 2:39 minutes in duration. The four keys are closely related with repetition in two adjacent selections. This creates a low level of interest in the tonal center. There is a low level of structural interest in the mode, which consists of two major and two minors. The tempos are fast, with adjacent meters which are similar. The mood of the music is highly diversified. Three numbers are sung without accompaniment and one is accompanied by the piano. Additional color is achieved by the introduction of a solo quintet in the third composition, and a solo baritone voice in the last number.

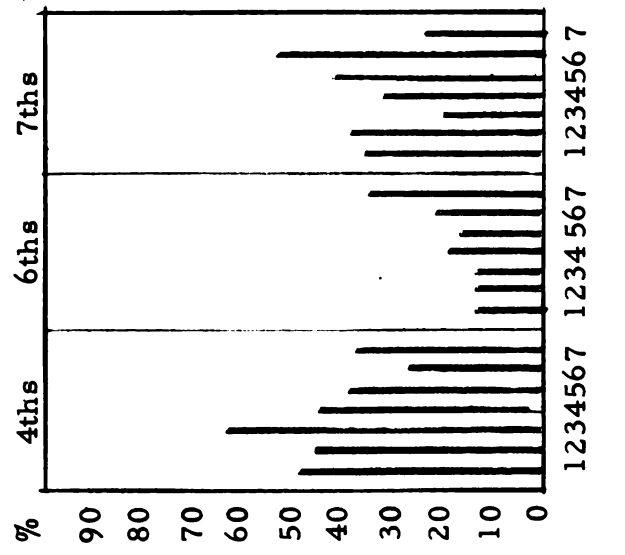
The calculated levels of structural complexity, variety and contrast

FIGURE 19. STRUCTURAL ANALYSIS--PROGRAM D, GROUP I

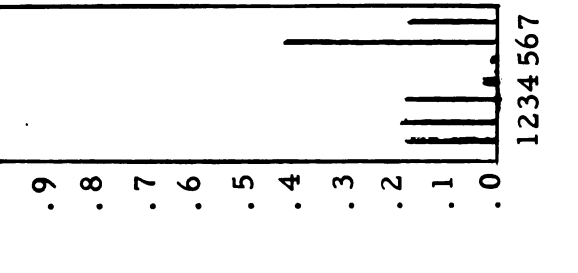
% Type Chords



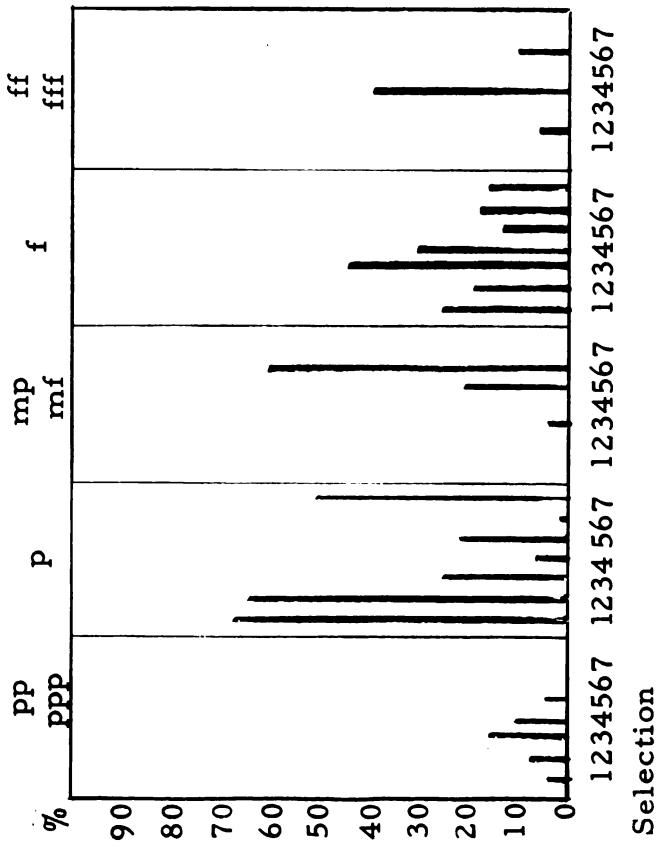
% Root-Movements
5ths-4ths 3rds-6ths 2nds-7ths



Ratio of non-harmonic tones to tl. no. chords



% of Dynamic Levels



%Measures of Melodic Position

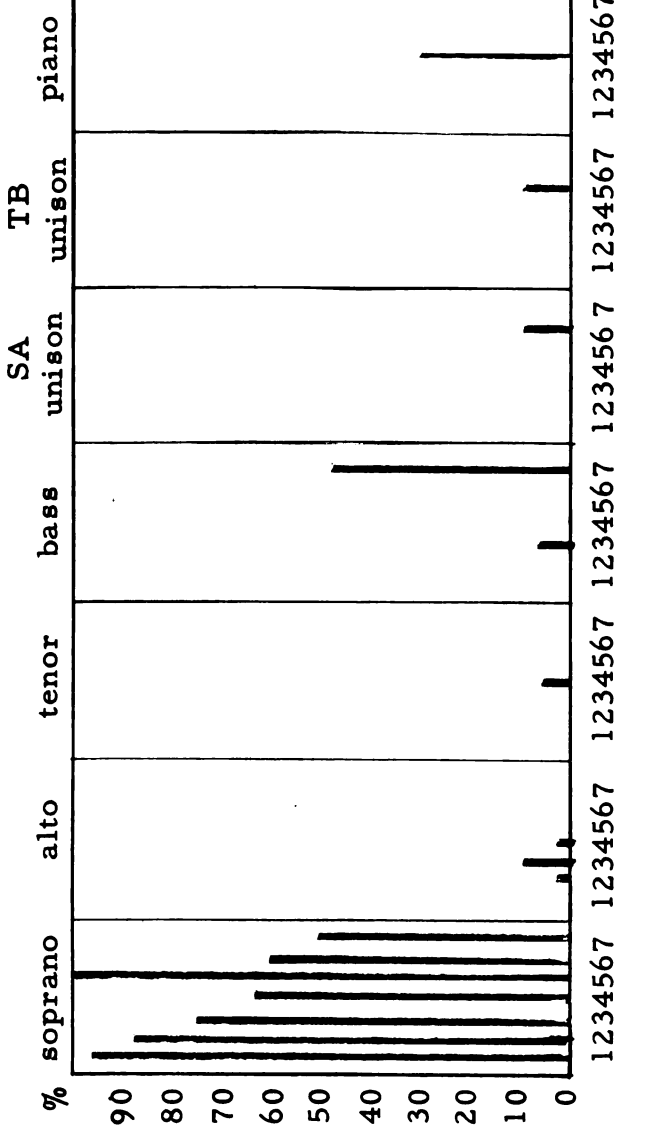
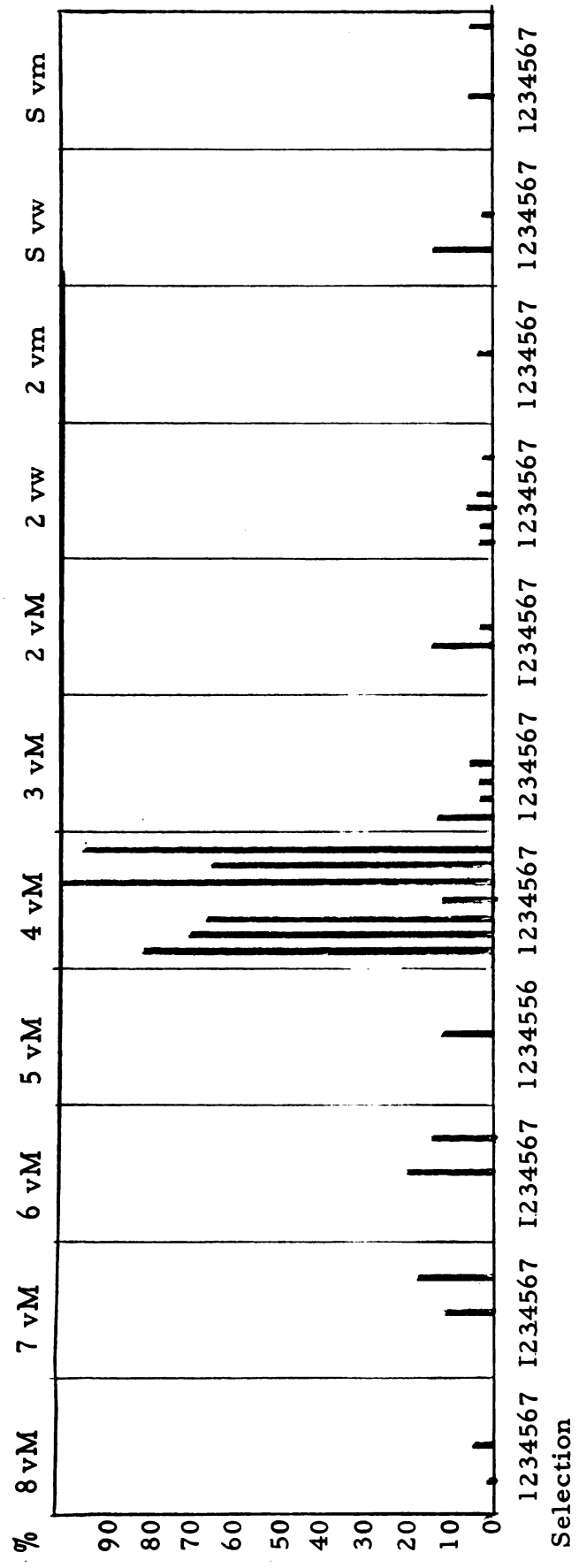


FIGURE 20. STRUCTURAL ANALYSIS--PROGRAM D, GROUP I CONTINUED
 % of Voice Textures by Combinations



taken from Figure 21 are listed below.

<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.6	.0	.2	.0
Rhythm	1.0	1.0	2.0	1.0
Type Chords	.4	1.1	1.0	.8
Root-movements	2.6	1.5	2.9	1.3
Ratio of Non-harmonic Tones	2.7	1.0	.6	.0
Dynamic Levels	High	High	High	High
Melodic Position	.1	.5	2.3	.8
Voice Textures	.1	1.5	3.1	1.3

At the conclusion of the intermission, Group IV presents the Madrigal Singers in five compositions from the sixteenth century. Two of the five are homophonic in style, one is polyphonic, and two are both homophonic and polyphonic. The individual length of the five numbers ranges from 1:30 to 3:00 minutes. The key relationships are highly remote, with three in the major mode, one minor, and one Dorian. Three are of a fast tempo and two slow. The arrangement of these tempos, however, are not varied, the fast tempos being placed side by side. There is little variety in meter and some contrast noted in the various moods of the five selections. All the music is sung a cappella.

Below are the calculated levels of structural complexity taken from Figure 22.

FIGURE 21. STRUCTURAL ANALYSIS--PROGRAM D, GROUP III

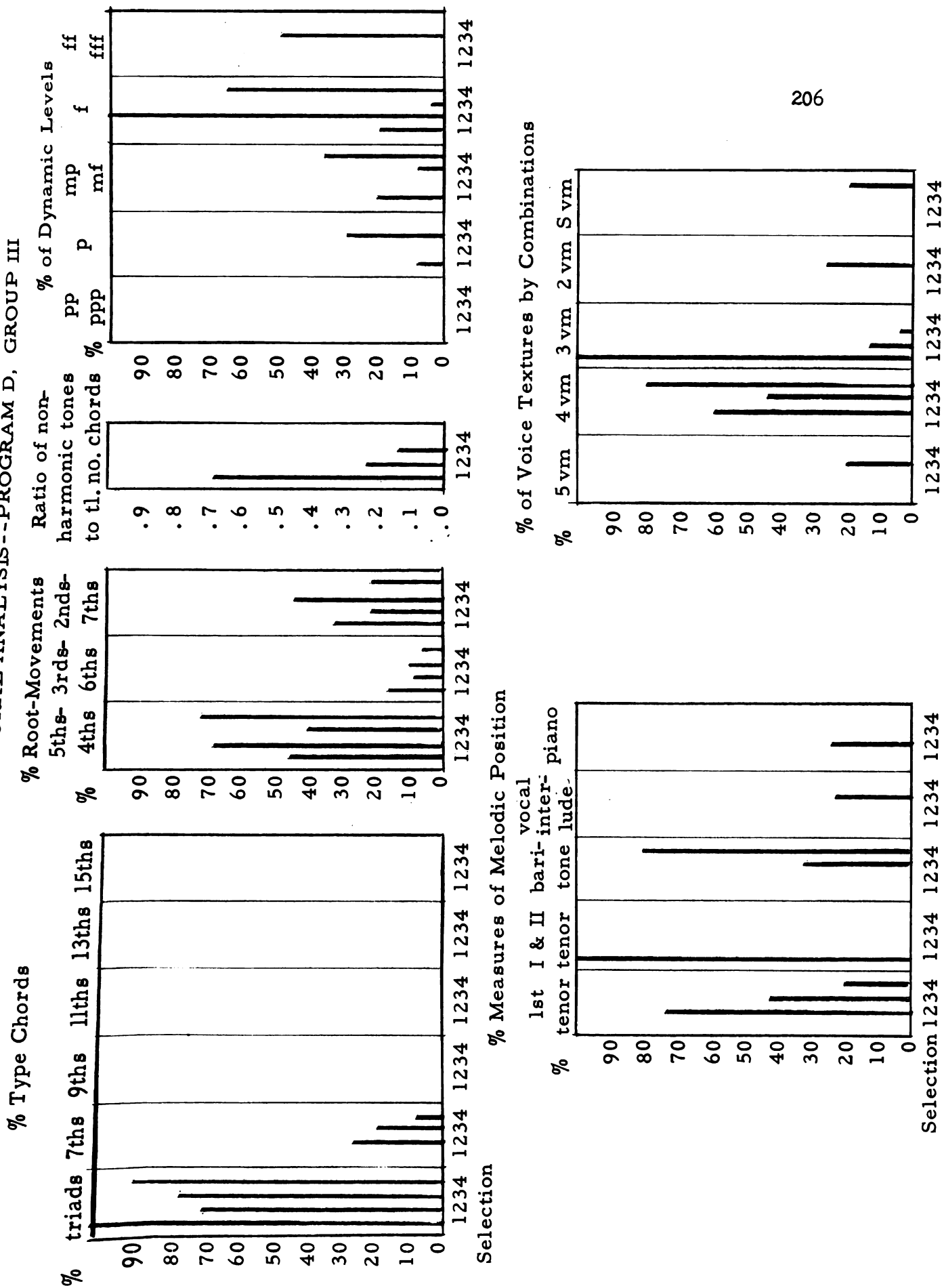
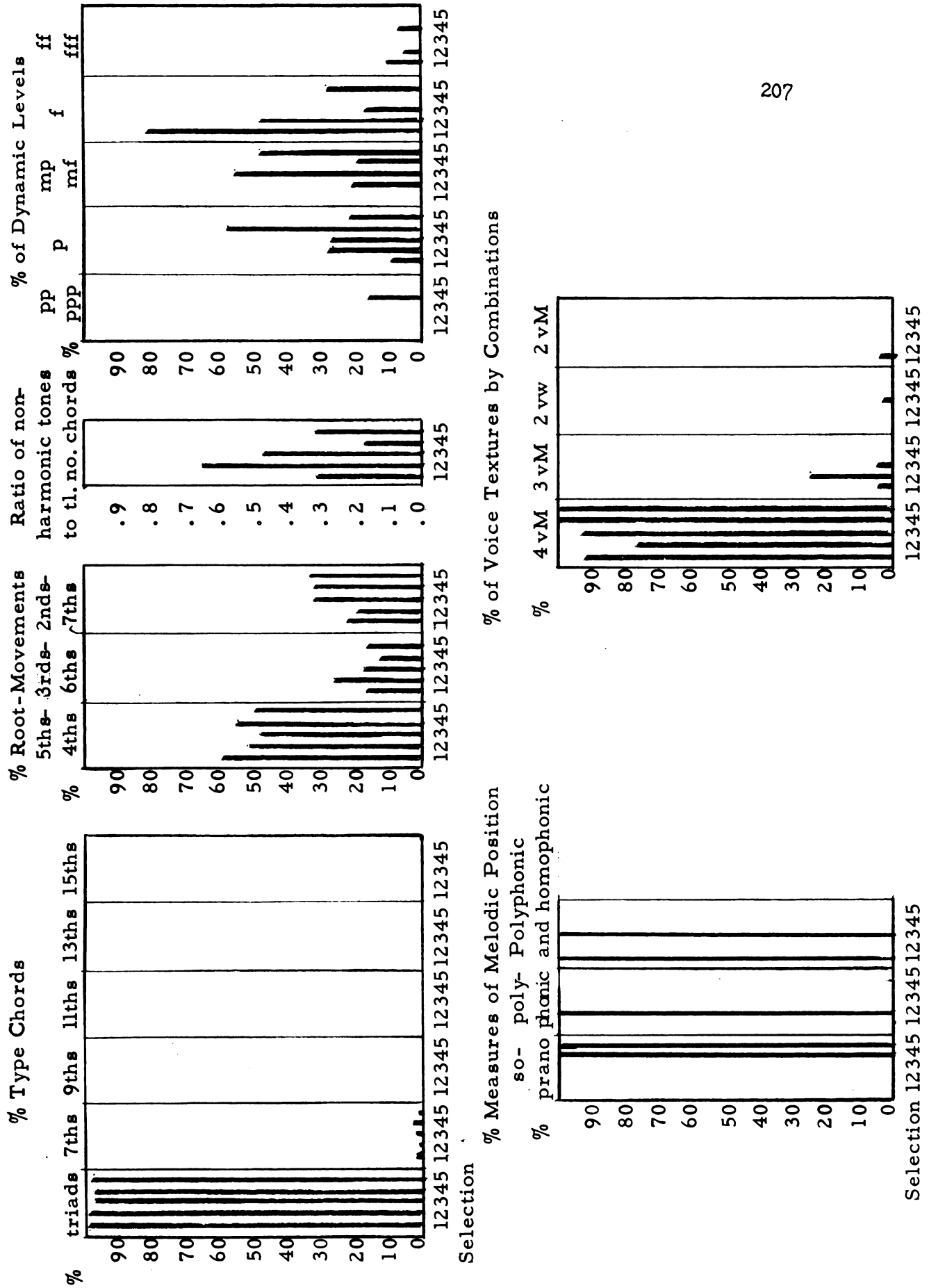


FIGURE 22. STRUCTURAL ANALYSIS--PROGRAM D, GROUP IV



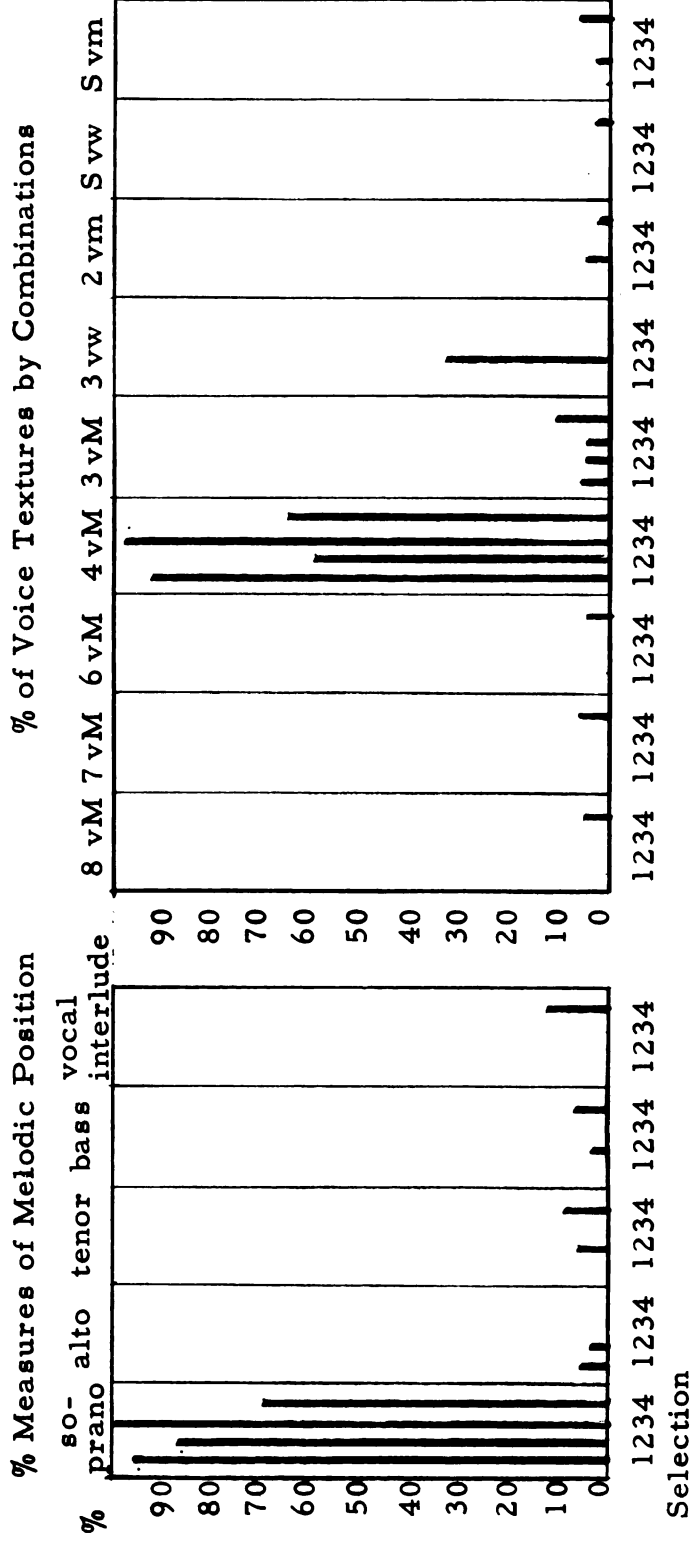
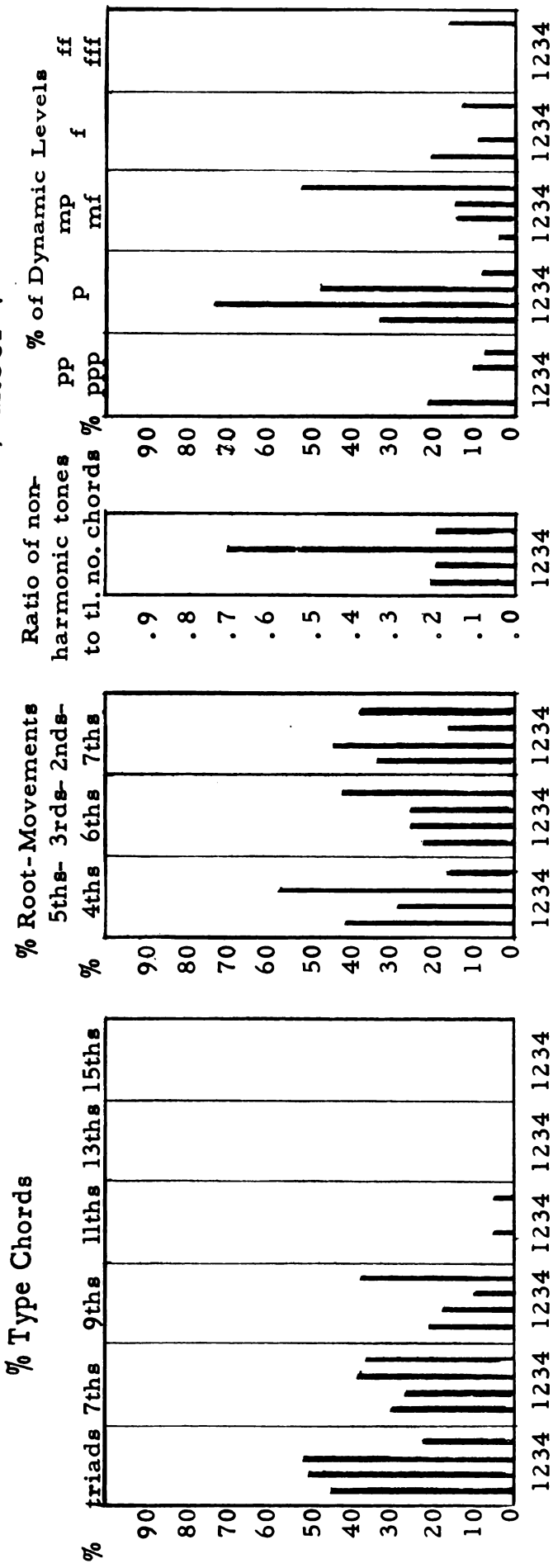
<u>Category</u>	<u>Selections</u>				
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
Modulations	.9	.3	.2	.0	.1
Rhythm	3.0	4.0	2.0	2.0	2.0
Type Chords	.8	.8	.8	.8	.8
Root-movements	1.9	2.3	2.5	2.2	2.4
Ratio of Non-harmonic Tones	1.2	2.7	1.9	.7	1.3
Dynamic Levels	High	High	High	Low	High
Melodic Position	4.0	4.0	4.0	.1	.1
Voice Textures	1.0	1.8	1.0	.1	.1

Three structural factors appear to be most important in contributing to the over-all interest level of the music; rhythmic complexities, root-movements in terms of unsettledness and forward movement, and the varying positions of the melody.

The Madrigal Singers return to sing four nineteenth and twentieth century compositions in Group IV. These are all in the homophonic style, from 1:10 to 2:35 minutes in length. The relationship of the first two keys is close, while the third is remote. The last key, however, is identical with the key of the second selection. There is a high level of variety found in the use of modes, two in the major, one minor, and one Mixolydian. The tempos are on the moderate to slow side, with the triple meter predominating. The moods are varied and the selections are sung without accompaniment.

The calculated levels of structural complexity taken from Figure 23 are listed below.

FIGURE 23. STRUCTURAL ANALYSIS--PROGRAM D, GROUP V



<u>Contrast</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.4	.6	.1	.1
Rhythm	2.0	3.0	4.0	3.0
Type Chords	2.0	2.1	1.7	3.0
Root Movements	2.8	3.6	2.1	4.0
Ratio of Non-harmonic Tones	.8	.8	2.8	.8
Dynamics	Low	Low	Low	High
Melodic Position	.5	2.4	.1	2.7
Voice Textures	.9	3.0	.7	3.6

The factors of rhythmic complexities and root-movement contribute highly toward an over-all structural interest level.

A summary for Concert D based upon the evidence presented indicates the following:

1. The structural elements maintaining a consistent high level, are those of rhythm and root-movements. The dynamic interest is very high in Group I, but falls to .7 in Group II where all the compositions are of a similar level. The use of melodic positions seems to indicate an interesting pattern in Groups I and V, while the levels in Group IV are high for the first three selections and drop to .1 in the last two compositions.
2. Harmonic complexities rise to a high peak in the fourth composition of Group I, remain at a somewhat monotonous level for Groups III and IV and rise in interest level for Group V. The high percentage of triadic structure in both Groups III and IV accounts for the

low level of harmonic complexities.

3. The over-all chronological plan appears to be logical and unified. The first group progresses from the music of the eighteenth century into twentieth century music. Group II features music from the sixteenth, seventeenth, nineteenth, and twentieth centuries, while Group IV features all sixteenth century music. The final group consists of music from the twentieth century, with one composition mid-nineteenth and twentieth century.
4. Individual length of the compositions is more varied in Group I than in any of the other groups.
5. Of the twenty modes, eleven are major, six minor, two Dorian, and one Mixolydian.
6. The interest in tempo is equally divided between slow and fast speeds. However, at particular places in the concert there is a tendency towards monotonous repetition of one kind.
7. The use of added contrast found in instrumental accompaniments, solos, and ensembles appears to be confined to the first three selections of Group I and the final two selections of Group III.

CONCERT E

Concert E consists of two performing groups with a soprano soloist featured in Group II. The choral organizations for this program are the A Cappella Choir and the Madrigal Singers. A compilation of the data for this concert may be found on Table XVIII.

The music sung in Group I by the Choir consists of two sixteenth century compositions, one seventeenth, and one eighteenth century selection.

TABLE XVIII. PROGRAM E STRUCTURAL ANALYSIS

Group & Selection	Performance Organization	Voicings	Length in Minutes	Total Meas.	Chrono-Logical Order	Style*	Key	Mode	Meter	Tempo
I										
1.	Choir	SATB	2:07	35	16th C.	Both	A	Minor	4/2	Slow
2.	Choir	SAATB	3:03	105	16th C.	Polyphonic	A	Major	Unmeasured	Jubilantly
3.	Choir	SATB	2:51	53	17th C.	Homophonic	B \flat	Major	4/4	Slow
4.	Choir	SATB	4:27	81	18th C.	Both	F	Major	4/4	Andante
II										
	Soprano Solos									
	Madrigal Singers									
1.	Madrigal Singers	SATB	1:03	37	16th C.	Polyphonic	G	Dorian	\sharp	$\text{♩} = 88$
2.	Madrigal Singers	SATB	:58	58	17th C.	Homophonic	C	Major	3/4	$\text{♩} = 116$
3.	Madrigal Singers	SATB	:55	37	16th C.	Homophonic	A	Minor	4/4	Allegro
4.	Madrigal Singers	SATB	2:04	89	16th C.	Both	F	Major	4/4	Allegro
IV										
	Intermission									
1.	Choir	AATTBB	2:27	51	19th C.	Homophonic	F	Minor	3/4	Moderato
2.	Choir	SSAATTBB	3:14	63	19th C.	Homophonic	F	Major	4/4	Moderato
3.	Choir	SSAATTBB	2:15	87	20th C.	Both	A	Major	3/4	$\text{♩} = 120$
V										
1.	Madrigal Singers	SATB	3:49	68	19th C.	Homophonic	F	Major	4/4	Moderato
2.	Madrigal Singers	SATB	2:37	71	20th C.	Homophonic	F	Major	2/2	Moderately Slow
3.	Madrigal Singers	SATB	2:30	52	20th C.	Homophonic	A \flat	Major	4/4	Sustained
VI										
1.	Choir	SSAATTB	2:41	70	20th C.	Homophonic	B \flat	Major	4/4	With fervor
2.	Choir	SATB	6:51	120	20th C.	Homophonic	D \flat	Major	4/4	Moderato
3.	Choir	SATB	3:20	133	20th C.	Homophonic	D	Minor	4/4	Andante, Molto Allegro

*Primarily Homophonic, Polyphonic, or both

TABLE XVIII. Continued

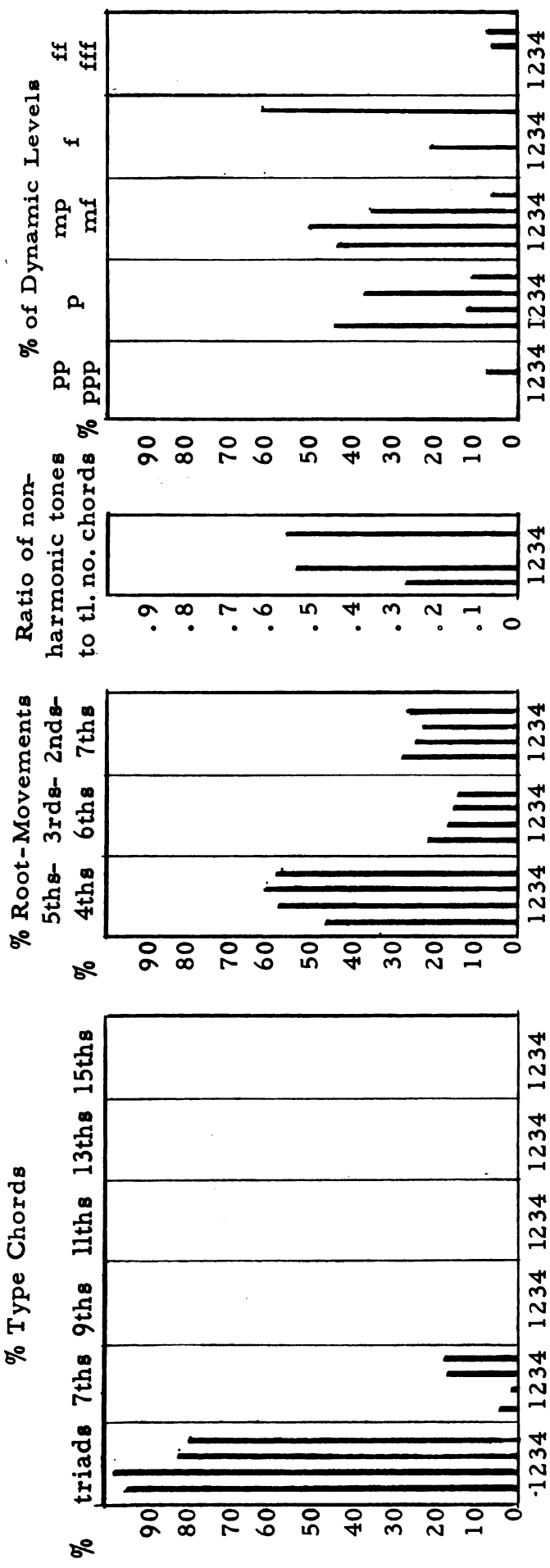
Group & Selection	Mood	Type of Accompaniment	Miscellaneous i.e., Solos, Duets, etc.	Number of Modulations to Keys Removed by:			Rhythmic Complexities:			
				one accidental	two	more than two	low	moderate	high	moderately high
I	1.	A Cappella		3	0	0		X		
	2.	A Cappella		7	1	0			X	
	3.	A Cappella		3	1	1	X			
	4.	Piano		7	0	0			X	
II										
III	1.	A Cappella		1	2	0		X		
	2.	A Cappella		0	0	0		X		
	3.	A Cappella		0	0	0	X			
	4.	A Cappella		4	2	0			X	
Intermission										
IV	1.	A Cappella	Alto Solo	0	0	2			X	
	2.	A Cappella	S & T Duet	0	0	2			X	
	3.	A Cappella		0	1	5			X	
V	1.	A Cappella		8	0	0			X	
	2.	A Cappella		1	0	0			X	
	3.	A Cappella	S & T Solos	2	0	0				X
VI	1.	A Cappella		11	4	1		X		
	2.	A Cappella		0	0	0			X	
	3.	Piano	Soprano Solo	2	1	1				X

One is in the homophonic style, one polyphonic, and two a combination of both styles. The keys are not closely related, excepting selections three and four. There is a low level of variety of modes, with one minor and three major modes utilized within the group. The meters are all identical, with the exception of the second which is unmeasured. Three selections are of a slow tempo while one is quite rapid. The moods are similar, although some secondary moods are found. The music is sung a cappella with the exception of the final selection which is accompanied by the piano.

