


1969

The Current Use of Choral Church Music in Higher Education in Arkansas

Edwin Lee Rettstatt
Ouachita Baptist University

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THE CURRENT USE OF CHORAL CHURCH MUSIC
IN HIGHER EDUCATION IN ARKANSAS

A Thesis

Presented to

the Division of Graduate Studies
Ouachita Baptist University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

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THE CURRENT USE OF CHORAL CHURCH MUSIC
IN HIGHER EDUCATION IN ARKANSAS

by

Edwin Lee Rettstatt

Approved:

Ray Holman
Major Professor

David Scott

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CHAPTER I

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Summary of the study. One important reason for this study is that there has been very little previous study of this kind concerning the use of choral church music in higher education in Arkansas. Through investigation and examination of course syllabi and books, this study attempts

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

The twentieth century has witnessed many changes in religion as well as in higher education. The use of music in these areas has therefore gone through great change. In recent years there has been increased production of choral church music and some has or will be used in higher education. However, in few instances has there been a comprehensive study of the current use of choral church music in higher education to determine the extent of its use and influence it now has, and possibly will have, on music curricula.

THE PROBLEM

Statement of the problem. The objectives of this study are: (1) to survey the current use of choral church music in the music curricula of institutions of higher learning in Arkansas; and (2) to determine its influence and extent of use by the faculties of these schools during the 1965-1966 academic year.

Significance of the study. One important reason for this study is that there has been very little previous study of this kind concerning the use of choral church music in higher education in Arkansas. Through investigation and examination of music curricula and usage, this study attempts

to determine the influence of choral church music on the current use of church music. Information derived from this study provides a basis for evaluation and the possible expected trend in the future.

The use of sacred music can and should be a vital part of the music program, thus acting as an important vehicle for the integration of values and an opening wedge to a broader and more fully enriched general educational program.

Because there is little evidence of investigation in this area with special thought to contemporary choral church music, a need is felt to take consideration of the subject.

Delimitation of the study. This study is concerned only with institutions of higher education in Arkansas. It was also limited in that it was dependent on the return of the questionnaires for a representative sample. Furthermore, after the compilation of the data contained in the questionnaires, conclusions necessarily were subjective ones. Other limits shall be as implied by the definitions of terms used.

DEFINITIONS OF TERMS USED

Current. The term "current" shall be defined as referring to the 1965-1966 academic year.

Choral church music. "Choral church music" shall be

interpreted to mean choral sacred music.

Higher education in Arkansas, and colleges in Arkansas. The terms "higher education in Arkansas," and "colleges in Arkansas" shall refer to all Arkansas colleges and universities, both private and state-supported.

Curricula. "Curricula" shall be defined as the music courses offered during the students' college study, with special emphasis on musical organizations such as choral ensembles.

Repertory. The term "repertory" shall refer to the choral church music used and that which is available for use from the music libraries of each college in Arkansas.

Faculty. The term "faculty" shall be defined as those persons teaching the music classes or directing choral ensembles in the colleges in Arkansas.

BACKGROUND OF THE STUDY

From the earliest beginnings of higher education in America, church music, or sacred music, has dominated the music curricula. Squire reported the beginning of music education in the United States as the following:

Music education in the United States is rooted in the early singing school, which had its official beginning in 1712 when the Reverend John Tufts of

Newberry published a treatise on how to sing. For almost a hundred years before 1712, the condition of singing in the churches of the colonies had been, in general, at a very low ebb. The singing school came into being in order to improve the singing of the members of the church congregations of the day.¹

"The first college music, consisting usually of choral singing, was aimed primarily at the development of better church music."² Thus, as higher education advanced, music curricula advanced and expanded, and church music remained as the dominant type of music in use.

Of the nineteen institutions of higher education in Arkansas, eight are church-related and thus groomed to the dominant use of church music in their music curricula. Composers who wrote before 1900 prolifically supplied most of the choral church music compositions used; however, contemporary compositions are becoming more widely used.

ORGANIZATION OF THE REMAINDER OF THE THESIS

Sources of data. Most of the information presented in this study was obtained from questionnaires sent to the music faculties of the colleges in Arkansas. Books, periodicals, theses, dissertations, and college bulletins were also examined for additional information.

¹Russel N. Squire, Introduction to Music Education (New York: The Ronald Press Company, 1952), p. 4.

²Ibid., p. 14.

Treatment of findings. As a preliminary step in this study, the author requested a current college catalogue from each institution of higher education, both private and state-supported, in Arkansas. An introductory letter was sent to each music department chairman. Included with the letter was a general information sheet which requested the following: (1) name of institution, (2) approximate number of enrollment, (3) number of music majors, (4) number of professors who have had specific training in sacred choral literature, and (5) choral ensembles and conductors. After these had been returned, a questionnaire was sent to each choral ensemble conductor.

Chapter II of this study is a brief history of the development of choral music in higher education in America, and a review of related studies in the area of sacred choral music. Theses, dissertations, books, and periodicals were examined for this information.

As a result of the information compiled from the questionnaires, the author presents in chapter III a comparative survey of the current use of choral church music in higher education in Arkansas. Statistical tables are used to illustrate certain comparisons.

Chapter IV is a summary of the information received from the survey which provides the basis for certain conclusions.

CHAPTER II

REVIEW OF THE LITERATURE

Little has been written in regard to the use of contemporary choral church music in higher education. Materials which are available have become outdated soon after publication. Musical style tends to follow the needs and trends of a changing society; thus, it is often difficult to determine what constitutes contemporary music. Contemporary music must be contemporary in time and style. When one considers church music as the type of music to be studied, a definite area of distinction can be determined.

In music, as in many fields of human endeavor, the past can be studied for items of knowledge of contemporary value. In many instances this information is of value today. Therefore, the following is a summary of the development of choral music and its place in the curriculum of higher education in America.

I. THE DEVELOPMENT OF CHORAL MUSIC IN HIGHER EDUCATION

Choral music has been known to exist and function in institutions of higher education for more than a hundred years. Its introduction into colleges was preceded by years of informal yet educative activities in choral singing that served as precursors of choral music in academic institutions.

Once having found acceptance in schools of higher learning, choral music became subject to various practices and procedures that interacted with prevailing trends and emphases in each succeeding period of time. Choral singing in colleges and universities today represents the culmination of better than three hundred years of choral activity in America, from colonial times to the present.

The foundations of choral music in America. A study of the development of choral singing in institutions of higher education in America must antedate the origin of choral singing in colleges, or even the founding of the first college, Harvard, in 1636.

The tradition of making music, especially vocal music, was brought to this continent by the earliest arrivals from Europe. In their religious services the Pilgrims sang the Psalms found in the Old Testament. Everyone was not allowed to sing these Psalms. The permission to sing would be known today as a "status symbol." Only those considered the "elect" were permitted to sing the Holy Words.¹ They were, in all probability, citizens of uncommon virtue, since the Pilgrim settlements were church-dominated communities. The ordinary "run-of-the-church" citizen was allowed

¹Louis C. Elson, The History of American Music (New York: The Macmillan Co., 1904), p. 1.

to listen and to follow the words silently while the "elect" sang. They could then join in on the "Amen," actually participating in the cadence only.

