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A study of the junior high school choral music program in Massachusetts.

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A STUDY OF THE JUNIOR HIGH SCHOOL CHORAL
MUSIC PROGRAM IN MASSACHUSETTS

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the Faculty of the School of Fine and Applied Arts
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Master of Music

by
Mary Frances Lanigan
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THESIS APPROVAL

This thesis, written under the supervision of the candidate's Advisory Committee, and approved by its members, has been presented to and accepted by the Graduate Board of the School of Fine and Applied Arts of Boston University in partial fulfillment of the requirements for the degree of MASTER OF MUSIC with a major in

Music Education

Wilbur D. Fullbright

Asst. Dean

Aug. 18, 1959

Date

Ed Merriam

Department Chairman

Aug. 18, 1959

Date

Advisory Committee:

Jack Tenors

Lillian McMillan

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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS

Within the last few decades, much interest has been focused upon the Junior High School choral program. Considerable attention has been accorded the management of adolescent voices as well as the successful blending of the constantly changing immature voices into a good choral ensemble. Educators recognize the wide variance of individual characteristics--physical, intellectual, emotional, and psychological. An equally important variation is apparent in the quality of adolescent speaking and/or singing voices.

Research provided evidence that some graduate study has been focused on problems attending the male adolescent voice in particular. Much material has been prepared relating to the management of adolescent voices through partial development at the Junior High School level. Objective data are needed for a more realistic approach to the condition. The degree of enrichment experienced in Junior High School choral music assures a richer enjoyment in advanced and adult choral groups.

I. THE PROBLEM

Statement of the problem. The purposes of this study were (1) to examine choral methods and techniques employed by directors of selected adolescent groups within the Commonwealth of Massachusetts; (2) to determine the acceptability of available material and the extent to which it accommodates the adolescent voice at this level; and (3) to determine the implications for a more realistic and effective approach to the teaching of choral music at the Junior High School level.

Importance of the study. The voices of adolescents have been of concern to music educators and choral directors for a long period of time. Considerations relating to the Junior High School curriculum demand analysis, since the voice change problem is partially focused at this level. Adolescence involves transitional changes necessary to the growth and maturity of youth. The pamphlet, "Guiding the Adolescent," offers the following concept of the term:

Adolescence is a period of growing up that comes between childhood and adulthood. It may be thought of as either the actual growing-up process or as the time during which this process takes place. In either case, it is usually regarded as covering the years between twelve and twenty. . . . (22:2)

The unrest of adolescence combined with its tremendous enthusiasm and desire for group acceptance must find a channel of release. Choral music participation offers a program

of satisfying and desirable activity. Hartman and Shumaker, in elaborating on the values derived from participation in a worthwhile choral program, observe that,

Music is the one form of activity in which a whole school can take part, while at the same time creating something beautiful. It is like play minus the exuberant physical activity but plus an exuberance of the spirit. It requires the most accurate teamwork. It is unselfish; it awakens sympathy; creates joy; frees the soul, and subtly harmonizes the physical being. (9:74)

Music teachers in the Junior High School must understand the problems attending the adolescent voice. Both boys' and girls' voices alter, but in different ways. No two voices change at exactly the same time in life. Girls frequently appear unaware that an alteration has taken place. Boys, on the other hand, repeatedly experience great embarrassment while going through the period of adjustment. For this reason, a special effort must be made to insure male participation at this level. Leeder and Andrews point out that,

In American life there is a decided interest in the number of male groups who enjoy singing together. Barber-shop quartets sponsored by their national organizations have developed artistic performance to a degree never expected from lay groups . . . Male groups always win favor in a community, and in many locales the public school music teacher directs or sponsors adult barber-shop quartets. Singing by male adult groups has a great influence on junior-high-school boys and the community. (1:65)

The degree of success of the choral music program at this level, in particular, hinges upon an awareness of the capabilities, limitations, and requirements of the singing group. A report on Junior High School music contained within Music in American Education advised that,

A thorough understanding of the vocal ranges and voice qualities peculiar to the Junior High groups is of paramount importance, and that, the criteria for selecting materials for these groups are: (a) proper range and tessitura, (b) interests of tune and text, (c) length of selection, (d) pupil interest. (17:104)

An examination of materials available and observation of a fair percentage of existing conditions reveal that the approach to the problem falls into two general, if diametrically opposed, categories. Either the director sees no problem, or faces it realistically. If the latter position is assumed, the need for research is mandatory and ever present. If the former position exists, availability of additional data may serve as a means of stimulating an awareness of the problem.

The need for the education of music arrangers and publishers to the urgency for choral material specifically arranged for the male adolescent voice is evident. The amount of material available, although extensive in quantity, appears limited in adaptability. Directors with an aptitude for simple harmonic and contrapuntal choral writing should lend their talents to the cause. The primary purpose should

be the establishment of a sustaining interest in choral music participation, an experience that should extend into advanced education and adult choral activity. However, the project must be initiated by the music educator.

II. DEFINITION OF TERMS USED

Junior High School. In this study, Junior High School shall be interpreted as applying to students of grades seven through nine.

Adolescence. Throughout this study, the term adolescence shall be interpreted as the period covering the years between twelve and twenty.

Mutation. Mutation, as applied to this study, shall be interpreted as the time during which adolescent voices alter in pitch and timbre. The length of time required to complete the process varies with the individual. The evidence of change is more apparent with the male voice.

Maturation. In this study, the term maturation shall be interpreted as referring to the rate at which individual adolescent voices partially mature.

Cambiata. In this report, the term cambiata shall be interpreted as applying to the changing male voice. Cooper,

Florida music educator and composer-arranger, invented the term from the phrase "nota cambiata" (changing tone).

Tessitura. Throughout this report, the term tessitura shall be interpreted as applying to the predominant pitch range of the adolescent voice, regardless of the extremes. It is an important factor in the selection of song material, particularly at this age level.

III. ORGANIZATION OF THE REMAINDER OF THE THESIS

Chapter II of this study will present a critique of related investigations into the management of the adolescent voice through all phases of its development. The study will be concerned with the scope and function of adolescent voices in an active singing group. Some research has been accumulated on the male voice, but material specifically arranged to accommodate the adolescent male voice appears limited. Chapter III will contain a discussion of techniques presented in the study. The development of the opinion-questionnaire, the selection of the music directors who received the questionnaires, the number and percentage of inquiry forms distributed and returned, and the statistical manner used in the tabulation of data will be included in this chapter. Chapter IV will present data compiled concerning materials and techniques used by choral directors of

selected adolescent groups throughout the Commonwealth of Massachusetts. Chapter V will present a condensed restatement of the development of previous chapters. It will show finding, conclusions, and recommendations based on analysis and comparisons of current practices as presented by music educators themselves. The concluding section of this study will contain the bibliography of materials used, the appendixes containing copies of letters of transmittal, the opinionnaire, the follow-up postal card, and tables not included within the body of the study.

CHAPTER II

REVIEW OF THE LITERATURE

Throughout the years, many treatises and articles have been prepared dealing with voice production during the period of adolescence. Books by outstanding music educators have presented valuable information pertinent to the management of the adolescent voice through all phases of its development. Students of music education have advanced findings on the male adolescent voice in particular, as partial requirement toward a Master's degree. A committee assigned to the study of the Junior High School choral music program has published resultant conclusions and recommendations in Music in American Education.

Many reasons have been advanced to support the importance of the Junior High School music program. Whether the system is 8-4, 6-6, or 6-3-3, the problems pertaining to this age group remain essentially the same. The book, Music in American Education, lists the following specific aims in Junior High School music:

- (1) To continue the development of music skills,
- (2) To provide a singing program of unison and part songs,
- (3) To recognize the importance of changing voices,
- (4) To provide a variety of instrumental experiences, to include social instruments,
- (5) To develop a discriminating taste through a well-organized listening program,

- (6) To provide opportunities for creative self-expression in all areas of the music program,
- (7) To stress the importance of our musical heritage and its effect on present-day culture,
- (8) To offer challenging experiences for gifted children, through participation in solo, choral, and instrumental organization,
- (9) To understand the adolescent in relation to his musical development. (17:104)

Vocal Techniques

There is no more controversial subject than that of vocal technique. Much divergence of opinion exists among singers and teachers of singing with regard to the basic concepts of tone production and methodology. In 1951, Prince, as a result of a comprehensive survey-analysis of voice training techniques, pointed out that,

During the last thirty years, the pedagogical viewpoints expressed by authors on the subject of vocal training have literally run into the hundreds. Fields has collected the essential ideas of many hundreds of these and concluded three main schools of thought . . . The Natural Group takes a middle path, disclaiming any detailed knowledge of vocal physiology, but seeking to eliminate local effort so that natural reflexes take their course. Train the mind, train the ear, but let the vocal organs alone, is the slogan of the last group. (36:13)

Sight Reading

Choral music offers superior opportunities for ear training, tonal blending, tonal balancing (in varying degrees), and development of musicianship. This embodies, among other factors, a knowledge of sight reading. It is true that a high percentage of choristers belong to groups

for the sheer joy of singing and are perfectly content to learn music "by ear." However, an acquaintance with the written symbols of music will prove enlightening, and, if properly presented, even interesting. Hoggard offers the suggestion that,

. . . every teacher who deals with music should consider it his duty not only to teach prescribed materials and skills in his class or studio but to seek ways and means of relating that work to the ideal of developing competent, well-rounded musicians who can use with facility the symbols employed in the written language of music. . . . (11:7)

However, this type of sight reading does not mean the use of mechanical, unrelated drills intended to produce a feeling for rhythmic pulsation and an awareness of tonal relationship. Hoggard emphasizes that,