The calculated levels of structural complexity are taken from Figure 24 and listed below.

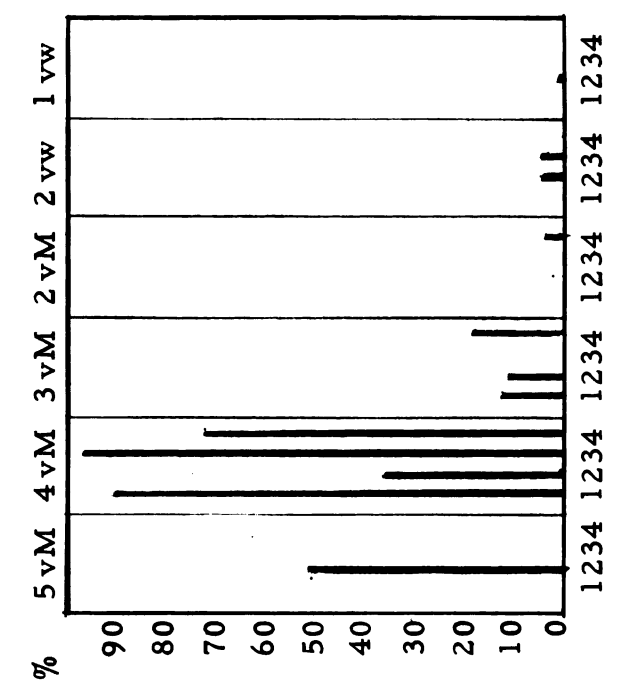
<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulation	.3	.8	.5	.7
Rhythm	2.0	3.0	1.0	3.0
Type Chords	.8	.8	.8	.8
Root-movements	2.7	2.0	1.9	2.0
Ratio of Non-harmonic Tones	1.1	2.2	.0	2.3
Dynamic Levels	Equal	High	Low	High
Melodic Position	4.0	4.0	.1	4.0
Voice Textures	.6	3.1	.7	2.9

Group III features the Madrigal Singers performing three sixteenth century selections and one seventeenth century composition. Two are homophonic, one polyphonic, and one is a combination of both styles. The length of the numbers are short, ranging from 55 seconds for one, 58 seconds for another, and up to 2:04 minutes for the third. The keys are

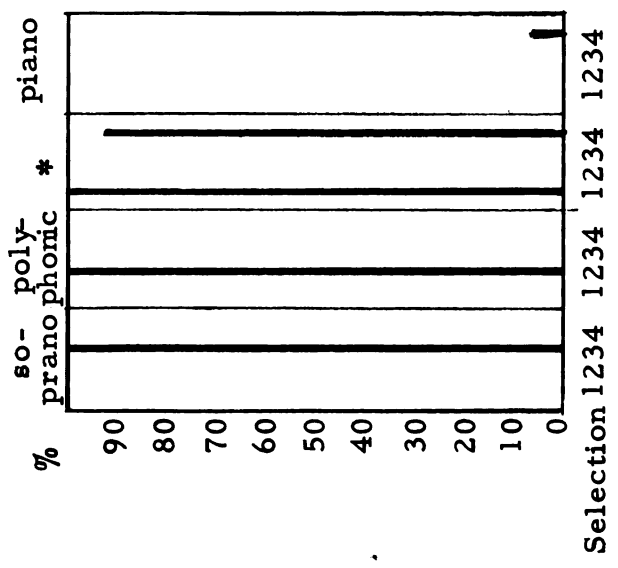


Selection

% of Voice Textures by Combinations



% Measures of Melodic Position



Selection

* Both polyphonic and homophonic.

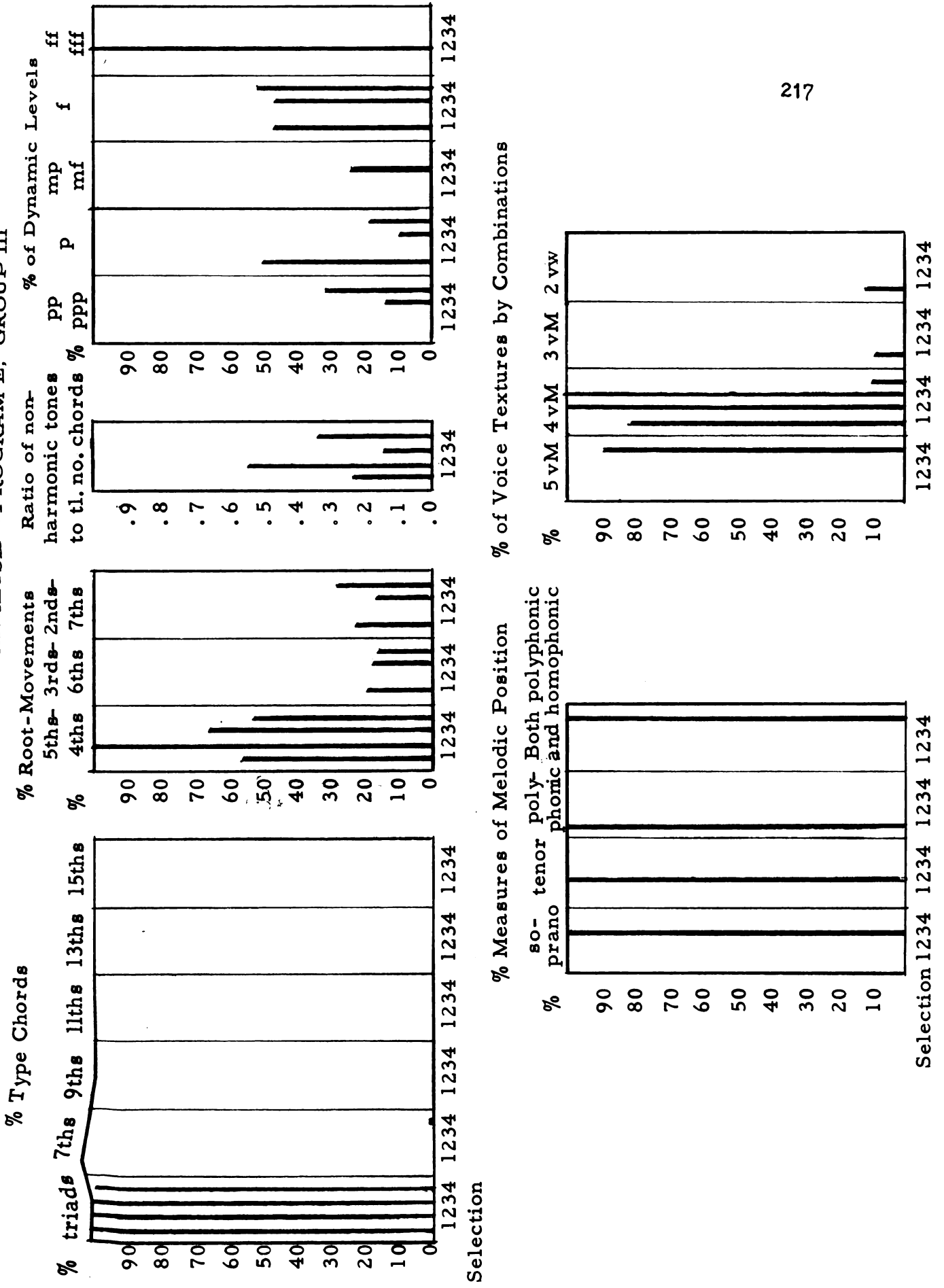
closely related, all removed from one another by one accidental. However, there is a high level of variety found in the use of mode. Two meters are identical and two differ. The pattern or order of tempo is slow, although three selections are fast. The mood colors are all somewhat similar, with only two contrasting moods found in the group.

The calculated levels of structural complexity taken from Figure 25 are listed below.

<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.3	.0	.0	.6
Rhythm	2.0	2.0	1.0	3.0
Type Chords	.4	.4	.4	.8
Root-movements	2.2	.0	1.7	2.3
Ratio of Non-harmonic Tones	.9	2.2	.5	1.4
Dynamic Levels	Equal	High	High	Equal
Melodic Position	4.0	.1	.1	4.0
Voice Textures	1.8	.1	.1	1.7

After the intermission, the Choir returns to sing three nineteenth and twentieth century compositions for Group IV. Two are in the homophonic style and one is a combination of both homophonic and polyphonic. The length of the music is from 2:15 to 3:14 minutes. The keys are remote in their relationships and modes consist of one minor and two majors. The meters are not varied to any extent, consisting of two 3/4 and one 4/4. The tempos are similarly uniform, with two of moderate speed and one which is fast. Mood contrasts are moderate, and the music is sung without

FIGURE 25. STRUCTURAL ANALYSIS--PROGRAM E, GROUP III



accompaniment. Additional color is found in the introduction of an alto solo in one selection and a soprano and tenor duet in another.

Below are the calculated levels of structural complexity taken from Figures 26 and 27.

<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	.2	.2	.6
Rhythm	3.0	3.0	3.0
Type Chords	2.0	1.4	2.2
Root-movements	3.4	2.0	3.5
Ratio of Non-harmonic Tones	2.4	.5	.9
Dynamic Levels	Low	High	High
Melodic Position	1.5	3.2	4.0
Voice Textures	3.4	3.8	3.7

Group V features the return of the Madrigal Singers, singing one nineteenth century and two twentieth century compositions, all in homophonic style. The length of the individual numbers ranges from 2:30 to 3:49 minutes. There tends to be a low level of interest in key and mode, since two keys are similar and all the selections in the group are in the major mode. There is little variety of meter and tempo. The mood contrasts are high and the music is sung a cappella. The final selection introduces a soprano and tenor solo.

The calculated levels of structural interest taken from Figure 28 are listed below.

FIGURE 26. STRUCTURAL ANALYSIS--PROGRAM E, GROUP IV

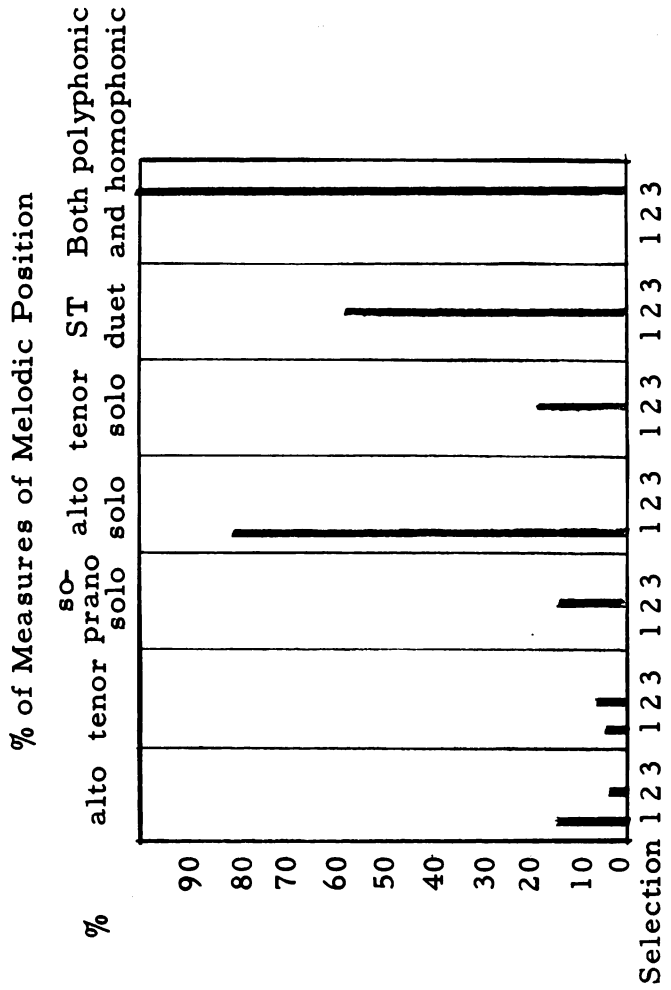
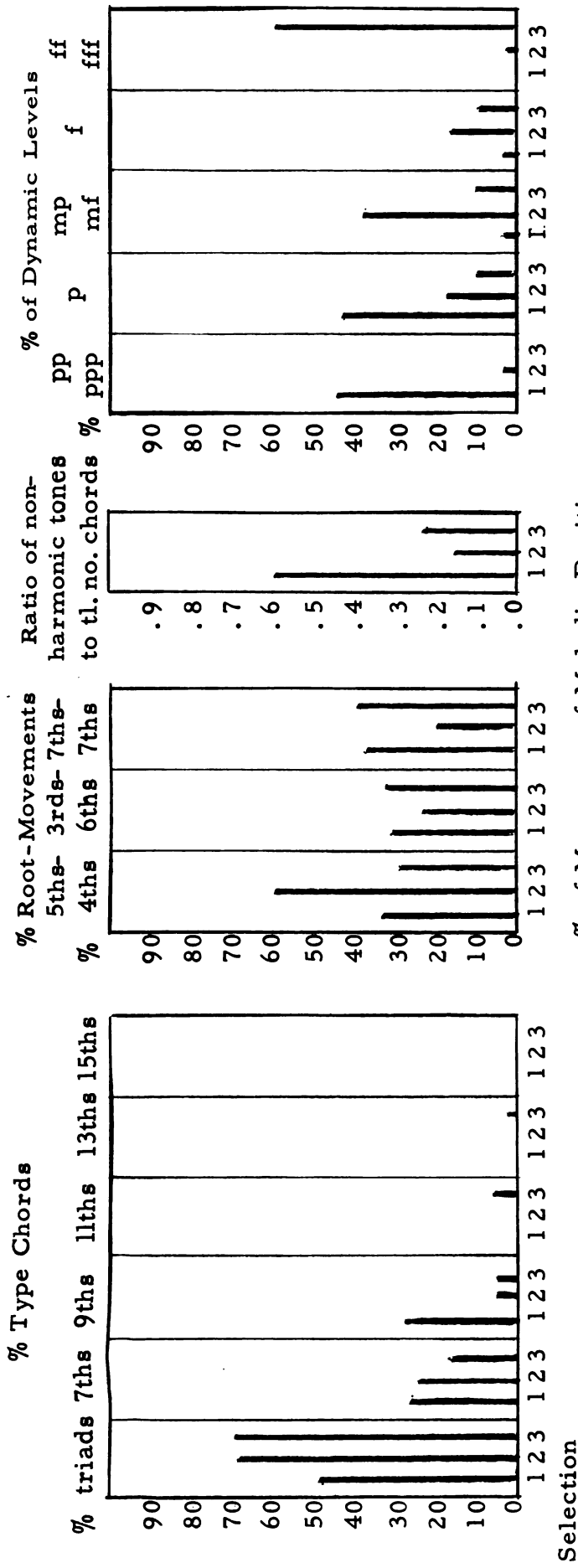


FIGURE 27, STRUCTURAL ANALYSIS--PROGRAM E, GROUP IV CONTINUED

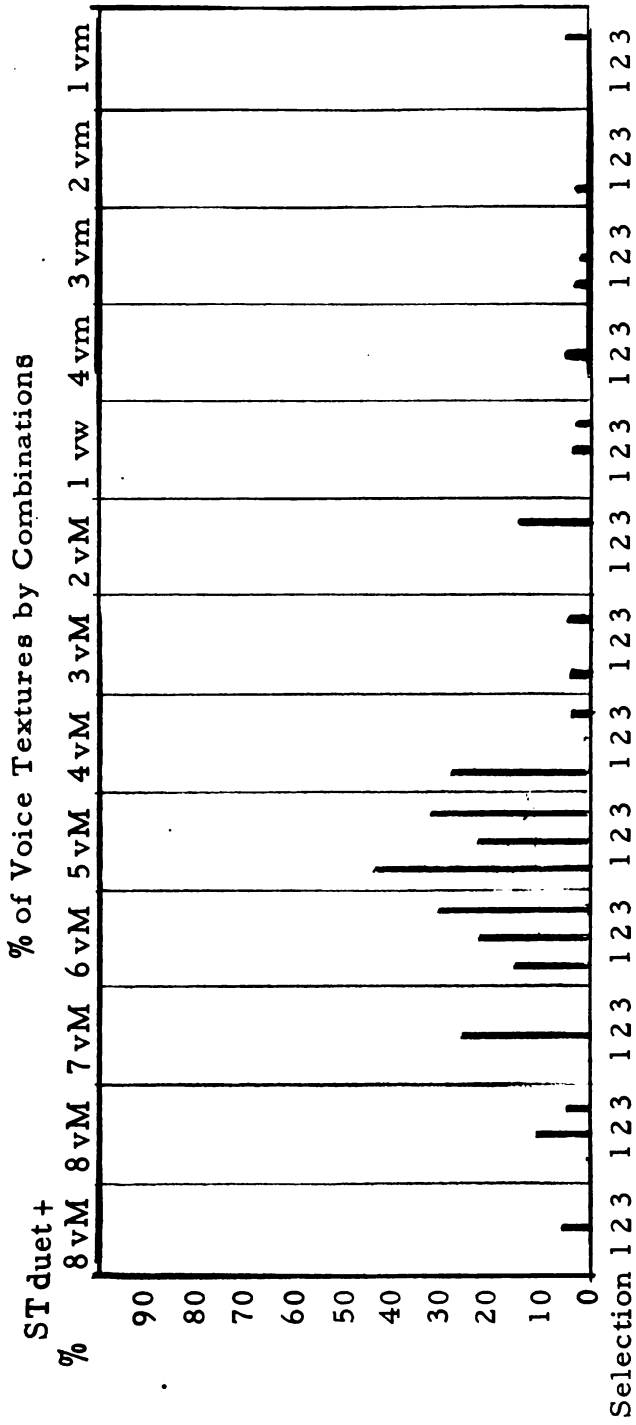
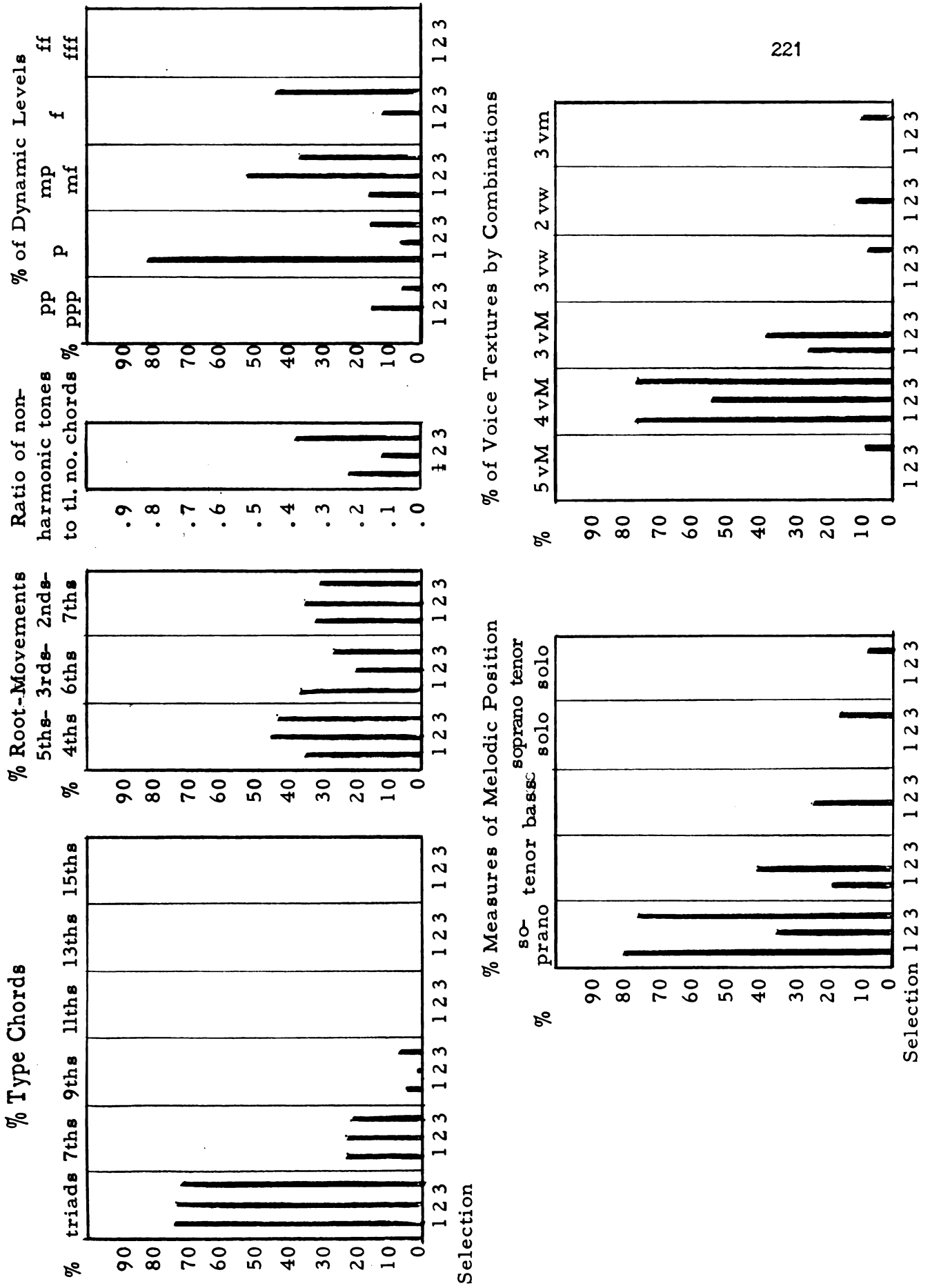


FIGURE 28. STRUCTURAL ANALYSIS--PROGRAM E, GROUP V



<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	.8	.1	.2
Rhythm	2.0	2.0	3.0
Type Chords	1.5	1.5	1.5
Root-movements	3.3	2.7	2.8
Ratio of Non-harmonic Tones	.8	.4	1.5
Dynamics	Low	High	High
Melodic Position	.7	2.3	1.6
Voice Textures	1.4	2.0	2.4

In Group VI the Choir sings three twentieth century compositions, homophonic in style, with considerable variety in the length of each composition. The key relations are remote and a low level of mode variety is found. This same level of low interest is found in similar meters. The tempos are from moderate to fast, and the mood colors are high in contrast. The first two selections are sung without accompaniment and the final one accompanied by the piano. This final number also features a soprano soloist.

The structural levels taken from Figures 29 and 30 are computed and arranged in the table below.

FIGURE 29. STRUCTURAL ANALYSIS--PROGRAM E, GROUP VI

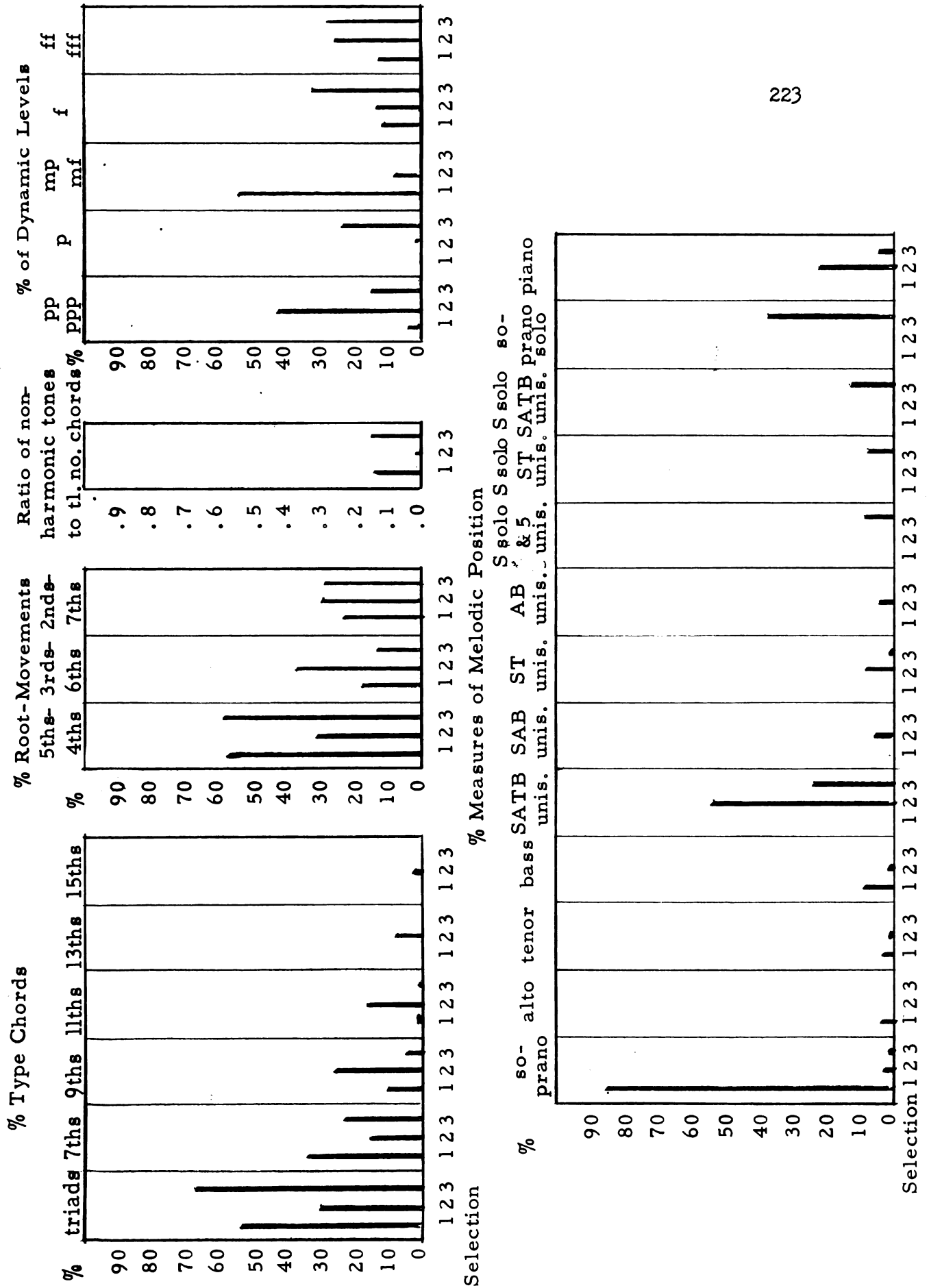
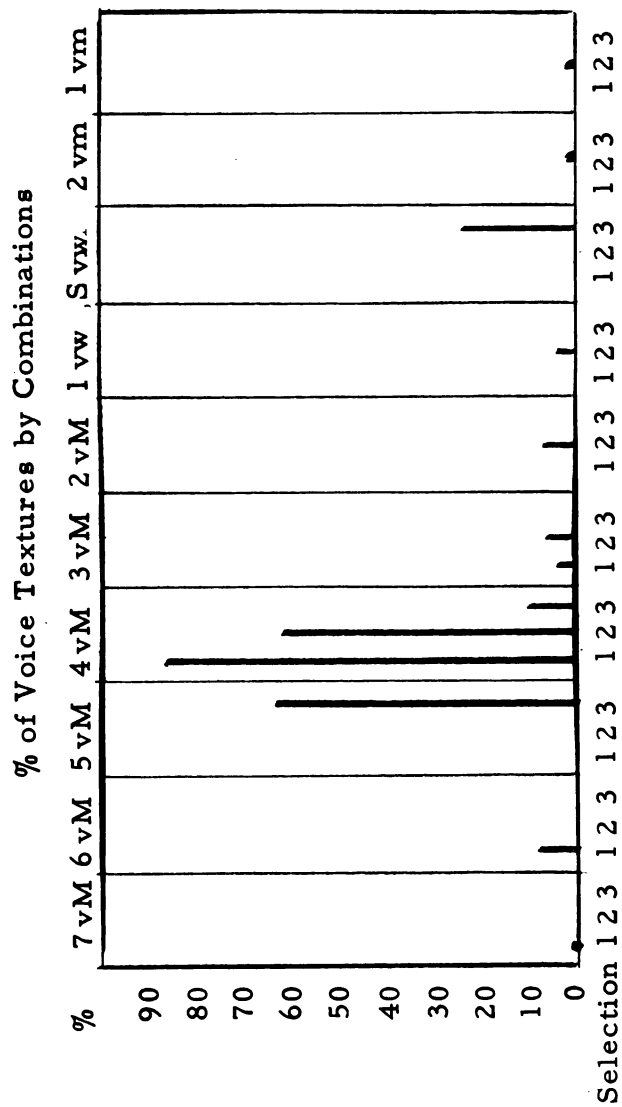


FIGURE 30. STRUCTURAL ANALYSIS--PROGRAM E, GROUP VI CONTINUED



<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	1.6	.0	.4
Rhythm	2.0	3.0	3.0
Type Chords	2.1	4.0	2.0
Root-movements	2.0	3.5	2.0
Ratio of Non-harmonic Tones	.5	.04	.5
Dynamics	High	Equal	High
Melodic Position	2.5	3.7	3.7
Voice Textures	2.2	3.6	1.9

A summary for Concert E based upon the evidence presented indicates the following:

1. Individual structural factors which appear to be high in levels of complexity are: rhythm, root-movements, melodic position in three groups, voice textures in two groups, and type chords used in one group.
2. A tendency towards monotony occurs in the dynamic levels indicated in the data for Groups IV and V, where the order is similar for both groups.
3. Harmonic structures are consistently at a low level for Groups I, III, and V which encourages monotony of harmonic interest. Their structural complexity levels are .8 for the first group, .4 for three numbers and one .8 for the second group, and similar levels of 1.5 for Group V.
4. Voice texture combinations, while at a low level for Group II, reach a peak of structural interest in Group IV, with an over-all level of 3.6.

5. Over-all mode variety is not high. Of the seventeen compositions, twelve are major, four minor, and one in the Dorian mode. The order encourages monotony since several combinations are similar.
6. Moods are varied and contrasted, although there is some monotony due to the repetition found in Group III.
7. Chronological unity is logical, the earlier music preceding the more recent.
8. Little in the way of additional color is introduced throughout the seventeen compositions programed.

CONCERT F

Concert F is presented by the college Concert Choir. There are no assisting soloists or ensembles. A compilation of the data from this concert may be found on Table XIX.

Group I consists of five selections sung without accompaniment, representing sixteenth, nineteenth, and twentieth century music. Three of the compositions are in the homophonic, and two are a combination of polyphonic and homophonic. The varying lengths of compositions range from 1:30 to 4:09 minutes, presenting an interesting order which is highly varied. The keys are closely related, all removed by one accidental, with the exception of the last selection, which is removed by two accidentals from the adjacent key. The modes consist of four major and one minor. Three of the selections contain meter signatures of $4/4$, one has $7/4$, and the other $5/4$. The tempo indications are all fast, with the exception of the second selection. Four of the compositions contain similar mood colors, with two offering additional mood contrasts.