The singing of the New England Puritans was done in unison and was unaccompanied. Singing by note and anything that savored of skill in music was considered "heterodox."² Note-reading skills were therefore not encouraged. However, with the appearance of the "Bay Psalm Book" in 1640, musical activity began to change, as this was the first song book to appear in America. With the appearance of notes in the 1698 edition, the taboo on note reading was quickly being forgotten. Numerous psalm books were published soon after the turn of the century as a result of the acceptance of the "Bay Psalm Book."

The arrival of various new religious groups in America had an effect upon the practices of church music, particularly as related to the place of instruments in church music. On the one hand, the Mennonites, who settled near Germantown, Pennsylvania, from 1683 to 1748, were opposed to instrumental music in church worship, maintaining that singing "unto the Lord" meant unaccompanied choral singing.³ On the other hand,

²George K. Bellows and John Tasker Howard, Music In America (New York: T. Y. Crowell Company, 1957), p. 174.

³Gilbert Chase, America's Music (New York: McGraw-Hill Book Company, Inc., 1955), p. 25.

the Moravian Brethren, who first settled in Savannah, Georgia, in 1735 and then moved to Bethlehem, Pennsylvania, in 1741, displayed a strong attraction for instrumental music, but not to the exclusion of the vocal art.

The rise of the singing school. The people of the Massachusetts colony held music in high regard. The desire to instruct young people in music, which had produced the aforementioned "Bay Psalm Book," led to the establishment of a singing school as early as 1717 in Boston.⁴ No documentation could be located regarding the exact type of music which was performed at this school, however, it seems safe to assume that it was restricted to the Psalms and other directly related church music.

Unison singing still prevailed during the early history of the singing school. Choir-singing began to take the place of crude congregational singing as early as the middle of the eighteenth century.⁵

The founding of the Boston singing school brought about an institution that became as universal as the cross-roads country store and the village post-office, and which gave to school-music its first methods and all of its first

⁴Edward B. Birge, The History of Public School Music in the United States (Boston: Oliver Ditson Co., 1928), p. 1.

⁵Elson, op. cit., p. 10.

teachers.

The term "school music" used above, referred primarily to elementary and secondary school music. Extending the meaning of the term to include music in higher education is logical, since elementary and secondary education serve as the foundation to higher education, and choral music in colleges is largely an extension of choral activity in the public schools. The founding of the Boston singing school stimulated the organization of similar schools in other parts of the country.

Andrew Adgate became prominent in Philadelphia in 1784 by establishing a singing school called "Institution for the Encouragement of Church Music."⁶ To the colony of Massachusetts, the spawning ground of the singing schools, goes the distinction of establishing a singing school that developed into a choral society which is still in existence today. This was the Sacred Singing School of Stoughton, Massachusetts, founded by William Billings in 1774.

The singing schools despite their educational character, were never related directly to any educational insti-

⁶ Bernard Wayne Regier, "The Development of Choral Music in Higher Education" (University of Southern California, D. M. A., 1963), p. 17.

tutions, private or public. However, it was through the efforts of our early singing masters that the subject of musical education was brought more prominatly before the public.

The singing school was established in new towns as soon as the people had erected their churches and school houses and installed ministers and teachers. Singing served functions in the church, in the school, and in the home. As the towns grew and multiplied, the churches and schools became outposts of educational and musical efforts.

Music as a part of higher education. One of the earliest instances of music in higher education was the occasion at the University of Pennsylvania in 1770, when the Uranian Society presented part of Messiah in the great hall at the University.⁷ At Cambridge University a Singing Club was in existence as early as 1789. The Musical Society at Yale College was formed in 1786; and that same year saw the formation of a Singing Club at their rival college, Harvard. The music that these groups used was indicative of the importance of sacred music during those days. They obtained a library of such works as The Creation and Messiah.

⁷H. E. Krehbiel, "American Choral Societies and Conductors," Harper's, 34:31, February, 1890.

Elson reported that "The colleges in America began to ask for music as part of a liberal education at a very early date, but it was still entirely sacred music."⁸ The singing clubs at Dartmouth, Yale, and Harvard, were not recognized as part of the college or university course offerings and were not conducted by college-appointed faculty members.

There is no evidence of a full-time instructor in music in higher education until 1835, when Oberlin College announced a Professor of Sacred Music. Since most of the early colleges were founded through the impetus of religious fervor, it is not strange that attention was first directed to sacred music. This type of choral activity continued for thirty years, by the end of which time the term "sacred" was no longer employed, thus indicating a slight change in the attitude toward music.

Numerous private colleges of music and conservatories sprang up between 1833 and 1886, but comparatively few of these institutions encouraged the development of choral singing. Their purpose was almost entirely limited to applied individual instruction.

Lowell Mason founded the Boston Academy of Music in

⁸Elson, op. cit., p. 80.

1833. The Oberlin Conservatory in Ohio was founded in 1865, and in 1867 became a part of Oberlin College, bringing a full program of musical activities to an institution of higher education.

The flowering of choral organizations throughout America cannot be attributed exclusively to the influence of the institutions of higher education during the nineteenth century. Only a few colleges and conservatories directly fostered choral singing, either by listing it as a course offering or by supplying leadership for choral groups. Oberlin College and Conservatory of Music, the College of Music of Cincinnati, and Bethany College were leaders in the development of choral music in institutions of higher learning and indirectly in cities and communities throughout the land. But in general, the educational institutions were not in the vanguard of choral development.⁹ The cultivation of choral singing in the United States was not the prime function of the colleges and conservatories of music during the nineteenth century. Nor did the liberal arts colleges and state universities assume this responsibility with any degree of consistency until after the beginning of the twentieth century.

⁹Regier, op. cit., pp. 27-28.

It is generally accepted by historians that there was an advance in quantity and quality of choral music in America as the nineteenth century progressed. A question remains unanswered: if private colleges and conservatories of music, liberal arts colleges and state colleges and universities did not provide the impetus that assured the development of choral singing, who was responsible for the thrust and leadership that resulted in the cultivation and growth of choral singing? On the basis of available evidence one must attribute this motivation, not to the colleges and universities, but to agencies and institutions of a private or informal nature. Such institutions included the singing school convention, the normal institute, and the choral festival.¹⁰ As the nineteenth century drew to a close, choral singing had gained entrance into institutions of higher education through the two-year normal school. Throughout all the years of beginning and growth of choral music in America, almost all choral music that was performed was considered "sacred music." The works performed the most included: Haydn's Creation; Handel's Messiah; Verdi's Requiem; Mendelssohn's Hymn of Praise; and Rossini's Stabat Mater.

¹⁰Birge, op. cit., pp. 31-32.

The twentieth century. At the beginning of the twentieth century, choral music was still largely in the hands of the civic musical leaders. Cities and communities, populated predominantly by immigrants from foreign countries, were particularly active in organizing singing societies. The beginning of the century was characterized by a predominance of large choral societies utilizing large festival works for chorus and orchestra. The major portion of the literature was chosen from European output.