. . . study and drill on the formation of scales, or key signatures, or the structure of chords, or the time values of certain notes alone and in combination, with little or no regard for their real relationship to the tonal process of reading music, yields small dividends indeed from the investment of time and effort. (11:7)

Relation of Listening to Singing

Every choral director desires to attain good tonal quality and tonal blend in his choral group. This involves, among other factors, the act of careful listening to themselves and to the surrounding singers. Referring to the act of listening, Hartshorn observes that,

Those who participate in choruses at any level need to listen to the total effect of the group--they must hear what they are doing--if they are to derive the sense of success and status that should result from this activity. (10:278)

Since tone is the material from which music is made, beauty of tone is a prerequisite to good choral ensemble. Hartshorn, in commenting on the beauty of tone, suggests that,

A craving for beauty is a common characteristic of human beings. Some may find this natural desire best satisfied through the beauty of nature; others through the beauty of color and form that characterizes painting, still others through beauty of movement in ballet . . . The tonal beauty of music is of such direct appeal that the individual who does not respond to it with some degree of satisfaction is a rare exception. Like any other human characteristic of value, however, responsiveness to the beauty of tone in musical sounds needs to be developed and directed. (10:276)

Still further pursuing the relationship of listening to the act of singing, Hartshorn points out that,

Since the tone we hear with our inner ear when no sound is made is likely to be the most beautiful tone we can imagine, it is important to help children gradually to be able to think tone--to think lovely tones in the way that Peter Pan said to "think lovely thoughts." (10:276)

The implication for singing activities is that the singers are likely to produce a more beautiful tone if they think it in a moment of silence rather than while the beginning pitch is still sounding.

Vital tonal blending and tonal balancing is never an accident. It is attained through consistent, inspired leadership.

Values in Choral Music Participation

Much has been written about the special values of teamwork in choral music activity, the subordinating of individual voices to the expressiveness of the group.

Erskine observes that,

. . . team play is present at once more subtly and more powerfully in all concerted music, and perhaps most in part-singing. You listen to yourself and to the others to keep in tune and in time . . . You share with the others an ideal of the piece as a whole as it ought to sound to the audience. Your imagination has exercise. And as you reach the best moments of the piece, you share with the others an emotion which you could not share alone, a composite emotion generated by this musical comradeship, and expressible only by this musical collaboration. (24:5)

An examination of the human element in the Junior High School music program is of primary importance. Students at this level, are normal, high-spirited individuals seeking and demanding guidance and direction. Leeder and Andrews offer the following praise in their behalf:

No group of pupils is more spirited, enthusiastic and more rewarding in terms of return on the teacher's investment than is a junior-high-school group. They rush into class bubbling with energy. They are early instead of late to rehearsals. Put them well-prepared in front of an audience and they will sing their hearts out, abandoning themselves to the music and the director. They will, that is, if the teacher has won them over to music and to his teaching. They are sensitive, responsive, loyal and grateful. (1:28)

Experience has shown that boys and girls at this age level are individualistic, that there is a wide variance in their physical, emotional, intellectual, and social backgrounds. Accordingly, there is a difference in the qualities of their speaking and/or singing voices. Tone coloring ranges from a high piping tone through varying degrees of reedy colorings into a deeper, richer quality. It is the fusion of these constantly changing voices into a musical, or at least pleasant sounding combination, that provides a challenge to the choral director.

Types of Choral Groups

The type(s) of choral groups maintained depend upon a number of factors: the size of the school, administrative policy, scheduling, and selection of student personnel.

Christy recommends that,

(1) Every junior high school needs, first, a general chorus which reaches every pupil . . . Regular assembly singing is taken for granted.

(2) Small schools . . . will find that a mixed chorus is usually most practicable and desirable.

(3) A small school might maintain a girls' or boys' glee club.

(4) In addition to general chorus and assembly singing, a large school might maintain an "a cappella" chorus, a girls' and/or boys' glee club. (4:25)

The a cappella choir. The a cappella choir has enjoyed great development in Junior and Senior High schools, colleges, and even among adult groups. This means that more

singers are gaining in the finer art of choral singing. It follows that a cappella singing should be employed at the discretion of the director. Butterfield suggests that,

. . . in a cappella singing, volume of tone is not the desideratum, but rather tone quality and tonal balance, fine phrasing, clear diction, breadth and delicacy of shading, and the interpretation that comes from inspiration guided by intelligence. (24:67)

Boys' Glee Club Participation

Many articles and books have been written on the male adolescent voice, possibly because it presents a more disastrous threat to a smoothly running choral group at this age level. However, some of the most talented singers are boys. They should be members of the choir or glee club since they are the future tenors, baritones, and basses. Unfortunately, boys who possessed voices of high soprano quality in grade six, have been told that they could not sing with the choral group. The reasoning behind this judgment was that their own particular voice range did not adapt to the vocal arrangement. With few exceptions, these young singers are lost to choral music activity through Senior High School, college, and even beyond.

Procedure for testing boys' voices. Testing boys' voices requires a very delicate technique. It is more complicated than that used when testing girls' voices. The

problem of mutation (the recently changed and the ever-changing voices) presents a challenge to the choral director. A suggested procedure for group testing is as follows: (1) sing a unison song, such as, "Down in the Valley" (E-flat) or "Home on the Range" (E-flat), (2) have the boys sing as a group, and silence the tenors and basses who sing an octave lower, and (3) use the same song transposed a fifth higher. The high voices (sopranos) will sing easily. The boys who sing below the trebles are the changing voices (alto-tenor). Those who sing in the new key but who have difficulty with the upper tones are the low (unchanged) voices. Rorke offers the following suggestions for testing boys' voices:

- (1) Before testing the boys, note any physical appearance that would indicate a changed voice--heavier facial features, enlarged larynx. Have these boys move to a separate row.
- (2) Test the younger boys first. Let all boys sing. If a boy sings an octave lower, let him sit with the "suspected" basses.
- (3) Test the unchanged voices in the same manner as the girls. The alto voice is easily distinguishable (rich, mellow quality).
- (4) Older boys should come last.
- (5) If you find a lone bass voice, try to find him a place with basses in another group. Bass voices develop by singing full voice. Light singing makes voice "fuzzy" and of uncertain pitch. (20:9)

Quality and ranges of boys' voices. Boys' vocal qualities and ranges are classified as follows:

First soprano: quality--light, flutelike, head voice; range--G above treble staff easily.

Second soprano: quality--similar to first soprano, less light and clear; range--E, fourth space, treble staff, easily.

Alto: quality--rich, mellow, pleasant; range--to G below middle C easily, voice broadens as it descends.

Alto-tenor: quality--rich, full, vibrant; range--variable.

Bass: quality--deep, heavy; range--G, fourth space, bass staff, down one octave.

Alto-tenor range. There are two theories relating to the range of the alto-tenor voice. The first theory considers the range very short, possibly five or six tones. However, the second theory supported by Cooper, Florida music educator, extends from F below middle C to the third space of the treble staff. The extraordinary range of the latter theory opens unlimited possibilities to future choral arrangers.

An examination of the comparative ranges of adolescent voices establishes the fact that voices, during the process of change, do not fit into the traditional grouping of soprano, alto, tenor, and bass. Cooper observes that,

. . . the changing voice (alto-tenor) does not include the higher notes of the alto, nor does it include the lower notes of the tenor, thus in the performance of a choral work which exploits the full ranges of the alto and of the tenor, there is no part available for the adolescent boy. (3:4)

The alto-tenor part must have a pronounced melodic line employing simple scale passages and intervals. The inability of changing voices to focus on rapid changes of pitch demands that they be afforded the privilege of moving at a more leisurely pace.

The "break" in the boy's voice. Much has been written concerning the "break" in the boy's voice. This study is concerned with two meanings of the term. The first interpretation of the word refers to the inability of the voice to produce tones beyond certain limits. The second connotation applies to the vocal inaction the boy experiences as a result of the process of change. Any voice will "break" if taken beyond its limits. However, careful guidance with the extended alto-tenor range will allow no break to occur.

The vocal inaction experienced by many adolescent boys has been of concern to music educators who believe in "music for every child." As far back as 1919, Dawson pointed out that,

The congestion that is usually present during the "break" is the result of the same strain and tension that has caused the "break." If there is no strain, there will be congestion and no "break." There is, therefore, no more necessity of resting the voice during the process of change when correctly carried out than there is of stopping all exercise during general physical growth. Both are natural and interrelated. There is indeed, pressing need at this stage of the boy's development for regular and judicious exercises to prevent the vocal muscles from losing their flexibility and responsiveness in the production, thus insuring a safe change. (6:15)

In the early 1940's, Cooper, then a recognized exponent of the male adolescent vocal problem and its attendant condition, explained that,

The incidence of the changing voice is an aural illusion. The illusion is caused by confusing timbre with pitch. The voice of the adolescent boy moves down an interval of a fourth from its pre-adolescent range. The greatest change, however, is in timbre, as the voice thickens considerably, it presents a temporary illusion to the listener of sounding an octave lower than it actually sings. Hence, we often refer to "thin basses." The cambiata does not achieve its fullest characteristic richness until it has been used a while within its full range. If it is kept within its range, the voice will not break. (2:11)

Maturation. There is much interest in the underlying causes for variance in the rate of maturation of adolescent voices. Two debatable issues relating to the condition are the elements of nationality and climate. McKenzie, author and exponent of principles relating to the management of the adolescent voice, has presented some interesting observations by leading educators. Although the theories are merely opinions, some validity of thought is involved. A scientific study confirming the tenets involved might prove enlightening to choral directors and arrangers. McKenzie observes that,