TABLE XIX. PROGRAM F STRUCTURAL ANALYSIS

Group & Selection	Performance Organization	Voicings	Length in Minutes	Total Meas.	Chrono-logical Order	Style*	Key	Mode	Meter	Tempo
I										
1.	Concert Choir	SATB	1:44	50	16th C.	Both	D	Major	4/4	Animato e marcato
2.	Concert Choir	SAATBB	3:43	41	20th C.	Homophonic	B	Minor	7/4	Tres Lent
3.	Concert Choir	SSAATBB	2:54	73	19th C.	Homophonic	G	Major	4/4	Allegretto
4.	Concert Choir	SATB	1:30	45	19th C.	Both	D	Major	4/4	$d = 132$
5.	Concert Choir	SSAATBB	4:09	164	20th C.	Homophonic	C	Major	5/4	As fast as possible
II										
1.	Concert Choir	SSAATBB	2:40	49	20th C.	Homophonic	D ^b	Major	4/4	Slow
2.	Concert Choir	SATB	2:18	66	20th C.	Homophonic	E	Minor	2/4	Moderately
3.	Concert Choir	SATB	3:43	55	20th C.	Homophonic	F	Phrygian	8/4	6/4 Poco Lento
4.	Concert Choir	SSAATBB	3:19	67	20th C.	Homophonic	E	Minor	4/4	Moderately slow
5.	Concert Choir	SSAATBB	2:40	42	20th C.	Homophonic	B ^b	Major	4/4	Largo
6.	Concert Choir	SATB	2:26	83	20th C.	Homophonic	G	Major	4/4	Lively $d = 130$
Intermission										
III										
1.	Concert Choir	SSAATBB	7:16	158	20th C.	Both	D	Minor	3/4	Lento moderato
2.	Concert Choir	SATBB	5:17	119	20th C.	Homophonic	A	Major	4/4	Moderate

*Primarily Homophonic, Polyphonic or Both

TABLE XIX. Continued

Group & Selection	Mood	Type of Accompaniment	Miscellaneous, i.e., solos, Duets, etc.	Number of Modulations to Keys Removed by:			Rhythmic Complexities:				
				accidental	one two	more than two	low	moderate	high	moderately high	high
I	1.	1,6	A Cappella	8	1	0				X	
	2.	1	A Cappella	3	0	0				X	
	3.	1,8	A Cappella	7	2	1			X		
	4.	1	A Cappella	7	1	2			X		
	5.	7,8	A Cappella	1	2	3					X
II	1.	1,4	A Cappella	6	4	0			X		
	2.	1,6	A Cappella	2	0	1			X		
	3.	1	Organ & A Cappella	0	0	1			X		
	4.	1,6	A Cappella	2	0	1					X
	5.	1,2	A Cappella	5	0	0		X			
	6.	1,6	A Cappella	0	0	3			X		
Intermission											
III	1.	1,7	Organ	5	4	5					X
	2.	1,7	A Cappella	0	0	5					X

The calculated levels of structural complexity are taken from Figures 31 and 32.

<u>Category</u>	<u>Selections</u>				
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
Modulations	.9	.3	1.0	1.0	.6
Rhythm	3.0	3.0	2.0	2.0	4.0
Type Chords	.8	2.6	2.0	2.0	2.6
Root-movements	1.9	3.2	2.7	2.9	3.0
Ratio of Non-harmonic Tones	1.2	.8	.0	.0	.04
Dynamic Levels	High	Low	Low	Low	High
Melodic Position	4.0	3.1	.9	4.0	3.6
Voice Textures	.9	3.6	1.9	.8	4.0

The three factors which seem to be highest in complexity are rhythm, root-movements, and position of the melody.

Group II, presented by the Choir, features six selections from the twentieth century in homophonic style sung without accompaniment. The variety of composition lengths is not as high in this group, ranging from 2:18 to 3:43 minutes. There is, however, a high level of diversity of both key and mode. Meter signatures are somewhat less varied, with a predominance of 4/4. Tempos are all on the slow side, with the exception of the last composition. The range of mood variety is not high, since all the compositions share the same basic mood color, with three selections using similar contrasting moods. The numbers are sung a cappella, with the organ being used for the introduction of one number. Additional interest is obtained through the use of soprano, baritone, and tenor solos and a women's trio.

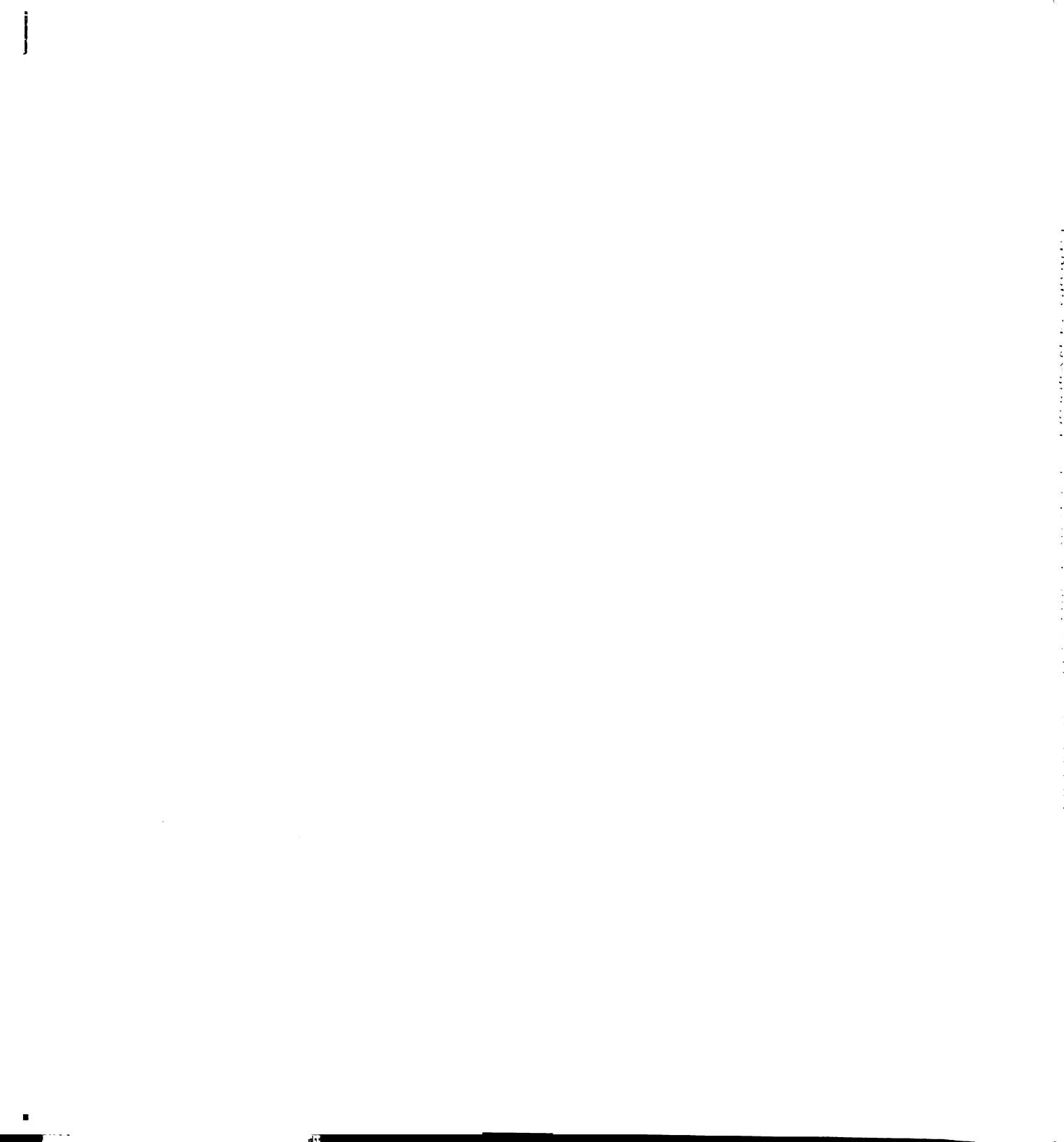
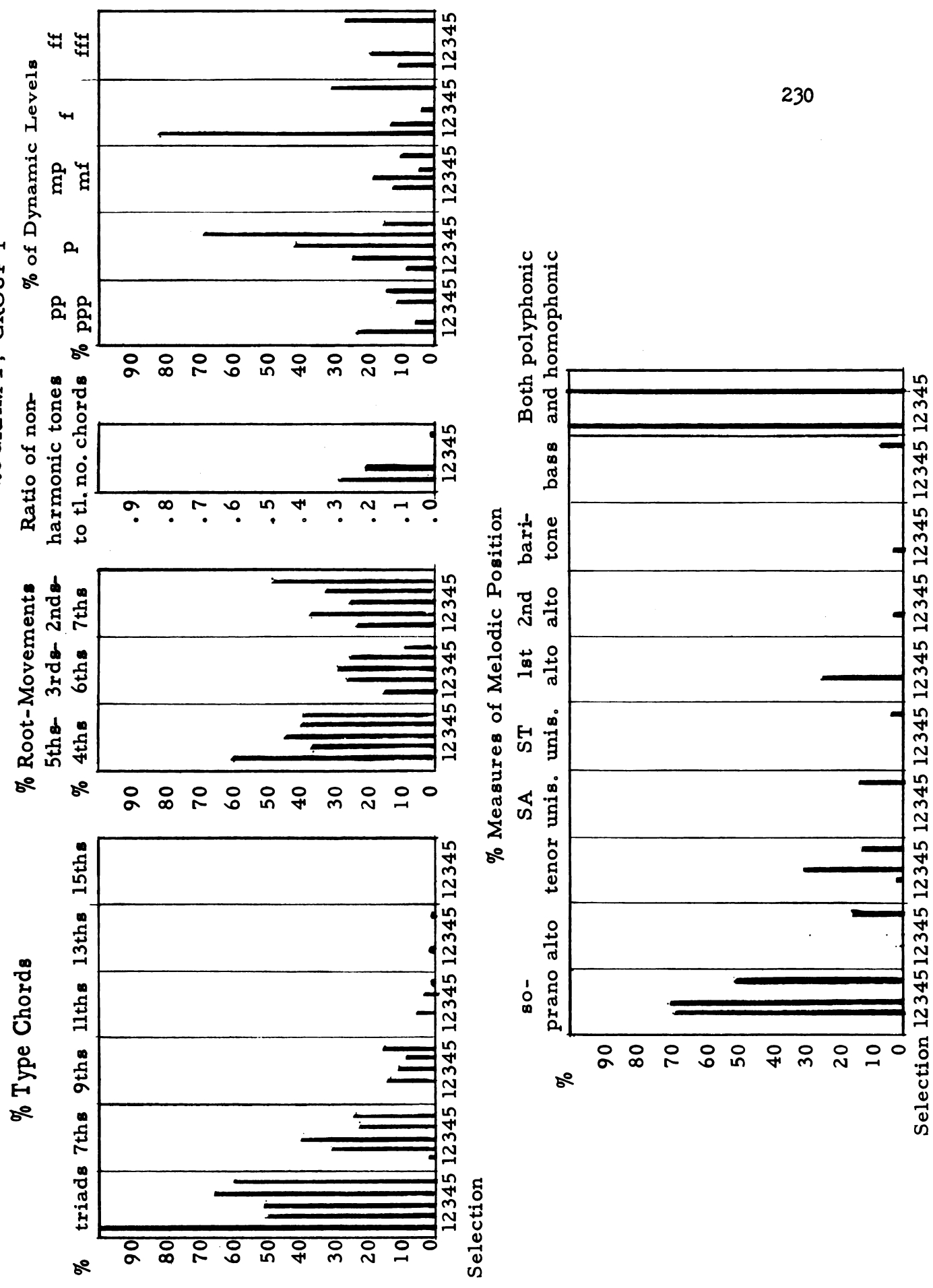


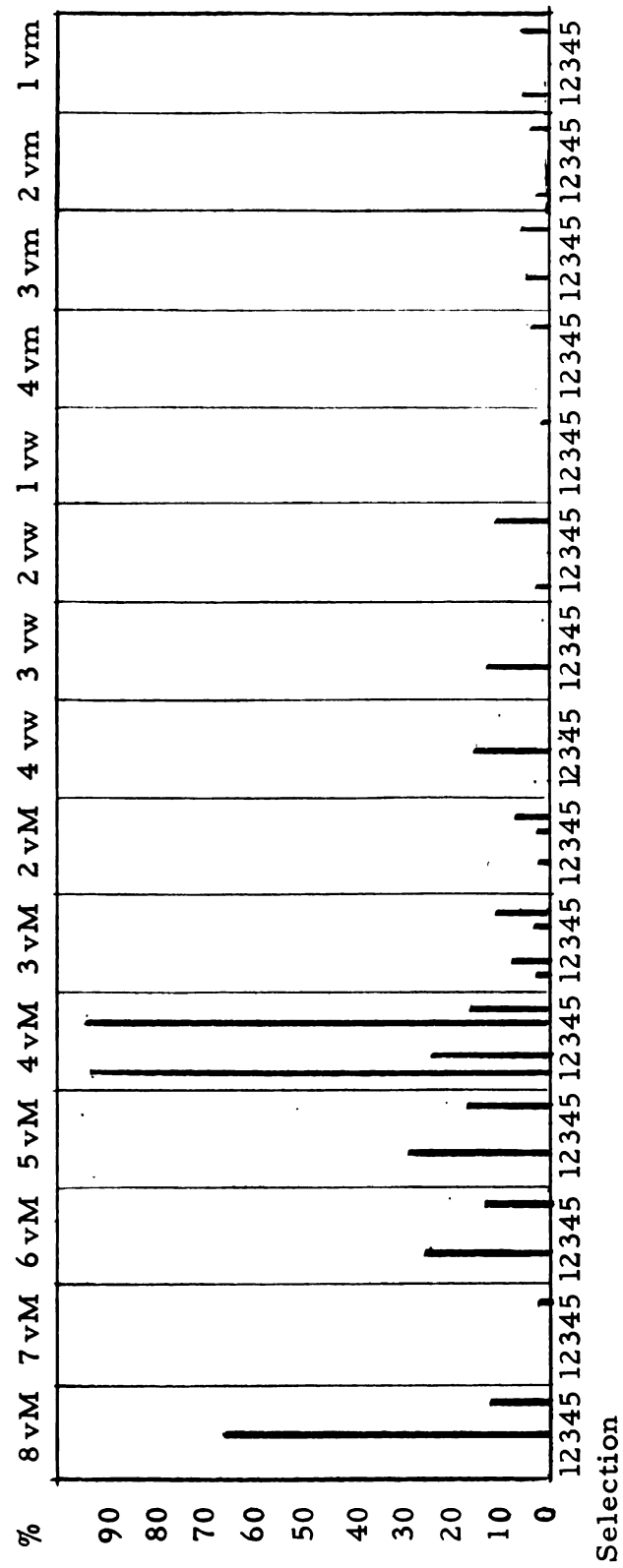
FIGURE 31. STRUCTURAL ANALYSIS--PROGRAM F, GROUP I



Selection 12345 12345 12345 12345 12345

FIGURE 32. STRUCTURAL ANALYSIS--PROGRAM F, GROUP I CONTINUED

% of Voice Textures by Combinations



Below are the calculated levels of structural complexity taken from Figures 33 and 34.

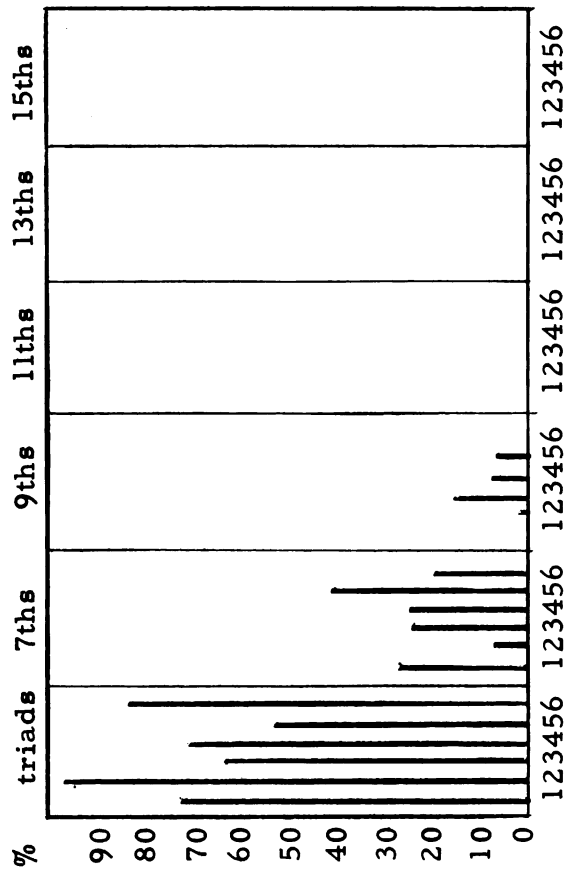
<u>Category</u>	<u>Selections</u>					
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>
Modulations	1.0	.3	.1	.3	.5	.3
Rhythm	2.0	2.0	2.0	3.0	1.0	2.0
Type Chords	1.1	1.2	1.7	1.5	1.7	.8
Root-movements	2.4	3.3	3.9	1.9	2.8	2.9
Ratio of Non-harmonic Tones	.4	.02	.0	.5	.02	.02
Dynamics	Low	High	Low	Equal	Low	High
Melodic Position	3.4	1.8	2.1	2.2	2.0	1.1
Voice Textures	2.1	.2	2.0	3.6	3.4	1.5

After the intermission, the Concert Choir presents two twentieth century compositions as its third group. One is in the homophonic style and the other in a combination of homophonic and polyphonic, with composition lengths of 5:17 and 7:16 minutes. The key relationships are remote with one selection in the minor mode and the other in the major. Meter differs in each composition while the tempos are somewhat similar. Both numbers, however, contain similar mood colors. The first selection is accompanied by the organ, while the second is sung a cappella. Additional interest is created by the use of a semi-chorus in the first selection.

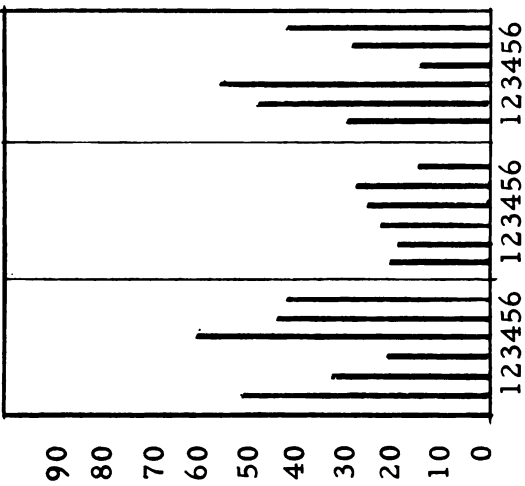
The calculated levels of structural complexities taken from Figure 35 are listed below.

FIGURE 33. STRUCTURAL ANALYSIS--PROGRAM F, GROUP II

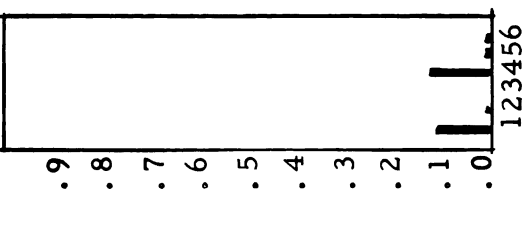
% Type Chords



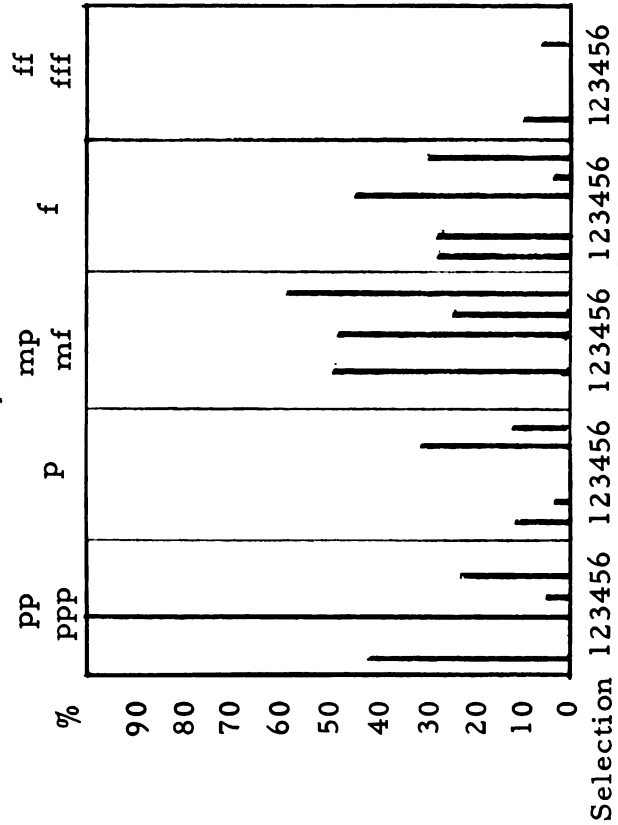
% Root-Movements
5ths- 4ths- 3rds- 6ths- 2nds- 7ths



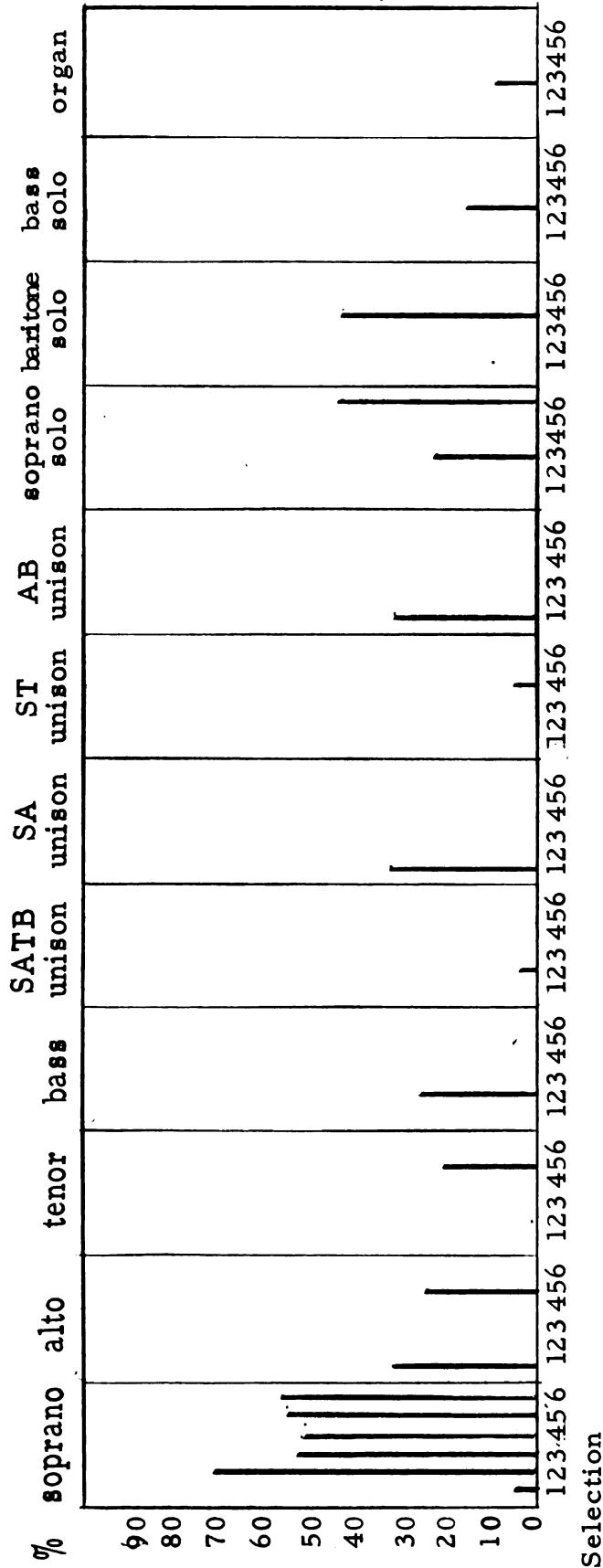
Ratio of non-harmonic tones to tl. no. chords



% of Dynamic Levels



% Measures of Melodic Position



% of Voice Textures by Combinations

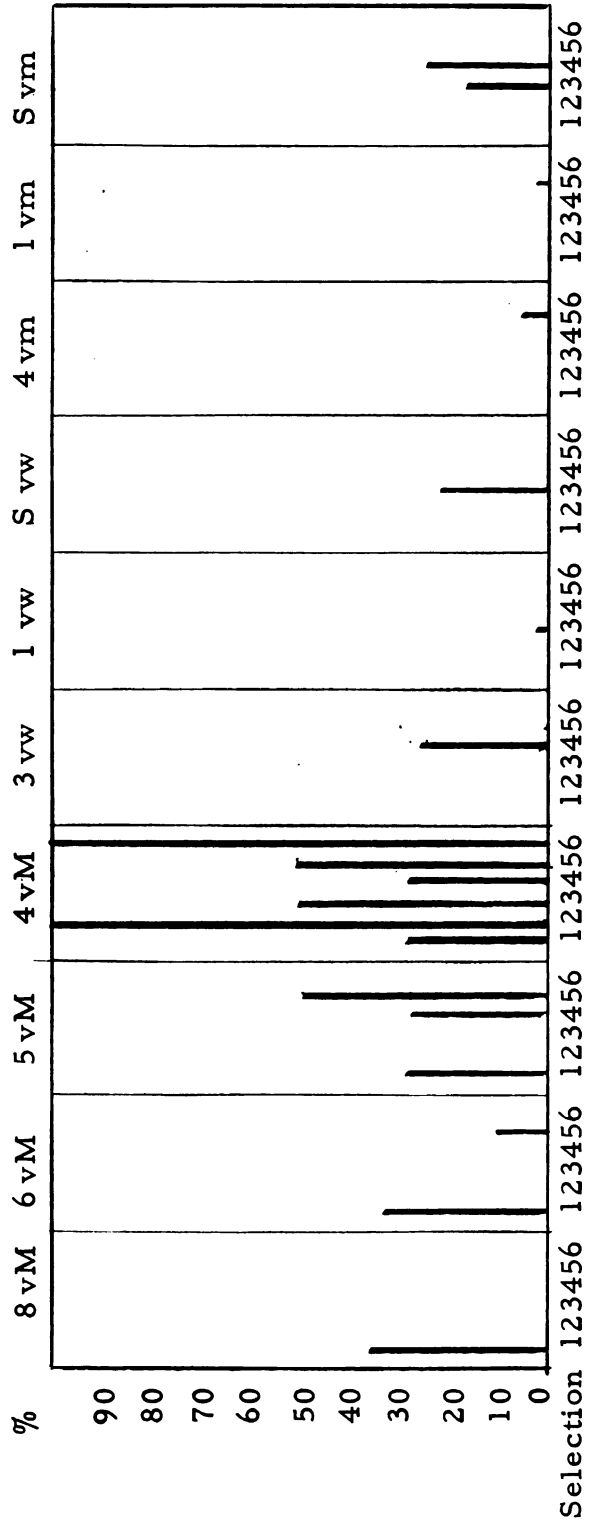
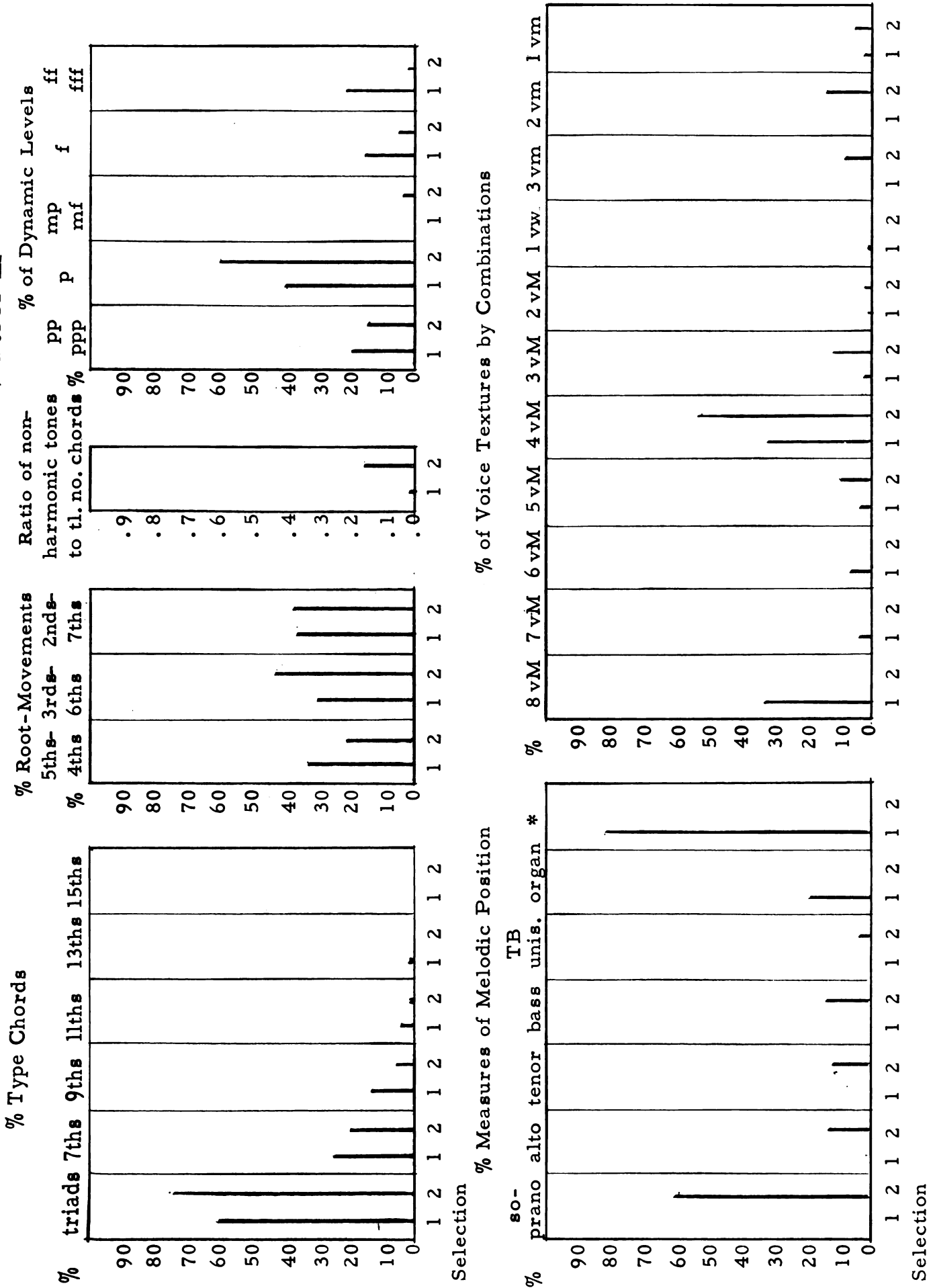


FIGURE 35. STRUCTURAL ANALYSIS--PROGRAM F, GROUP III



*Both polyphonic and homophonic.

<u>Category</u>	<u>Selections</u>	
	<u>1</u>	<u>2</u>
Modulations	1.4	.2
Rhythm	3.0	3.0
Type Chords	2.6	1.8
Root-movements	3.2	4.0
Ratio of Non-harmonic Tones	.02	.6
Dynamics	Low	Low
Melodic Position	4.0	3.2
Voice Textures	3.8	3.8

A summary for Concert F based upon the evidence presented indicates the following:

1. Individual structural factors which appear to be high in levels of complexity, contrast, and variety are: root-movements, melodic positions, rhythm complexities, and to a lesser degree voice textures and harmony.
2. Use of non-harmonic tones as a structural interest factor appears to be very low, which is revealed in the computed levels of .5, .2, and .3.
3. Over-all dynamic levels appear to be high in their order, though this conclusion is somewhat influenced by the .1 level found in Group III.
4. Chronological unity appears to be somewhat illogical for Group I which contains a sixteenth century selection followed by a twentieth century selection, and two nineteenth century compositions followed by a twentieth century composition. Groups II and III

- present a high degree of chronological unity.
5. Ten compositions contain the homophonic style, and three are combinations of both homophonic and polyphonic. From this data it may be hypothesized that this factor is influential in producing a low level of non-harmonic tones.
 6. For the most part, key relationships present a high degree of interest, though this conclusion is somewhat influenced by the closeness of those relationships found in Group I. Of the twelve modes used, eight are major, four minor, and one Phrygian.
 7. Meters tend to exhibit a low level of structural interest, with the 4/4 meter being used in eight compositions, 2/4 in one, 3/4 in one, and three with variable meters.
 8. Tempos present a moderate level of variety, as evidenced by the data.
 9. Little additional color interest is used in this concert. Group II uses three soloists and a trio while Group III includes a semi-chorus with organ accompaniment.

CONCERT G

Concert G is presented by the college A Cappella Choir without the assistance of soloists or ensembles. The format of the concert consists of four groupings, with an intermission between the second and third groups. The compilation of the data from Concert G may be found on Table XX.