As the twentieth century got underway, musical activities at colleges and universities continued to be well supported; but choral programs, especially oratoric presentations, lost popular support, reaching a nadir about 1920.¹¹

Choral activities did not disappear from the college campus during those years, but the tradition of performing fine choral music all but vanished. Male choruses, "glee clubs," were the most popular choral groups at this time. Evidence indicated that the impetus for men's glee clubs in institutions of higher learning came from male choruses that had existed in this country since the middle of the nineteenth century, when transplanted foreign-born citizens brought with them to this country the European tradition of

¹¹Krehbiel, op. cit., p. 30.

part-singing by male voices.

New era of glee club singing. When Archibald T. Davison went to Harvard in 1907, the emergence of a new era of glee club singing throughout the country began to take place. The process of metamorphosis by which the Harvard Glee Club changed from a social group to a musical organization was gradual and spanned more than a decade. Some members of the glee club also sang in the choir and found that the profound music of Palestrina and Bach did something to them that "Polly Wolly Doodle" did not do. Davison gradually introduced better music by Mendelssohn and similar composers, and members became aware that these selections drew heartier applause from the audiences.

Choral music in colleges and universities was an extracurricula activity and of little consequence from an artistic level of attainment. However, analogous with musical development was the raising of intellectual levels of the music itself. In 1919 it was announced that:

The Harvard Glee Club would no longer devote itself to college songs, popular ballads, and light numbers (the practice of all college glee clubs at that time) but to the choral music of the masters-- Bach, Palestrina, Brahms.¹²

The Harvard Glee Club was a beacon which shed a light

¹²David Ewen, Music Comes To America (New York: Allen, Towne, and Heath, 1947), p. 164.

of direction to glee clubs throughout the country. Other organizations followed its lead abandoning their repertoire of trite and popular music for the classics and giving fastidious and tasteful performances. The initial change took place after World War I and from then on, choral groups began the predominant use of better music.

Oratorio and a cappella singing. Through the first decade of the twentieth century oratorio singing was the prevalent activity of choral groups; occasionally a society sang an unaccompanied work, while a few choruses began to concentrate on the older music of the church, which had become stylized as unaccompanied music as early as the seventeenth century.¹³

Shortly after 1911, two young men of great musical talent, energy, and imagination were setting in motion practices of a cappella singing that were to grow and extend until, a generation later, a cappella choirs would become a nation-wide phenomenon in secondary schools and institutions of higher learning. These two men were Peter Christian Lutkin, from Northwestern University, and F. Melius Christiansen, from St. Olaf College.

¹³W. L. Hubbard (ed.), History of American Music (New York: Irving Square, 1908), p. 226.

The momentum of the a cappella movement in colleges and universities revived interest in choral music in the secondary schools of America. The appearances of high school choirs at sectional and national conventions of the Music Supervisors National Conference (now the Music Educators National Conference) contributed toward the growth of a cappella choirs in institutions of higher learning in the 1930's. The approach of the 1930's marked a "new era for choral music in the schools."¹⁴

The Thirties, Forties, and Fifties. The growth of choral music, it can be assumed, depended to some extent upon the degree of acceptance that music found in the college curriculum, particularly as a major concentration leading to a degree and in terms of credit evaluation. As indicated earlier, choral groups in colleges at the beginning of the century were either extracurricular or loosely affiliated as recreational and social clubs. However, by 1931, the current conditions were encouraging as far as choral music was concerned, for it was firmly established in higher education.

The choral renaissance foreshadowed during the first

¹⁴"Significant Points in MENC Progress," Music Educators National Conference Brochure (Washington, D. C., 1956), p. 1.

three decades of the present century was largely realized within the next ten years. The growth of choral music during the Thirties has been described by such terms as "monumental" and "blitz-like," the last term applying specifically to the development of a cappella choirs.¹⁵

Choral singing, in general, flourished in spite of, or perhaps because of, the depression of the early 1930's. Precarious economic conditions brought about the dismissal of solo quartets in many churches, but this had the salutary effect of installing the volunteer choir in churches, which could and did perform major choral works.

Some of the confusion in the administration of music was laid to the fact that music was a comparative newcomer to academic circles. But in the early Thirties, indications were that it was becoming more and more accepted as a proper study in a college that had as its determination the intellectual, aesthetic, and spiritual development of the students. The antagonism between practical and historical-theoretical music, however, needed to be dispelled if music was to contribute toward a richer life for the students.¹⁶

¹⁵Carl T. Whitmer, "A Study of the College Glee Club," Music Teachers National Association Proceedings (1915), p. 17.

¹⁶Randall Thompson, College Music (New York: The MacMillan Company, 1935), p. 121.

The Thirties saw a great boom in choral singing, especially unaccompanied singing. Mobilization of students during World War II disrupted the steady ascendancy of choral music in institutions of higher education in America. When students returned to college, their added maturity infused the choral program with a seriousness of purpose that helped produce some of the most professional groups ever heard on the college campus. The onset of the Korean War in 1951 also caused a temporary set-back to choral singing, as college enrollments again declined. Following the end of that conflict in 1954, college students appeared on campuses in unprecedented numbers, signifying a growth in quantity and quality of choral performance.

Despite cataclysmic world events, choral music in higher education proved its worth and its enduring qualities, and attained a high level of development during the three decades from 1930 to 1960.

II. REVIEW OF RELATED STUDIES

The repertoire of college choral groups has had little attention from researchers to date. Most of the research has been concerned with the history and development of choral activities, or with organizational and administrative practices of choral groups and their directors. A few studies, in pursuing their major objectives, included some

information concerning repertoire practices, but this was merely by chance.

Eight studies were found which gave some applicable information on the subject of repertoire practices by college choral organizations. The researchers and their study are listed chronologically:

1. Ruth Zimmerman Steese, "Choral Music in the American Colleges," Eastman School of Music, 1934. Thesis.

2. Wilfred C. Bain, Dissertation for the Doctor of Education, New York University, 1938.

3. Charlotte Loy Steele, "A Study of Musical Offerings in Eight Florida Junior Colleges," Florida State University, 1951. Thesis.

4. Elizabeth Eileen Scott, "Musical Offerings in the Public Junior Colleges of United States with Enrollments of Five Hundred or Less," Illinois State Normal University, 1952. Thesis.

5. Ruth Marie Voight, "A Survey of Choral Activities in Colleges and Universities of United States," Texas Christian University, 1952. Thesis.

6. Virginia King, "A Study of Repertoire Appropriate for the Junior College Choir," University of Southern California, 1954. Thesis.

7. William G. Hollenbeck, "Modern American Choral Music, and Its Use by the College Choir," University of

Southern California, 1955. Thesis.

8. Bernard W. Regier, "The Development of Choral Music in Higher Education," University of Southern California, 1963. Dissertation.

Ruth Zimmerman Steese study. The Ruth Zimmerman Steese study surveyed the activities of 226 colleges in the United States. All schools reported that they presented major choral works, such as psalms, cantatas, oratorios, masses, and requiems, often with orchestral accompaniment. Fifty-four of the 226 institutions that returned Steese's questionnaire listed one or more choral works given yearly. The Messiah was by far the most frequently performed work; forty-five colleges out of fifty-four (83 per cent) gave seasonal performances of this oratorio by Handel. Other works that were programmed were Mendelssohn's Elijah, Haydn's Creation, Du Bois' The Seven Last Words of Christ, Bach's St. Matthew Passion, Gounod's Messe Solennelle, and Stainer's Crucifixion.