National characteristics in speech-tone of the voice, inflection, vocal qualities, become accented during the adolescent period, and are quite noticeable in the boy's changing voice as it develops and matures. It is not surprising then, that in an American school choir in which there are a number of boys of European parentage, especially of the southern European countries, one hears a maturer tone than from a group in which the majority of the boys are of English extraction. (27:38)

Concerning the element of climate, McKenzie has observed differences in climate and its resultant effect on the maturing adolescent voice. Again all conclusions were based on opinions expressed by leading educators and choral directors. Comparing a difference in maturity of voices from the eastern and western parts of the country, Curtis points out that,

. . . alto-tenor parts of the school music books prepared by eastern editors were too high for the alto-tenors of the Los Angeles junior high schools. (27:46)

An assistant of Curtis was constantly comparing the difference in rate of maturation of the Los Angeles students with Minneapolis students. It was her opinion that,

. . . this was due to the earlier physical maturation of pupils in tropical and semi-tropical climates, especially in the case of boy basses. (27:46)

Girls' Glee Club Participation

A great deal of attention has been focused upon the management of the male adolescent voice. However, the female adolescent voice undergoes a slight alteration which is not as dramatic or as disastrous to the choral music program, but worthy of the serious consideration of the choral director. Contrary to the opinion of many, girls' voices alter in pitch and timbre and should be carefully guided to a relaxed, mature, tone coloring. Their voices should be devoid of the harsh, strident timbre so evident in a high percentage of

female voices. The same rules covering range and tessitura, adhered to in boys' vocal arrangements, should be carefully observed.

Quality and ranges of girls' voices. The quality and ranges of girls' voices are approximately as follows:

First soprano: quality--light, flexible; range--easily to first space above treble staff.

Second soprano: quality--similar to first soprano, but not as clear; range--to E, fourth space of treble staff.

Alto: quality--richer, heavier, little evidence of head voice; range--to G below middle C.

Procedure for testing girls' voices. Although less complicated, the procedure used should be similar to that employed with the boys. Those who sing in the higher (transposed) key are the sopranos. Those who sing in the original key are the altos. Those who sing in the transposed key with the sopranos, but who are unable to sing the higher notes in that key, are the middle voices. Occasionally, a voice has a range wide enough to cover several parts. Final decision should be left to the discretion of the choral director.

In a group of unchanged voices, the sections will seldom balance numerically. There will probably be more second sopranos than firsts, and fewer altos than seconds.

The resulting distribution is desirable since the middle part is the most difficult to sustain.

In a mixed group, it will probably take more high and unchanged voices to balance the changing and bass voices. It must be remembered that testing should be done in an apparently casual manner, while the teacher gives each voice serious consideration. To be effective, the activity should be brief.

Contributing Factors in a Successful Program

In addition to the attitude of the director, the receptivity of the singers, and the resulting rapport established through the combination of these two elements, the selection of song material is an exceedingly important factor toward building a successful choral music program.

Tastes cannot be arbitrarily imposed. They must be carefully guided through the suggestion and experimentation of the director. Material must be neither too juvenile nor too adult. A well-balanced medium must be sustained for the musical worth of the activity.

Choice of songs involves: (1) the ability of the particular choral group, (2) the occasions for which the group performs, (3) the length of time allotted for the rehearsal period, and (4) the preference of the choristers. The last consideration implies a co-operatively planned selection of song material.

In 1952, Mathews initiated a study to establish criteria for the selection of song material at the upper elementary school level. The resultant standards were listed as:

(1) The ability of the group, (2) their special interests and tastes, (3) knowledge, skills, and appreciation, (4) word content, (5) variety of types of music, (6) difficulty, (7) cultural value, (8) moral and spiritual values, (9) democratic ideals and world friendship, (10) range and tessitura, (11) harmony, (12) melody, and (13) rhythm. (28:52)

Availability and Acceptability of Choral Music

In 1954, Grund conducted a survey-analysis of policies employed in general and special music classes in Junior High Schools in Massachusetts. The following conclusions were reached:

Boys' and/or girls' glee clubs are offered in between 42 and 52 per cent of the schools: 32 per cent specifically listed them as being offered in grades seven, eight, and nine. During school hours, one period is allowed each week and then as an elective. The length of each period is approximately forty-five minutes. Credit, however, is accorded these classes. Mixed choruses are offered in 63 per cent of the schools. Specific reference to them being offered in grades seven, eight, and nine was made in 32 to 37 per cent of the answers. (32:34)

In 1956, Camara conducted an analysis of Junior High School music in Massachusetts in an attempt to ascertain, among other things, the status of choral and instrumental activity, their availability, and acceptability. He pointed out that,

Only 52 schools scheduled choral music. It was evenly divided between elective and required . . . Of the vocal electives, most interest was shown in glee clubs with 111 (of 316 surveyed) offering the course, open to all grades. (30:43)

In 1957, the Massachusetts Department of Education tabulated the results of a survey of all subjects offered in the Junior High School program. Martina M. Driscoll, Supervisor in Education, Field of Public School Music, compiled a listing from this report of all choral and instrumental units and/or courses. The following conclusions in unpublished form were reached:

Of 195 Junior High Schools listed within the State of Massachusetts, 119 reported scheduling choral music (including general music). Seventy-two per cent registered boy and/or girl glee club activity as most popular of choral music electives. The average grouping ranged from 30 to 125. (31)

Classification of Song Material

Educators have endeavored to poll student preferences, from time to time, to discover the acceptability of the choral music program. This method should serve as a constructive guide toward the development of student tastes. Mathews, in compiling a song list, classified student preferences in the following order:

(a) Sacred songs; songs of praise and prayer, spirituals; (b) seasonal songs, Christmas, Easter, or spring; (c) patriotic songs and songs of world friendship; (d) folk music, songs from other countries, songs of the United States; (e) songs on other interests, including songs on friendship or graduation. (28:52)

Student Attitudes and Preferences

During the period from September, 1951, through April, 1952, the Music Journal conducted a series of investigations on the attitudes of teenagers toward music. Included among published reports was a most enlightening section on the music preferences of boys and girls. In planning the distribution of figures, an attempt was made to show major influences on taste and growth in music. The factors upon which deductions were based were: sex, age, and residential area. Conclusions reached on music preferences by sex were, in part, that,

The girls prefer classical music--measured against rather severe standards by researchers--by almost 5 per cent over their male associates. Their liking for opera is more than double, as is their appreciation for devotional music . . . boys are the folk music followers by a margin of over 5 per cent . . . polka, and the several varieties of hillbilly music.

Girls advanced in the romantic and sentimental classifications. Girls' and boys' tastes were equal on popular selections, except in the extreme varieties. . . .
(25:12)

The conditions covering residential area, environment, school facilities, quality of teachers, home atmosphere, had a decided bearing on music preferences. The report states that,

In the acceptance of serious music, for instance, both sexes show a definite upward trend as their areas of residence become more thickly populated, although in each case, the girls lead the boys in this consideration.
(25:12)

The report states further that,

Folk music, however, seems to belong to the rural areas, falling off sharply in the towns and almost equally dramatically in the cities--nearly a two-to-one ratio in each step. (25:13)

An examination of the results presented in the report establishes the feeling that, although young students have very pronounced likes and dislikes, they do accept "music for occasion" as against "academic music." The report suggests that,

It is a very hopeful picture for those who believe, as the youngsters do, in music for occasion. It is our earnest opinion that if music is presented that way--in teaching, in performance, and in attitude--we can be well-assured of a considerable awakening of interest in music as a more . . . vital part of our way of life. (25:15)

Junior High School boys and girls have many problems--physical, emotional, intellectual. The music program must help these young students to bridge disadvantages through participation in a successfully operating choral group. Tastes and qualifications, at this level, are frequently underestimated. Arrangements must be appropriate for the voices.

The standards of choral performance have advanced dramatically within the last thirty years. Although the student material is not necessarily more talented or more versatile, the finished choral performance is decidedly more musical. The credit, of course, is well deserved by the

music educators who have worked so hard in improving the caliber of performance and the music advocates who have aided in this endeavor.

CHAPTER III

SOURCES OF DATA AND PROCEDURE FOR STUDY

In this study, particular consideration was given to the methods, techniques, and philosophies encountered in the Junior High School choral music program throughout the State of Massachusetts. The issues involving the management of adolescent voices at this age level are not limited to one section of the country. The factors involved in the partial development of young voices exist regardless of geographical differences. They affect the young students of today as well as the music-conscious adults of later years.

It was expected that so controversial a topic would invoke a wide variety of answers, depending upon the attitudes and teaching situations of the respondents selected. Information obtained through some sources was very helpful. Original data for this study were compiled from a questionnaire submitted to selected music educators throughout the State.

The names and addresses of Junior High School choral music directors were procured through a booklet prepared by the State Department of Education. A listing of possible participants in this study was arranged from this directory. No attempt was made to compare cities and towns population-wise.

I. JUNIOR HIGH SCHOOL CHORAL MUSIC QUESTIONNAIRE

It was decided that the written Inquiry Form was necessarily the most logical and effective method of gaining the information desired for the completion of the study. Private interviews, requested in some instances, were neither feasible nor practical. However, it is quite probable that much interesting data would have resulted from the use of the latter technique.

A total of one hundred and fifty letters was composed and mailed to Directors of Music in selected areas of the State. An additional letter and copy (copies) of the Inquiry Form were addressed to the directors and/or supervisors of the Junior High School choral music programs. The form solicited program(s) or material relating to the choral music activity of that area.