In Group I the Choir presents one sixteenth, one eighteenth, and three twentieth century compositions. The music consists of the homophonic and polyphonic styles, and a combination of both styles. The length of

TABLE IX. PROGRAM G STRUCTURAL ANALYSIS

Group & Selection	Performance Organization	Voicings	Length in Minutes	Total Meas.	Chrono-logical Order	Style*	Key	Mode	Meter	Tempo
1.	Choir	SATB	2:00	62	20th C.	Both	G	Major	3/4	Allegro moderato
2.	Choir	SATB	2:10	53	20th C.	Homophonic	D	Minor	3/4	With quiet fervor
3.	Choir	SATB	2:25	130	20th C.	Both	F	Major	3/4	Allegro
4.	Choir	SATB	2:15	59	16th C.	Both	A	Major	4/4	$d = 88$
5.	Choir	SATB	1:30	67	18th C.	Polyphonic	C	Major	3/4	con moto moderato
1.	Choir	SSAATTBB	2:15	87	20th C.	Both	A	Major	3/4	$d = 120$
2.	Choir	SATB	1:30	62	20th C.	Homophonic	A	Major	3/4	Allegro
3.	Choir	SATB	4:30	90	20th C.	Both	A	Minor	3/4	Playantly $d = 92$
4.	Choir	SSAATTBB	3:11	59	20th C.	Homophonic	E	Minor	4/4	Moderate $d = 84$
Intermission										
1.	Choir	SATB	2:45	73	20th C.	Both	E	Major	4/4	Gaily = 108
2.	Choir	SATB	1:45	32	20th C.	Homophonic	C	Major	4/4	Moderato
3.	Choir	SATB	1:00	32	20th C.	Homophonic	G	Major	2/4	Allegro moderato
4.	Choir	SATB	1:40	64	20th C.	Homophonic	E b	Major	3/4	Allegretto
5.	Choir	SATB	1:00	38	20th C.	Homophonic	G	Major	6/8	Allegro
1.	Choir	SSAATTBB	2:02	42	20th C.	Homophonic	C	Minor	3/4	Slowly
2.	Choir	SATB	2:45	87	20th C.	Homophonic	B b	Major	4/4	$d = 128$
3.	Choir	SATB	2:00	25	20th C.	Homophonic	A	Major	7/4	Lively = 120
4.	Choir	SSAATTBB	4:15	112	20th C.	Homophonic	C	Major	4/4	Moderato
5.	Choir	SATB	3:30	170	20th C.	Homophonic	E	Major	4/4	Vigorous Square dance

*Primarily Homophonic, Polyphonic, or Both

TABLE XX. Continued

Group & Selection	Mood	Type of Accompaniment	Miscellaneous, i.e., Solos, Duets, etc.	Number of Modulations to Keys Removed by:			Rhythmic Complexities:			
				one accidental	two	more than two	low	moderate	high	high
I	1. 8	A Cappella		0	0	0			X	
	2. 4	A Cappella		1	0	1			X	
	3. 8	A Cappella		0	0	1			X	
	4. 1	A Cappella		4	0	3				X
	5. 6	A Cappella		10	0	0				
II	1. 6	A Cappella		0	1	5			X	
	2. 6	A Cappella		0	1	0			X	
	3. 3	A Cappella		0	0	0				X
	4. 7	A Cappella		0	1	3				X
Intermission										
III	1. 5	A Cappella		0	0	2			X	
	2. 5	Piano		2	0	0			X	
	3. 5	Piano		0	0	2			X	
	4. 5	Piano		1	1	1			X	
	5. 5	Piano		1	0	0			X	
IV	1. 2	A Cappella		0	0	0			X	
	2. 5,6	A Cappella	19-measure SOLOS	1	0	2		X		
	3. 5	A Cappella	Tenor solo	0	0	0			X	
	4. 3	Piano		0	0	0			X	
	5. 6	Piano four hands	Bass solo	2	0	7				X

the individual selections ranges from 1:30 to 2:35 minutes. The relationship of the keys is remote, consisting of four major and one minor mode. The level of meter variety is low, with one 4/4 and four 3/4 meter signatures. Tempos are on the fast side. One mood color is similar to all compositions, with a secondary mood color found in four of the compositions. The music is sung without accompaniment.

The calculated levels of structural complexity taken from Figure 36 are listed below:

<u>Category</u>	<u>Selections</u>				
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
Modulations	.0	.2	.1	.7	1.0
Rhythm	2.0	2.0	2.0	3.0	4.0
Type Chords	1.6	1.6	2.0	.4	1.1
Root-movements	3.4	2.7	2.7	1.5	2.3
Ratio of Non-harmonic Tones	.7	.7	1.2	1.1	1.6
Dynamic Levels	High	High	High	Equal	High
Melodic Position	4.0	1.7	4.0	4.0	4.0
Voice Textures	3.5	1.7	3.2	2.5	2.8

Group II finds the Choir singing four twentieth century compositions, with two in the homophonic style and two a combination of both homophonic and polyphonic. The lengths of the individual numbers range from 1:30 to 4:30 minutes. The first two keys are identical, namely A major, and the last two are closely related keys. Three of the selections are in 3/4 meter and one in 4/4. Tempos are on the fast side. The group contains primarily one predominating mood color. The music is again sung a cappella.

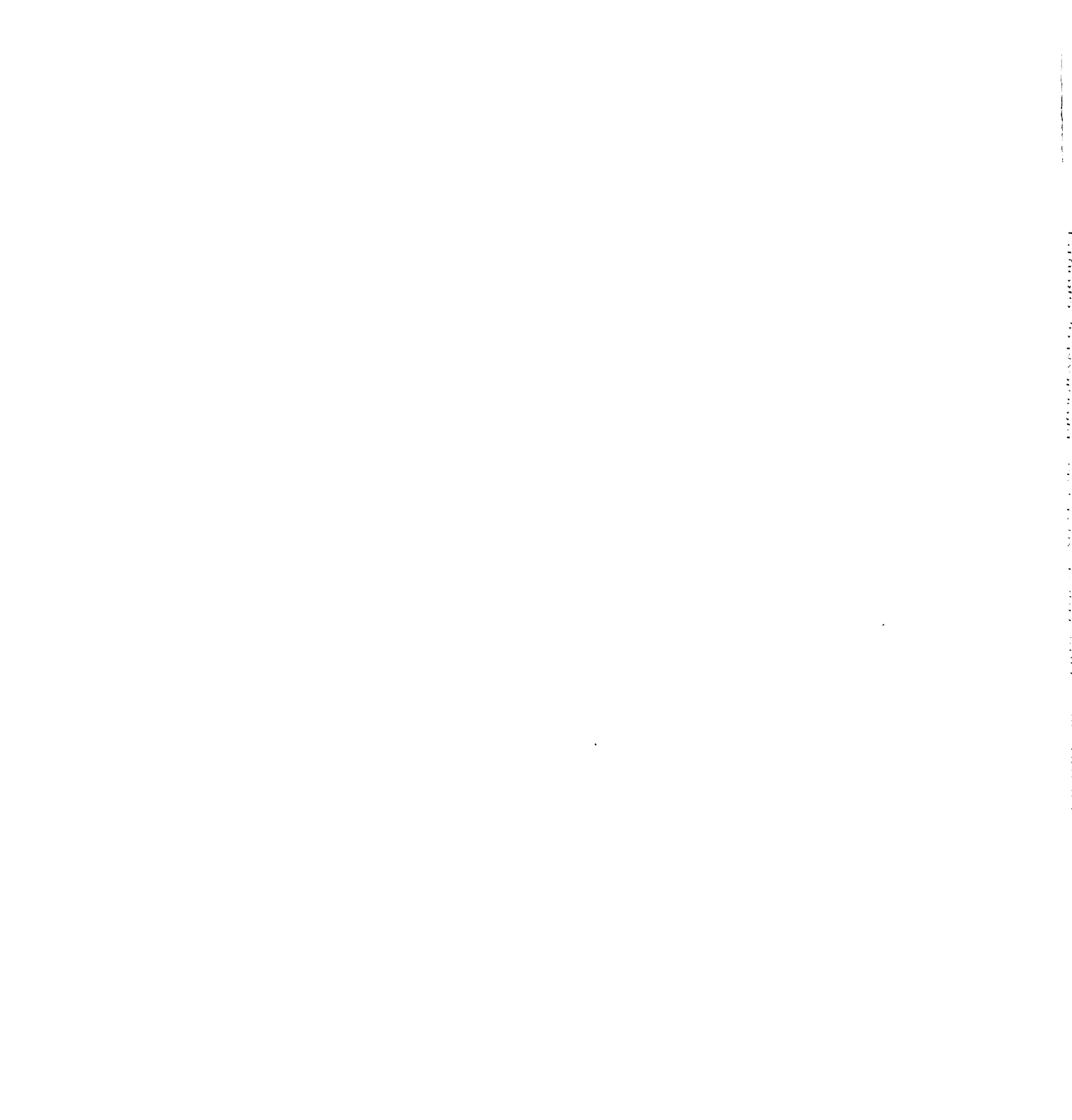
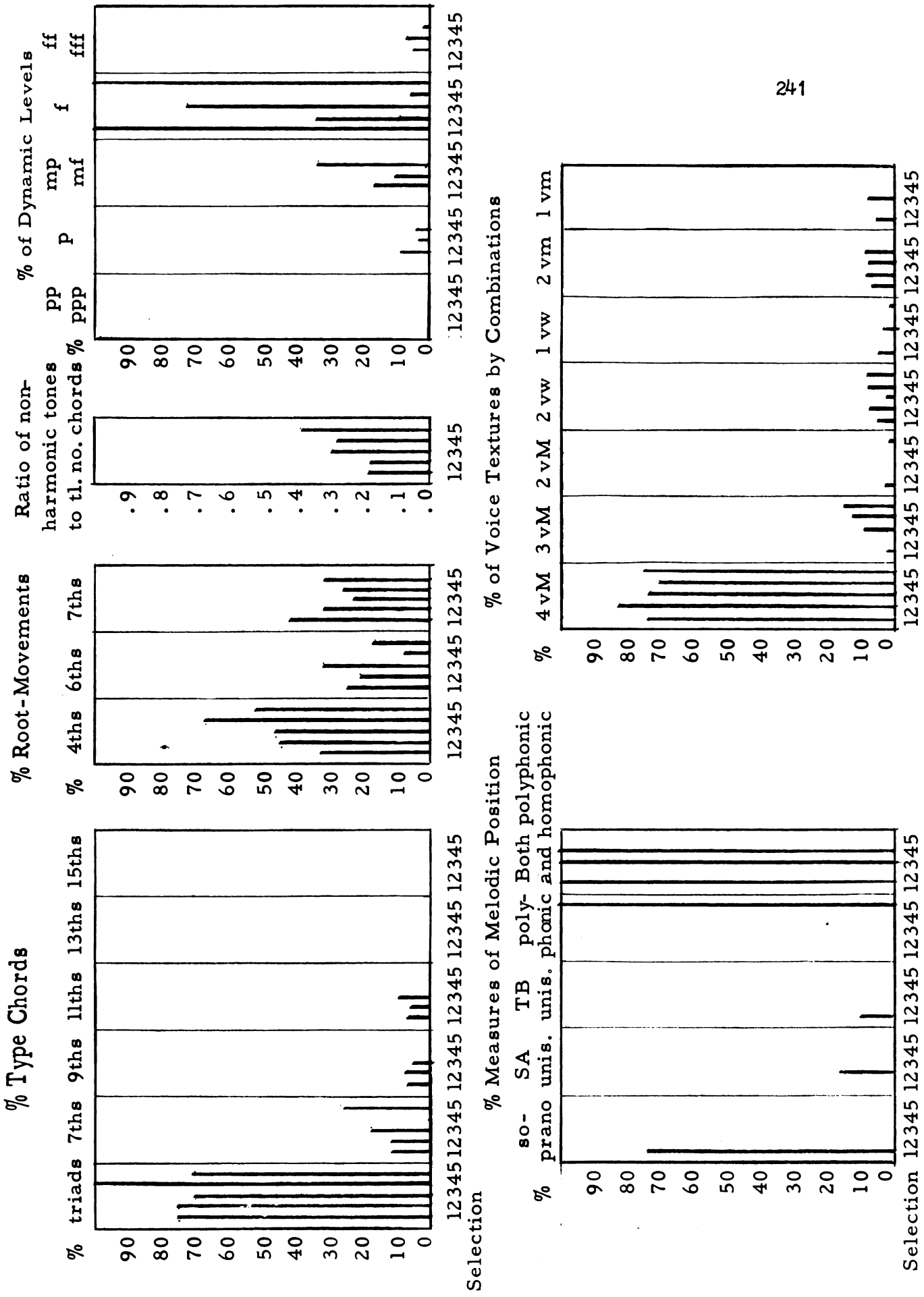


FIGURE 36. STRUCTURAL ANALYSIS--PROGRAM G, GROUP I



Below are the calculated levels of structural complexity taken from Figure 37.

<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.6	.1	.0	.4
Rhythm	2.0	2.0	3.0	3.0
Type Chords	2.2	2.1	2.5	1.9
Root-movements	3.5	3.4	4.0	3.1
Ratio of Non-harmonic Tones	.8	.5	.8	1.1
Dynamic Levels	High	High	High	Low
Melodic Position	4.0	3.0	4.0	1.4
Voice Textures	3.7	.8	2.4	1.8

After the intermission, Group III features the choir singing five twentieth century compositions, all of which are homophonic in style excepting one which is a combination of both homophonic and polyphonic. The length of each composition ranges from 1:00 to 2:45 minutes. The key scheme contains remote relationships with one exception. The modes are all similar. There is some degree of variety found in the meter signatures of 4/4, 2/4, 3/4, and 6/8. Tempos are moderate to fast. The humorous or whimsical mood color is identical for all five compositions. The first selection is sung a cappella, while the remaining numbers are accompanied by the piano.

The calculated levels of structural complexities taken from Figure 38 are listed below.



FIGURE 37. STRUCTURAL ANALYSIS--PROGRAM G, GROUP II

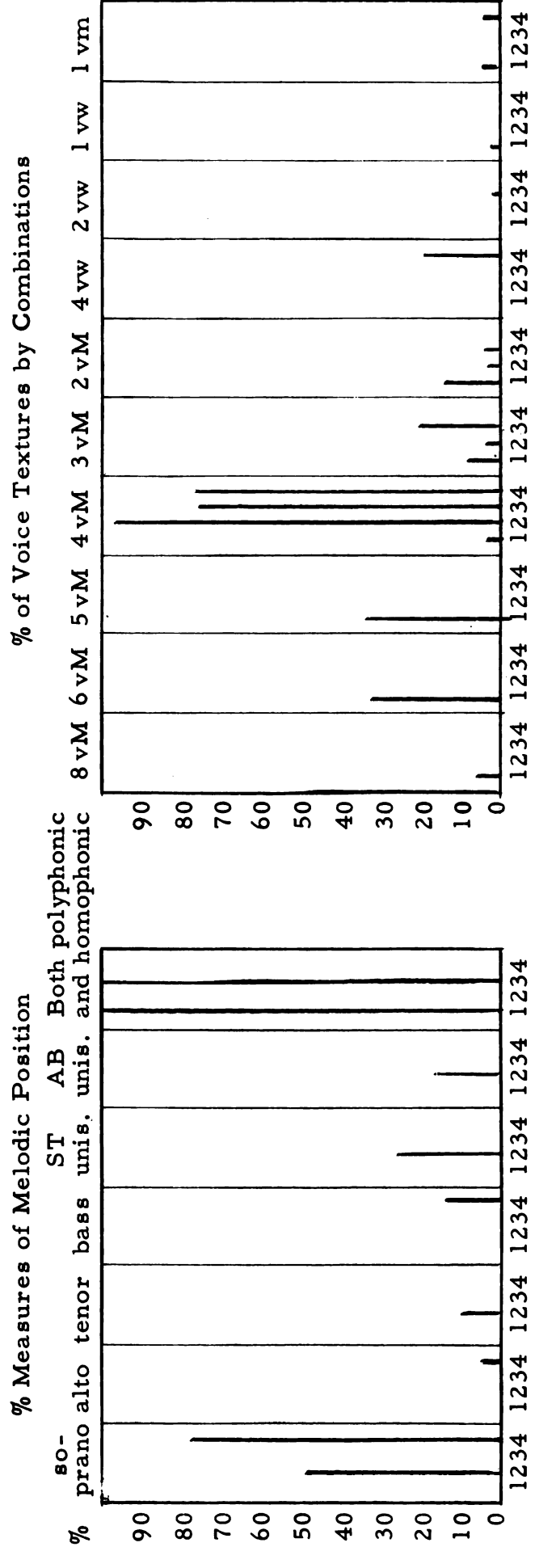
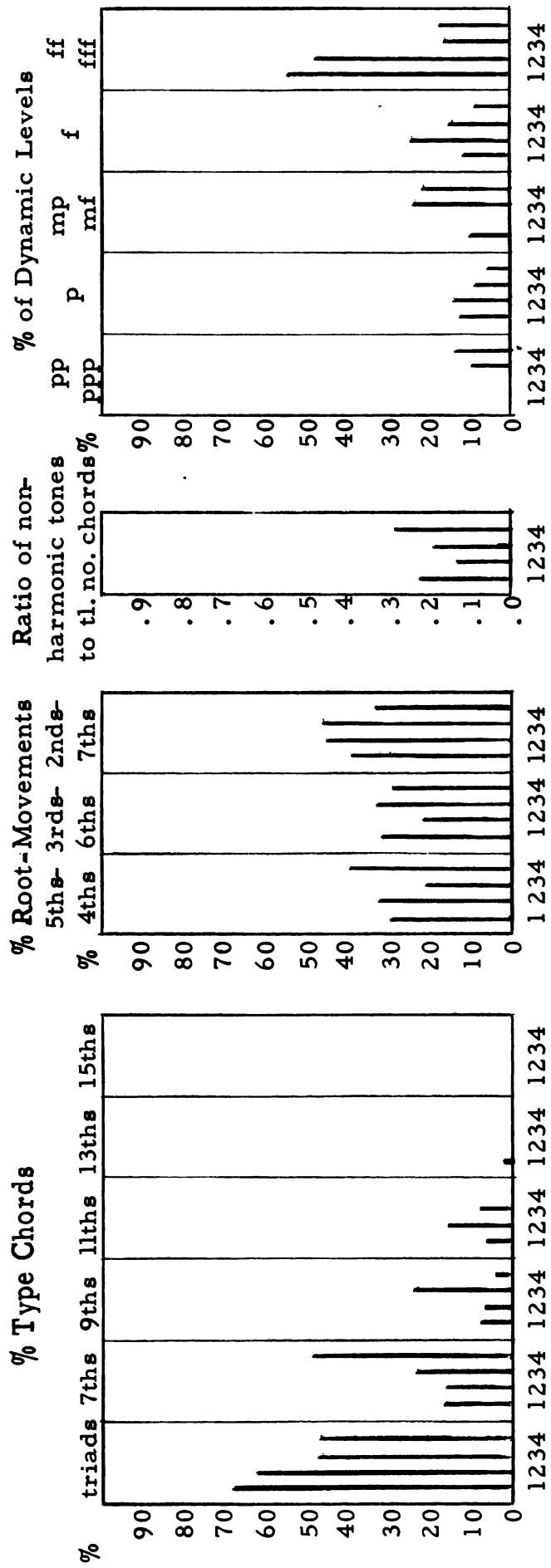
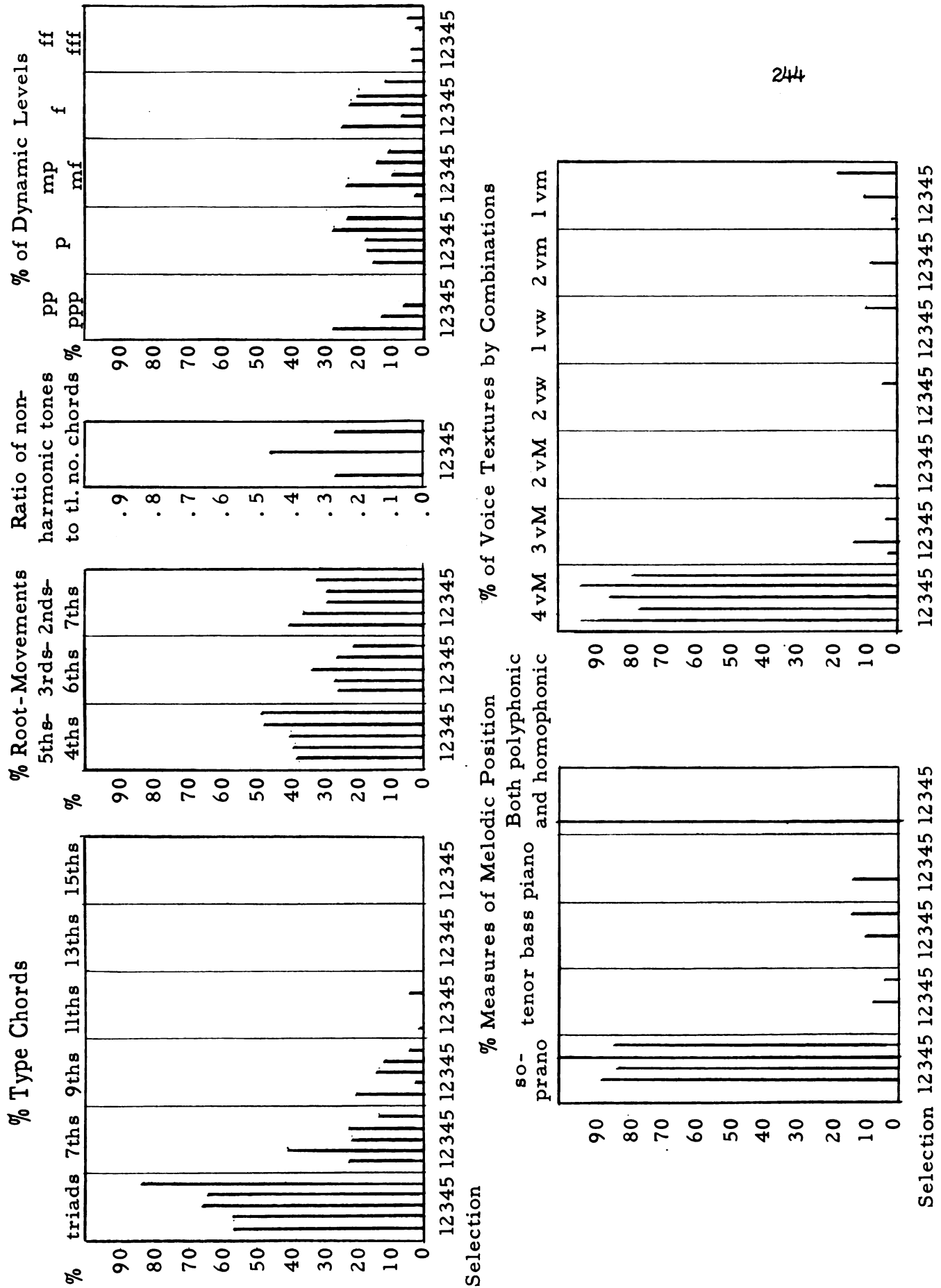


FIGURE 38. STRUCTURAL ANALYSIS -- PROGRAM G, GROUP III



244

Selection 12345 12345 12345 12345 12345 12345 12345

<u>Category</u>	<u>Selections</u>				
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
Modulation	.2	.2	.2	.3	.1
Rhythm	2.0	2.0	2.0	2.0	2.0
Type Chords	2.3	1.7	1.7	2.1	1.2
Root-movements	3.1	3.1	3.0	2.6	2.5
Ratio Non-harmonic Tones	1.0	.0	1.8	.0	1.1
Dynamics	Low	Low	Equal	High	Low
Melodic Position	4.0	.4	1.3	.1	1.3
Voice Textures	2.2	1.4	1.7	1.5	2.4

Group IV consists of five twentieth century compositions in the homophonic style sung by the Choir. The length of the selections range from 2:00 to 4:15 minutes. The key relationships are remote, with but one minor and four major modes. Meters consist of 3/4, 4/4, and 7/4, with tempos varying considerably. The mood colors are also high in variety. Three selections are sung without accompaniment, while two are accompanied by the piano, one with four hands. Additional color interest is supplied by the introduction of nineteen one-measure solos sung by nineteen different voices, and a tenor and bass solo voices.

The calculated levels of structural complexity taken from Figures 39 and 40 are listed below.

FIGURE 39. STRUCTURAL ANALYSIS--PROGRAM G, GROUP IV

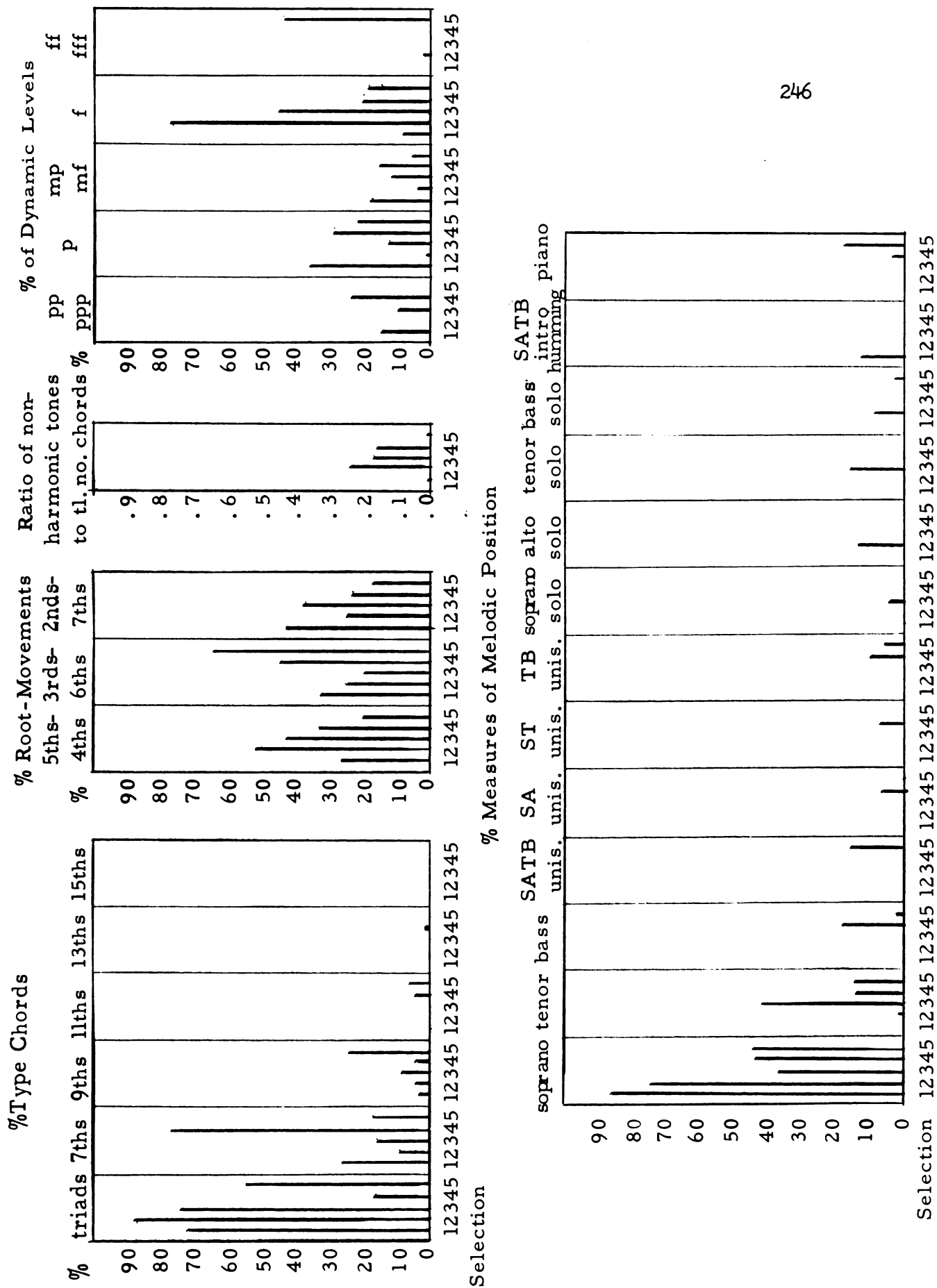
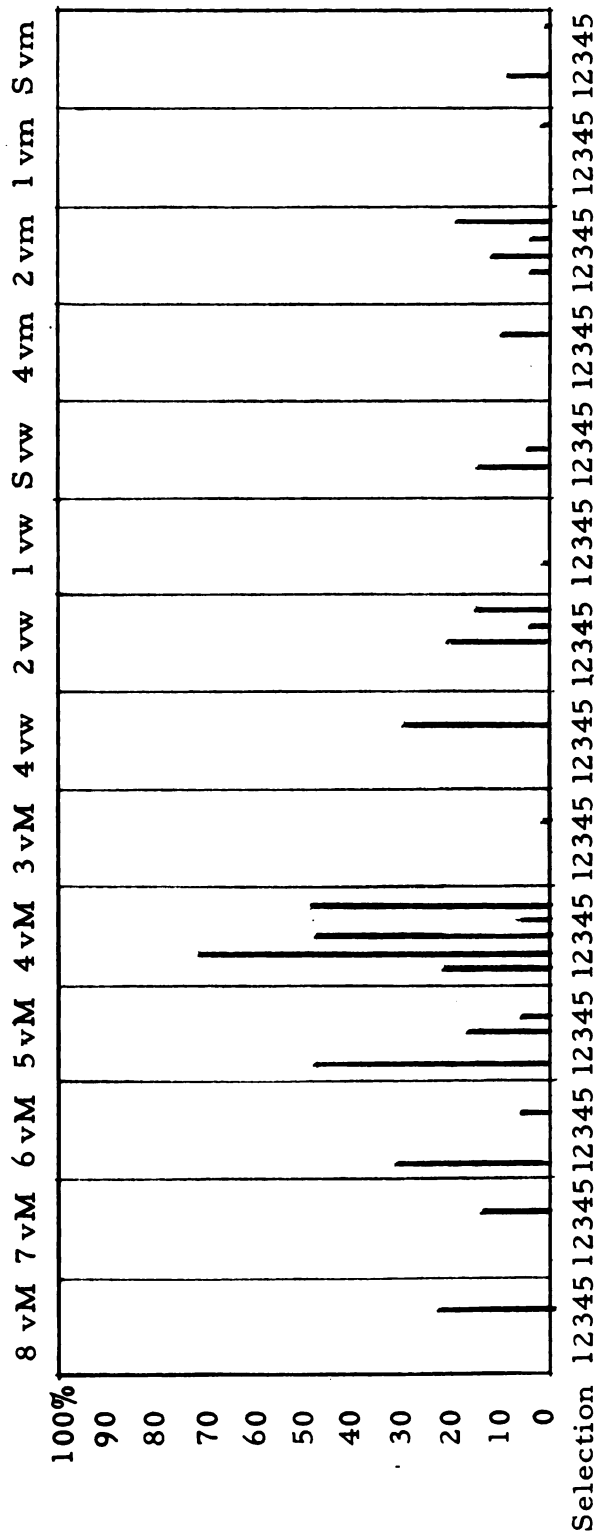


FIGURE 40. STRUCTURAL ANALYSIS--PROGRAM G, GROUP IV CONTINUED
 % of Voice Textures by Combinations



<u>Category</u>	<u>Selections</u>				
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
Modulations	.0	.3	.0	.0	.9
Rhythm	2.0	1.0	2.0	2.0	2.0
Type Chords	1.5	1.2	1.4	3.0	2.1
Root-movements	3.7	2.5	2.8	3.3	4.0
Ratio of Non-harmonic Tones	.02	1.0	.7	.6	.04
Dynamic Levels	Low	High	High	Low	High
Melodic Position	.6	2.6	3.0	3.6	3.6
Voice Textures	2.1	2.4	3.1	3.9	3.1

The summary for Concert G based upon the evidence presented indicates the following:

1. The structural factors consistently maintaining a high level of complexity are the root-movements, melodic position, and voice textures.
2. The low level of modulations does not necessarily indicate a high degree of monotony, since much of the music consists of chromaticism and does not use key modulation.
3. There appears to be a moderately high level of variety in type chords used from group to group. The low in Group I is .4 ranging to a high of 2.0, Group II from 1.3 to a high of 2.5, Group III from 1.2 to 2.3, and Group IV from 1.2 to 3.0.
4. Dynamic contrasts are higher in the second half of the concert. These consist of a 2.2 and 3.1 as against a 1.8 and 1.3 in the first half.

5. The over-all chronological unity is high in logic, with the exception of the first group. The first three compositions in this group represent the twentieth century, while the fourth number is a sixteenth century selection and the fifth an eighteenth century composition.
6. Key relationships exhibit a high degree of interest, with remote relationships for the first group, closely related keys for the second, and remote relationships found in the other groups. However, mode is at a low level of variety, since fifteen major modes and four minor modes are utilized.

CONCERT H

Concert H is an eight-group concert featuring the college Men's Glee Club with the assistance of a male quartet and bass and baritone soloists. A compilation of the data for Concert H may be found on Table XXI.

In Group I the Glee Club sings three compositions from the sixteenth and nineteenth centuries, with two in the homophonic style and one in a combination of homophonic and polyphonic. The length of the selections ranges from 2:04 to 2:18 minutes. The keys are closely related with two major modes and a Dorian appearing within the group. Meter signatures are 4/4 and 2/2. Tempos consist of one fast and two slow numbers. There are only two mood colors divided between the three compositions. The music is sung a cappella.