In summarizing, Steese highlighted certain practices and trends that were apparent in 1934. One of these was that contemporary European and American composers received little recognition.¹⁷

¹⁷Ruth Zimmerman Steese, "Choral Music in the American Colleges" (Unpublished Master's thesis, Eastman School of Music, 1934), p. 20.

Wilfred C. Bain study. Bain said that of those institutions responding to his questionnaire, 75 per cent of the music sung was sacred, and thus when they went on tours, these college choirs found ready acceptance in churches. Over 50 per cent of the institutions polled were liberal arts colleges. These were almost all church-related. The study did not reveal how many of the thirty-seven universities included in the survey were church-affiliated, but it can be assumed that some were. These, together with the liberal arts colleges, had an obligation to the churches of their denomination and also looked upon appearances in churches as opportunities for creating a favorable impression of their colleges before their constituents.¹⁸

Charlotte Loy Steele study. The Charlotte Loy Steele study reported that the works most often performed by certain Florida junior colleges included: Messiah, St. Paul, The Creation, and Elijah.

Elizabeth Eileen Scott study. The Elizabeth Eileen Scott study was concerned with all music offerings of smaller junior colleges, not merely the choral opportunities.

¹⁸Wilfred C. Bain, "The Status and Function of A Cappella Choirs in Colleges and Universities in the United States" (Unpublished Doctoral dissertation, New York University, New York, 1938), p. 123.

Hence, the information received did not include any specific music literature.

Ruth Marie Voight study. The Ruth Marie Voight study surveyed the activities of ninety-nine schools. The choral repertoire of these schools was found to be predominantly sacred, however no specific works or selections were mentioned in the study. Out of ninety-nine schools surveyed, Voight found that seventy-six schools performed regularly the larger forms of music such as operas, oratorios, and cantatas. This represents a high average of almost eighty-four percent of the replies. This same percentage also performed regularly the smaller forms such as folk songs, ballads, and spirituals. However, the schools which performed the larger forms were not always the same schools which performed the smaller forms. There were nineteen such differences which means a twenty per cent variance. Naturally, in breaking the types of music into only two different types, there were quite a few schools which elected to break the types of music quite differently. This variance is shown by the following:

| <u>Types of Music</u> | <u>No. of schools performing</u> |
|-----------------------|----------------------------------|
| Sacred | 15 |
| Secular | 8 |
| Light Opera | 7 |
| Classic | 5 |

| <u>Types of Music (Cont.)</u> | <u>No. of schools performing</u> |
|-------------------------------|----------------------------------|
| Modern | 9 |
| Popular | 5 |
| Novelty | 3 |
| Motet | 7 |
| Madrigals | 7 |
| A Cappella | 4 |
| Foreign Language | 5 |
| Art Songs | 1 |
| Chorale | 4 |
| Sea Chanty | 1 |

In comparing the studies of Bain and Voight, a slight variance was found concerning the use of sacred music: Bain (1938) reported that 75% of the music used was sacred, and Voight (1952) reported that 66% of the music used was sacred.

Virginia King study. The Virginia King study was concerned with reviewing the literature pertinent to the junior college choral field. Four leading choral directors were asked to submit programs which they thought would be challenging, worthwhile, and feasible for a junior college choir. From the programs they recommended, only the following could be classified as contemporary choral sacred music: Randall Thompson's The Peaceable Kingdom and The Last Words of David; Benjamin Britten's Te Deum; Wash My Sins Away, arranged by Weaver; Tschesnokoff's Let Thy Holy Presence, and Salvation Is Created; and Joseph Wagner's The Ballad of Brotherhood.

William H. Hollenbeck study. One of the purposes of the William H. Hollenbeck study was stated as follows, "to survey selected college choirs in regard to their use of modern American music."¹⁹ In chapter IV, "Analysis of the Questionnaire," there was considerable information regarding repertoire practices so far as modern compositions were concerned. The questionnaire was the media used for the purpose of surveying the use of contemporary choral music during the preceding five years. The survey revealed that little over 50 per cent of the contemporary choral music performed was by composers of the United States. Of the sixty-four contemporary works mentioned, only two were mentioned more than once. They were both by Randall Thompson, The Peaceable Kingdom and Alleluia.

In the opinion of ten choral directors represented in the survey, the best examples of contemporary music by composers of the United States were Thompson's The Peaceable Kingdom, named by two directors; Testament of Freedom, named by one; Alleluia, one; Copland's In the Beginning, one; and Dello Joio's The Mystic Trumpeter, one. The directors participating in this survey named the following as the leading

¹⁹John Raymond Tumbleson, "Choral Music Repertoire Performed By Selected Colleges and Universities" (Unpublished Doctor's dissertation, University of Southern California, 1965), p. 28.

American composers of modern choral music: Charles Ives, Howard Hanson, Virgil Thompson, Henry Cowell, Roy Harris, Randall Thompson, Aaron Copland, Norman Lockwood, William Schuman, Norman Dello Joio, and David Diamond.

Bernard W. Regier study. The Bernard W. Regier study contained some pertinent information about choral repertoire practices in the years past at some of the leading schools of higher education. It gave the years of the founding of major choral organizations and when they first performed some of the major oratorios. Much of this information was given earlier in this chapter. This conscientious, historical study included repertoire only in an incidental manner.

There was a marked fewness of related studies for this research. Several studies were concerned with adjacent fields, but none was found which probed to any extent the actual repertoire performed by vocal music organizations in colleges and universities.

CHAPTER III

TECHNIQUE AND RESULTS OF THE INSTITUTIONS SURVEYED

Since man experiences an eternal conflict between humanity and divinity, anything that probes the problem is justified. Since music is a spiritual art and is human, it offers the key liaison between humanity and divinity. This is one reason why church music cannot become stagnant.¹

While praise of the college choir is gaining steadily among educators as well as administrators, there are still many complaints to be heard. Dann says, "The most striking deficiencies in choruses are: (1) the spiritual, (2) the emotional, (3) the imaginative, and (4) the inspirational."²

Protheroe, in a letter to Dann, spoke of a certain internationally famous choir which he had just heard. He expressed great respect and admiration for its singing, which included "beautiful tone, perfect blend and balance, exquisite phrasing, almost faultless diction and intonation," . . .but," he said, "their singing never stirs me emotionally, never gives me the slightest thrill; yet I can

¹Richard F. Horn (ed.), "Policy of the Music Department," American Organist (New York: Organ Interests, Inc., 1965), p. 29.