Composition of the questionnaire. The questionnaire was composed of thirty-three items, divided into six sections, namely, (1) General Information, (2) Organization, (3) Procedure in Rehearsal, (4) Evaluation of Choral Literature, (5) Performance, (6) Budget and Facilities. Other sources providing material for remaining chapters of this report were: books relating to the management of the adolescent voice, Master's theses, periodical literature, printed and mimeographed material.

General information. The first section, "General Information," sought to establish the identity and location of the respondent, the type(s) of choral music organizations directed, the amount of credit allowed, and the approximate membership of each group listed.

Organization. The next section, "Organization," endeavored to obtain information relative to the policies governing the selection of student personnel, the number of rehearsals allowed, and if inadequate, the number desired.

Procedure. The third section, entitled "Procedure," was divided into thirteen parts. These included: (1) the purposes of maintaining the choral group(s), (2) the requirements for membership in choral unit(s), in order of importance, (3) the extent to which suggested techniques were included in the rehearsal period, (4) preferences in song material, and (5) a check list of choral arrangements used and preferred. The second portion of this section was devoted to questions relating to the male adolescent voice. Included in this group were: (1) establishment of the fact of the existence, or the reverse, of a male adolescent choral group in that area, (2) the voice classification terms favored, (3) the extent of the alto-tenor voice range, (4) factors affecting the maturation of the male adolescent voice, (5) theories concerning the "break" in the changing

voice, (6) theories concerning the use of the voice through the period of change, and (7) the order of importance of suggested factors for maintaining male adolescent choral groups.

Choral literature. The next section, entitled "Choral Literature," was concerned with: (1) elements employed in choral arrangements at this age level, (2) S. A. B. arrangements, (3) the need for more choral material specifically arranged to accommodate the male adolescent voice, (4) factors determining the success of choral music at the Junior High School level.

Performance. The section, "Performance," solicited data on the following points: (1) the occasions for which group(s) performed, (2) sponsorship of group(s), (3) type(s) of songs preferred by students. A request for the enclosure of programs of choral concerts or other material relative to the choral activities of the respondent's group was added.

Budget and facilities. The final section of the Inquiry Form was concerned with: (1) the existence of, and the amount of the choral music budget (not included in the General Music budget), or method of obtaining funds for which no allowance was provided, (2) fee for membership, (3) purpose of the fee, (4) condition and availability of

materials and equipment. It was suggested that the respondent list any characteristics unique to his particular group(s), or teaching situation, which might help in a proper evaluation of the recorded replies.

Suggestions for items to be included within the Inquiry Form were obtained from readings relative to the topic and from choral music directors within the field of music education.

Preliminary examination of the survey instrument.

Prior to the distribution of the questionnaires, a tentative version was prepared. A process of elimination was devised to establish, (1) the value of the item, (2) the answerability of the item, (3) the simplicity of the form of each question, and (4) the availability of the information solicited. Recommendations were received relative to additions or deletions. The revised copy was based upon this analysis.

Selection of the sampling. One of the reasons for conducting the survey was a vital interest in the policies and procedures employed by choral music directors in the Junior High School music program in the State.

A listing of Junior High School choral music directors and/or supervisors was obtained from a booklet prepared by the Massachusetts Department of Education. A letter was

sent to Directors of Music of selected cities and towns throughout the Commonwealth. An additional letter, addressed to the Junior High School choral music director, was included together with copy (copies) of the questionnaire.

Collection of data. Data and material for this study were obtained from: (1) responses to the questionnaires mailed to Junior High School choral directors of selected adolescent groups throughout the State, (2) published articles and reports relating to adolescent voices at the Junior High School level, (3) unpublished Master's theses related to the selected topic, and (4) books and findings on the adolescent voice. A good percentage of research appeared limited. The use of the opinionnaire was considered to be the most valid means of obtaining reliable data.

As indicated, only fifty-two per cent of the questionnaires were returned. Among the possible reasons for the limited returns could be the following: (1) the forms were mailed the latter part of April, a busy time for school music personnel; (2) there is a strong possibility that inquiry forms may have been mislaid or misdirected; and (3) choral directors failed to see an immediate value in the proposed study.

Follow-up technique. Due to the limited number of returns, it was decided to send follow-up postal cards,

reminding the respondents to return the questionnaires. This resulted in the return of ten additional forms, a percentage of 6.6.

II. STATISTICAL MANIPULATION

Data were procured primarily from an Inquiry Form which was composed of thirty-three items. Specifically, these items were compiled from literature, books, and related research which suggested areas for investigation.

Information contained in the replies was recorded on a master tabulation sheet. These data were compiled into a number of frequency tables. In a few isolated cases, the frequencies do not equal the total number of forms returned. Essentially, this is due to variance in the manner in which responses were recorded by the respondees. Meaning and percentage were computed for the purpose of interpreting the data compiled in this study.

III. SUMMARY

Data for this report were secured through the opinion-questionnaire which registered the resultant attitudes, philosophies, and techniques of participating choral directors. The number of returns, although limited, held much valuable material and information. A selection of fine

programs exemplifying the high standards of Junior High School choral music directors was enclosed with returned Inquiry Forms.

CHAPTER IV

PRESENTATION OF DATA

This chapter will be concerned with presenting the data from questionnaires returned by Junior High School choral directors of selected cities and towns throughout the Commonwealth of Massachusetts.

I. JUNIOR HIGH SCHOOL CHORAL MUSIC SURVEY

The questionnaires distributed to Junior High School choral directors of selected cities and towns in the State of Massachusetts, were concerned with: (1) an examination of methods and techniques employed by choral music directors, (2) an attempt to ascertain the extent to which available choral literature accommodates the adolescent voice, in particular, the male adolescent voice, and (3) a desire to gain, through analysis and evaluation of data, a more realistic approach toward existing circumstances and conditions.

Distribution and return of questionnaires. Table I indicates that fifty-two per cent of the 150 questionnaires distributed were returned, a total of seventy-eight.

TABLE I
DISTRIBUTION AND RETURN OF QUESTIONNAIRES

Number sent	Number returned	Percentage
150	78	52%

Type and distribution of choral groups. Table II shows the types and distribution of choral groups available in fifty-two per cent of the Junior High Schools within the State, the size of each listed unit, and the amount of credit allowed for membership in choral activity.

It must be remembered that data within this report were not representative of the total number of choral units offered in the Junior High School program in the Commonwealth. It is limited to information received from fifty-two per cent of the one hundred and fifty areas contacted.

Among the seventy-eight schools involved in this study, 25.6 per cent reported having boys' glee clubs with membership ranging from 20 to 60; 3.8 per cent reported having boys' choirs with membership ranging from 35 to 75; 37.1 per cent reported having girls' glee clubs with membership ranging from 30 to 125; 19.2 per cent reported having girls' choirs with enrollments ranging from 40 to 100; 19.2 per cent reported having small choral units with enrollments

ranging from 6 to 30; 56.4 per cent reported mixed groups with enrollments ranging from 30 to 225; and 69.2 per cent registered general choral groups with enrollments ranging from 25 to 50 students. Credit allowed for choral music activity ranged from $\frac{1}{4}$ point to one point.

TABLE II
TYPES AND DISTRIBUTION OF CHORAL GROUPS

Organizations	Percentage	Number of members	Credit
Boys' Glee	25.6	20-60	$\frac{1}{4}$ -1
Boys' Choir	3.8	35-75	$\frac{1}{4}$ -1
Girls' Glee	37.1	30-125	$\frac{1}{4}$ -1
Girls' Choir	19.2	40-100	$\frac{1}{4}$ -1
Small Unit	19.2	6-30	0
Mixed Group	56.4	30-225	1
General	69.2	25-50	

NOTE: This table should be read as follows: 25.6 per cent reported boys' glee clubs with enrollments ranging from 20 to 60. The amount of credit allowed ranged from $\frac{1}{4}$ point to one point.

Selection of personnel. The questionnaires listed five suggested factors relating to the selection of student personnel. Table III registers the extent to which some of these factors might be considered in the final selection for membership in a choral group. Twenty-three directors favored selecting singers with limited vocal equipment and ability, but with a strong desire to sing with a group. Forty-three of the respondents selected only the talented students,

while the remaining twelve volunteered no opinion. Twenty-five preferred to group according to sex, and forty-nine preferred to group according to ability. Forty-one of those reporting preferred to group according to ability and age combined. Additional comments volunteered were: (1) group according to voice range and tone quality, and (2) grouping hinges upon the availability of the student personnel.

TABLE III
SELECTION OF PERSONNEL*

Factors	Yes	No	No opinion	Percentage employing criteria
Talented	43	23	12	55%
Limited Vocal Production	23	41	14	29%
Sex	25	36	17	32%
Ability	49	18	11	62%
Age	41	28	9	52%

*Data compiled from seventy-eight responses.

NOTE: This table should be read as follows: forty-three respondents (55%) selected only the talented; twenty-three respondents selected those students with limited vocal production but with a strong desire to sing.

Number of choral rehearsals per week. There was some difference of opinion on the matter of weekly rehearsals. Table IV discloses that 48 respondents held one rehearsal per week, while the remaining 30 choral directors held two weekly rehearsals. Forty-seven of the total 78 would

appreciate more time, possibly two to four per week. Additional time was allotted all directors for preparation for special choral performances. All rehearsals were held during school time, except those in preparation for special occasions.

TABLE IV
NUMBER OF WEEKLY REHEARSALS

Choral directors reporting	Frequency	Adequate		Frequency desired		
		Yes	No	2	3	4
48	1	12	36			
30	2	19	11	36	6	5

NOTE: This table should be read as follows: forty-eight respondents held one weekly rehearsal. Of this total, 12 directors considered the time allotment adequate; 36 considered it inadequate. A portion of the latter group would like additional rehearsal time. All rehearsals were held in school time except in preparation for special performances.