The calculated levels of structural complexity are taken from Figure 41.

TABLE XXI. PROGRAM H STRUCTURAL ANALYSIS

Group & Selection	Performance Organization	Voicings	Length in Minutes	Total Meas.	Chrono-Logical Order	Style*	Key Mode	Tempo	Meter	Mood	Type of Accompaniment
I	1. Men's Glee	TTBB	2:04	48	19th C.	Homophonic	A Major	Allegro	4/4	8	A Cappella
	2. Men's Glee	TTBB	2:15	42	16th C.	Both	B Dorian	Lento	4/4	1	A Cappella
	3. Men's Glee	TTBB	2:18	92	19th C.	Homophonic	D Major	Slow	♩	1	A Cappella
II											
III	1. Men's Glee	TTBB	2:12	82	19th C.	Homophonic	B Minor	Quietly	2/2	1	A Cappella
	2. Men's Glee	TTBB	4:27	73	20th C.	Homophonic	C# Minor	Lento	4/4	1,7	A Cappella
IV	1. Men's Glee	TTBB	2:40	151	20th C.	Homophonic	C Major	Allegro	6/8	8	Piano
	2. Men's Glee	TTBB	2:42	63	20th C.	Homophonic	G Minor	Slow	♩	3	Piano
V											
VI	1. Men's Glee	TTBB	7:02	132	20th C.	Homophonic	D Major	Allegretto	2/4	5	A Cappella
	2. Men's Glee	TTBB	2:19	86	20th C.	Homophonic	C Minor	Allegro	♩	1,7	Piano
VII											
VIII	1. Men's Glee	TTBB	2:19	80	20th C.	Homophonic	G Major	Moderato	♩	3	Piano
	2. Men's Glee	TTBB	1:44	44	20th C.	Homophonic	G Major	Moderato	♩	3	Piano
	3. Men's Glee	TTBB	2:42	160	20th C.	Homophonic	E ^b Major	Waltz Tempo	3/4	3	Piano

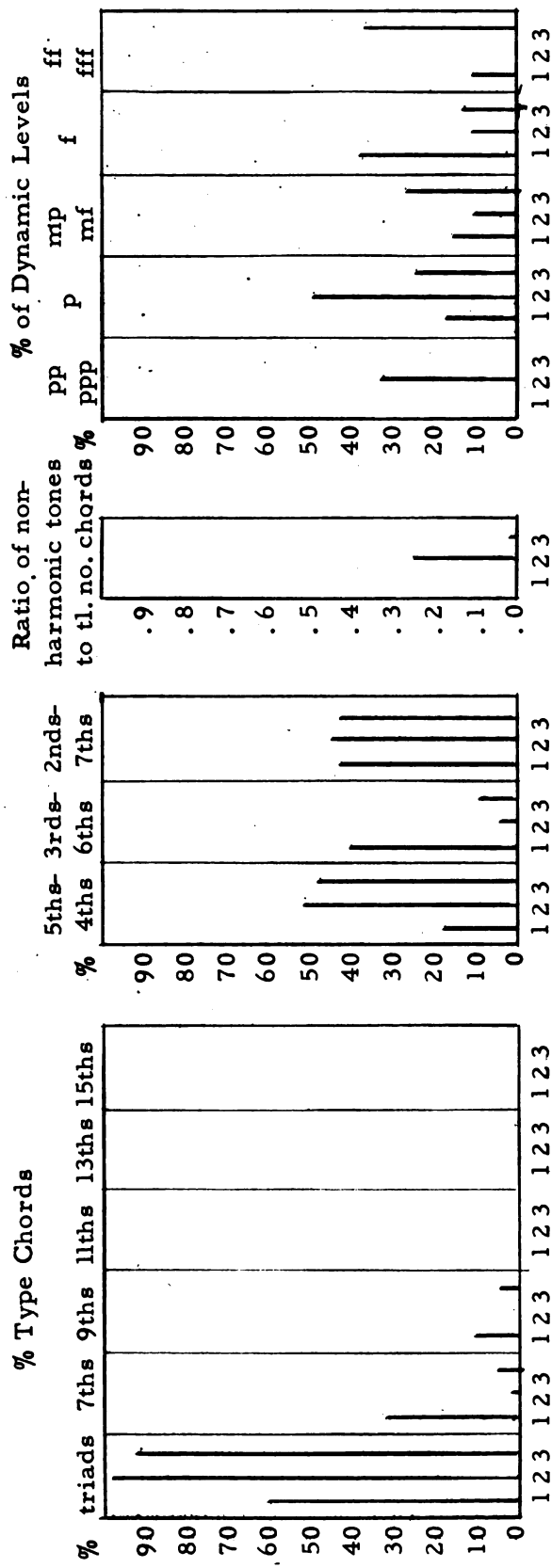
*Primarily Homophonic, Polyphonic, or both



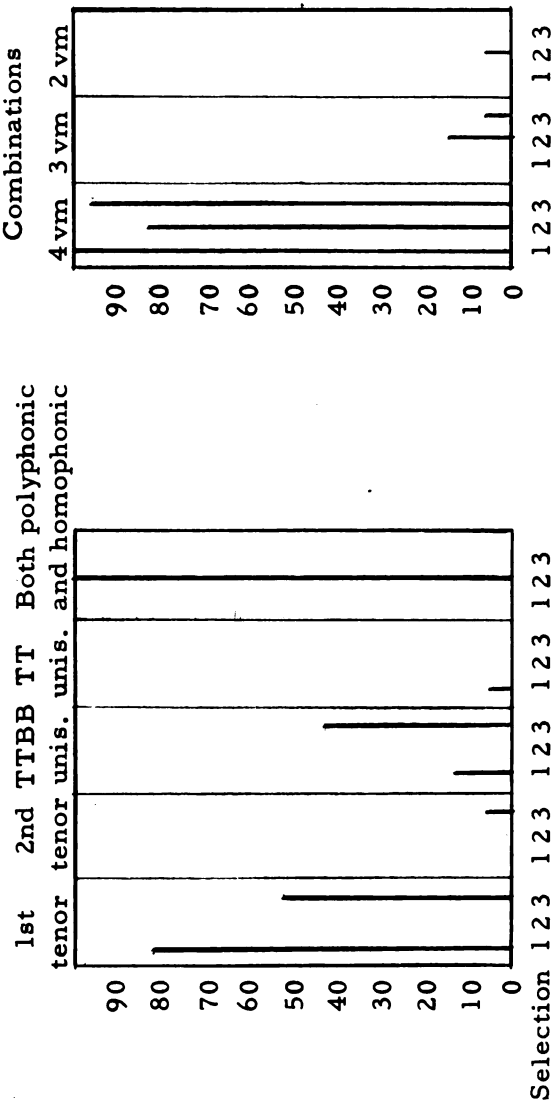
TABLE XXI. Continued

Group & Selection	Miscellaneous, i.e., Solos, Duets, etc.	Number of Modulations to Keys Removed by:			Rhythmic Complexities:		
		one accidental	two	more than two	low	moderate	high
I	1.	0	0	0	X		
	2.	0	4	2		X	
	3.	3	0	1	X		
II							
III	1.	2	0	0	X		
	2.	3	2	2		X	
IV							
IV	1.	7	0	2	X		
	2.	0	0	2	X		
V							
VI	1.	4	0	0	X		
	2.	0	0	0		X	
VII							
VIII	1.	1	0	1		X	
	2.	2	0	0		X	
	3.	5	6	0		X	

FIGURE 41. STRUCTURAL ANALYSIS--PROGRAM H, GROUP I



Selection % Measures of Melodic Position % of Voice Textures by

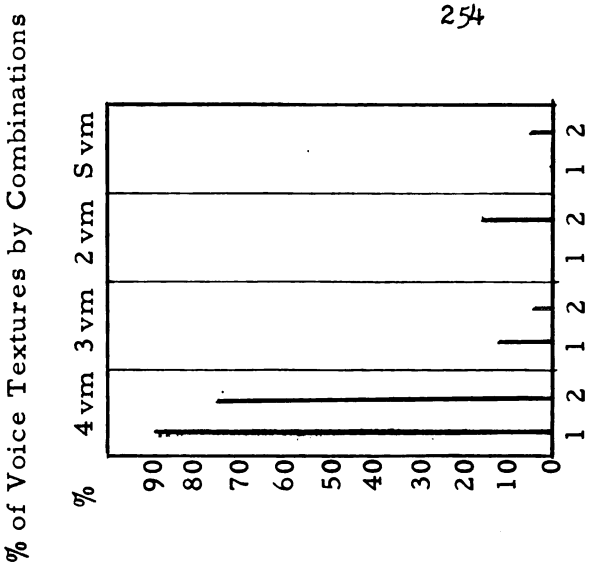
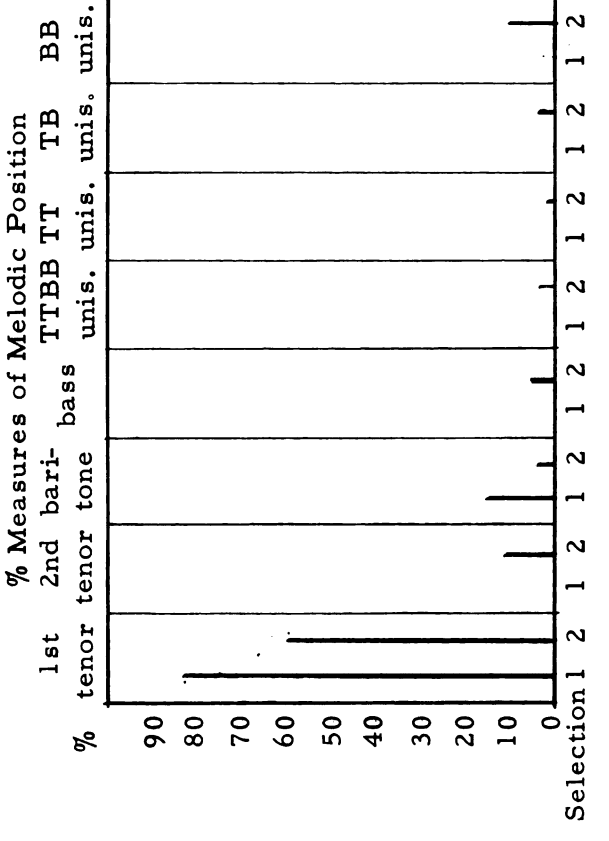
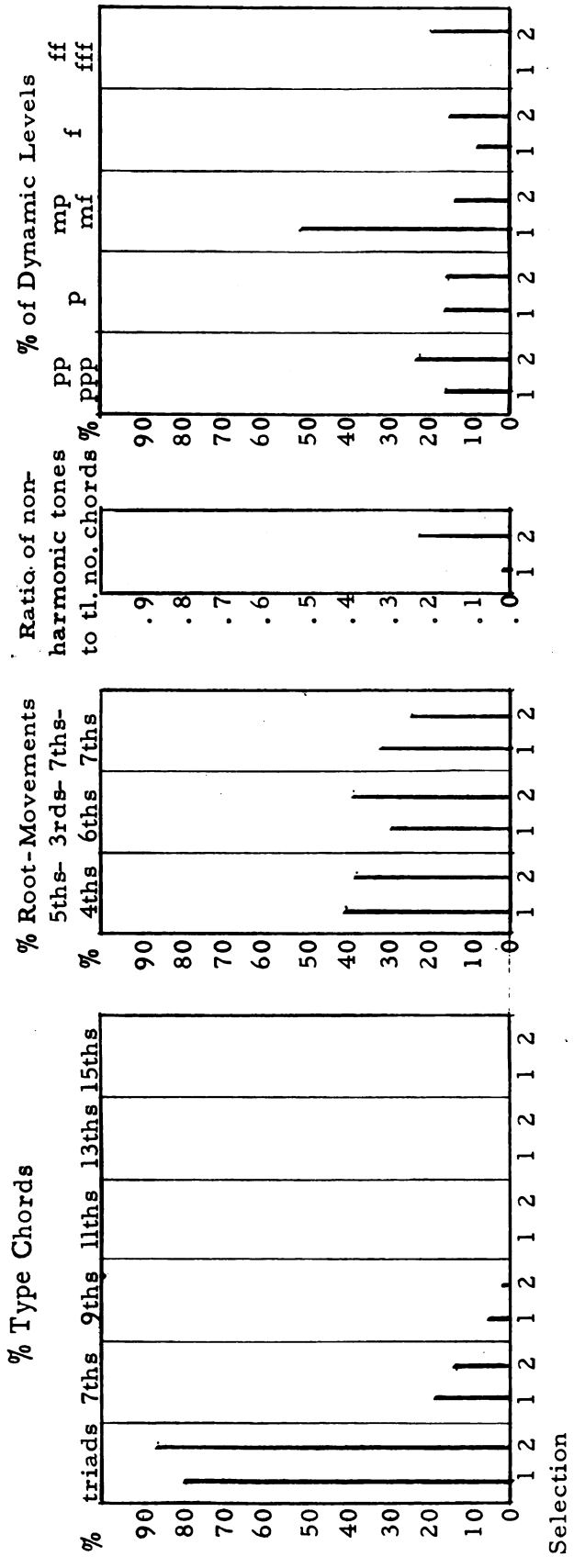


<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	.0	.6	.4
Rhythm	1.0	2.0	1.0
Type Chord	1.7	.8	1.2
Root-movements	3.1	2.4	2.5
Ratio of Non-harmonic Tones	.0	1.0	.04
Dynamic Levels	High	Low	High
Melodic Position	1.4	4.0	2.1
Voice Textures	.2	1.7	.8

Group III features the Glee Club singing one nineteenth century and one twentieth century composition, both in the homophonic style. The length of the music is 2:12 and 4:27 minutes respectively. Keys are remote in their relationships, and all are in the minor mode. Slow tempos are used with a 2/2 and 4/4 meter scheme. Mood contrasts are similar, the second selection containing a secondary mood color. The selections are sung a cappella.

Below are the calculated levels of structural complexity taken from Figure 42.

FIGURE 42. STRUCTURAL ANALYSIS--PROGRAM H, GROUP III



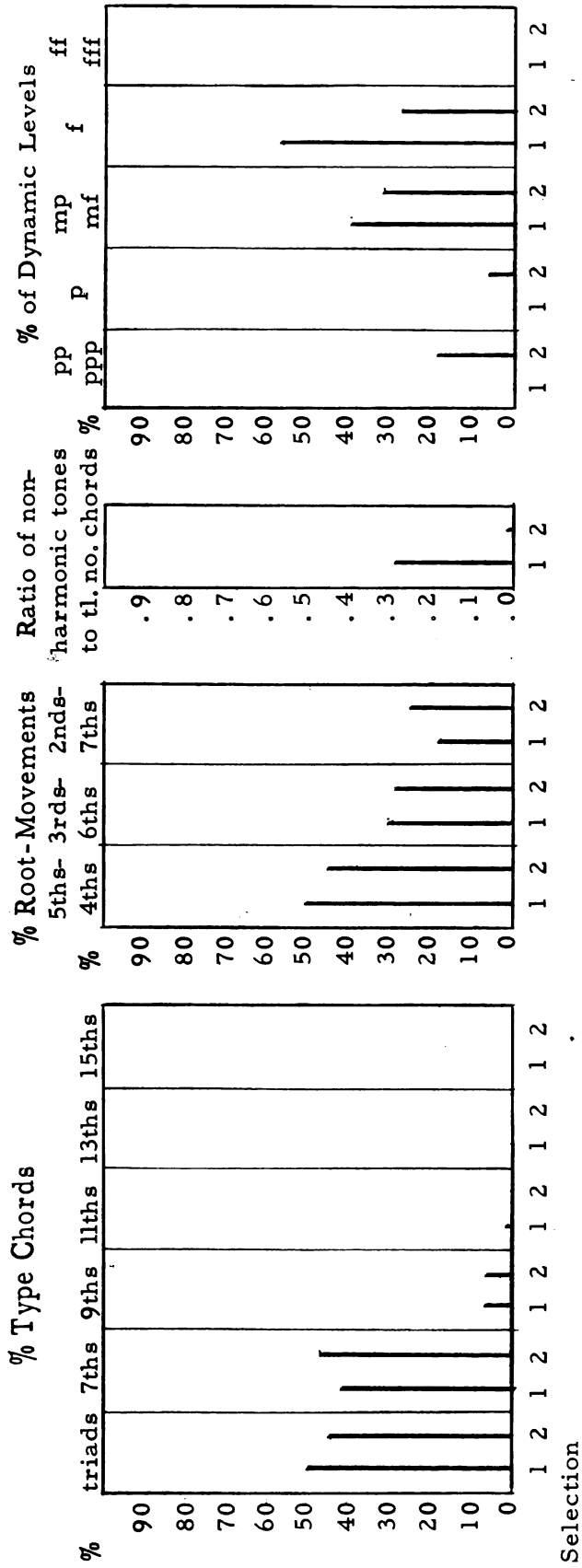
<u>Category</u>	<u>Selections</u>	
	<u>1</u>	<u>2</u>
Modulations	.2	.7
Rhythm	1.0	2.0
Type Chords	1.2	1.2
Root-movements	3.0	3.1
Ratio of Non-harmonic Tones	.04	.8
Dynamic Levels	High	Equal
Melodic Position	.7	3.8
Voice Textures	1.1	2.4

Group IV contains two compositions from the twentieth century in homophonic style performed by the Glee Club. The length of the two selections is 2:40 and 2:42 minutes. The keys are remote in their relationships, with one major and one minor mode. Contrast is found in the use of 6/8 and 2/2 meters, including a march tempo and a slow tempo. Moods are highly contrasted, and both selections are accompanied by the piano.

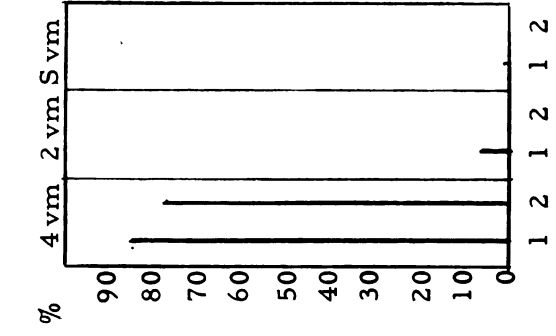
The calculated levels of structural complexities taken from Figure 43 are listed below.

<u>Category</u>	<u>Selections</u>	
	<u>1</u>	<u>2</u>
Modulations	.9	.2
Rhythm	1.0	1.0
Type Chords	2.1	1.9
Root-movements	2.4	2.7
Ratio of Non-harmonic Tones	1.1	.04
Dynamic Levels	High	High
Melodic Position	3.7	3.1
Voice Textures	1.6	.6

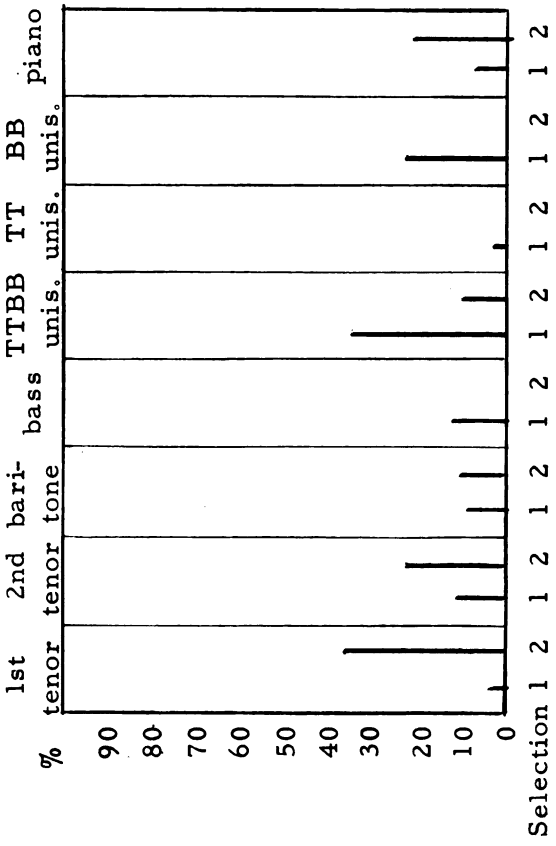
FIGURE 43. STRUCTURAL ANALYSIS--PROGRAM H, GROUP IV



% of Voice Textures by Combinations



% Measures of Melodic Position



Group VI finds the Glee Club singing two twentieth century compositions of homophonic style with the composition length being of 2:19 and 7:02 minutes duration. The keys are remote in relationship, with one major and one minor mode used. Both tempos are fast with $2/4$ and $2/2$ meters, respectively. Mood is varied and one selection is sung a cappella, while the other is accompanied by the piano.

The following reveals the calculated levels of structural complexities taken from Figure 44.

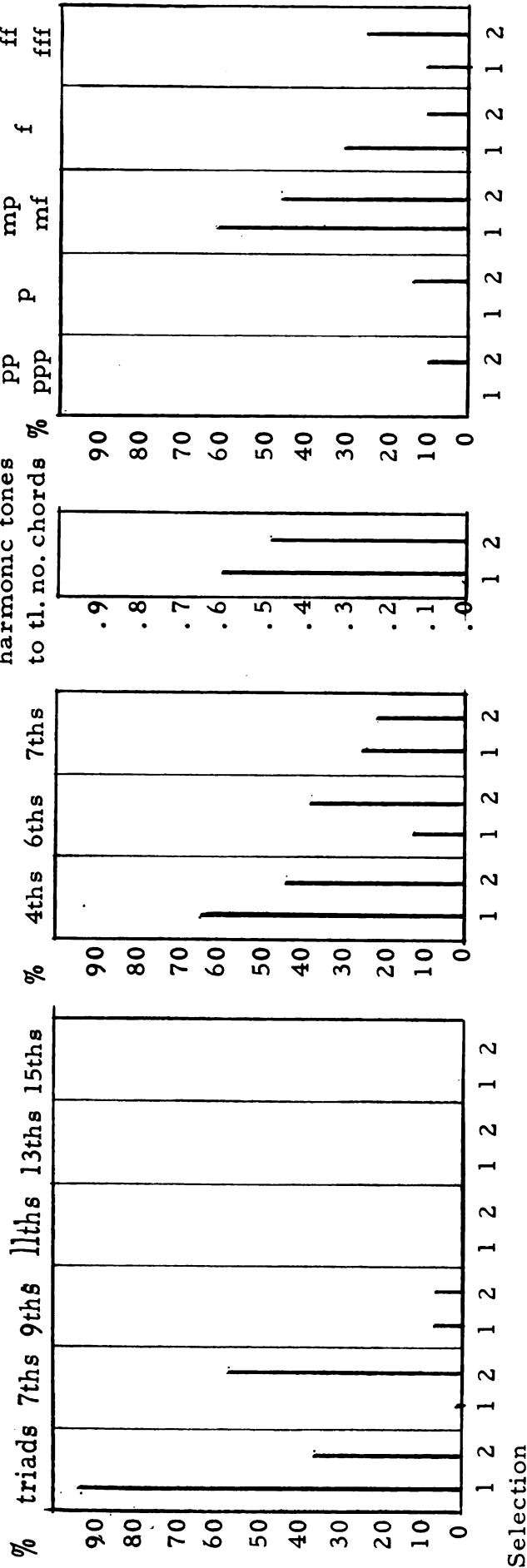
<u>Category</u>	<u>Selections</u>	
	<u>1</u>	<u>2</u>
Modulations	.4	.0
Rhythm	1.0	2.0
Type Chords	1.2	2.0
Root-movements	1.8	2.9
Ratio of Non-harmonic Tones	2.4	1.9
Dynamics	High	High
Melodic Position	3.5	3.7
Voice Textures	1.4	1.1

In Group VIII the Glee Club sings three twentieth century compositions of homophonic style. The length of the numbers range from 1:44 to 2:42 minutes. The key scheme consists of three major modes; two are similar, and one is remote in its relationship. Tempos are moderate in speed, with meters of $2/2$ and $3/2$ being used. Moods are similar in color, and the piano is used as the accompanying instrument.

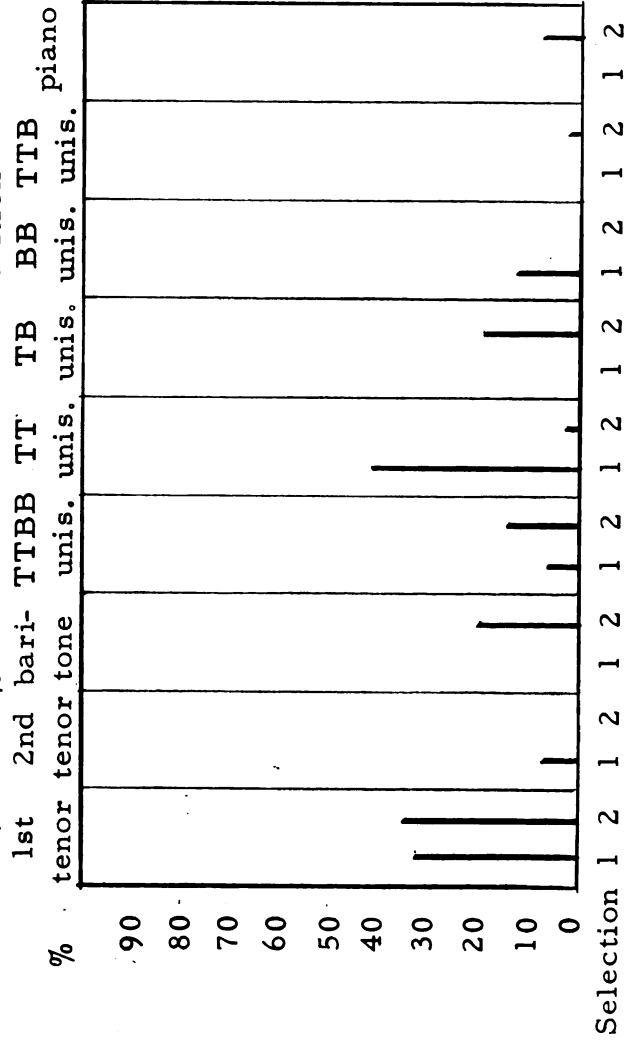
The calculated levels of structural complexity taken from Figure 45 are listed below.

FIGURE 44. STRUCTURAL ANALYSIS--PROGRAM H, GROUP VI

% Type Chords



% Measures of Melodic Position



% of Voice Textures by Combinations

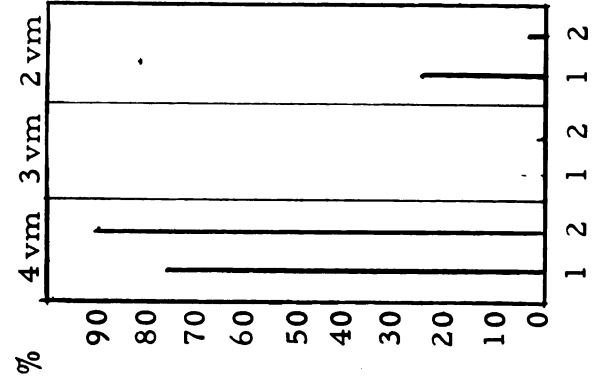
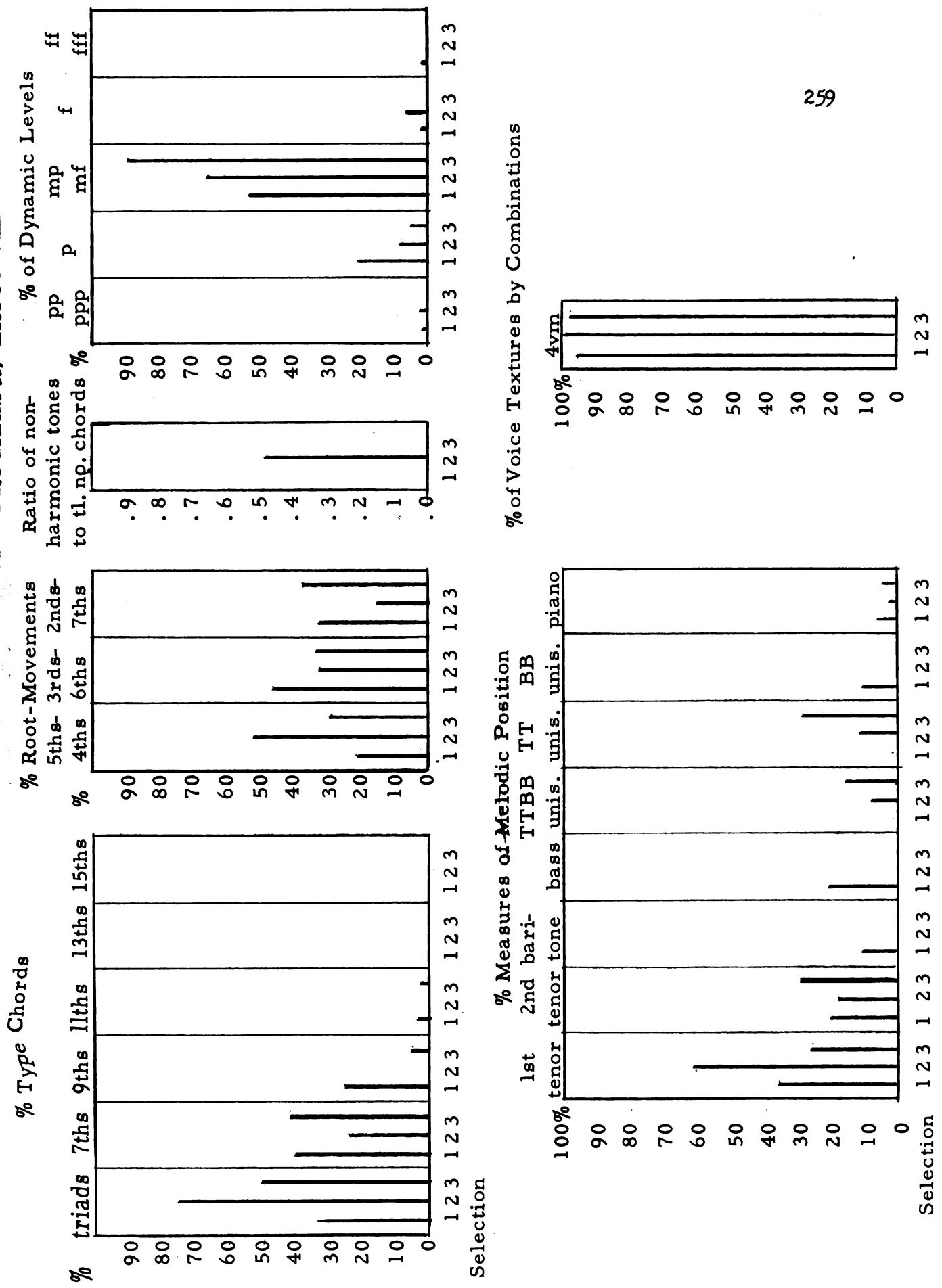


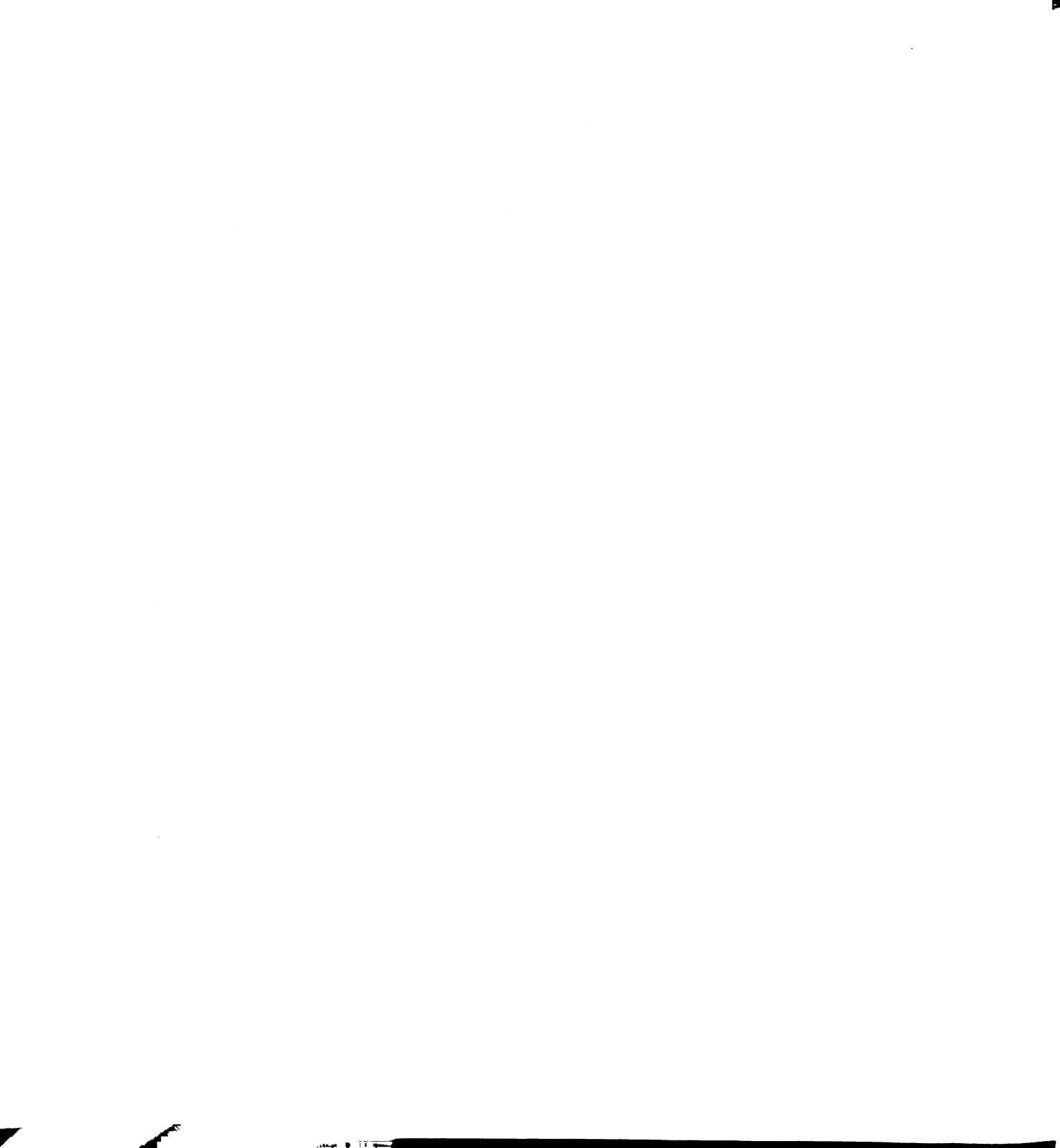
FIGURE 45. STRUCTURAL ANALYSIS -- PROGRAM H, GROUP VIII



<u>Category</u>	<u>Selections</u>		
	<u>1</u>	<u>2</u>	<u>3</u>
Modulations	.2	.2	1.1
Rhythm	2.0	2.0	2.0
Type Chords	2.6	1.0	2.1
Root-movements	3.9	2.3	3.5
Ratio of Non-harmonic Tones	.0	2.0	.0
Dynamics	Low	High	High
Melodic Position	3.5	2.9	3.1
Voice Textures	.4	.3	.4

The summary for Concert H based upon the evidence presented results in the following conclusions:

1. The structural factors consistently maintaining a high level of complexity are root-movements and melodic position.
2. The low levels of dynamic contrasts found in Groups III, IV, and VI is another factor contributing towards a low structural interest level. The reason for this is that compositions with similar dynamic levels are placed adjacent to one another.
3. Harmonic complexities range from a 1.2 to 2.0. This limitation in harmonic range might conceivably be an additional factor toward a low level of structural interest.
4. Compositions with a total of only six voice grouping combinations explain the low level of structural interest found in this category, which ranges from an over-all group level of .4 to 1.7.
5. The chronological unity is highly illogical for the first group, yet logical for Group III. The first selection in Group I represents the nineteenth century, the second the sixteenth century, and the



- third is a twentieth century composition.
6. There is a moderate level of structural complexities in mode. In a total of twelve, seven major, four minor, and one Dorian are utilized.
 7. Mood variety and contrast is somewhat limited through the repetition of two moods which are repeated several times throughout the concert. Aside from the use of the piano no other color interest is introduced.