²Hollis Dann, "Essentials of Choral Singing," Music Educators National Conference Yearbook (Chicago: Music Educators National Conference Publishing Company, 1937), p. 283.

name a dozen Welsh miners whose singing always stirs me deeply."³

Dann endorses Protheroe's views by adding that the mechanics of excellent singing "must be superimposed by the spiritual element induced by the imagination--mental pictures, emotional reaction."⁴ In other words, Dann said that music, whether educational or not, contains an element of spirituality. Many other musicologists have also said that the element of spirituality is included in their basic concepts of music education. McMurray expressed this view when he said that the aim of musical education is "to help everyone to further awareness of patterns of sound as an aesthetic component in the world of experience; to increase each person's capacity to control the availability of aesthetic richness through music; and to transform the public music culture into a recognized part of each person's environment."⁵ Kuypers said:

One of the chief aims of a choir should be to produce cultured musicians and intelligent amateurs,

³Ruth Marie Voight, "A Survey of Choral Activities In Colleges and Universities of the United States" (unpublished Master's thesis, Texas Christian University, 1952), p. 31.

⁴Ibid., p. 32.

⁵Nelson B. Henry (ed.), "Basic Concepts in Music Education," The Fifty-Seventh Yearbook of the National Society for the Study of Education (1958), p. 41.

not mere vocal gymnasts. The courses in music should be able to survive the most rigid academic scrutiny. There should be a knowledge of the development of music in any given period, such as the Renaissance or the Baroque eras; courses in the literature of music should be taught according to the same plan as courses in English literature. What Bach has said in his Saint Matthew's Passion is certainly worth quite as detailed study as what Shakespeare has said in his plays or his sonnets.⁶

Many music educators are convinced that the study and performance of sacred music should be a vital part of the music program because students should have an understanding of religion and religions the same as of various political parties, ethnic groups, and other sociological divisions where opinions differ. Music originating from different religious backgrounds seems to offer an excellent opportunity to expose students to this knowledge.

The questionnaire used in obtaining information for this study probed the question concerning the value of sacred choral music to the college curriculum and the extent of its use and influence on music curricula. The results of this questionnaire are given in the remainder of this chapter.

I. THE GENERAL INFORMATION SHEET

As a preliminary step in this survey, an introductory

⁶ John M. Kuypers, "The Administration of College Choirs," Music Educators National Conference Yearbook (Chicago: Music Educators National Conference Publishing Co., 1938), p. 123.

letter was sent to each music department chairman. This letter explained the purposes of this survey and requested their assistance. A copy of this letter is included in the appendix. Also sent with the letter was a general information sheet which was to be completed by the music department chairman and returned. The information requested was as follows: (1) name of institution, (2) current enrollment of student body, (3) number of music majors, (4) number of professors who have had specific training in church music or in sacred choral literature, and (5) a list of choral ensembles currently in the music curriculum, and the name of the directors of each ensemble. A copy of the general information sheet is included in the appendix. The completed general information sheet was returned by every institution except two, but several choral ensemble directors failed to return the questionnaire. Therefore, a follow-up letter and another questionnaire was sent to the directors from whom the completed information had not been received. A copy of the follow-up letter is included in the appendix.

After the completed general information sheets were returned, a questionnaire was sent to each choral ensemble director. There was almost a 100 per cent response to the information requested. Shorter College and Little Rock University were the only two institutions of higher education

that did not return the requested information. Table I shows the response of the general information sheet and the questionnaire. The schools are listed in the order of their enrollment beginning with the smallest. Only two choral ensemble directors failed to return the questionnaire: one from John Brown University, and one from Arkansas A. M. & N.

The results of the general information sheet indicated a very wide variance in the number of music majors as well as in the enrollment of each school. The enrollments in no way suggested an established percentage of the number of music majors. Table II, page 34, shows the results of the general information sheet which includes the enrollment, the number of music majors, and the number of professors with training in sacred choral literature.

II. THE QUESTIONNAIRE RESULTS

Twenty-one choral ensemble directors completed the questionnaire and returned it. There were a few of the questions that were returned unanswered, but the response overall was excellent. Out of the twenty-one questionnaires returned, only two directors did not give their faculty rank. Almost one-half of the directors reported that they were assistant professors. Table III, page 35, shows the number of directors as reported in 6 different ranks.

TABLE I
RESPONSE OF THE GENERAL INFORMATION
SHEET AND THE QUESTIONNAIRE

| School | No. of Choral Ensemble Directors | General Information Sheet | | Questionnaire | |
|---|---|------------------------------|--------------------|----------------|--------------------|
| | | Number sent | Number Received | Number sent | Number Received |
| Arkansas College . . . | 1 | 1 | 1 | 1 | 1 |
| College of the Ozarks. . . . | 1 | 1 | 1 | 1 | 1 |
| Philander Smith College . . . | 2 | 1 | 1 | 2 | 2 |
| Southern Baptist College . . . | 1 | 1 | 1 | 1 | 1 |
| John Brown University. . | 2 | 1 | 1 | 2 | 1 |
| Hendrix College . . . | 1 | 1 | 1 | 1 | 1 |
| Harding College . . . | 2 | 1 | 1 | 2 | 2 |
| Westark Junior College . . . | 1 | 1 | 1 | 1 | 1 |
| Arkansas A.&M. College . . . | 1 | 1 | 1 | 1 | 1 |
| Arkansas Poly- technic Col.. | 1 | 1 | 1 | 1 | 1 |
| Ouachita Baptist University. . | 2 | 1 | 1 | 1 | 1 |
| Southern State College . . . | 1 | 1 | 1 | 1 | 1 |
| State College of Arkansas. . . | 1 | 1 | 1 | 1 | 1 |
| Henderson State Teachers. . . | 1 | 1 | 1 | 1 | 1 |
| Arkansas A.M.&N. College . . . | 2 | 1 | 1 | 2 | 1 |
| Arkansas State University. . | 2 | 1 | 1 | 2 | 2 |
| University of Arkansas. . . | 2 | 1 | 1 | 2 | 2 |
| <hr style="border-top: 1px dashed black;"/> | | | | | |
| Shorter College . . . | | 1 | 0 | 0 | 0 |
| Little Rock University. . | | 1 | 0 | 1 | 0 |

TABLE II
THE RESULTS OF THE GENERAL
INFORMATION SHEET

| School | Enrollment | No. of music majors | No. of teachers with sacred choral literature training |
|---------------------------------------|------------|---------------------|--|
| Arkansas College | 350 | 5 | 1 |
| College of the Ozarks | 497 | 15 | 0 |
| Philander Smith College | 600 | 22 | 2 |
| Southern Baptist College | 625 | 17 | 1 |
| John Brown University | 650 | 63 | 2 |
| Hendrix College | 750 | 35 | 1 |
| Harding College | 1,450 | 35 | 1 |
| Westark Junior College | 1,500 | 20 | 1 |
| Arkansas A.&M. College | 1,600 | 35 | 1 |
| Arkansas Polytechnic Col. | 2,000 | 90 | 2 |
| Ouachita Baptist University | 2,000 | 140 | 5 |
| Southern State College | 2,534 | 26 | 2 |
| State College of Arkansas | 3,000 | 55 | 1 |
| Henderson State Teachers Col. | 3,000 | 70 | 1 |
| Arkansas A.M.&N. College | 3,200 | 80 | 2 |
| Arkansas State University | 5,000 | 120 | 0 |
| University of Arkansas | 9,300 | 160 | 3 |

TABLE III
FACULTY RANK OF CHORAL ENSEMBLE DIRECTORS

| Rank | Number |
|-------------------------------|--------|
| Graduate Assistant | 1 |
| Instructor | 2 |
| Director of Choral Activities | 1 |
| Assistant Professor | 9 |
| Associate Professor | 4 |
| Professor | 2 |

The average number of years that the choral ensemble directors had been teaching at the schools surveyed was $7\frac{1}{2}$ years. One of the directors had not begun his faculty assignment so he did not have any experience while the most years experience reported was twenty. Table IV shows the number of years that the directors had taught at the schools surveyed.