Skills developed in rehearsal period. Table V presents a listing of suggested skills and techniques employed in the weekly rehearsal period. An attempt was made to indicate the extent to which individual items were included by choral directors. Voice production, as indicated, was employed frequently in rehearsals. Sight reading was considered only occasionally. Pitch accuracy was considered by a good percentage of the respondents, and development of musicianship was considered frequently. A cappella singing

was employed frequently at the discretion of the choral director. Some recorded opinions tended to contradict the basic principles of good choral ensemble direction. It seemed difficult to believe that pitch accuracy could be omitted from any rehearsal period, yet, in the opinion of some respondents, this item was not an essential part of the activity.

TABLE V
SKILLS DEVELOPED IN REHEARSAL PERIOD

Rehearsal Factors	Ratings*				Mean
	1	2	3	4	
Voice Production	36	21	12	9	1.9
Sight Reading	11	27	27	13	2.5
Pitch Accuracy	42	20	13	3	1.7
Development of Musicianship	36	24	10	8	1.8
A Cappella Singing	16	28	33	1	2.2

*1--Always, 2--Frequently, 3--Occasionally, 4--Never.

NOTE: This table should be read as follows: the inclusion of the factor of voice production in the weekly rehearsal received the rating of "frequently."

Purposes of Junior High School choral groups. An attempt was made to ascertain possible reasons for sponsoring choral groups at the Junior High School level. Table VI presents the data relative to the suggested purposes of these choral groups. The elements of enrichment, development of musicianship, and performance were considered important in

that order. The element of entertainment was considered only moderately important by participating teachers.

TABLE VI
PURPOSES OF JUNIOR HIGH SCHOOL CHORAL GROUPS

Suggested purposes	Order of importance Ratings*				Mean
	1	2	3	4	
Enrichment	54	10	8	6	1.5
Entertainment	12	24	26	15	2.5
Performance	30	25	18	5	1.9
Development of musicianship	43	18	15	2	1.6

*1--Very important, 2--Important, 3--Moderately important, 4--Unimportant.

NOTE: This table should be read as follows: fifty-four respondents considered the element of enrichment very important in a suggested list of possible purposes for maintaining choral groups at the Junior High School level.

Requirements for membership in Junior High School choral group. Table VII indicates possible requirements for membership in a Junior High School choral group in the order of importance accorded these requirements by the participating teachers. The factor of enthusiasm was given a position of primary importance. The elements of willingness to co-operate, love of music, responsibility, and school spirit were recorded as important in that order.

TABLE VII
 REQUIREMENTS FOR JUNIOR HIGH SCHOOL CHORAL MEMBERSHIP

Factors	Order of importance Ratings					Mean
	1	2	3	4	X	
Enthusiasm	51	7	7	3	10	1.4
Willingness to Co-operate	43	13	8	5	9	1.6
Love of Music	36	21	8	4	9	1.7
Responsibility	25	21	14	9	9	2.1
School Spirit	21	16	14	18	9	2.4
Musicianship	24	25	17	6	6	2.0

NOTE: This table should be read as follows: the element of enthusiasm was considered of primary importance by 51 directors. The term "X" is used to denote those respondents signifying no opinion.

Factors pertaining to boys' choral group. Table VIII registers fifty-four respondents in favor of maintaining a boys' choral group. Twenty-four respondents were recorded as not in favor of male choral groups at the Junior High School level. Reasons advanced to support their positions were listed as the elements of mutation and discipline.

The second part of the table relates that sixty-eight directors felt that there was a definite need for new material specifically written for adolescent voice ranges, in particular male adolescent ranges. The remaining ten respondents stated that the material available was adequate.

The factor of enthusiasm was considered as of primary importance in maintaining a boys' choral group. The factors

of virile part songs, emphasis on masculinity, and social influence were recorded as of secondary importance.

The following comments were volunteered: (1) if boys are omitted at this age, it has a direct bearing on the Senior High School choral program; (2) accomplishment is necessary at this age level; (3) it is an honor to be selected to join a boys' choral unit; (4) important to maintain interest for later choral activity.

TABLE VIII
FACTORS PERTAINING TO BOYS' CHORAL GROUP

Factors for maintaining group	Yes		No	1	2	3	4	X*	Mean
	A*	B*							
Directors in favor	37	17	24						
Need for material	68		10						
Enthusiasm				48	15	6	6	3	1.3
Use of Virile Part Songs				38	20	8	7	5	1.7
Emphasis on Masculinity				31	18	14	5	10	1.9
Social Influence				30	18	16	3	11	1.8

*The term "A" was used to signify groups composed of unchanged voices; "B" was used to signify combinations of unchanged, changing, and changed voices. The term "X" refers to those directors registering no opinion.

NOTE: This table should be read as follows: fifty-four respondents were recorded in favor of maintaining a boys' choral group; twenty-four were strongly opposed to the idea. Sixty-eight choral directors felt that there was a definite need for more material specifically adapted to adolescent voice ranges. Ten considered that the amount of material available was adequate. The factor of enthusiasm was considered of primary importance in maintaining a successfully functioning choral group at this age level.

Voice classification and the alto-tenor range. It was decided to check the extent to which voice classification terms were used by Junior High School choral directors and the opinions relating to the extent of the alto-tenor range. Table IX discloses that the term baritone was favored by thirty (38.4%) respondents; the term alto-tenor by twenty-three (29.4%) respondees. Six (7.6%) directors used the term tenor; four (5.1%) directors used the term cambiata; and four (5.1%) used the term changing voice. The terms high and low were preferred by two (2.5%) respondees. Nine (11.5%) directors offered no opinion.

In considering the alto-tenor range, sixty (76.9%) respondees felt that it was short, possibly five or six tones; sixteen (20.5%) felt that it extended considerably longer. Two respondees (2.5%) registered no opinion. Some added that it could be extended under careful guidance.

TABLE IX
VOICE CLASSIFICATION AND ALTO-TENOR RANGE

Terms	Number (Percentage) using term	X*	Range	
			Limited	Extended
Baritone	30 (38.4%)			
Alto-tenor	23 (29.4%)			
Cambiata	4 (5.1%)			
Tenor	6 (7.6%)			
Changing voice	4 (5.1%)			
High and low	2 (2.5%)	9 (11.5%)		
Alto-tenor range		2 (2.5%)	60 (76.9%)	16 (20.5%)

NOTE: This table should be read as follows: Thirty (38.4%) respondees preferred to use the term baritone. The term "X" registers no opinion.

Theories concerning voice change. Table X indicates reactions to questions pertaining to the use of young immature voices during the period of mutation. The respondees were in general agreement that a "break" could occur frequently during the period of change. Respondees felt that the upper tones of the voice should be used frequently. The majority of the respondees considered that the voices should be used throughout the change.

The greater number of participating directors considered that the element of nationality frequently affected the changing voice, while the element of climate affected the voice only occasionally during this period. All opinions were individual convictions based upon the experiences and backgrounds of the responding teachers.

Comments volunteered. Respondees volunteered the following comments relative to the voice change: (1) too many individual differences, (2) no proof available, and (3) not qualified to answer.

TABLE X
THEORIES CONCERNING THE VOICE CHANGE

Theories concerning voice change	Ratings*					Mean
	1	2	3	4	X*	
Break should occur	9	31	31	7	0	2.4
Use of upper tones	12	29	25	6	6	2.3
Use of voice through change	42	23	7	3	3	1.6
Nationality	11	30	15	11	11	2.3
Climate	10	23	21	14	10	2.5

*1--Always, 2--Frequently, 3--Occasionally, 4--Never, X--No opinion.

NOTE: This table should be read as follows: the theory that a break should occur in the changing voice was considered in the "frequently" column by the majority of respondees.

Junior High School choral arrangements. Table XI discloses possible factors necessary to satisfactory choral arrangements at the Junior High School level. For practical purposes, all factors listed were considered of equal importance by respondents.

TABLE XI
JUNIOR HIGH SCHOOL CHORAL ARRANGEMENTS

Items	Ratings*				Mean
	1	2	3	4	
Simple Melody	31	32	12	3	1.8
Simple Harmony	40	28	4	6	1.6
Simple Counterpoint	29	28	17	4	1.9
Other Factors					

*1--Most important, 2--Moderately important, 3--Important, 4--Unimportant.

NOTE: This table should be read as follows: all items were considered as of equal importance by respondents.

Factors contributing to the success of Junior High School choral arrangements. An attempt was made to determine to what degree suggested factors contributed to the success of choral arrangements at the Junior High School level. Table XII suggests that sixty-seven (85.9%) respondents considered interest of text of primary importance. The elements of melodic beauty and length of composition followed quite closely in rank order tabulations.

Comments volunteered relative to the factors which contributed to the success of Junior High School choral arrangements were as follows: (1) appropriate voice range, (2) rhythmic variety, and (3) enthusiasm of the director.

Forty-three respondents (55.1%) considered that S.A.B. arrangements frequently produced lack of harmonic

balance. A few directors added that the quality of the alto voice could be a contributing factor in the issue.