CONCERT I

Concert I is presented by the Concert Choir without the assistance of guest soloists or ensembles. The program consists of five parts, with an intermission between Groups II and III. The compilation of the data from Concert I may be found on Table XXII.

Group I features the Choir singing two eighteenth century compositions, one of which is polyphonic and the other a combination of both polyphonic and homophonic. The total time of the selections is 13:10 minutes. Key relationships are remote and the modes are major. Variety is found in meter relationships, and there is contrast of tempo. The moods are somewhat similar, with the first selection sharing an additional color contrast in combination. The piano is used as the accompanying instrument.

The calculated levels of structural complexity taken from Figure 46 are listed below.

TABLE XXII. PROGRAM I STRUCTURAL ANALYSIS

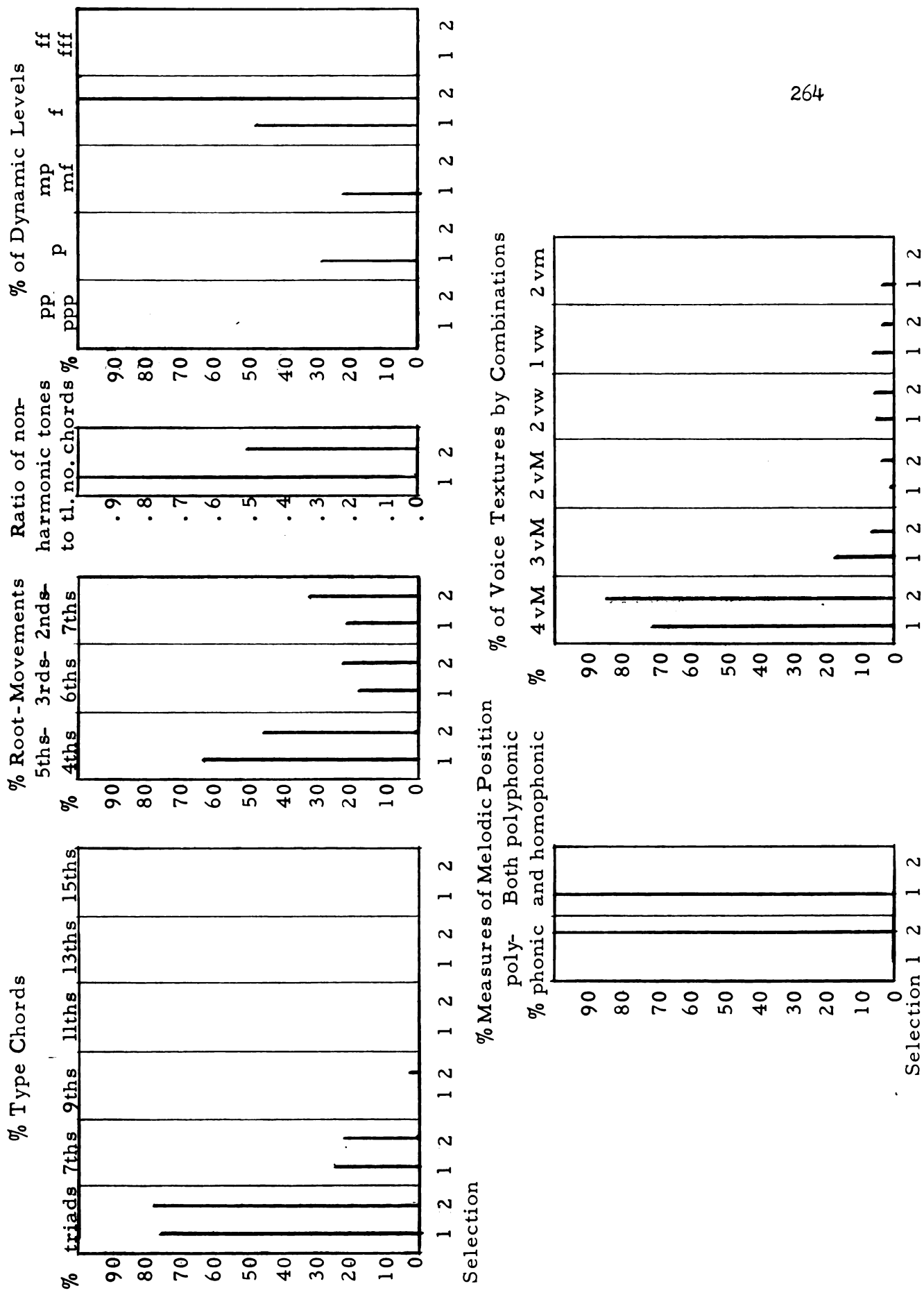
Group & Selection	Performance Organization	Voicings	Length in Minutes	Total Meas.	Chrono-logical Order	Style*	Key	Mode	Meter	Tempo	Mood	
1.	Concert Choir	SATB	6:08	98	18th C.	Polyphonic	C	Major	4/2	con moto moderato	1,6	
2.	Concert Choir	SATB	7:02	130	18th C.	Both	E	Major	3/4	Poco Adagio	1	
1.	Concert Choir	SATB	4:45	69	19th C.	Homophonic	A	Minor	6/8	Allegro	1,3	
2.	Concert Choir	SATB	4:12	140	19th C.	Homophonic	B ^b	Major	2/4	Allegretto	1,6	
3.	Concert Choir	SATB	7:15	78	19th C.	Homophonic	G	Minor	4/4	Lento	1,7	
4.	Concert Choir	SATB	3:35	76	19th C.	Homophonic	B	Major	6/8	Andantino	1,7	
Intermission												
III	1.	Concert Choir	SATB	10:43	181	19th C.	Both	D	Major	6/4	Andante	2
	1.	Concert Choir	SSAATTBB	3:02	48	20th C.	Homophonic	A	Minor	6/8	Moderato	3
	2.	Concert Choir	SATB	3:07	52	20th C.	Both	D ^b	Major	4/4	Cantabile sostenuto	3,4
	3.	Concert Choir	SATBB	3:40	92	20th C.	Homophonic	C	Major	4/4	Deliberate strut	2,5
	4.	Concert Choir	SATB	1:35	69	20th C.	Homophonic	G	Mixolydian	♩	Spirited	5,6
	1.	Concert Choir	SSATTBB	3:02	44	20th C.	Homophonic	D	Minor	4/4	Andante	1
	2.	Concert Choir	SSATTBB	1:57	48	20th C.	Homophonic	E ^b	Major	3/4	Slow	1,2
	3.	Concert Choir	SSAATTBB	4:53	169	20th C.	Homophonic	D ^b	Major	3/4	Moderato	6,7
	4.	Concert Choir	SATB	:48	16	20th C.	Homophonic	A ^b	Major	4/4	Maestoso	8

*Primarily Homophonic, Polyphonic or Both

TABLE XXII. Continued

Group & I	Type of Accompaniment	Miscellaneous, i.e., Solos, Duets, etc.	Number of Modulations to Keys Removed by:			Rhythmic Complexities:		
			one accidental	two	more than two	low	moderate	high
1.	Piano		30	6	0			X
2.	Piano		13	4	0			X
1.	A Cappella	Baritone Solo	0	0	5	X		
2.	A Cappella	Baritone Solo	6	0	8	X		
3.	A Cappella	Baritone Solo	3	0	0		X	
4.	A Cappella	Baritone Solo	12	0	3	X		
III	1.	Piano	19	9	15			X
IV	1.	A Cappella	0	0	0	X		
	2.	A Cappella	3	0	0	X		
	3.	Piano	0	0	0			X
	4.	Piano	0	0	0		X	
V	1.	A Cappella	2	2	2			X
	2.	A Cappella	0	0	0		X	
	3.	A Cappella	1	1	2			X
	4.	A Cappella	0	0	0		X	
		Narration						

FIGURE 46. STRUCTURAL ANALYSIS--PROGRAM I, GROUP I

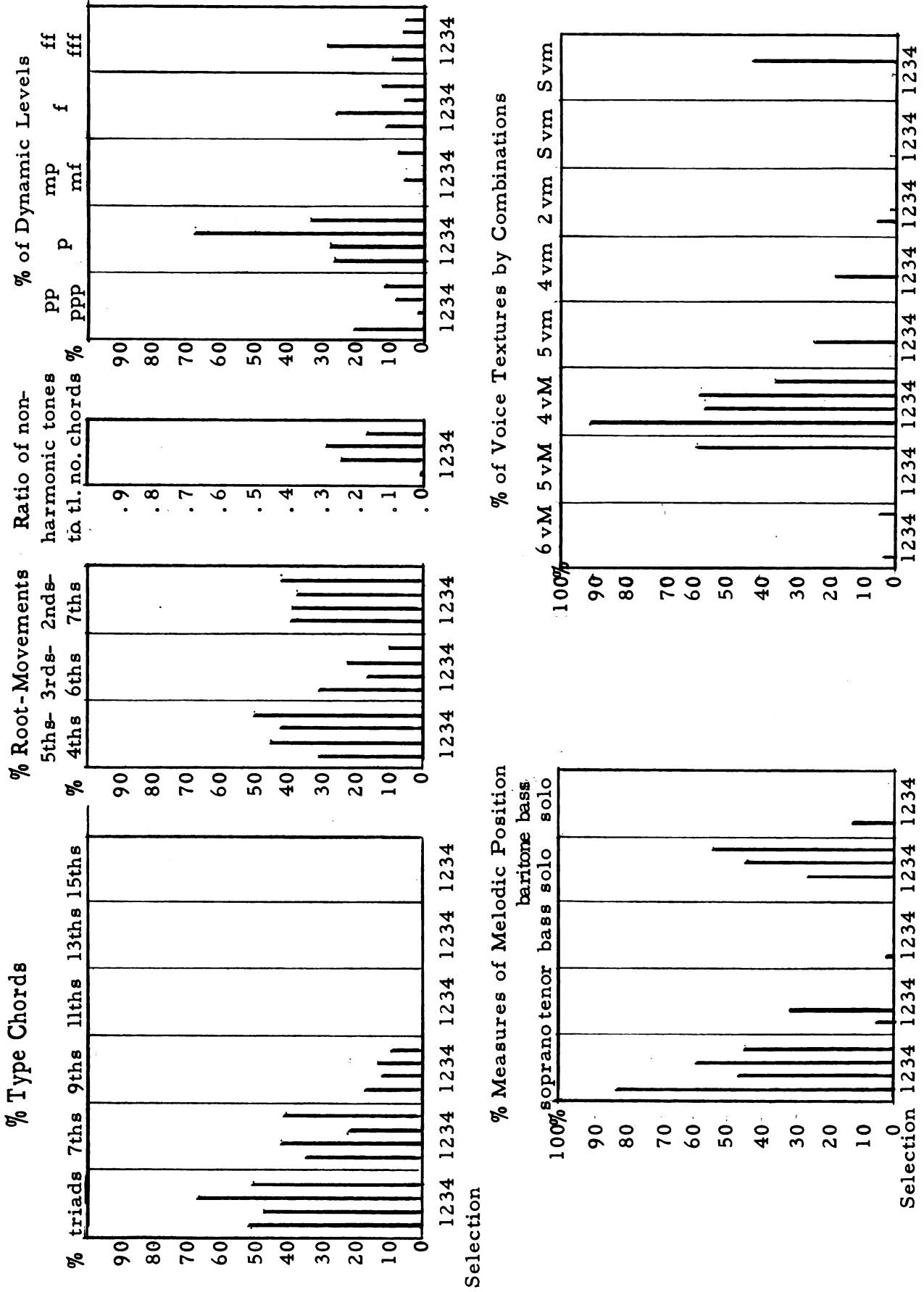


<u>Category</u>	<u>Selections</u>	
	<u>1</u>	<u>2</u>
Modulations	3.6	1.7
Rhythm	3.0	4.0
Type Chord	1.1	1.4
Root-movements	1.8	2.7
Ratio of Non-harmonic Tones	4.0	2.1
Dynamic Levels	Equal	High
Melodic Position	4.0	4.0
Voice Texture	3.2	2.8

Group II consists of a long work in four parts by a nineteenth century composer. The style is homophonic, and the timing ranges from 3:35 minutes to 7:15 minutes for each part. The length of the entire work is 19:41 minutes. The key scheme is partly remote and partly close in its relationships, and uses alternating modes between the minor and major. There is a high level of variety found in the different meters and tempos. The sacred mood is used with secondary mood colors. The music is sung a cappella, and additional color is obtained through the introduction of a baritone soloist throughout the four compositions.

The calculated levels of structural complexity taken from Figure 47 are listed below.

FIGURE 47. STRUCTURAL ANALYSIS--PROGRAM I, GROUP II





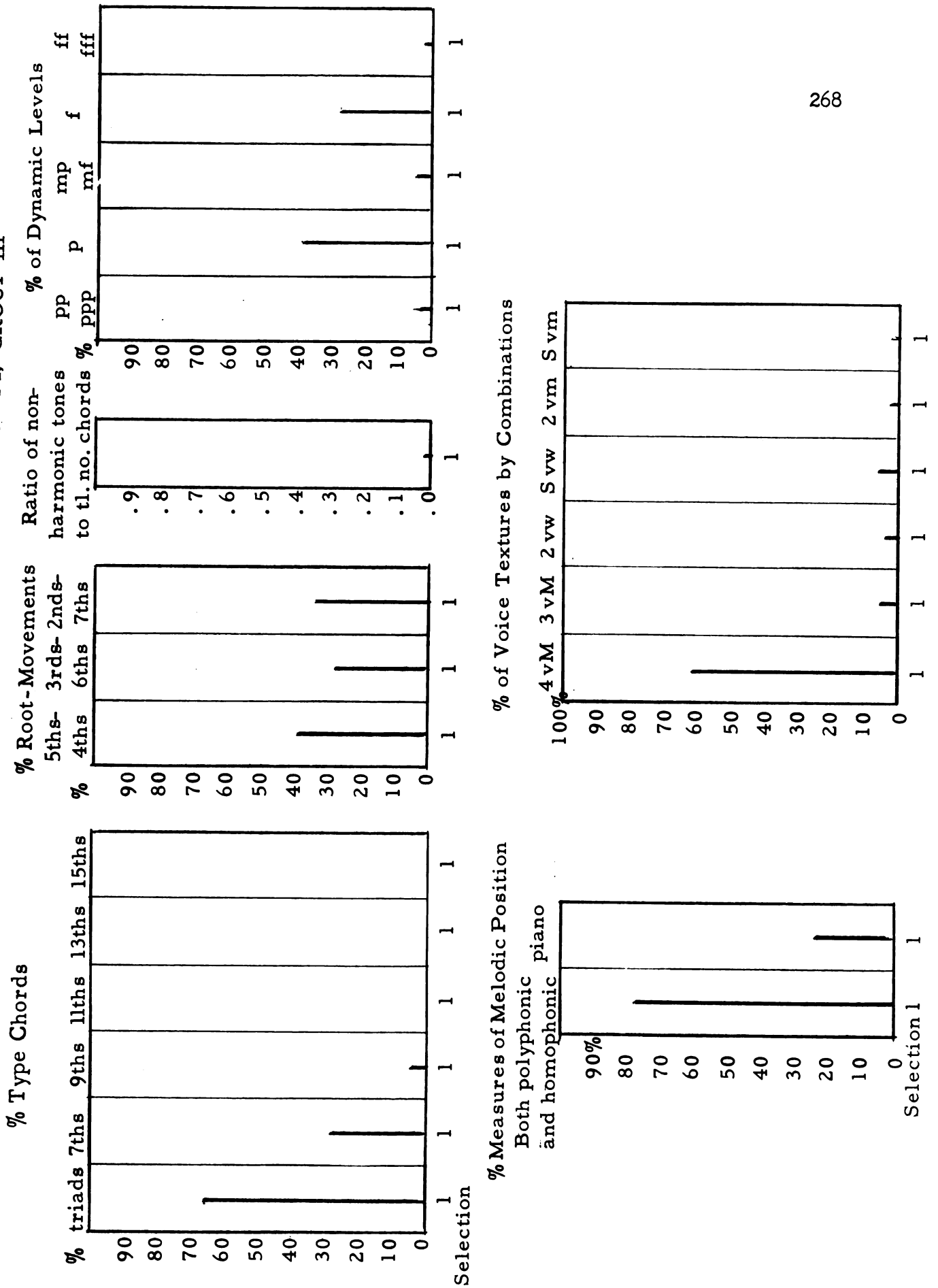
<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.5	1.4	.3	1.5
Rhythm	2.0	2.0	3.0	2.0
Type Chords	1.7	2.0	1.7	1.7
Root-movements	3.5	2.7	2.9	2.5
Ratio of Non-harmonic Tones	.04	1.0	1.2	.7
Dynamics	Low	High	Low	Low
Melodic Position	2.5	2.2	1.1	1.2
Voice Textures	2.2	3.0	1.5	2.6

The Concert Choir presents a nineteenth century composition in Group III. It is both homophonic and polyphonic in style, and lasts 10:43 minutes. The work has a change of key, tempo, and meter in the middle section and does offer some internal contrast. The music is accompanied by the piano.

Below are the calculated levels of structural complexity found in Group III and taken from Figure 48.

<u>Category</u>	<u>Selection</u>
	<u>1</u>
Modulations	4.0
Rhythm	3.0
Type Chords	1.5
Root-movements	3.0
Ratio of Non-harmonic Tones	.04
Dynamic Levels	Equal
Melodic Position	4.0
Voice Textures	3.3

FIGURE 48. STRUCTURAL ANALYSIS--PROGRAM I, GROUP III



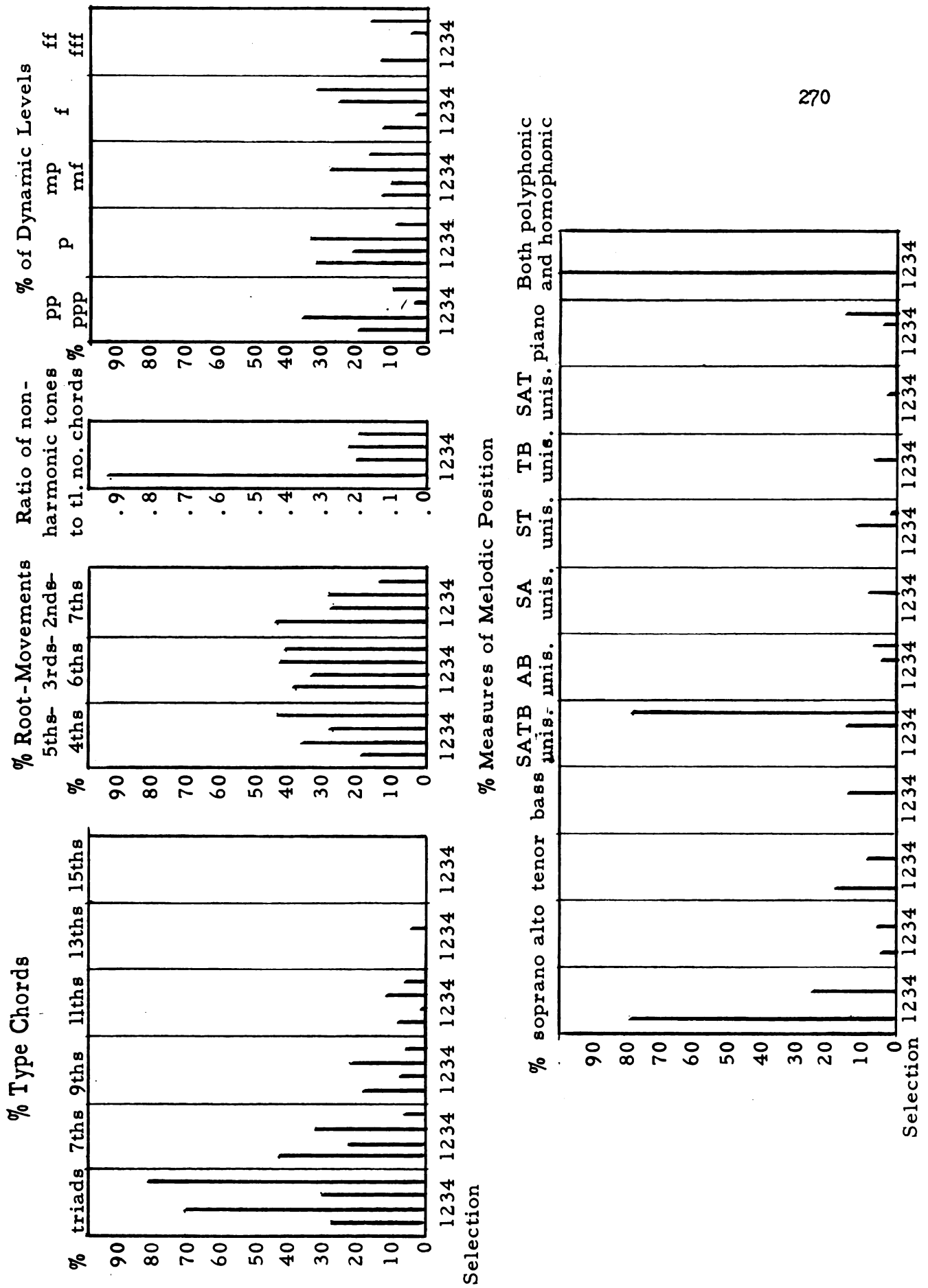
Group IV presents four twentieth century compositions, three of which are homophonic and the fourth a combination of the homophonic and polyphonic style. The length of the individual compositions runs from 1:35 to 3:40 minutes. The key relationships are remote, with a close relationship found between the third and fourth compositions, with two major modes, a minor, and a Mixolydian mode. A high level of variety is found in the meters and tempo markings. The moods are moderately high in contrast, with some repetition of similar mood color. Two selections are sung without accompaniment and two with piano accompaniment.

Below are the calculated levels of structural complexity taken from Figure 49.

<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.0	.3	.0	.0
Rhythm	2.0	2.0	4.0	3.0
Type Chords	2.6	1.5	3.0	1.6
Root-movements	4.0	3.1	3.6	2.7
Ratio of Non-harmonic Tones	3.7	.8	.9	.8
Dynamic Levels	Low	Low	Low	High
Melodic Position	1.5	4.0	3.9	1.6
Voice Textures	3.5	3.5	3.7	1.3

Group V features the Choir singing four twentieth century compositions, homophonic in style, and ranging in length from 48 seconds to a 4:53 minute composition. The key relationships are remote, with the exception of the last two keys which are closely related. One minor and three major modes are used. Meter order is not varied to any great extent, since

FIGURE 49. STRUCTURAL ANALYSIS--PROGRAM I, GROUP IV



two selections of similar meter are placed adjacent to one another. The tempos are on the slow side and there is a moderately high level of mood contrast. The music is sung without accompaniment. Additional interest is achieved by the introduction of a narrator in the third selection.

The calculated levels of structural complexity are taken from Figures 50 and 51.

<u>Category</u>	<u>Selections</u>			
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Modulations	.6	.0	.4	.0
Rhythm	3.0	1.0	3.0	1.0
Type Chords	1.4	3.3	2.0	1.5
Root-movements	3.3	3.1	2.3	2.7
Ratio of Non-harmonic Tones	.0	.0	.5	.04
Dynamic Levels	Low	Low	High	High
Melodic Position	2.0	.1	3.0	.1
Voice Textures	3.8	1.2	4.0	.2

A summary for Concert I based upon the evidence presented indicates the following:

1. The structural factors maintaining a consistently high level of complexity are voice textures and root-movements in five groups, rhythmic complexities in four, melodic position in three, modulations and harmony in two, and ratio of non-harmonic tones to chords in one.
2. One major influence towards a low dynamic level of structural interest as shown by the fact that there are five examples of

FIGURE 50. STRUCTURAL ANALYSIS--PROGRAM I, GROUP IV CONTINUED
 % of Voice Textures by Combinations

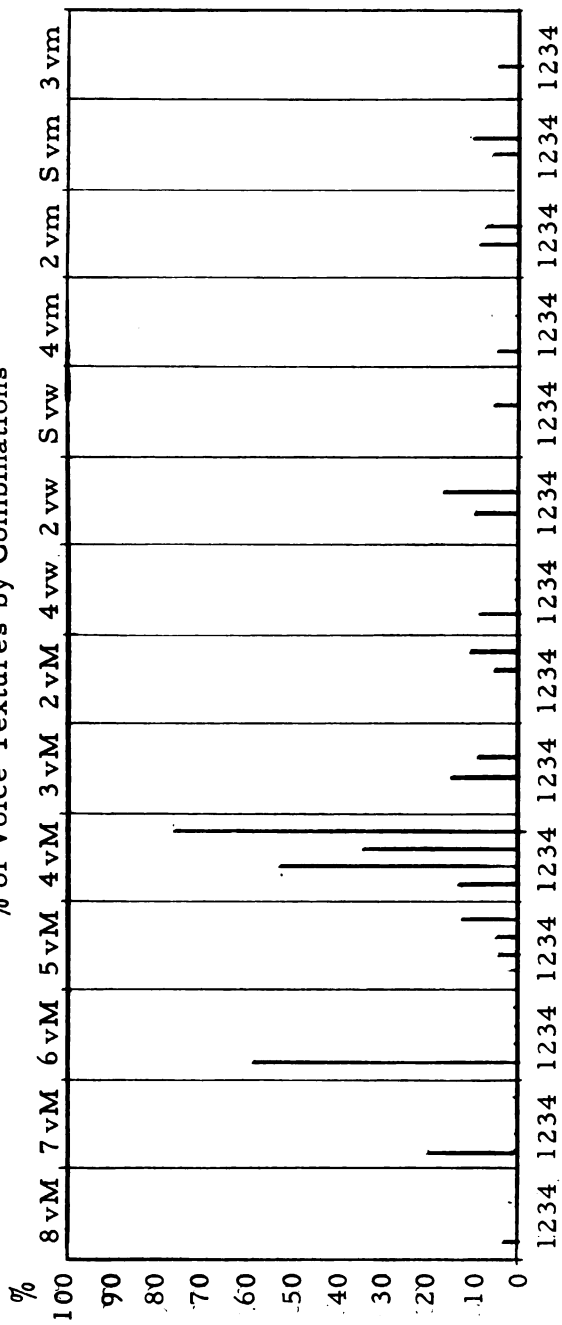
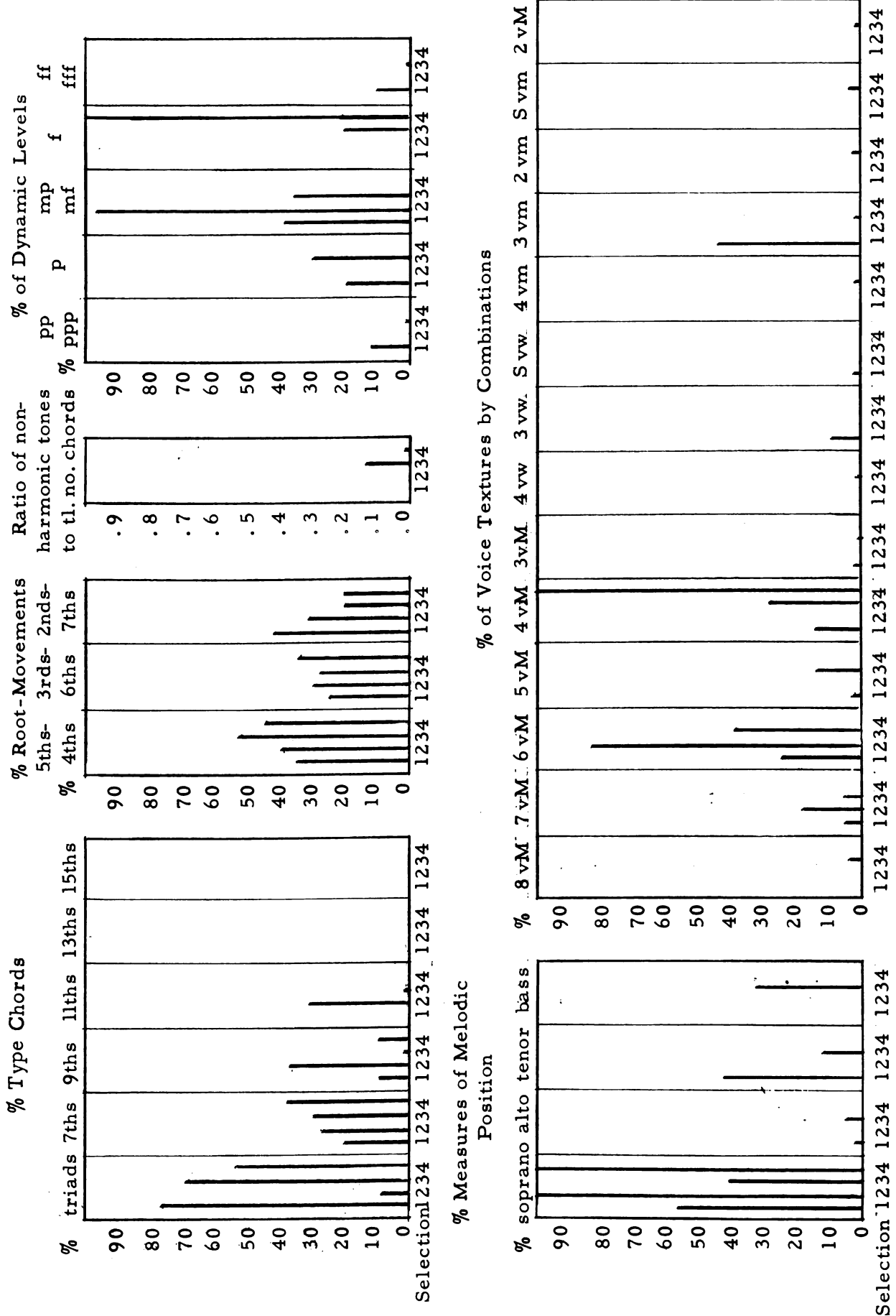


FIGURE 51. STRUCTURAL ANALYSIS--PROGRAM I, GROUP II



compositions containing similar dynamic levels placed side by side.