Choral ensembles. There were 46 individual choral ensembles reported in the curricula of the schools surveyed. Membership in over two-thirds of these ensembles was selective rather than non-selective. The length and schedule of rehearsals ranged from a fifty-five minute rehearsal, one day a week, to an hour and one-half rehearsal, five days a week. There was a wide variance of preferred hours and days for rehearsals. Table V, page 37, illustrates this variance and also shows whether membership was selective or non-

TABLE IV
TEACHING EXPERIENCE OF CHORAL ENSEMBLE DIRECTORS

| Number of years teaching experience at the same school | Number of directors with this experience |
|--|---|
| 0 | 1 |
| 1 | 2 |
| 3 | 5 |
| 4 | 1 |
| 5 | 1 |
| 6 | 1 |
| 7 | 2 |
| 9 | 1 |
| 11 | 1 |
| 13 | 2 |
| 14 | 1 |
| 15 | 1 |
| 16 | 1 |
| 20 | 1 |

TABLE V
 CHORAL ENSEMBLE NAMES, SELECTION OF
 MEMBERS, AND REHEARSAL TIMES

| Choral Ensembles | Selective | Non Selective | Rehearsal | |
|---|-----------|------------------|-----------|------------------------------------|
| | | | Day(s) | Hour(s) |
| <u>A. Ouachita Baptist University</u> | | | | |
| 1. O.B.U. Chorus | | X | MW | 11-12 |
| 2. Ouachita Singers . . | X | | TTh | 11-12 |
| <u>B. John Brown University</u> | | | | |
| 3. Cathedral Choir . . . | X | | MWF | 11-12 |
| 4. Madrigals | X | | W-Sat. | 1 per day |
| 5. Chapel Choir | | X | MWF | 1 per day |
| <u>C. State College of Arkansas</u> | | | | |
| 6. College Choir | X | | MWF | 1:20-2:20 |
| 7. Chamber Music; Vocal Ensemble | X | | MTh | 8:20-9:20 |
| <u>D. Hendrix College</u> | | | | |
| 8. Hendrix College Choir | X | | MWF | 3:40-5:00 |
| 9. Hendrix Madrigals . . | X | | MTh | 6:30-7:30 |
| <u>E. Arkansas A. M. & N. College</u> | | | | |
| 10. Choral Society | | X | MTWThF | 6:00-7:00 |
| <u>F. University of Arkansas</u> | | | | |
| 11. University Chorus (Three Sections) | X | | TTh | 2 hrs. per week-each section |
| 12. Schola Cantorum . . . | X | | M-F | 1 per day |
| 13. Collegiate Singers . . | X | | MWF | 1 per day |

TABLE V (continued)

| Choral Ensembles | Selective | Non Selective | Rehearsal | |
|---|-----------|---------------|-----------|------------|
| | | | Day(s) | Hour(s) |
| <u>G. Arkansas Polytechnic College</u> | | | | |
| 14. Madrigal Group | X | | 3 | |
| 15. Mixed Chorus | | X | 4 | |
| <u>H. Arkansas A. & M. College</u> | | | | |
| 16. A Cappella Choir | X | | 4 | 4 |
| 17. Grand Chorus | | X | 1 | 1 |
| <u>I. Arkansas State University</u> | | | | |
| 18. Concert Choir | X | | 5 | 5 per wk. |
| 19. Men's Glee Club | | X | 3 | 3 per wk. |
| 20. Madrigal Singers | X | | 5 | 5 per wk. |
| 21. Female Chorus | | X | 3 | 3 per wk. |
| 22. Choral Union | | X | 1 | 1 per wk. |
| <u>J. Harding College</u> | | | | |
| 23. Harding A Cappella Chorus | X | | M-F | 5 per wk. |
| 24. Harding Belles & Beaux | X | | MWF | 3 per wk. |
| 25. Recording Chorus | | X | Th | 1½ |
| 26. Chorale | | X | MWF | 1:15-2:05 |
| 27. Ladies' Ensembles | X | | Selected | Selected |
| 28. Men's Ensembles | X | | Selected | Selected |
| <u>K. College of the Ozarks</u> | | | | |
| 29. A Cappella Choir | X | | 4 | 5 per wk. |
| 30. Religious Ensemble | X | | 2 | 2½ per wk. |
| <u>L. Philander Smith College</u> | | | | |
| 31. Varsity Ensemble | | X | TTh | 3 per wk. |
| 32. College Choir | X | | M-F | 7½ per wk. |

TABLE V (continued)

| Choral Ensembles | Selective | Non Selective | Rehearsal | |
|--|-----------|------------------|-----------|------------------------|
| | | | Day(s) | Hour(s) |
| 33. Female Ensemble . . . | X | | Selected | 1 |
| 34. Philander Smith Collegiate Choir . . . | X | | M-F | 4:00-5:00 |
| 35. Women's Ensemble . . . | X | | M-F | 3:00-4:00 |
| M. <u>Arkansas College</u> | | | | |
| 36. Arkansas College Choir | X | | MTh | 3:45 |
| 37. Arkansas College Lassies | X | | T Th | 1:50-3:45 1:50-2:45 |
| N. <u>Henderson State Teachers College</u> | | | | |
| 38. Collegiate Choir . . . | | X | 3 | 1 |
| 39. Madrigal Singers . . . | X | | 2 | 1 |
| O. <u>Southern State College</u> | | | | |
| 40. Town & Gown Choir . . . | | X | 1 | 2½ |
| 41. Concert Choir | X | | 3 | 1 per day |
| P. <u>Westark Junior College</u> | | | | |
| 42. Choir | | X | 2 | 1 per day |
| 43. Small Ensemble | X | | 2 | 1 per day |
| Q. <u>Southern Baptist College</u> | | | | |
| 44. Mixed Chorus | | X | 2 | 2 per wk. |
| 45. Concert Choir | X | | 1 | 3 per wk. |
| 46. Southern Belles | X | | 2 | 2 per wk. |

selective in each ensemble. Some directors reported how many days and hours their ensemble rehearsed instead of which specific day(s) or hour(s). Therefore, no conclusion can be drawn as to the most preferred hour(s) and day(s) for rehearsals.

In response to the question as to whether there was a certain type of literature that each choral ensemble performed, ten directors said "yes", and seven said "no". Table VI shows the type of literature performed by each ensemble. Many ensembles performed the same type of music but their directors used different terminologies in reporting them.