TABLE XII

FACTORS CONTRIBUTING TO SUCCESS OF CHORAL ARRANGEMENTS

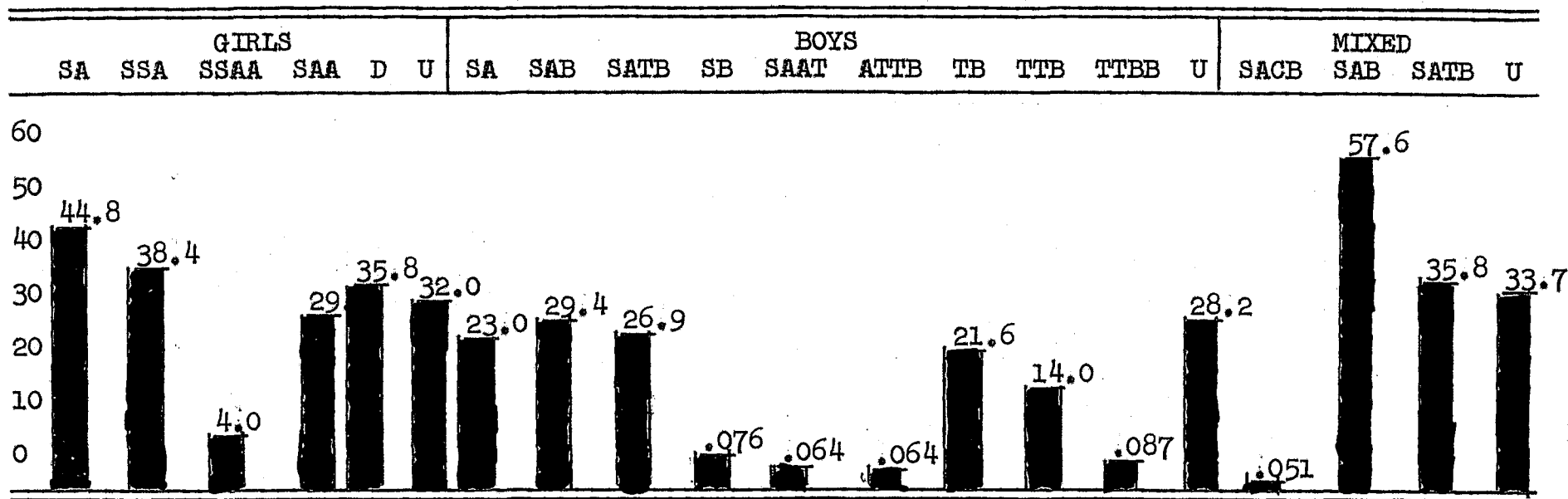
Contributing Factors	Number and Percentage	
	Yes	No
Interest of Text	67 (85.8%)	11 (14.1%)
Melodic Beauty	63 (80.7%)	15 (19.2%)
Length of Composition	45 (57.6%)	33 (42.3%)
S.A.B. Arrangements		
Lack Harmonic Balance	43 (55.1%)	35 (44.8%)

NOTE: This table should be read as follows: sixty-seven (85.8%) respondents considered that interest of text was a most important factor in the success of choral arrangements at the Junior High School level.

Type(s) of Junior High School choral arrangements used. An attempt was made to determine the degree to which suggested choral arrangements were included in the Junior High School music program. Figure 1 discloses the results of recorded tabulations received from participating directors. For the all-girl groups, the respondees favored the following types of arrangements: S.A., S.S.A., S.A.A., descant, and unison. For all-boy groups, the respondees favored the following arrangements: S.A.B., S.A.T.B., S.A., T.B., and unison. For mixed groups, the respondees favored the following arrangements: S.A.B., S.A.T.B., and unison. S.A.C.B. arrangements received little recognition.

FIGURE 1

TYPES OF CHORAL ARRANGEMENTS USED



NOTE: The above tabulation indicates the percentage of directors using specific choral arrangements.

Type(s) of songs preferred by Junior High School choral groups. Table XIII presents a listing of songs in the order of preference suggested by Junior High School boys and girls. It is interesting to note the similarity of tastes with individual groups. A noticeable dissimilarity in order of preference is apparent when groups were combined.

The order of preference in all-girl groups was as follows: (1) folk, (2) composed folk, (3) semi-popular, (4) popular, (5) contemporary, (6) holiday, (7) sacred, (8) patriotic, (9) light opera, (10) spiritual, (11) opera, and (12) classical.

The order of preference in all-boy groups was as follows: (1) spiritual, (2) patriotic, (3) folk, (4) popular, (5) composed folk, (6) semi-popular, (7) classical, (8) light opera, (9) holiday, (10) contemporary, and (11) sacred.

The order of preference in mixed groups was as follows: (1) folk, (2) semi-popular, (3) spiritual, (4) popular, (5) composed folk, (6) contemporary, (7) patriotic, (8) classical, (9) holiday, (10) light opera, and (11) sacred.

TABLE XIII
TYPE(S) OF SONGS PREFERRED BY JUNIOR
HIGH SCHOOL CHORAL GROUPS

Girls	Boys	Mixed
1. Folk	1. Spiritual	1. Folk
2. Composed Folk	2. Patriotic	2. Semi-popular
3. Semi-popular	3. Folk	3. Spiritual
4. Popular	4. Popular	4. Popular
5. Contemporary	5. Composed Folk	5. Composed Folk
6. Holiday	6. Semi-popular	6. Contemporary
7. Sacred	7. Classical	7. Patriotic
8. Patriotic	8. Light Opera	8. Classical
9. Light Opera	9. Holiday	9. Holiday
10. Spiritual	10. Contemporary	10. Light Opera
11. Opera	11. Sacred	11. Sacred
12. Classical		

NOTE: This table should be read as follows: folk music ranked first in order of preference with all-girl groups; spiritual music was considered first with all-boy groups; and folk music ranked first with mixed groups.

Occasions for which groups perform. Table XIV indicates the occasions for which Junior High School choral groups perform. Sixty-nine reporting teachers directed choral groups at regular school assembly programs, sixty-eight directed groups at Parent-Teacher Association programs, and thirty-eight directed groups in radio programs. Sponsors named were the music directors or individual faculty members.

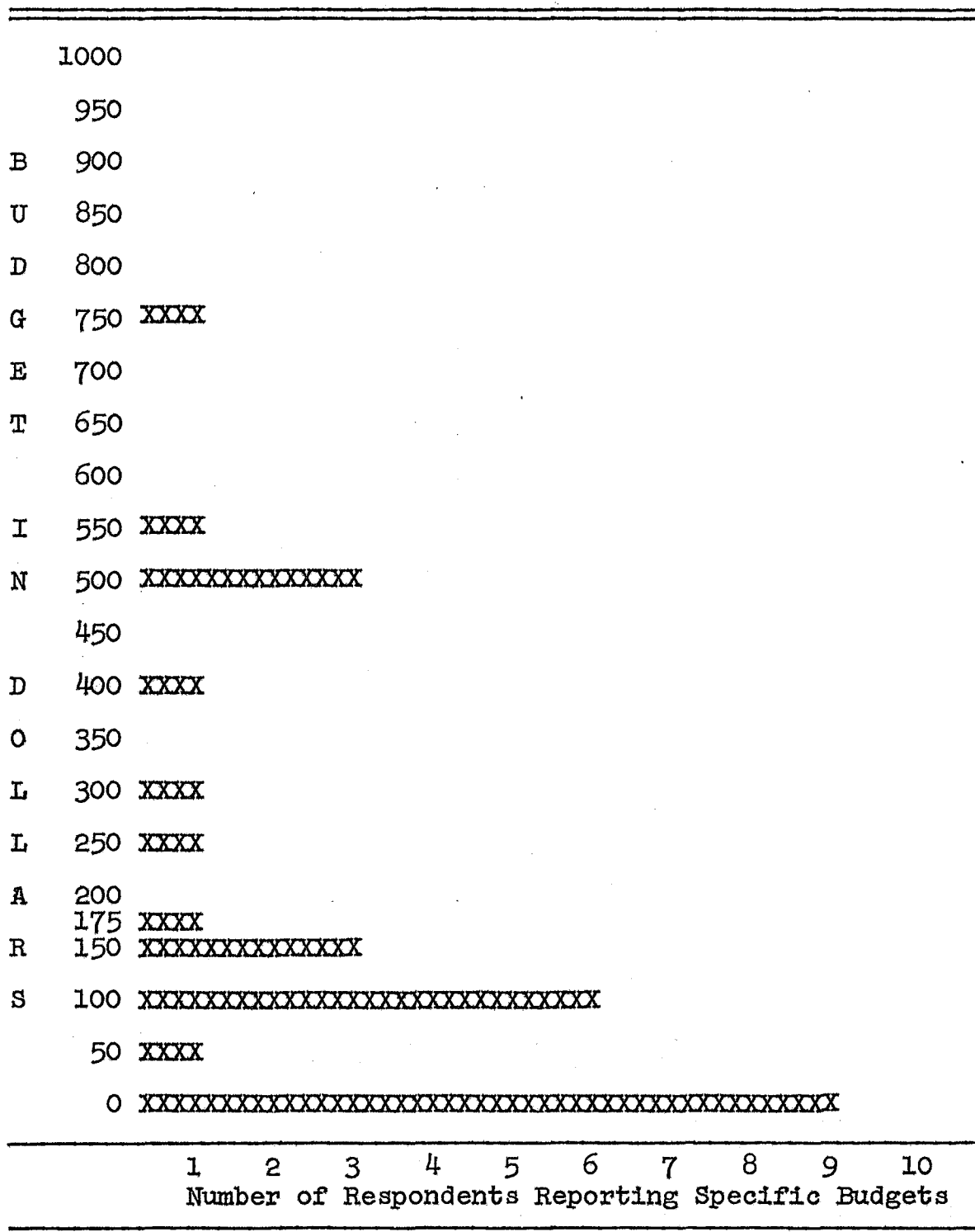
TABLE XIV
OCCASIONS FOR WHICH CHORAL GROUPS PERFORM

Occasions	Yes	No	Sponsored	Yes	No
School Assembly	69	9		10	68
Parent-Teacher Association	68	10			
Radio	38	40			
Other Occasions	40	38			

NOTE: This table should be read as follows: sixty-nine respondents directed assembly programs; nine were not held responsible for regular school programs. Other occasions were listed as the Lions' Club, Y. W. C. A., and church programs.