3. Harmonic complexities exhibit high levels of interest in the order of their complexities. For example, the harmonic complexities of Group IV indicate alternating levels of high and low. The harmony patterns found in Group V indicate varying levels proceeding from low levels to those higher. A quick reference to the individual tables will reveal similar evidence of interesting patterns of voice textures, melodic position, and root-movements with variety obtained through the shifts between low and high levels of structural complexities.
4. The over-all chronological order present in each group indicates a high degree of unity.
5. The relationships found in the key scheme are highly diversified.
6. Mood contrasts are moderately high in variety, with eight devoted to one predominating mood color. Additional color is found in the introduction of a baritone soloist, and in the narration found in Group V.

The next step was to examine the data in order to determine the amounts of variety and contrast found in the music of the nine programs. This was done by determining the relationships between the different musical elements in terms of the amounts of differences or similarities. These relationships, in turn, revealed the amount of structural variety and contrast or monotony found in the music of each concert.

In order to determine these relationships, fourteen structural elements of music were examined. These are: key and mode, meter, tempo, mood, type of accompaniment, miscellaneous use of solos and/or ensembles, modulations, rhythm complexities, type chords, root-movements, ratio of non-harmonic tones to chords, melodic position, and voice textures.

The criteria of judgment for the various structural elements were first determined. Those elements which were found to be highly similar or identical, were rated as being low in the amount of variety and contrast, or monotonous. For a high degree of contrast and variety in key and mode, the amount was determined by the remoteness of the key relationships and whether the mode remained the same or shifted from a major, for example, to a minor or early mode. A high degree of variety was determined for the meters which progressed from a duple type to a triple compound type. A high contrast for tempo was determined by the amount of the shifts found in progressing from a low speed to a high speed, or from a high to a low speed. Mood relationships were revealed by the changes of adjective groupings of one through four as contrasted with those found in groups five through eight. High amounts of contrast for type of accompaniments were determined by the alternating shifts found between music which was sung a cappella and that which used piano accompaniments or instrumental ensembles. Compositions which consistently used the piano were not

considered high in contrast and variety once the instrument had been introduced. With the initial introduction of miscellaneous solos and ensembles, the interest level of variety and contrast was considered high. Upon repetition of solos and ensembles in adjacent selections, the element of variety and contrast was not held to be high.

Amounts of contrast in dynamic levels were determined by comparing those compositions containing a high percentage of high dynamic levels with those containing a high percentage of low-level dynamics. A high amount of contrast, then, was determined by the high and low or low and high relationships in dynamic levels.

For the structural elements in which the amounts of structural complexity levels have been obtained, those levels which contain differences of .8 or greater are regarded as being high in variety and contrast. Those structural complexity levels which contain differences of .0 or .1 are considered as being low or monotonous.

The criteria just described are used on all the remaining categories of musical structure with one exception, and this one is rhythm. In determining the over-all concert norm for rhythm complexities, the method of setting up the norm was described. However, the method for weighting the differences between the various levels of rhythm complexities was somewhat altered from the weight numbers used in the other data. Whole numbers of one through four were used to indicate the distinction between the different levels of rhythmic complexities. This method was used, since it was found that it is most difficult to determine the fine differences between complexness in rhythm. Consequently, those complexity levels for rhythm which are repeated are considered low in contrast. Those levels which shift widely, for example, from a "four" level to a "two"

or from a "one" level to a "three" are considered high in contrast and variety.

Since these concerts were choral concerts, repetition found in singing without accompaniment from composition to composition or in the repeated use of the piano as an accompanying instrument were not considered as being factors which contribute to a monotonous level of musical interest. However, due to the medium itself, namely choral singing, there is little doubt that this influence is a limitation for attaining a high level of structural interest.

A music structure interest-level chart is constructed from the data for each of the nine concerts. These charts will indicate the low or high amount of contrast and variety found in the various music structural elements.

CONCERT A INTEREST LEVEL CHART

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Root-Movements: 1.9 to 3.0 Non-harmonic Tones: .04 to 1.2 Melodic Position: 2.7 to 4.0	Meter: 4/4 to 4/4 Rhythm: 3 to 3 & 3 to 3 Dynamics: High to High Melodic Position: 4.0 to 4.0
II	Key: A Minor to B Major Tempo: Adagio to Allegro Non-harmonic Tones: .4 to 1.2 Voice Textures: .3 to 1.4	Meter: 4/4 to 4/4 & 4/4 to 4/4 Rhythm: 2 to 2 Type Chords: .8 to .8 .8 to .8 Melodic Position: 4.0 to 4.0 Voice Textures: .2 to .3
III	Key: F Major to B Minor Mood: 1 to 1 & 8 Accompaniment: A Cappella to Piano Dynamics: Low to High High to Low Voice Textures: 3.1 to 1.5	Modulations: .2 to .3 Rhythm: 2 to 2 Type Chords: 1.2 to 1.2 Root Movements: 2.9 to 3.0 3.0 to 3.1 Non-harmonic Tones: .04 to .04 Voice Textures: 3.2 to 3.1
IV	Key: A Major to D Minor D Minor to D Major Tempo: Slow to Square Dance. = 112 Mood: 3 & 4 to 6 Accompaniment: A cappella to Piano-four hands Misc.: Nothing to Tenor solo Type Chords: 2.0 to 3.5 3.1 to 2.1 Root-movements: 3.0 to 4.0 Non-harmonic Tones: .8 to 2.3 2.3 to .04 Melodic Position: .1 to 3.4 Voice Textures: 2.4 to .3 .3 to 3.1	Meter: 4/4 to 4/4 Modulations: .1 to .2 .2 to .1 Rhythm: 3 to 3 Root-movements: 3.4 to 3.3 Dynamic Levels: Low to Low Melodic Position: .1 to .1 .1 to .1 Voice Textures: .3 to .3
V	Misc.: Nothing to Soprano & Bass Solos Rhythm: 3 to 1 Type Chords: 1.5 to 2.3 Voice Textures: 2.1 to 3.3	Tempo: Moderato to Moderato Mood: 5 & 6 to 5 & 6 Modulations: .4 to .5 Root-movements: 2.0 to 2.1 Dynamics: High to High
VI	Mood: 3 to 7 & 8 Misc.: Nothing to Maracas & Speaking part Misc.: Maracas & Speaking part to Soprano Obbligato and Women's Trio	Rhythm: 2 to 2 2 to 2 Dynamics: High to High Non-harmonic Tones: .04 to .0

CONCERT A CHART Continued

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
VI	Modulations: 1.1 to .0 Type Chords: 2.3 to 1.5 1.5 to 2.8 Root-movements: 3.0 to 2.2	

Of the 182 structural relationships for this concert, there are forty-two or 23 per cent which are high in structural variety and contrast, thirty-six or 20 per cent at a low or monotonous level, and 104 or 57 per cent relationships which contain varying amounts of moderate levels of musical interest.

CONCERT B INTEREST LEVEL CHART

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Tempo: Fast to Slow Modulations: .2 to 1.2 1.2 to .2 Rhythm: 3 to 1 Root-movements: 2.4 to 3.2 2.7 to 1.7 1.7 to 3.1 3.1 to 1.1 1.1 to 3.0 Dynamics: High to Low Low to High Melodic Position: .3 to 1.8 1.1 to .1 .2 to 2.8 2.8 to 2.0 2.0 to .1 .3 to 4.0 Voice Textures: .5 to 2.6 2.0 to .4 .4 to 1.2 1.2 to 2.5 2.7 to .1 .5 to 3.0 Mood: 6 to 3	Key: A Minor to A Minor Meter: 3/4 to 3/4 3/4 to 3/4 3/4 to 3/4 3/4 to 3/4 3/4 to 3/4 3/4 to 3/4 Rhythm: 1 to 1 3 to 3 Type Chords: 2.0 to 2.1 2.1 to 2.0 2.0 to 2.1 1.5 to 1.5 1.5 to 1.5 Non-harmonic Tones: .0 to .0 .0 to .0 .0 to .1 .1 to .0 Dynamics: Low to Low Low to Low Low to Low Low to Low Low to Low Mood: 3 to 3 3 to 3

CONCERT B CHART Continued

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
II	Tempo: Con Spirito to Maestoso Maestoso to Vigorously Modulations: .4 to 1.4 1.4 to .0 .0 to .9 Accompaniment: A cappella to Piano, four hands Rhythm: 3 to 1 Dynamics: Low to High Melodic Position: .1 to 1.2 Voice Textures: .2 to 1.5 1.5 to .2	Key: E Major to E Major Rhythm: 3 to 3 Type Chords: .8 to .8 Root-movements: 2.5 to 2.5 Dynamics: High to High High to High Mood: 5 & 6 to 5 & 6
IV	Tempo: Allegretto to = 144 Accompaniment: A cappella to Piano Modulations: 1.0 to 2.4	Rhythm: 4 to 4 Dynamics: High to High Melodic Position: 4.0 to 4.0
V	Modulations: .0 to 1.9 Type Chords: 1.2 to .4 Root-movements: 2.0 to 3.5 3.5 to 1.4 Non-harmonic Tones: 2.1 to .7 Dynamics: High to Low Melodic Position: 4.0 to .1 Voice Textures: .2 to 2.3 2.3 to .2	Meter: 4/4 to 4/4 4/4 to 4/4 Modulations: .1 to .0 Melodic Position: 4.0 to 4.0
VI	Mood: 7 & 8 to 3 Accompaniment: A cappella to Piano Type Chords: .8 to 2.1 Root-movements: .0 to 3.5 3.5 to 2.3 Non-harmonic Tones: 4.0 to .04 Dynamics: High to Low Low to High Melodic Position: 2.1 to .2	Modulations: .2 to .3 Rhythm: 2 to 2 2 to 2 Voice Textures: .9 to 1.0 1.0 to 1.1

Of the 210 possible structural relationships for this concert, there are fifty-eight or 28 per cent which are high in structural variety and contrast, forty-four or 21 per cent at a low or monotonous level, and 108 or 51 per cent which contain relationships with varying amounts of moderate levels of musical interest.

CONCERT C INTEREST LEVEL CHART

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Key: D Major to G Minor G Minor to G Major Misc.: Nothing to Tenor solo Modulations: .3 to 1.5 Melodic Position: 3.8 to 2.8 2.8 to 3.6 Voice Textures: 2.6 to 1.5 1.5 to 2.3 2.3 to 3.1	Tempo: Andante to Andante Rhythm: 2 to 2 2 to 2 Root-movements: 3.2 to 3.2 Dynamics: Low to Low Low to Low Low to Low
III	Key: A Minor to A Major G Dorian to C Major Meter: 4/4 to Free-unmetered Unmetered to 2/4 Accompaniment: A Cappella to Piano Root-movements: 2.1 to 3.5 2.8 to 1.7 Non-harmonic Tones: 1.5 to .0 .0 to .9 Dynamics: Low to High Melodic Position: 4.0 to .1 .1 to .9 Voice Textures: 1.6 to .1 .1 to 1.4 1.4 to .5 Type Chords: .4 to 2.1 2.1 to 1.2	Dynamics: Low to Low
V	Key: B Minor to E Major E Major to E Minor Tempo: Lively = 132 to Slow Mood: 5 & 6 to 3 & 4 Accompaniment: Piano to A cappella Misc.: Nothing to Tenor & Baritone Duet Nothing to Baritone Solo Rhythm: 1 to 4 Root-movements: 3.5 to 2.6 Dynamics: High to Low Low to High High to Low Melodic Position: 4.0 to 2.9 Voice Textures: 3.3 to 1.7 1.4 to 2.9 Type Chords: 3.4 to 1.2	Modulations: .2 to .1 Type Chords: 1.7 to 1.7

CONCERT C CHART Continued

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
VIII	Key: F Minor to A Mixolydian A Mixolydian to C Major Mood: 8 to 5 & 6 5 & 6 to 3 Accompaniment: Piano to A Cappella Root-Movements: 2.4 to .7 .7 to 4.0 Non-harmonic Tones: .9 to .0 Dynamics: High to Low Melodic Position: 3.5 to .1 .1 to 3.3 Type Chords: 1.2 to .4 .4 to 1.9	Meter: 4/4 to 4/4 4/4 to 4/4 Rhythm: 2 to 2 Non-harmonic Tones: .0 to .0
X	Tempo: ♩ = 112 to Adagio Mood: 6 to 1 Misc.: Nothing to Bass Solo Type Chords: 2.1 to 1.2 Dynamic Levels: High to Low Melodic Position: 3.9 to .1	Non-harmonic Tones: .3 to .4

Of the 168 possible structural relationships for this concert, there are sixty-eight or 40 per cent which are high in structural variety and contrast, fifteen or 8 per cent at a low or monotonous level, and eighty-five or 52 per cent which contain relationships with varying amounts of moderate levels of musical interest.

CONCERT D INTEREST LEVEL CHART

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Key: C Minor to E Major D Dorian to A ⁷ Major Tempo: Largo to ♩ = 120 Andantino to Jubilantly Mood: 1 & 2 to 1 & 8 1 & 8 to 3 1 & 4 to 7 Accompaniment: String Quartet to Duo Piano Duo Piano to A Cappella	Tempo: Grave to Grave Non-harmonic Tones: .6 to .7 .7 to .8 Dynamics: Low to Low Melodic Position: 1.7 to 1.8 Types Chords: 1.5 to 1.5

CONCERT D CHART Continued

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Misc.: Solo Soprano & Alto to Duet ST, SA, AT, & Solo Bass Modulations: 1.5 to .0 Rhythm: 1 to 3 3 to 1 Type Chords: 1.0 to 3.5 3.5 to 2.0 Root-movements: 2.7 to 1.7 1.7 to 2.6 Non-harmonic Tones: .04 to 1.8 1.8 to .7 Dynamics: High to Low Low to High High to Low Melodic Position: .6 to 1.7 1.8 to .1 .1 to 1.9 Voice Textures: 1.7 to 2.9 4.0 to .2 .2 to 2.5 2.5 to .4	
III	Mood: 5 & 8 to 2 & 3 2 & 3 to 5 & 6 Accompaniment: A Cappella to Piano Misc.: Nothing to Quintet Quintet to Solo Baritone Root-movements: 2.6 to 1.5 1.5 to 2.9 Non-harmonic Tones: 2.7 to 1.0 Melodic Position: .5 to 2.3 2.3 to .8 Voice Textures: .1 to 1.5 1.5 to 3.1 3.1 to 1.3	Key: G Minor to G Minor Meter: 3/4 to 3/4 Rhythm: 1 to 1 Dynamics: High to High High to High High to High Type Chords: 1.1 to 1.0
IV	Mood: 6 to 2 & 5 Rhythm: 4 to 2 Non-harmonic Tones: 1.2 to 2.7 2.7 to 1.9 1.9 to .7 Dynamics: High to Low Low to High Melodic Position: 4.0 to .1 Voice Textures: 1.0 to 1.8 1.8 to 1.0	Tempo: Allegro to Allegro Length: 1:43 to 1:42 Meter: 4/4 to 4/4 Modulations: .0 to .1 Rhythm: 2 to 2 2 to 2 Dynamics: High to High High to High Melodic Position: 4.0 to 4.0 4.0 to 4.0 .1 to .1 Voice Textures: .1 to .1

CONCERT D CHART Continued

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
IV		Type Chords: .8 to .8 .8 to .8 .8 to .8 .8 to .8
V	Key: F Major to F [#] Mixolydian Mood: 3 & 4 to 6 Type Chords: 1.7 to 3.0 Root-movements: 2.8 to 3.6 3.6 to 2.1 2.1 to 4.0 Non-harmonic Tones: .8 to 2.8 2.8 to .8 Dynamic Levels: Low to High Melodic Position: .5 to 2.4 2.4 to .1 .1 to 2.7 Voice Textures: .9 to 3.0 3.0 to .7 .7 to 3.6	Meter: 3/4 to 3/4 Modulations: .1 to .1 Non-harmonic Tones: .8 to .8 Dynamic Levels: Low to Low Low to Low Type Chords: 2.0 to 2.1

Of the 224 possible structural relationships for this concert, there are sixty-seven or 29 per cent high in structural variety and contrast, 122 or 55 per cent of moderate levels of musical interest, and thirty-five or 16 per cent which are at a low or monotonous level.

CONCERT E INTEREST LEVEL CHART

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Meter: 4.2 to Unmeasured Tempo: Slow to $\text{♩} = 128$ Mood: 1 & 3 to 1 & 7 Accompaniment: A Cappella to Piano Rhythm: 3 to 1 1 to 3 Non-harmonic Tones: 1.1 to 2.2 2.2 to .0 .0 to 2.3 Dynamics: High to Low Low to High Melodic Position: 4.0 to .1 .1 to 4.0	Meter: 4.4 to 4/4 Root-movements: 2.0 to 1.9 1.9 to 2.0 Type Chords: .8 to .8 .8 to .8 .8 to .8 Melodic Position: 4.0 to 4.0

CONCERT E CHART Continued

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Voice Textures: .6 to 3.1 3.1 to .7 .7 to 2.9	
III	Rhythm: 1 to 3 Root-movements: 2.2 to .0 .0 to 1.7 Non-harmonic Tones: .9 to 2.2 2.2 to .5 .5 to 1.4 Melodic Positions: 4.0 to .1 .1 to 4.0 Voice Textures: 1.8 to .1 .1 to 1.7	Meter: 4/4 to 4/4 Mood: 5 & 6 to 5 & 6 5 & 6 to 5 & 6 Tempo: Allegro to Allegro Modulations: .0 to .0 Rhythm: 2. to 2 Type Chords: .4 to .4 .4 to .4 Dynamics: High to High Melodic Position: .1 to .1 Voice Textures: .1 to .1
IV	Key: F [#] Minor to F Major Misc.: Nothing to Alto Solo Alto Solo to ST Duet Type Chords: 1.4 to 2.2 Root-movements: 3.4 to 2.0 2.0 to 3.5 Non-harmonic Tones: 2.4 to .5 Dynamics: Low to High Melodic Position: 1.5 to 3.2 3.2 to 4.0	Tempo: Moderate to Moderate Modulations: .2 to .2 Rhythm: 3 to 3 3 to 3 Dynamics: High to High
V	Mood: 2 to 6 Misc.: Nothing to Soprano & Tenor Solo Non-harmonic Tones: .4 to 1.5 Dynamics: Low to High Melodic Position: .7 to 2.3	Key: F Major to F Major Modulations: .1 to .2 Rhythm: 2 to 2 Root-movements: 2.7 to 2.8 Dynamics: High to High Type Chords: 1.5 to 1.5 1.5 to 1.5
VI	Key: D ^b Major to D Minor Tempo: With fervor to Moderato Mood: 1 & 8 to 2 2 to 6 & 7 Accompaniment: A Cappella to Piano Misc.: Nothing to Soprano Solo Modulations: 1.6 to .0 Type Chords: 2.1 to 4.0 4.0 to 2.0 Root-movements: 2.0 to 3.5 3.5 to 2.0 Melodic Position: 2.5 to 3.7 Voice Textures: 2.2 to 3.6 3.6 to 1.9	Meter: 4/4 to 4/4 4/4 to 4/4 Rhythm: 3 to 3 Melodic Position: 3.7 to 3.7

In Concert E of the 168 possible structural relationships, there are fifty-six or 34 per cent high in structural variety and contrast, seventy-eight or 46 per cent of moderate levels, and thirty-four or 20 per cent which are at a low or monotonous level.

CONCERT F INTEREST LEVEL CHART

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Tempo: Animato to Tres Lent Mood: 1 to 1 & 8 Rhythm: 2 to 4 Rype Chords: .8 to 2.6 Root-movements: 1.9 to 3.2 Non-harmonic Tones: .8 to .0 Dynamics: High to Low Low to High Melodic Position: 4.0 to 3.1 3.1 to .9 .9 to 4.0 Voice Textures: .9 to 3.6 3.6 to 1.9 1.9 to .8 .8 to 4.0	Meter: 4/4 to 4/4 Modulations: 1.0 to 1.0 Rhythm: 3 to 3 Type Chords: 2.0 to 2.0 Root-movements: 2.9 to 3.0 Non-harmonic Tones: .0 to .0 .0 to .04 Dynamics: Low to Low Low to Low
II	Key: D ^b Major to E Minor E Minor to F Phrygian F Phrygian to E Minor E Minor to B ^b Major Tempo: Largo to $\text{♩} = 136$ Mood: 1 & 4 to 1 & 6 1 & 6 to 1 & 2 Accompaniment: A Cappella to Organ Misc.: Nothing to Soprano & Baritone Solos Nothing to Tenor Solo Rhythm: 3 to 1 Type Chords: 1.7 to .8 Root-movements: 2.4 to 3.3 3.9 to 1.9 1.9 to 2.8 Dynamics: Low to High High to Low Low to High Melodic Position: 3.4 to 1.8 2.0 to 1.1 Voice Textures: 2.1 to .2 .2 to 2.0 2.0 to 3.6 3.4 to 1.5	Meter: 4/4 to 4/4 4/4 to 4/4 Rhythm: 2 to 2 Root-movements: 2.8 to 2.9 Non-harmonic Tones: .02 to .0 .02 to .02 Melodic Position: 2.1 to 2.2 Type Chords: 1.1 to 1.2

CONCERT F CHART Continued

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
III	Key: D Minor to A Major Accompaniment: Organ to A Cappella Misc.: Nothing to Semi- Chorus Modulations: 1.4 to .5 Type Chords: 2.6 to 1.8 Root-movements: 3.2 to 4.0 Melodic Position: 4.0 to 3.2	Mood: 1 & 7 to 1 & 7 Rhythm: 3 to 3 Dynamics: Low to Low Voice Textures: 3.8 to 3.8

In Concert F of the 140 possible structural relationships, there are forty-six or 33 per cent high in structural variety and contrast, seventy-three or 52 per cent of moderate levels, and twenty-one or 15 per cent which are at a low or monotonous level.

CONCERT G INTEREST LEVEL CHART

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Mood: 1 & 8 to 1 & 4 1 & 4 to 1 & 8 1 to 1 & 6 Type Chords: 2.0 to .4 Root-movements: 1.5 to 2.3 Melodic Position: 4.0 to 1.7 1.7 to 4.0 Voice Textures: 3.5 to 1.7 1.7 to 3.2	Meter: 3/4 to 3/4 3/4 to 3/4 Modulations: .2 to .1 Rhythm: 2 to 2 2 to 2 Type Chords: 1.6 to 1.6 Root-movements: 2.7 to 2.7 Dynamics: High to High High to High Melodic Position: 4.0 to 4.0 4.0 to 4.0
II	Key: A Major to A Minor Mood: 1 & 3 to 1 & 7 Root-movements: 4.0 to 3.1 Dynamics: High to Low Melodic Position: 4.0 to 3.0 3.0 to 4.0 4.0 to 1.4 Voice Textures: 3.7 to .8 .8 to 2.4	Key: A Major to A Major Mood: 1 & 6 to 1 & 6 Meter: 3/4 to 3/4 3/4 to 3/4 Modulations: .1 to .0 Rhythm: 2 to 2 3 to 3 Type Chords: 2.2 to 2.1 Dynamics: High to High High to High
III	Accompaniment: A Cappella to Piano	Meter: 4/4 to 4/4

CONCERT G CHART Continued

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
III	Type Chords: 2.1 to 1.2 Non-harmonic Tones: 1.0 to .0 .0 to 1.8 1.8 to .0 .0 to 1.1 Dynamic Levels: High to Low Melodic Position: 4.0 to .4 .4 to 1.3 1.3 to .1 .1 to 1.3 Voice Textures: 2.2 to 1.4 1.5 to 2.4	Tempo: Allegro to Allegro Mood: 5 to 5 5 to 5 5 to 5 5 to 5 Modulations: .2 to .2 .2 to .2 Rhythm: 2 to 2 2 to 2 2 to 2 2 to 2 Type Chords: 1.7 to 1.7 Root-movements: 3.1 to 3.1 3.1 to 3.0
IV	Tempo: Slow to $\text{♩} = 128$ Moderato to Square Dance Tempo Mood: 2 to 5 & 6 5 to 3 3 to 6 Accompaniment: A cappella to Piano Misc.: Nothing to nineteen one measure solos Nothing to Bass solo Types Chords: 1.4 to 3.0 3.0 to 2.1 Root-movements: 3.7 to 2.5 Non-harmonic Tones: .02 to 1.0 Dynamics: Low to High High to Low Low to High Melodic Position: .6 to 2.6	Meter: 4/4 to 4/4 Modulations: .0 to .0 Rhythm: 2 to 2 2 to 2 Non-harmonic Tones: .7 to .6 Dynamics: High to High Melodic Position: 3.6 to 3.6

In Concert G of the 210 possible structural relationships, there are forty-seven or 22 per cent high in structural variety and contrast, 121 or 58 per cent of moderate levels, and forty-two or 20 per cent which are at a low or monotonous level.

CONCERT H INTEREST LEVEL CHART

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Tempo: Allegro to Lento Mood: 8 to 1 Type Chord: 1.7 to .8 Non-harmonic Tones: .0 to 1.0 1.0 to .04 Dynamic Levels: High to Low Low to High Melodic Position: 1.4 to 4.0 4.0 to 2.1 Voice Textures: .2 to 1.7 1.7 to .8	Meter: 4/4 to 4/4 Mood: 1 to 1 Root-movements: 2.4 to 2.5
III	Mood: 1 to 1 & 7 Melodic Position: .7 to 3.8 Voice Textures: 1.1 to 2.4	Type Chords: 1.2 to 1.2 Root-movements: 3.0 to 3.1
IV	Meter: 6/8 to 2/2 Tempo: A la marcia to Slow Mood: 8 to 3 Non-harmonic Tones: 1.1 to .04 Voice Textures: 1.6 to .6	Rhythm: 1 to 1 Dynamics: High to High
VI	Key: D Major to C Minor Mood: 5 to 1 & 7 Accompaniment: A cappella to Piano Type Chords: 1.2 to 2.0 Root-movements: 1.8 to 2.9	Dynamics: High to High
VIII	Modulations: .2 to 1.1 Type Chords: 2.6 to 1.0 1.0 to 2.1 Root-movements: 3.9 to 2.3 2.3 to 3.5 Non-harmonic Tones: .0 to 2.0 2.0 to .0 Dynamics: Low to High	Meter: 2/2 to 2/2 Mood: 3 to 3 3 to 3 3 to 3 Modulations: .2 to .2 Rhythm: 2 to 2 2 to 2 Dynamics: High to High Voice Textures: .4 to .3 .3 to .4

In Concert H of the 98 possible structural relationships, there are thirty-two or 33 per cent high in structural variety and contrast, forty-eight or 49 per cent of moderate levels, and eighteen or 18 per cent which are at a low or monotonous level.

CONCERT I INTEREST LEVEL CHART

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
I	Tempo: Con moto moderato to Adagio Mood: 1 & 6 to 1 Modulations: 3.6 to 1.7 Root-movements: 1.8 to 2.7 Non-harmonic Tones: 4.0 to 2.1	Melodic Position: 4.0 to 4.0
II	Key: G Minor to B Major Meter: 6/8 to 2/4 4/4 to 6/8 Tempo: Allegretto animato to Lento Mood: 1 & 3 to 1 & 6 Modulations: .5 to 1.4 1.4 to .3 .3 to 1.5 Root-movements: 3.5 to 2.7 Non-harmonic Tones: .04 to 1.0 Dynamic Levels: Low to High High to Low Melodic Position: 2.2 to 1.1 Voice Textures: 2.2 to 3.0 3.0 to 1.5 1.5 to 2.6	Rhythm: 2 to 2 Type Chords: 1.7 Dynamic Levels: Low to Low Melodic Position: 1.1 to 1.2
III & IV	Key: A Minor to D ^b Major Meter: 6/8 to 4/4 Tempo: Cantabile to A de- liberate strut Accompaniment: A cappella to Piano Modulations: 4.0 to .0 Rhythm: 4 to 2 Type Chords: 1.5 to 2.6 2.6 to 1.5 1.5 to 3.0 3.0 to 1.6 Root-Movements: 3.0 to 4.0 4.0 to 3.1 3.6 to 2.7 Non-harmonic Tones: .04 to 3.7 3.7 to .8 Dynamics: Low to High Melodic Position: 4.0 to 1.5 1.5 to 4.0 3.9 to 1.6 Voice Textures: 3.7 to 1.3	Meter: 4/4 to 4/4 Modulations: .0 to .0 Rhythms: 2 to 2 Non-Harmonic Tones: .8 to .9 .9 to .8 Dynamic Levels: Low to Low Low to Low Melodic Position: 4.0 to 3.9 Voice Textures: 3.5 to 3.5

CONCERT I CHART Continued

<u>Group</u>	<u>High Relationships</u>	<u>Low Relationships</u>
V	Mood: 1 & 2 to 6 & 7 Misc.: Nothing to Narration Rhythm: 3 to 1 1 to 3 3 to 1 Type Chords: 1.4 to 3.3 3.3 to 2.0 Root-movements: 3.1 to 2.3 Dynamics: Low to High Melodic Position: 2.0 to .1 .1 to 3.0 3.0 to .1 Voice Textures: 3.8 to 1.2 1.2 to 4.0 4.0 to .2	Meter: 3/4 to 3/4 Non-harmonic Tones: .0 to .0 Dynamics: Low to Low High to High

It should be noted in computing these relationships for Concert I, since Group III came after the intermission and contained the one composition it was combined with Group IV in determining relationships. Of the 154 possible structural relationships examined, there are fifty-six or 36 per cent high in structural variety and contrast, eighty or 52 per cent of moderate levels, and eighteen or 12 per cent which are at a low level or monotonous.

Conclusions

The following conclusions based on the data examined may be drawn as to the amounts of structural complexity, contrast and variety with the subsequent levels of structural interest found in the nine concerts studied.

Below is a table showing the rank order of the amounts of structural interest in terms of variety and contrast, and monotony for each of the nine concerts compiled from the data.

<u>Concert</u>	<u>Total % of Moderate to High Levels</u>	<u>% of High Levels</u>	<u>% of Low Levels</u>
C	92	40	8
I	88	36	12
F	85	33	15
D	84	29	16
H	82	33	18
E	80	34	20
A	80	23	20
G	80	22	20
B	79	28	21

From this data it may be concluded that Concert C ranks highest in amounts of structural interest with 40 per cent relationships which are high in their amounts of variety and contrast, with a low of 8 per cent found in those relationships which are repetitious or monotonous. The table indicates the order of the remaining concert programs.

Of the 111 total number of possible relationships of the various elements of musical structure found in the nine concerts, certain were

found to be great in amounts of their influence toward a high degree of structural interest or monotony. From the data studied, the structural elements which contribute to a high degree of structural interest in the nine concerts consist of the following in order of importance: variety of voice grouping combinations, varied positions of the melody found in adjacent compositions, contrasting amounts of forward movement or unsettledness in root-movements, alternating use of non-harmonic tones, combinations of low and high dynamic levels, contrasts of mood colors, and shifts between the low and higher levels of harmonic complexities. Those structural relationships which are found to be at a low level of interest or monotonous in order of importance are the following: dynamic levels which are similar, similar levels of rhythmic complexities, similar meters, and similar levels of harmonic structure.

It should be noted that two of the structural elements which are high in contrast and variety for the nine concerts are found also to be factors which can contribute a low or monotonous level of structural interest. It may be concluded, then that much of the burden of building a concert program which is high in structural interest rests upon the skill of the individual conductor.

CHAPTER VI

SUMMARY AND CONCLUSIONS

The final chapter in the dissertation deals with a summary of the entire work, and presents some over-all conclusions and recommendations about the study.

Summary

The data reported in this dissertation may be summarized as follows. In Chapter II a study was made to determine those criteria which are considered important to a conductor in building a choral concert program. The criteria examined, in the light of research findings, were concerned only with internal considerations and not with the external such as selection of personnel, rehearsal techniques, acoustics, eye stimuli and the like. The internal influences considered included musical sophistication of the audience, sources of enjoyment, choosing the music, scheme of organization, unity, variety and contrast, and order.

From the literature examined it was found that the listener's ability to perceive and enjoy music is derived from one or several different combinations of musical stimuli. These are (1) physical movement which is felt to be either in the observer or in the music itself; (2) associations of past experiences with music and with its ability to evoke memories, emotions, or mood; (3) a reaction of pleasantness or unpleasantness; and, (4) the meaning of the music, which includes understanding, a personal interest in, or an analysis of the structural aspects of musical composition. Authorities conclude that unless a listener becomes highly "form-minded," he is limited to the most elementary levels

of music appreciation. If training and experience enhance the listener's responses to music with increased enjoyment, then it is the responsibility of the choral conductor to increase musical understanding through some kind of educational process such as program notes or oral comments.