Sacred choral literature training. One of the purposes for this survey was to try to determine whether the amount of specific training in sacred choral literature of each director reflected his use of sacred choral music. Fourteen directors indicated that they had had specific training in sacred choral literature, and six reported that they had not. Six music activities were listed in the questionnaire for the purpose of the directors indicating which ones had contributed to their sacred choral literature training. Also, they were asked to indicate which activity was the most helpful to their training. One of the activities was listed as "other", and eleven directors reported

TABLE VI
TYPE OF LITERATURE PERFORMED BY EACH ENSEMBLE

| School | Choral Ensemble | Type of Literature Performed |
|-------------------------------|--|---|
| Ouachita Baptist University | 1. O.B.U. Chorus 2. Ouachita Singers | 1. Major works 2. Selected Octavo Numbers |
| John Brown University | 3. Cathedral Choir 4. Madrigals 5. Chapel Choir | 3. Advanced repertoire of sacred music; some contemporary 4. Madrigals and motets 5. Sacred, but of a more general nature |
| State College of Arkansas | 6. College Choir 7. Chamber music; vocal ensemble | 6. General 7. Smaller chamber works; usually Baroque |
| Hendrix College | 8. Hendrix College Choir 9. Hendrix Madrigals | 8. Mostly sacred, a cappella music from all periods and styles 9. (Same as No. 8) |
| Arkansas A. M. & N. College | 10. Choral Society | 10. (None stated) |
| University of Arkansas | 11. University Chorus 12. Schola Cantorum 13. Collegiate Singers | 11. (None stated) 12. (None stated) 13. (None stated) |
| Arkansas Poly-technic College | 14. Madrigal Group 15. Mixed Chorus | 14. Anthems written primarily for a few singers 15. Larger works for mass choirs and also anthems from all periods |
| Arkansas A. & M. College | 16. A Cappella Choir 17. Grand Chorus | 16. All a cappella 17. Anything they can sing |

TABLE VI (continued)

| School | Choral Ensemble | Type of Literature Performed |
|----------------------------------|--------------------------------------|--|
| Arkansas State University | 18. Concert Choir | 18. Some from all periods |
| | 19. Men's Glee Club | 19. " " " " |
| | 20. Madrigal Singers | 20. " " " " |
| | 21. Female Chorus | 21. " " " " |
| | 22. Choral Union | 22. " " " " |
| Harding College | 23. Harding A Cappella Chorus | 23. Standard choral literature from all periods; mostly sacred |
| | 24. Harding Belles & Beaux | 24. Classic pop tunes, show tunes, and folk tunes |
| | 25. Recording Chorus | 25. Hymns in French, German, and Italian |
| | 26. Chorale | 26. (None stated) |
| | 27. Ladies' Ensembles | 27. (None stated) |
| 28. Men's Ensembles | 28. (None stated) | |
| College of the Ozarks | 29. A Cappella Choir | 29. Sacred |
| | 30. Religious Ensemble | 30. Sacred |
| Philander Smith College | 31. Varsity Ensemble | 31. Easy, strongly melodic, SAB literature |
| | 32. College Choir | 32. Broad, varied, spanning many styles and periods |
| | 33. Female Ensemble | 33. Intricate, appealing selections; this aggregate is composed of the best voice students |
| | 34. Philander Smith Collegiate Choir | 34. (None stated) |
| 35. Women's Ensemble | 35. (None stated) | |
| Arkansas College | 36. Arkansas College Choir | 36. Sacred |
| | 37. Arkansas College Lassies | 37. Secular music from musicals; pop tunes |
| Henderson State Teachers College | 38. Collegiate Choir | 38. Large choral works |

TABLE VI (continued)

| School | Choral Ensemble | Type of Literature Performed |
|--------------------------|-----------------------|--|
| | 39. Madrigal Singers | 39. Carols (Christmas), madrigals, folksongs, and contemporary literature for chamber groups |
| Southern State College | 40. Town & Gown Choir | 40. (None stated) |
| | 41. Concert Choir | 41. (None stated) |
| Westark Junior | 42. Choir | 42. Oratorio, operetta, and general choral works |
| Southern Baptist College | 43. Small Ensemble | 43. (Same as No. 42) |
| | 44. Mixed Chorus | 44. (None stated) |
| | 45. Concert Choir | 45. (None stated) |
| | 46. Southern Belles | 46. (None stated) |

other activities which included the following:

1. Concentrated study in obtaining degrees in music.
2. Several courses taken at Union Seminary in New York.
3. Graduate work including courses in choral conducting and choral music literature.
4. Personal research and conducting.
5. Choral clinics.
6. Long hours studying sample music and experience in working and conducting.
7. Certain graduate school courses, such as:
 1. Choral conducting and procedures
 2. Vocal pedagogy
 3. Choral techniques
8. Being a graduate of Westminster Choir College, a school whose main objective is to train the church musician.
9. The ability to choose, rehearse effectively, and conduct any music lies in the total training of the musician, not any few, specific courses.
10. Being a choral director.
11. Workshops.

Table VII shows each music activity and to what extent it was considered helpful and/or the most helpful to each director's sacred choral literature training. Two other comments were made in response to this question. One director said that church choirs were very frustrating unless the church was a large city church. Also, one director reported that none of these activities were specifically helpful any longer, and as a result, he relies mainly on finding new music that is not sung a great deal.

Rehearsal procedures. Another question for which an answer was sought was: In regard to the familiarity of music, in what order should it be rehearsed? This survey indicated

TABLE VII
 MUSICAL ACTIVITIES THAT HAVE CONTRIBUTED
 TO SACRED CHORAL LITERATURE TRAINING

| Musical Activity | No. of directors reporting that this activity was helpful | No. of directors reporting that this activity was the most helpful |
|--|--|---|
| 1. College Choral Ensembles | 18 | 7 |
| 2. College courses in sacred choral literature | 10 | 5 |
| 3. Other college music courses | 14 | 1 |
| 4. Church choirs | 9 | 0 |
| 5. Church work, such as music director | 11 | 1 |
| 6. Other musical activities | 8 | 6 |

that completely new literature should definitely not be rehearsed at the beginning or the end of a rehearsal, and well-known literature should definitely not be rehearsed in the middle of a rehearsal. Literature in the process of being learned was reported as being just as easily rehearsed in one part of a rehearsal as in another. Table VIII shows these statistics as reported in this survey. One director indicated that no set order of rehearsal is good. He believes that having a set pattern is too dull and interest is created by keeping the choir guessing. Another director indicated that freedom in rehearsal procedure is necessary and the procedure should vary according to each rehearsal situation.

TABLE VIII
PROPER ORDER OF REHEARSALS

| Music Familiarity | No. of directors reporting that music should be rehearsed: | | |
|--|--|--------|-------|
| | First | Second | Third |
| Completely new literature | 1 | 12 | 3 |
| Literature in the process of being learned | 7 | 4 | 5 |
| Well-known literature | 8 | 0 | 8 |

As indicated in Table VIII, completely new literature should be rehearsed in the middle of a rehearsal.