Specific Junior High School choral budgets. Figure 2 indicates that twenty-eight respondees reported choral budgets (not included in General Music Fund) ranging from nothing to \$750.00. The remaining teachers reporting listed their budget allowances as variable, unlimited, and indefinite. Where there were no provisions for choral music activity, funds were secured through the General School Fund, School Activity Fund, Board of Education, or through the Office of the Superintendent of Schools.

FIGURE 2
SPECIFIC BUDGET ALLOWANCES



Purposes of choral budget. Table XV discloses the choral budgets as suggested by participating directors. Sixty-nine used funds for the purchase of music, eleven respondents used funds to buy robes; ten used a portion of the funds for recreational purposes. No portion of any fund was used for transportation. There were no fees for membership in a Junior High School choral music unit.

Comments volunteered. Respondees volunteered the following comments relative to choral music budgets: (1) although no fee is established for choral membership, a small charge is set for extra-curricular activities involving choral music; (2) transportation is generally supplied through some other source; (3) funds are used to support the social influences gained through membership in a singing group.

TABLE XV
PURPOSE OF CHORAL BUDGETS

Purposes	Yes	No
Purchase Music	69	9
Purchase Robes	11	67
Recreation	10	68
Transportation	0	78

NOTE: This table should be read as follows: sixty-nine respondents used funds to purchase music; eleven respondents used funds to purchase robes; ten respondents used funds to cover recreational expenses.

Evaluation of facilities and equipment. Table XVI indicates an evaluation of facilities and equipment. Eleven directors recorded that equipment was more than adequate. Twenty directors reported having no music folders; eight reported having no tape recorder, three reported having no recordings, and eight reported having no risers.

TABLE XVI
EVALUATION OF FACILITIES AND EQUIPMENT

	Good	Fair	Poor	None
Equipment:				
Music Folders	31	16	11	20
Tape Recorder	44	22	4	8
Recordings	37	20	18	3
Record Player	59	18	1	
Piano	46	23	9	
Song Material	33	39	6	
Rehearsal Room:				
Location	48	6	24	
Size	41	17	20	
Lighting	41	17	20	
Acoustics	40	18	20	
Ventilation	36	21	21	
Heating	41	17	20	
Chairs	40	19	19	
Risers	40	19	11	8

NOTE: The above table seems self-explanatory. Twenty directors reported having no music folders, eight reported having no tape recorder, three reported having no recordings, and eight reported having no risers.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purposes of this study were (1) to examine choral methods and techniques employed by directors of selected adolescent groups within the Commonwealth of Massachusetts; (2) to determine the acceptability of available material and the extent to which it accommodates the adolescent voice at this level; and (3) to determine the implications for a more realistic and effective approach to the teaching of choral music at the Junior High School level.

Data contained within this report were obtained through the opinion scale. Attitudes are revealed by the opinions that individuals hold, by their interests, and, ultimately, through their actions and/or practices. The questionnaire covered the following points of inquiry, viz., (1) the organization and the selection of personnel, (2) the rehearsal procedure, (3) the type and arrangement of choral material preferred by members of the singing group, (4) performance records, (5) budget allowances, (6) the degree of availability of materials and equipment, and (7) tenets pertaining to the management of male adolescent voices through partial development at the Junior High School level.

The opinions recorded are representative of fifty-two per cent of the one hundred and fifty choral directors

selected from Junior High School music faculties throughout the State. A listing of cities and towns, together with the number of Inquiry Forms mailed and returned, appears in Appendix A.

I. SUMMARY

Due to the intangible nature of a large segment of the material within this report, it was anticipated that a wide divergence of answers would be received. This was quite evident in responses to questions relative to the male adolescent voice. However, it appeared that almost total agreement was reached at two points of the survey, namely, (1) the need for more choral material specifically adapted to adolescent voice ranges, in particular, male adolescent voice ranges, and (2) the basic purposes for choral music activity at this age level. Choral directors agreed that these purposes were: (1) to provide enrichment for the participants, and (2) to develop musicianship through the varied techniques of choral music rehearsal and performance.

The returned questionnaires appeared to fall into three distinct categories, the first two partially negative, the third completely positive. The first group of questionnaires reported choral directors not in favor of maintaining

male choral groups at this age level. The reasons advanced to support this contention were: (1) the element of discipline and (2) the element of mutation.

In the second group of inquiry replies, choral music directors attributed the ineffectiveness of their individual choral music programs to administrative difficulties, viz., double sessions, poor scheduling, understaffed music departments, and lack of time and accommodations. However, respondents within this particular group expressed confidence that conditions would improve within a period of time.

The third group of respondents registered more enthusiasm, underscoring fine administrative backing, availability of adequate material, effective scheduling, and desirable surroundings. In effect, their interests and energies were centered upon the enrichment of their students through the choral music program. A feeling of pride in fulfillment was evident in their responses.

Respondents were divided on the subject concerning those factors which govern the selection of personnel. One group of directors selected only the talented students. The alternate group considered that membership should be extended to those boys and girls who felt a strong desire to sing but who possessed more limited vocal production. The qualities of enthusiasm and willingness to co-operate appeared to rank first in consideration for requirements

for membership in a singing group. Love of music, musicianship, willingness to accept responsibility, and school spirit followed in rank order tabulations.

The degree to which suggested skills were developed within the rehearsal period appeared to yield highly variant attitudes. Voice production was introduced frequently in choral practice by a good percentage of the directors. Sight reading was favored only occasionally, possibly because of the time element involved. A high percentage of the respondents stressed the importance of attention to pitch accuracy. A cappella singing was employed only occasionally, and then, with discretion. It was felt that the varied techniques of the rehearsal period were contributing factors in the development of musicianship.

The terms baritone and alto-tenor were used most frequently in classifying the male adolescent voice. Changing voice was used as often as cambiata, and the terms high and low were used by only two respondees.

There was much divergence of opinion concerning the theories relating to the male adolescent voice. It was felt that the break in the male adolescent voice could occur frequently; that the upper tones of the adolescent voice should be used during the period of change; and that the changing voice should be allowed to sing through the period

of mutation. The element of nationality was considered to affect the immature voice frequently, and the element of climate only occasionally.

In considering the alto-tenor range, seventy-six per cent of the respondees believed that it was very short, possibly five or six tones. The minority grouping believed that the compass of this voice extended an octave or more. A few respondees implied that the range of the alto-tenor voice could be extended under careful guidance.

An examination of data reveals that a variety of material was used with Junior High School choral groups. Vocal groups composed of unchanged voices appeared to enjoy S.A., S.A.A., S.S.A., descant, and unison arrangements. Male choral groups seemed to favor S.A.B., and S.A.T.B., arrangements predominantly. A small number of directors ventured to use S.A.C.B., T.B., and T.T.B. arrangements.

Fifty-five per cent of the choral directors responding felt that S.A.B. arrangements produced an unbalanced effect, harmonically speaking. Some considered that the quality of the alto voice could be a determining factor.

A remarkable similarity in song preferences was noted in returned listings. It was significant that priority was given to folk music with all-girl groups and to spirituals with all-male singing groups. Paradoxically, a noticeable

dissimilarity of tastes, in order of preference, appeared when male and female voices were combined. A significant factor could be the type of literature presented to the choristers.

Participating directors quoted budgets, not included in the General Music Fund, of varying amounts. Where no allowances were provided, expenses were obtained through other channels--School Activity Fund, General Music Fund, Board of Education, and the Office of the Superintendent of Schools.

II. CONCLUSIONS

During the last thirty years, great advances have been realized with the Junior High School choral music program. The human voice is such a marvelous instrument that it should be guided toward good choral ensemble through an intelligent training program.

The responses of the participating choral directors were as varied as the interests, attitudes, and aptitudes of their young singers. Evidence of satisfaction with their individual teaching situations, with their singers, with the success of their choral music programs, or, in some instances, the reverse of one or more of the above was evident in their observations.

It was significant that almost total agreement was reached at two points of the survey, viz., (1) the need for more choral material specifically adapted to adolescent voice ranges and (2) the basic purposes for sponsoring choral music activity at the Junior High School level. Respondents agreed that these purposes should (1) provide enrichment for the choral participants and (2) develop musicianship.

The results of the study further indicated the following:

(1) The greater number of the respondees selected, for membership in choral groups, those students who exhibited greater proficiency in vocal production.

(2) The degree to which suggested skills were developed in the rehearsal period appeared to yield varying responses.

(3) The terms "baritone" and "alto-tenor" were used most frequently in classifying the changing voice.

(4) Respondees were divided on the limited and/or extended range of the "alto-tenor" voice.

(5) There was much divergence of opinion relative to the use of the male adolescent voice through the period of change.

(6) A high percentage of respondees considered that the use of S.A.B. arrangements frequently resulted in inferior balance, harmonically speaking.

(7) In order of preference, all-girl groups favored S.A., S.S.A., descant, unison, and S.A.A. arrangements.

(8) In order of preference, all-boy groups favored S.A.B., unison, S.A.T.B., S.A., and T.B. arrangements.

(9) In order of preference, mixed groups favored S.A.B., S.A.T.B., and unison arrangements. Music employing S.A.C.B. arrangements was rarely used.