One important task for the conductor is the discriminative judgment in the selection of individual choral selections. Research indicates that the most satisfactory method of selecting individual choral compositions is by the over-all evaluative judgment. These criteria for over-all rating includes literary worth and suitability of text, reasonable range and difficulty of parts, probable appeal to the average chorus member and to the average audience. However, it was concluded that if a conductor was to build a choral program high in musical interest he should give serious attention to the individual components of musical structure as well as to the over-all worth of the individual selection.

The plan of the concert is found to be an important consideration for the conductor. A method was suggested of first setting up a scheme of organization presenting some semblance of logic and coherence and then to find the appropriate choral compositions suitable to the over-all plan. Suggestions were offered as to how this might be accomplished through the use of the principles of unity, variety and contrast, and order of selections.

Chapter III concerns itself with a study of the conditions and influences which act upon choral conductors in nine different colleges and universities as they go about the task of selecting and arranging music for a public concert. The nine institutions studied appear to be fairly homogeneous with enrollments of 400 students in a small liberal arts college to 13,000 full-time and part-time students in a state college.

The music performance groups include a cappella choirs, mixed college choirs, madrigal groups, and men's and women's glee clubs. Percentages of music majors as members of the performing groups, rehearsal periods, college credit allowed, methods for auditioning students for membership differ widely from group to group.

Of the four major bases which determine the importance of the purpose of the choral organization and its subsequent home concert, its value as an educational experience for the participant was of highest importance in the estimation of the conductors interviewed. Other purposes in order of their importance are an educational experience for the college audience, and the fact that the college places a high degree of importance on the choral activities and their contributions toward the cultural life of the college and community. Individual conductors deemed as important such things as fun for the participants, admission charges to underwrite the cost of a choir tour, human values and rewards other than educational, and the use of the concert as a motivating factor.

Those experiences and influences which have contributed most to the procedures used by the conductors in building choral programs are experience in program building, research in libraries, attendance at professional choral concerts, the conductor's participation in choral concerts, and, relatively important, musical scores obtained from music publishing companies. From the study it appears that experience itself is of utmost value for the nine conductors.

Regarding factors which seriously hinder the conductor from freely selecting and programming music on a concert, there seems to be only one which somewhat influenced the conductors' choices. This limitation concerns the lack of musicianship and vocal maturity of the singers themselves.

This factor is noted to be highly important in those colleges which do not have music departments and which offer music only on an extra-curricular basis. Another factor which seems to attain some degree of importance in limiting the conductor is the lack of sufficient rehearsal time.

Chapter IV presents the data on the process used by each of the nine conductors in choosing individual selections, and the method used in arranging the order of single compositions into groups and determining group relationships. In this study it is apparent that the conductors are influenced in their selection of music not only by the uniqueness of their own personality or situation, but by the fact that each conductor selected music specifically for his own group of performers and the subsequent public concert presented before his own college audience.

The criteria examined were placed under two major categories, those aspects of musical structure which appear to be of a more general nature and those which appear to be of a more specific nature. In the general criteria for selecting individual compositions, the matter of over-all worth of the music is held to be highly important. With one conductor, it is either a matter of his liking the number or of his considering it to be one worthy of performance. Another conductor comments that the over-all worth of a composition is a "two-way" aspect. If all numbers are chosen because they have a high degree of musical worth, it would be difficult to select a program which would satisfy everyone in his audience. Another conductor in judging compositions considers the expressiveness and clarity of the musical idea. Next in importance, in the opinion of the nine conductors, is the matter of literary worth and suitability of text. The third criteria in order of importance is the inclusion of selections which are of a light or humorous nature. The fact

that a conductor should include such selections in order to obtain balance or variety is an important factor. Fourth, is the matter of the over-all probable appeal of the music for the performers. It is interesting to note that the conductors are of the impression that the appeal of the music for the participants is slightly more important than the appeal of the music for the home concert audience.

When combining individual choral compositions with other compositions in order to form groups, the importance of the general criteria or over-all aspects appears to be of little or no consequence. There is, however, one exception. The matter of style is highly important since the conductors like to group together compositions which are of the same chronological period. In the specific criteria, the conductors regard highly the following structural elements in order of their importance: tempo, mood, dynamics, quality of sacred or secular, rhythm, harmonic structure, and meter.

When asked to suggest other criteria, only one reported that he selected music for a balanced repertoire over a four-year cycle. Several of the conductors stressed that they not only select music with the concert program in mind, but plan music suitable for other concert appearances. The type of choral arrangement seemed to be important to a few of the conductors. One conductor avoids using compositions which attempt to make a chorus sound like an orchestra. Another conductor avoids compositions which contain humming parts or those which unnecessarily double parts in order to obtain a fuller sound. Still another conductor maintains that many folksong arrangements lack simplicity and sincerity.

From the data it may be concluded that the nine conductors place more importance on the general criteria or over-all aspects of the music

when selecting individual compositions for possible use on a concert program. In turn, these same conductors place a higher value on the components of musical structure when combining the previously selected compositions into groups. The one exception is the matter of style.

Two methods of programing seem to be primarily used by the nine conductors. One conductor sets up a scheme of organization beforehand and then finds the appropriate compositions suitable to this scheme or arrangement. Two conductors select individual compositions appropriate to their choral groups and situations, and then arrange the compositions into some sort of order for a public concert. Six conductors use a combination of the two methods described.

One conductor was influenced in his method of building a program by lack of adequate funds for the purchase of new music. Another conductor selects music primarily to fit the concerts presented off-campus with the home concert program being made up from the numbers sung at the other concerts. A third conductor selects music for two different choral organizations which appear separately in off-campus concerts, and the home concert is made up from the two repertoires. Lack of staging facilities influenced the program arrangement of a fourth conductor.

An examination of the nine concerts reveals a divergence in overall scheme of organization. This divergency is found in the different kinds of choral organizations featured, use of assisting soloists and ensembles, total number of individual compositions programed, total number of groups, and program length.

Finally, each conductor described in detail the important considerations which helped him determine the order of the choral compositions. In analyzing the comments made by the conductors, it is apparent that the general

considerations of musical structure were referred to more often than the specific details of musical structure. It may be hypothesized that this dichotomy between what they held as important in the process of selecting and arranging compositions for a program, and how they described the actual process in building the concert program under study may be attributed to two major factors. One might be due to the conductor's memory of the process he actually followed, or he may be influenced more than he realizes by the general aspects of musical structure.

In the arrangement of single compositions in groups, the quality of mood appears to be the primary determinant. In the verbal descriptions given by the conductors interviewed this was mentioned most often. In order of their importance the following were considered as highly important in the process of combining compositions: tempo, style and harmony, the over-all quality of contrast, rhythm, length, dynamics, coloristic contrasts through the use of solo voices or piano, the positions of the melody, and familiarity of the text to the audience. Finally, all nine conductors regard the principles of variety and contrast as being highly important to their process of building a musically interesting concert program.

In Chapter V a study is made to determine the amount of music structural interest contained in the nine concert programs. The method used consisted of comparing the number of different musical elements contained in the 156 compositions. The first step consisted of analyzing the music in order to determine the percentages found in the following data: type chords, root-movements, non-harmonic tones, dynamic levels, position of the melody, and voice textures. Other data examined were the key and mode, meter, tempo, mood, rhythmic complexities, type of accompaniment,

modulations, and use of solos or ensembles. An over-all concert norm of musical structure was established and then each musical element was examined in order to determine the low or high amount of structural complexities. Each composition, in turn, was compared with this over-all concert norm in order to find where it fell on the scale of structural complexity. The analysis data were arranged on the respective tables and graphs for each concert studied.

The next step was to examine the amount of variety and contrast or monotony found in the musical structure of the nine programs. This was done by determining the amount of differences in each pair of musical elements studied. These relationships, then, revealed the amount of structural variety and contrast or monotony. A criterion of judgment for the various structural elements was first determined for each of the fourteen structural elements of music. From these data, interest-level charts were constructed indicating the low or high amount of contrast and variety as revealed by the amount of differences and similarities of the structural complexities.

From these data it was concluded that Concert C ranks the highest in amount of structural interest with 92 per cent structural relationships which are high or moderate in amount of variety and contrast, with a low of 8 per cent in those relationships which are repetitious or monotonous. The following is the rank order of the remaining eight concert programs: Concert I with 88 per cent high and 12 per cent low; Concert F with 85 per cent high and 15 per cent low; Concert D with 84 per cent high and 16 per cent low; Concert H with 82 per cent high and 18 per cent low; Concert E with 80 per cent high and 20 per cent low; Concert A with 80 per cent high and 20 per cent low; Concert G with 80 per cent high and 20

per cent low; and Concert B with 79 per cent high and 21 per cent low.

Of the total number of possible relationships of the various elements of musical structure studied, those which contribute to a high degree of interest consist of the following: variety of voice textures, varied positions of the melody, contrasting amounts of forward movement or unsettledness as found in root-movements, use of non-harmonic tones, use of dynamics, contrasts of mood, and differences of harmonic complexities. Those structural elements found to be at a low level of musical interest in the nine concerts studied are similar dynamic levels, similar levels of rhythmic complexities, similar meters, and similar levels of harmonic complexities.

Final Conclusions

The information reported in this study indicates clearly certain conclusions.

A most significant conclusion is that there are varying amounts of structural interest and monotony found in the nine choral concerts studied. The percentages of monotony range from 21 per cent for Concert B to 8 per cent for Concert C. Those music structural elements which were found to be high in variety and contrast ranged from 28 per cent in Concert B to 40 per cent for Concert C.

The question now is asked, what are the causes for structural monotony in the programs examined? The evidence reported in this study seems to point to both the internal conditions of the music programed and the external influences upon the conductor during his process of building a program.

First, the conductor will be considered. The majority of the conductors indicated that they have few external problems or factors which seriously limit or hinder them in their task of program building. After examining the data presented in this study, one can only conclude that most of the conductors do not give sufficient attention to the details of musical elements or else are not aware of their importance for attaining a high degree of variety and contrast in musical interest.

In describing the actual process of structuring a program, the majority of conductors appear to be more concerned with the general conditions than with the details of music structure. Such remarks as "I look more at the general aspects and the over-all mood in positioning these numbers," "It is just that the quality of this one piece seemed to demand that we open the concert with it. I go by instinct a lot," are two similar types of responses received from the conductors interviewed. In one instance the conductor obtains his order by placing those selections which are longer in the first part and the shorter compositions in the second half of the program. In another instance all sacred compositions are placed first and secular in the second half. A few conductors referred specifically to key, meter, or harmony as determinants which influenced the order of individual compositions.

It is understood that a choral concert might contain a low amount of structural interest and still be high in over-all musical enjoyment for the audience. The matters of excellence found in the technical performance level of the choral organizations, appearance, staging, quality of accompanying instruments, auditorium acoustics, attractiveness of the printed program and the information contained on it, and others, all exert their direct or indirect influence upon successful concert performances.

Other things being equal, it is reasonable to expect that a choral concert containing a high amount of variety and contrast in the musical elements studied will have a high degree of musical interest.

APPENDIX

APPENDIX

SAMPLE LETTER SENT TO CONDUCTORS

Dear Sir:

Those of us who are choral conductors realize the importance of building choral concert programs. I am conducting a study of the relation between the criteria used for choral concert program building at the college level and an analysis of the elements of musical structure found in choral music.

The purpose of this study is to secure specific information about the practices employed by selected college choral conductors in selecting and arranging choral music for a public concert, and to investigate the musical elements found in the individual selections of each program relative to the scheme of organization determined by the choral conductor.

Since your training and experience is in choral music, your cooperation in this phase of the study is needed, and I am, therefore, asking your assistance. This assistance will involve two items, a personal interview and an opportunity to examine the individual choral selections performed at a recent concert. The findings of this study will be summarized and sent to each person participating in this research.

Will you return the enclosed reply card indicating whether or not you are willing to participate in this project and the time most convenient for a personal interview.

Sincerely,

Maurice Gerow

INTERVIEW-QUESTIONNAIRE: "CRITERIA FOR BUILDING A CHORAL CONCERT
PROGRAM"

Name _____

College _____

Instructions--This study is concerned with determining those criteria which are of primary importance in appraising your procedures in structuring a logical and musically interesting choral program at the college level. The criteria included on the following pages have been derived from a survey of related literature.

You are asked to evaluate the following criteria in terms of their importance in your own process of building the concert program under consideration. Kindly answer each question strictly in accordance with your practice of program building. This investigation is concerned with methods of program building only. Please feel free to express honestly the best that your experience has indicated. Do not worry if your procedures run counter to "textbook" advice. Please evaluate the criteria by assigning it the number of your choice according to the following scale:

- 1.--Of no importance
- 2.--Slightly important
- 3.--Moderately important
- 4.--Very important
- 5.--Of greatest importance

For example, if you rigorously follow a particular procedure suggested in the criteria for building your own programs give it a rating of four or five depending upon its importance and frequency. If you do not use a particular criterion suggested, or use it very little, rate the criterion as being of no importance or of slight importance. Those criteria which you use in about fifty per cent of your activities involved in the preparation of the concert program under study should be given a rating of three--moderately important.

Feel free at any time to ask questions regarding definitions, meaning of statements, or to qualify your answers if desired.

PART I

1. Number of years of experience directing college choral groups.
2. Number of years of directing college choral groups in your present position.
3. Type of performance group(s) represented on the concert program under study:

Choir: Total enrollment _____ Music majors % _____ General % _____
 Men's Glee Club: Total enrollment _____ Music majors % _____ General % _____
 Women's Glee Club: Total enrollment _____ Music majors % _____ General % _____
 Others: Total enrollment _____ Music majors % _____ General % _____

4. Explain the kind of audition or voice test required for admission into each group.
5. Average number of scheduled rehearsal periods each week, length:
6. Type of audience that attends home concerts.
7. What experiences have contributed most to your present procedures of building choral programs? Please evaluate each by assigning it the number of your choice according to the scale of importance.

Value Assigned

- a. College courses elected which were designed specifically for program building No. _____
- b. Participation as a student in choral programs at the college level. No. _____
- c. Attendance at other college choral concert programs or choral festivals. No. _____
- d. Attendance at professional choral concert programs. No. _____
- e. Suggestions or opinions offered by:

students	No. _____
music faculty	No. _____
interested lay people	No. _____
- f. Printed programs found in periodicals, books, and other publications. No. _____
- g. Programs heard over the radio or television. No. _____
- h. Summer choral workshops. No. _____
- i. Music obtained directly from music publishing companies. No. _____
- j. Individual research carried on by you in libraries and other places. No. _____
- k. Experience derived from building choral concert programs year after year. No. _____
- l. Other No. _____

PART II

Evaluate each of the following statements as factors which tend to limit you as you selected and programmed the choral numbers for use on the program under study. Kindly use the same rating scale.

Value Assigned

- | | |
|--|--------------------|
| 1. Personal preferences or goals conflict with music department or college goals. Explain. | No. _____ |
| 2. Lack of adequate rehearsal time. | No. _____ |
| 3. Singers have limited amount of musicianship and vocal experience. | No. _____ |
| 4. Singers lack vocal maturity for more difficult music. | No. _____ |
| 5. Lack sufficient number of tenor voices for proper balance of parts. | No. _____ |
| | Basses No. _____ |
| | Altos No. _____ |
| | Sopranos No. _____ |
| 6. Singer's musical tastes conflict with conductor's musical taste. | No. _____ |
| 7. Limited budget for the purchase of choral music. | No. _____ |
| 8. Sources inadequate for obtaining new choral literature suggestions suitable for the choral groups represented in the programs under study. | No. _____ |
| 9. Audience which attends home concert does not care to listen to music that has worth. | No. _____ |
| 10. Concert hall facilities are limited. Explain. | No. _____ |
| 11. Rehearsal hall facilities are limited. Explain. | No. _____ |
| 12. Lack of adequate equipment for the performance of certain choral numbers, i.e., piano, organ, risers, or instrumentalists. | No. _____ |
| 13. Due to the type of college or other conditions, the choral groups which perform in concert are limited exclusively to either men or women's organizations. | No. _____ |
| 14. Others. | No. _____ |

PART III

Evaluate the following statements of purpose which apply to your situation and performance groups and affect your choice of numbers and the subsequent final concert program.

- | | |
|---|--|
| | Value |
| 1. Culmination of year's choral activities. (Home concert) | No. _____ |
| 2. College expects the home concert performance as a part of the cultural life of the college and community. | No. _____ |
| 3. The home concert is another medium of entertainment for the student body. | No. _____ |
| | For the community and student body No. _____ |
| 4. Educational for the singers. (The experience of rehearsing and singing the music programed for the home concert tends to broaden the knowledge and understanding of musical literature for those who participate.) | No. _____ |
| 5. Educational for the college audience. (Through the choral concert an attempt is made to influence the musical taste the audience by presenting a type of musical literature which is not usually heard via the radio or television.) | No. _____ |
| 6. A medium for public relations and/or for advertising the offerings of the college. | No. _____ |
| 7. Others. | No. _____ |



PART IV

Evaluate the following criteria both general and specific in terms of their importance in the process of selecting single compositions for use on the choral concert program under study. Kindly use the (A) column for recording the values assigned.

General Criteria:	Values assigned	
	(A)	(B)
1. Purpose or aim of the concert program.	No. _____	No. _____
2. Literary worth and suitability of the text.	No. _____	No. _____
3. Reasonable range for all parts.	No. _____	No. _____
4. Difficulty of parts.	No. _____	No. _____
5. Over-all worth of the music--beauty, expressiveness.	No. _____	No. _____
6. Over-all probable appeal to my choral groups.	No. _____	No. _____
7. Over-all probable to home concert audience.	No. _____	No. _____
8. Select a few numbers which are either well-known or familiar to the audience.	No. _____	No. _____
9. Select a few numbers which are of a light or humorous nature.	No. _____	No. _____
10. Style of the composition.	No. _____	No. _____
11. Other	No. _____	No. _____

Specific Criteria:

1. Select music which contains contrapuntal devices.	No. _____	No. _____
2. Coloristic contrasts	No. _____	No. _____
3. Length	No. _____	No. _____
4. Mood	No. _____	No. _____
5. Dynamics	No. _____	No. _____
6. Key	No. _____	No. _____
7. Rhythm	No. _____	No. _____
8. Harmony	No. _____	No. _____
9. Meter	No. _____	No. _____
10. Tempo	No. _____	No. _____
11. Form	No. _____	No. _____
12. Secular	No. _____	No. _____
13. Sacred	No. _____	No. _____
14. Types of accompaniment	No. _____	No. _____
15. A cappella	No. _____	No. _____
16. Other	No. _____	No. _____

Kindly reconsider these same criteria in terms of combining single compositions. To what extent does the degree of importance change when placing single compositions side by side to form groups in the concert program under study? Kindly use column (B) for recording the values assigned.

PART V

In order of its importance indicate which method you used to structure or build the choral concert under study.

Value assigned

- | | |
|--|-----------|
| 1. Set up a scheme of organization and then found the appropriate choral selections suitable to this arrangement. | No. _____ |
| 2. Selected individual choral selections appropriate to my performing groups and my situation in terms of difficulty and suitability. Arranged these into some sort of order for the home concert program. | No. _____ |
| 3. Combined both of the above methods. | No. _____ |
| 4. Other (explain) | No. _____ |

PART VI

Rate the following art principles, according to their degree of importance, that influenced the arrangement of choral selections on the concert program under study.

Value assigned

- | | |
|--|-----------|
| 1. Unity--by unity we mean the adherence to a main or dominant theme (broad sense) or style in order that the structure may seem whole or complete. Literally unity means "oneness." In music one of the main elements of unity is that of repetition. | No. _____ |
| 2. Variety and Contrast--by variety we mean a state or quality of being various or varied; something differing from others of the same general kind. To contrast something is to place or arrange it so as to set off or bring out differences, diversity of adjacent parts. | No. _____ |

PART VII

What is the approximate length, in terms of minutes, of the entire concert and of the intermission if used? _____

Outline the chronological order of the music on the program under study and describe, in your own words, the important considerations which seemed to influence the order of the compositions. For example, in arranging the order of single compositions within groups and in determining the group relationships, explain how the elements of music (style, rhythm, harmony, and so on) and the art principles of unity, variety, and contrast were considered in this phase of building your program. A program which finally contains a high degree of musical interest.

ANALYTICAL CHART

Program _____ Group _____ Selection in Group _____

Composition title: _____

Composer: _____ Arranger: _____

1. Key _____ Mode _____
2. Meter _____ Tempo _____
3. Duration _____ Total number of measures _____
4. Chronological order _____ Century _____
5. Style, primarily homophonic _____ polyphonic _____ both _____
6. General mood _____ Voicings _____
7. Melodic position:
 - Soprano--number of measures _____ percentage _____
 - Alto----number of measures _____ percentage _____
 - Tenor----number of measures _____ percentage _____
 - Bass----number of measures _____ percentage _____
 - Unison SATB--number of measures _____ percentage _____
 - Others-- number of measures _____ percentage _____
8. Voice combinations by sections:
 - SATB----number of measures _____ percentage _____
 - TTBB----number of measures _____ percentage _____
 - Others
9. Miscellaneous:
 - a. Unaccompanied _____ accompanied (type) _____
 - independent of voices _____
 - reproduces choral parts _____
 - b. Incidental solos _____
 - duets _____
 - trios _____
 - quartets _____
 - instrumental (type) _____
 - obligato _____
 - descant _____
 - narration _____
 - other _____
10. Type chords: Total _____
 - a. Triads-number _____ percentage _____
 - b. Sevenths-number _____ percentage _____
 - c. Ninths-number _____ percentage _____
 - d. Elevenths-number _____ percentage _____
 - e. Thirteenth-number _____ percentage _____
 - f. Fifteenth-number _____ percentage _____
11. Root movements: total _____
 - Fifths or fourths _____ percentage _____
 - Thirds or sixths _____ percentage _____
 - Seconds or sevenths _____ percentage _____
12. Number of modulations to keys removed by:
 - One accidental _____
 - Two accidentals _____
 - More than two accidentals _____



13. Number of non-harmonic tones used:

- a. Passing tones _____
- b. Neighboring tones _____
- c. Suspensions _____
- d. Others: _____ i.e., appoggiaturas, anticipations, escape tones, pedal points, and free tones.

14. Rhythm complexities:

In terms of low _____ moderate _____ moderately high _____ high _____

- a. Meter signatures: _____
- b. Rhythmic patterns: _____
Unit: _____
- c. Rhythm patterns primarily coincide with bar line _____
seldom coincide with bar line _____
- d. Pattern combinations:

_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____

15. Dynamic levels:

- a. Total measures of ppp _____ percentage _____
- b. Total measures of pp _____ percentage _____
- c. Total measures of p _____ percentage _____
- d. Total measures of mp _____ percentage _____
- e. Total measures of mf _____ percentage _____
- f. Total measures of f _____ percentage _____
- g. Total measures of ff _____ percentage _____
- h. Total measures of fff _____ percentage _____
- i. Total measures of crescendo _____ percentage _____
- j. Total measures of descrendo _____ percentage _____

CONCERT PROGRAM A

I

Ecce Videmus Eum	Palestrina
Crucifixus	Lotti
Grant Unto Me the Joy of Thy Salvation	Brahms
Concert Choir	

II

O Bone Jesu	Palestrina
O Sing Unto the Lord.	Hassler
I Have Longed for Thy Saving Health	Byrd
Chapel Choir	

III

Ave Maria	Bruckner
Now We Sing Thy Praise.	Tschesnokoff
The Last Words of David	Thompson
Concert Choir	

Intermission

IV

Come Soon	Brahms
To Be Sung of a Summer Night on the Water	Delius
Stomp Your Foot	arr. Copeland
Concert Choir	

V

Oh, La, La.	arr. Henderson
I Went to the Market.	arr. Henderson
Louisiana Hayride	arr. Stickles
Madrigal Singers	

VI

State Fair Selections	Rogers & Hammerstein
Hold 'em Joe.	Thomas
Oklahoma Selections	Rogers & Hammerstein
Concert Choir	



CONCERT PROGRAM B

I

Liebeslieder Waltzes Brahms
 (From Opus 52 and Opus 65)

Verzicht, O Herz, auf Rettung
 Finstere Schatten der Nacht
 Rede, Mädchen
 Quartet: Die grünen Hopfenranke
 Nein, Geliebter
 Vom Gebirge Well' auf Well'
 Duet: Vögelein durchrauscht die Luft
 Am Donaustrande
 Ein kleiner, hübscher Vogel
 Wie des Abends schöne Rote
 Solo: Nagen im Herzen
 Nein, es ist nicht auszukommen mit den Leuten!
 Quartet: Wen so lind die Augen mir
 Sieh', wie ist die Welt klar
 Nachtigall, sie singt so schön
 Zum Schluss (Nun, ihr Mäusen, genug!)

THE COMBINED GLEE CLUBS

Intermission

II

Sacred Choruses
 Ecce quomodo moritur justus Jacob Handl
 My spirit, be joyful (Cantata No. 146). Bach
 German University Songs
 Crambambuli arr. Fritz Volbach
 Ergo Bibemus (Goethe). Eberwein

THE MEN'S GLEE CLUB

III

Songs by the Blue and White Quartet

IV

The Nightingale Weelkes
 No, no, resistance is but vain! Purcell

THE WOMEN'S GLEE CLUB

CONCERT PROGRAM B continued

V

Madrigals

The silver swan Gibbons
 Spring (Thomas Nashe) Douglas Leedy, '59
 Matona, mia cara. di Lasso

THE COMBINED GLEE CLUBS

VI

College Songs

Torchbearers Arthur D. Bissell
 Primavera (Original version) Everett S. Olive
 Over the Years Ramsay L. Harris

THE COMBINED GLEE CLUBS

CONCERT PROGRAM C

I

Four Serious Songs Johannes Brahms Op. 121
 As With Beasts arr. N. Lindsay Norden
 So I Returned
 O Dearth
 Though I Speak With the Tongues of Men
 THE MEN'S GLEE CLUB

II

Piano Solo

III

Miserere (Psalm 51) Gregorio Allegri
 Here Is Thy Footstool Paul Creston
 King of Glory, King of Peace. J. Stanley Sheppard
 Simple Gifts (Shaker Hymn). arr. Copland-Fine
 THE MEN'S GLEE CLUB

IV

Tenor Solo

V

Father William (From Alice in Wonderland) Irving Fine
 Black Is the Color of My True Love's Hair arr. Stuart Churchill
 Lord Randall (British Folk Song). arr. Philip Duey
 Hail Mary William Dawson
 THE MEN'S GLEE CLUB

Intermission

VI

The College Quartet

VII

Clarinet Ensemble



CONCERT PROGRAM C continued

VIII

Tara, Tantrara, Tenio Philip Gordon
 Echo-Song di Lasso
 September Song (From Knickerbocker Holiday) Kurt Weill
 THE MEN'S GLEE CLUB

IX

The Hollywood Personality

X

Stomp Your Foot (From The Tender Land) Aaron Copland
 Salvation Belongeth to Our God Paul Tchesnokov
 THE MEN'S GLEE CLUB



CONCERT PROGRAM D

I

The Seven Last Words of Christ. Haydn
 Lord, Have Mercy
 Daughters, Weep Not
 Father, Into Thy Hands

String Quartet
 The Closing Doxology (Psalm 150). Lockwood
 Two Pianos
 Canyons in the Sky. Williams
 Wondrous Love arr. McKay
 Climbing Up the Mountain, Children. arr. Smith
 A CAPPELLA CHOIR

II

Duo Piano

III

We Be Three Poor Mariners Ravenscroft
 Hear My Song (from Pagliacci) Leoncavallo-Elkan
 A Barn Song Grieg
 Mobile Bay (Chantey). arr. Bartholomew
 STATESMEN

Intermission

IV

Cantate Domino Canticum Novum Hassler
 Let Go, Why Do You Stay Me? Bennett
 When I Behold Thy Fair Locks Golden Sheen Goudimel
 Rest Sweet Nymphs Pilkington
 The Gold and Blue Anonymous
 MADRIGAL SINGERS

V

At the Cry of the First Bird Fletcher
 Like As the Culver on the Bared Bough Stevens
 Dieu! qu'el la fait bon regarder! Debussy
 Les Dames de Camptown Foster-Hill
 MADRIGAL SINGERS

CONCERT PROGRAM E

I

Adoramus te Christe	Palestrina
Exultate Deo	Palestrina
Thou Knowest, Lord	Purcell
Hear Us, O Lord (Judas Maccabaeus)	Handel

A CAPPELLA CHOIR

II

Soprano Soloist

III

April Is in My Mistress' Face.	Morley
Willy, Prithee Go to Bed	Ravenscroft
Fa, La, La, I Cannot Conceal It.	Certon
Fire, Fire, My Heart	Morley

MADRIGAL SINGERS

Intermission

IV

Quant j'ai ouy le tabourin	Debussy
Benedictus	Paladihe
Exultate Deo	Poulenc

A CAPPELLA CHOIR

V

Come Where My Love Lie Dreaming.	Foster
Ev'ry Night When the Sun Goes Down	Appalachian Folk Song
Go Tell It on the Mountain	Spiritual

MADRIGAL SINGERS

VI

Alma Mater (Concert Arrangement)	Dallin
The Sublime Process of Law Enforcement	Thompson
Romany Life (The Fortune Teller)	Herbert

A CAPPELLA CHOIR



CONCERT PROGRAM F

I

Cantate Domino Hans Leo Hassler
 Tenebrae Factae Sunt Francis Poulenc
 Psalm 91 Felix Mendelssohn
 Der Samann Johannes Brahms
 Psalm 150. Lawrence Morton

CONCERT CHOIR

II

Beautiful Savior F. Melius Christiansen
 Wondrous Love arr. Tom Scott
 Prayer to Jesus George Oldroyd
 The Joys of Mary arr. John W. Work
 Were You There arr. H. T. Burleigh
 Amen arr. Jester Hairston

CONCERT CHOIR

Intermission

III

Lord, Thou Hast Been Our Refuge. R. Vaughan Williams
 The Creation Tom Scott

CONCERT CHOIR



CONCERT PROGRAM G

I

- From the Psalms Earl Rogers
 Lord, Thou hast been our dwelling place
 The Lord is my shepherd
 Hallelu, Praise ye the Lord
 Gloria from Mass II Hans Leo Hassler
 Alleluia from Motet VI Johann Sebastian Bach
 A CAPPELLA CHOIR

II

- Exultate Deo Francis Poulenc
 A Choral Flourish R. Vaughan Williams
 Invocation and Chorale. Paul Christiansen
 Seek Not Afar For Beauty. Leland B. Sateren
 A CAPPELLA CHOIR

Intermission

III

- A Madrigal For Mary Robert G. Olson
 Four Whimsical Rhymes Alec Rowley
 Hush A bye, Baby
 Little Tommy Tucker
 On Saturday Night
 Molly, My Sister, and I Fell Out
 A CAPPELLA CHOIR

IV

- Sorrento Folk Song arr. Raymond Allyn Smith
 Green Grow the Rushes, Ho! arr. George Lynn
 Beyond the Village. arr. H. A. Schimmerling
 Begin the Beguine Lawrence-Porter
 Stomp your foot Aaron Copland
 A CAPPELLA CHOIR



CONCERT PROGRAM H

I

Brothers Sing On Grieg
 Ave Maria Vittoria
 Tu Es Petrus Haller
 MEN'S GLEE CLUB

II

Bass Solo

III

Salvation is Created Tschesnokoff
 The Creation arr. Richter
 MEN'S GLEE CLUB

Intermission

IV

Seventy-six Trombones Meredith Wilson
 All the Things You Are arr. Hollenbeck
 MEN'S GLEE CLUB

V

Male Quartet

VI

Old Man Noah arr. Bartholomew
 Didn't My Lord Deliver Daniel? arr. Ferguson
 MEN'S GLEE CLUB

VII

Baritone Solo

VIII

Stella By Starlight Young
 Sunshine Girl Merrill
 In My Arms Loesser and Grouya
 MEN'S GLEE CLUB



CONCERT PROGRAM I

I

Motet VI (Psalm 117) Praise the Lord, All Ye Nations Bach
 Evening Song to God Haydn
 CONCERT CHOIR

II

Four Psalms, op. 74 Grieg
 How fair is Thy face
 God's Son hath set me free
 Jesus Christ our Lord is risen
 In heav'n above
 CONCERT CHOIR

Intermission

III

Nenia, opus 82 Brahms
 CONCERT CHOIR

IV

Flow Where the Waters Flow Edward T. Milkey
 O What Lovely Magic Hath Been Here Granville Bantock
 John Hardy Ernst Bacon
 Jimmie's got a goil Vincent Persichetti
 CONCERT CHOIR

V

The Three Kings Healey Willan
 Christmas Eve Norman Luboff
 The Story of the Twelve Tom Scott
 Alma Mater Arr. Al Oldfield
 CONCERT CHOIR



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