(10) A similarity of choral music preferences was apparent in returned listings.

(11) Choral music budgets were recorded as ranging from nothing through specific amounts. Nineteen respondents reported budgets which varied from \$50.00 to \$750.00.

An analysis of published arrangements suggests that a comparatively high percentage of male adolescent voices are unable to cope with the vocal demands of the music. A good percentage of the boys in the Junior High School are in the first or second phase of the voice change, and are, therefore, unequipped to sing arrangements unsuited to their own particular voice ranges.

III. RECOMMENDATIONS

The ultimate success of the Junior High School choral music program involves the attitudes, preparation, and creativity of the choral leader and the receptivity of his young singers. The latter have two desirable qualities to

contribute to the enterprise, viz., (1) a natural desire to sing and (2) a need for group status. The human element has limitless possibilities, demands great respect, and seeks imaginative, inspired leadership.

On the basis of the findings of this study, the following recommendations are suggested: (1) more courses in the curriculum of the prospective music teacher which are concerned with: (a) the adolescent voice change and, in particular, male adolescent voice change, and (b) selection of material written to accommodate adolescent voice ranges; (2) more workshops covering situations in the Junior High School choral music program; and (3) assignment of teachers who are specifically prepared in Junior High School choral methods, techniques, and philosophies.

The second group of recommendations relates to choral literature, namely, (1) publishers, editors, and arrangers must be urged to release more song material specifically suited to the voice ranges of immature voices, and (2) choral directors with an aptitude for simple contrapuntal writing should be urged to assist in the enterprise.

Choral music specialists have been endeavoring to present programs of high caliber which support the ideals of sound musicianship. The success of choral music activity at the Junior High School level should insure a sustaining interest through Senior High School, advanced education, and adult participation.

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APPENDIXES

APPENDIX A

DISTRIBUTION AND RETURN OF QUESTIONNAIRES

<u>LOCATION</u>	<u>POPULATION</u>	<u>NUMBER SENT</u>	<u>NUMBER RETURNED</u>
Abington	9406	1	0
Adams	12789	1	0
Amesbury	11189	1	0
Amherst	8204	1	1
Andover	14535	1	0
Arlington	47148	1	1
Auburn	12442	1	1
Barnstable	12051	1	0
Bedford	8776	1	0
Bellingham	5521	1	1
Belmont	28790	2	1
Beverly	31432	1	1
Billerica	14403	1	0
Boylston	1886	1	0
Braintree	26698	1	0
Bridgewater	9059	1	1
Brockton	62628	4	3
Brookline	56876	4	2
Cambridge	98559	3	1
Chelmsford	11749	1	0
Chelsea	36826	1	0
Chicopee	49071	1	0
Clinton	12754	1	0
Concord	10889	1	1
Danvers	15720	1	1
Dedham	21450	1	0
Dracut	11050	1	1
East Bridgewater	5359	1	1
Easthampton	11609	2	2
Falmouth	9572	1	1
Fall River	105195	4	1
Fitchburg	42925	1	1
Framingham	31589	1	0
Franklin	8466	1	1
Georgetown	2821	1	0
Gloucester	25966	1	0
Grafton	9803	1	0
Greenfield	19059	1	0
Haverhill	45436	2	1
Holbrook	6286	1	0
Holyoke	53213	1	1
Holden	8608	1	1
Hull	5824	1	0
Ipswich	7841	1	1
Kingston	4089	1	1
Leicester	7290	1	0
Lexington	22256	3	3

<u>LOCATION</u>	<u>POPULATION</u>	<u>NUMBER SENT</u>	<u>NUMBER RETURNED</u>
Longmeadow	8482	1	0
Lowell	93876	3	2
Lunenburg	5282	1	1
Ludlow	10532	1	1
Lynn	99020	2	0
Lynnfield	5667	1	0
Malden	59497	2	1
Marblehead	15988	1	1
Marlboro	16892	1	1
Marshfield	4959	1	1
Maynard	7253	1	0
Medford	65393	2	0
Melrose	29239	1	0
Methuen	26437	1	1
Middleborough	11119	1	0
Millbury	9282	1	0
Milton	24043	1	0
Montague	8428	1	1
Natick	26213	1	1
Needham	21560	1	0
New Bedford	105488	3	2
Newburyport	10546	1	0
Newton	86535	2	1
North Andover	9362	1	0
North Attleboro	10369	1	1
Northampton	26291	1	1
North Reading	6083	1	1
Northbridge	10626	1	1
Norton	5160	1	1
Norwood	21052	1	1
Peabody	26682	1	0
Plymouth	13892	1	1
Quincy	84495	2	0
Randolph	13539	1	0
Reading	16440	1	0
Rockland	10516	1	0
Salem	40117	2	2
Saugus	18489	1	1
Scituate	8341	1	0
Seekonk	7290	1	0
Shrewsbury	13103	1	1
Somerville	97032	3	2
Somerset	10646	1	1
Southbridge	17271	1	1
South Hadley	11307	1	0
Spencer	7611	1	1
Springfield	166052	4	2

<u>LOCATION</u>	<u>POPULATION</u>	<u>NUMBER SENT</u>	<u>NUMBER RETURNED</u>
Stoneham	15817	1	1
Swampscott	13070	1	0
Taunton	41281	1	1
Tewksbury	10848	1	0
Wakefield	22115	2	2
Waltham	50115	1	1
Watertown	38898	2	2
Wellesley	21759	2	1
West Springfield	22871	1	0
Westport	6343	1	0
Westwood	8480	1	1
Weymouth	47247	1	1
Whitman	9345	1	0
Wilmington	9408	1	1
Winchester	18126	2	1
Woburn	25826	1	0
Worcester	202612	4	3
Wrentham	5960	1	0

APPENDIX B

UNSTRUCTURED COMMENTS FROM
PARTICIPATING DIRECTORS

The following comments were volunteered by participating choral directors. They may serve as an aid to a proper evaluation of recorded responses.

Positive Reactions.

One period a week known as Club period, with a wide choice of activities open to all students and sponsored by a faculty member. The Girls' Glee is the largest organization, and with few exceptions (band and a few others) the only one that shares itself with the school. Revision of curriculum calls for abandonment of all clubs except band and glee; Club period to be called activity period. Possibly a longer school day may be the answer.

Music program in third year of existence; just overcoming terrific prejudice toward music.

Church choirs have excellent directors; students have had excellent training.

New Junior High School with ideal conditions:

(1) We have maintained a good boys' glee club for nine years.

(2) Glee clubs are selected from general music classes. The ensemble is selected from glee clubs.

(3) There is healthy competition between the girls and the boys; one tries to outdo the other.

Negative Responses.

Discipline big problem with boys; number of fine strong voices, if they would only work.

Complete turnover in music personnel.

Have not had time for boys' club.

Frequent conflict with other activities.

No select choral groups.

A very unmusical population. Civic music has failed. Music clubs have poor attendance. Philharmonic has failed.

Double sessions make music scheduling difficult.

Most inadequate choral program; poor scheduling.

Case of city growing too fast for school system.

Overcrowded Junior High School building; cannot be improved for at least three years.

APPENDIX C

LETTERS OF TRANSMITTAL

LETTER OF TRANSMITTAL

April 30, 1958

To the Head of the Music Department:

As a partial requirement for the Master's Degree in Music Education from Boston University, I am conducting an inquiry into the problems attending the adolescent voice. The purposes of this study are (1) to examine choral methods and techniques employed by directors of selected adolescent groups within the Commonwealth of Massachusetts; (2) to determine the acceptability of available material and the extent to which it accommodates the adolescent voice at this level; and (3) to determine the implications for a more realistic and effective approach to the teaching of choral music at the Junior High School level.

I am contacting you, because as a music educator, you are particularly aware of this challenging and ever present condition. However, if you are not directly responsible for this phase of the music program, please direct this form to the person concerned. I feel that your department is in a position to contribute valuable information to this study.

I would be very grateful if you would fill out the enclosed form and return it to me in the self-addressed stamped envelope. This study will be objective and no mention will be made of any individual or group by name. I would greatly appreciate your prompt attention to this matter.

Sincerely yours,

Mary Frances Lanigan

Encl.

LETTER OF TRANSMITTAL

April 30, 1958

To the Director of Junior High Choral Music:

The quality and effectiveness of the Junior High School choral music program is one of the most challenging issues in music education today. The formative years of this period hold the key to satisfying and sustaining interest in music participation in later years. The success of any singing group is dependent, in no small measure, upon the skill of the choral director. Objective information is needed on the management of the adolescent voice through all phases of its development.

The completion of this study is dependent upon your early response to this opinionnaire. The study will be objective. No mention will be made of any individual or school by name.

I should be very grateful to you if you would fill out the enclosed form and return it to me in the self-addressed, stamped envelope. Your prompt attention to this matter will be greatly appreciated.

Sincerely yours,

Mary F. Lanigan

Encl.

FOLLOW-UP POSTAL CARD

May 15, 1958

Dear Sir:

On April 29, a form concerned with the Junior High School choral music program was sent to your office. It was to be given to the Junior High School choral director. At the present time, no completed return has been received from your school. This card is sent as a reminder.

I realize that the music director or choral director have very little time to devote to this type of activity, particularly at this time of year. However, the completion of this study is partially dependent upon my receiving this completed form. Will you kindly urge the person to whom you gave the form to please fill it out and return it to me at his (her) earliest convenience. Thank you for your kindness and consideration.

Sincerely yours,

Mary F. Lanigan

APPENDIX D

THE QUESTIONNAIRE