Regardless of when it is rehearsed, the investigator sought an answer also as to the best way to introduce a new composition. The questionnaire offered six ways by which the directors might make their first and second choices. Table IX shows these 6 ways to introduce a new composition and it also shows which ones were chosen first or second by the directors. One director made a third choice, also. Some of the comments concerning introducing a new composition included: (1) Don't talk too much before singing the music because it is a waste of time, and (2) If the accompanist plays the music as the singers follow their own parts, encourage the singers to hum so as to be most aware of their vocal line. The last category of this question was listed as "other", and eight directors reported other ways that they preferred to introduce a new composition. These comments were as follows:

1. Sight-read the music, have sectional rehearsals, read through again several times helping with problems, point out aspects, and keep rehearsing.
2. If there are really difficult spots, like contemporary rhythm problems, they are discussed before the piece is sung for the first time.
3. Each new composition should be analyzed by the director before the choral ensemble sings it.
4. Procedure will vary according to each individual composition.
5. No hard, fast rules because enthusiasm can be stifled by too much protocol and regimentation. Motivation is at times controlled by variables. High interest and appeal may occasionally motivate a group to sing an intricate work at sight with feeling and cohesion.
6. After two or three times through, play the difficult

TABLE IX
WAYS TO INTRODUCE NEW COMPOSITIONS

| Rehearsal procedures | No. of directors preferring this procedure: | | |
|---|---|--------|-------|
| | First | Second | Third |
| 1. Point out the important aspects as the singers look through the music | 5 | 6 | 0 |
| 2. Point out the important aspects after the singers have sight-read the music one time | 10 | 6 | 0 |
| 3. Let accompanist play the music as the singers follow their own parts. | 2 | 4 | 0 |
| 4. Sing the music yourself for the ensemble | 0 | 0 | 0 |
| 5. Play a recording of the composition | 2 | 2 | 1 |
| 6. Other procedures | 2 | 0 | 0 |

- spots for each section.
7. No one system is used exclusively.
 8. Introduction depends entirely on the piece of music and the time available for preparation. No set method is used.

None of the directors chose the statement that said, "sing the music yourself for the ensemble." Two directors commented on playing a recording of the composition by saying they do it when possible. Most of the choices were evenly scattered among the directors.

The proportion of choral literature in each school's repertoire tended toward having more sacred music than secular. Twelve schools reported this proportion, whereas only one school reported having more secular music than sacred, and six schools reported having about the same amount of sacred and secular music. The one school reporting more secular music than sacred stated that the reason for this proportion was that there are many new and good secular works. Other reasons for the stated proportions were given by fifteen of the directors. These reasons were as follows:

1. The best choral literature is sacred.
2. Our College is a Church-supported institution and our choral ensembles sing mostly in churches.
3. An equal proportion of each makes for interesting programming.
4. The type of concerts and places that we are asked to sing require this; and generally, the best quality of music is found in this classification.
5. It depends on program, tours, school requirements, etc.
6. The greater portion of a cappella music is sacred. There is almost no secular a cappella music except folk songs.

7. Our choral ensembles sing mostly in churches while on tour. As a rule, a cappella religious literature is of a somewhat better quality than secular literature.
8. Choir tours annually during Lent and Easter periods-- literature relates closely to this season on the church calendar.
9. Most good oratorio-type literature is sacred.
10. The weekly vesper program has been the motivation for a preponderance of sacred music.
11. This is a church-related institution and there is a need for more sacred literature. Most of our concerts are done before church audiences.
12. The choir performs mostly in churches. Lassies have mostly club, convention, and school engagements.
13. Church-related college; most of our programs are given for churches.
14. There is no specific reason--good literature abounds in all areas and it all should be done.
15. Our groups appear at churches and denominational groups very often.

Literature selection. Choral ensemble directors must select the music to be used in their schools. This survey attempted to find out each director's bases for selecting his music repertoire. This question was answered on eighteen out of twenty-one questionnaires returned. Several bases were given by each director, but the most predominant one was the difficulty of the music. Eight directors included this in their response. Other bases included:

1. A variety of literature from all periods in music history.
2. The capabilities of the group that is going to sing it.
3. The degree of challenge that it will offer to the singers.
4. Introduction of various kinds of works by many composers to the members of the group.

Only one director mentioned anything about considering the message of the text in the music to be used. Several interesting responses were received from five directors. Their bases for selecting the music they use included:

1. The major considerations are: the key relationship between each piece of music, whether the program builds up to a climax, and whether the music is of the very best in the literature.
2. Select music for historical, stylistic, musical context, and educational purposes; also, range and usability in performances.
3. Consider the arrangement as well as the music. It must be a cappella, written for six or eight parts, and appropriate to use on choir tour.
4. A well-rounded program of beauty was the major consideration.
5. Music is selected entirely on the aesthetic, musical worthiness of the piece.

One director responded to this question by saying, "impossible", but then he said that he analyzed the harmonic structure, melodic line, rhythm, text, texture, form, and the accompaniment as well as how it fits the choir and the program needs. Another director simply said that if he liked a number and he thought his group could do it, then he would get it.

Performances. There was a total of 426 choral concerts given by the choral ensembles from the 21 schools participating in this survey. This was an average of 22 concerts by each school, however, there was a very wide variance in the number of concerts given by the individual

schools. Three of the schools reported only giving two concerts during the year, whereas one school reported presenting eighty concerts. The rest of the schools reported presenting the following number of concerts: (1) three schools gave four concerts, (2) four schools gave twenty concerts, (3) two schools gave forty concerts, and (4) the remaining numbers of concerts by individual schools were, in numerical order, five, nine, ten, sixteen, thirty-two, thirty-nine, forty-five, and fifty. Also, one school reported presenting one or two numbers on twenty-five different occasions at a local radio station.

Each choral ensemble director that participated in this survey was asked to send the printed programs of the concerts that were presented during the year. If programs were not available, the directors were asked to provide a list of the sacred choral literature that was performed during the year and also the sacred choral literature that would probably be performed later in the year. From the programs and lists that were received, a master list of choral compositions was compiled and is included in the appendix, page 75.

The programs surveyed from these seventeen colleges and universities contained a total of 376 compositions performed, with 59 compositions being performed by more than one school. The distribution among the different historical

eras favored a heavy emphasis on contemporary compositions and the least representation was from the Classic era.

The distribution of compositions performed was as follows:

| | |
|-------------------------------|-----|
| Ancient-Renaissance | 40 |
| Baroque Era | 30 |
| Classic Era | 15 |
| Romantic Era | 50 |
| Contemporary | 241 |

In the first category, the most performed compositions were Palestrina's Gloria Patri, and Praise, Be To Thee, with a total of three performances each. Palestrina also had the most performances with five compositions being performed a total of nine times.

From the Baroque era, the most frequently performed composer was J. S. Bach with seventeen performances. However, Handel was second with sixteen performances. Handel's Messiah was the most performed composition with six. His Hallelujah, Amen had five, and Bach's Jesu, Priceless Treasure had four.

From the Classic era, the most performed composer was Haydn. His compositions were performed a total of eight times with the most performed compositions being excerpts from The Creation. Two of Beethoven's compositions were performed a total of three times. Five of Mozart's composi-

tions were performed a total of six times.

Aside from contemporary compositions, the Romantic era was performed the most. A total of fifty compositions by eighteen different composers were performed. By far, the most frequently performed composer was Brahms who had thirteen compositions performed a total of fifteen times. However, the most frequently performed composition from this era was Schubert's Mass in G, which was performed by three schools.

Contemporary composers were represented the most by far, with a total of 241 compositions. This is almost twice as many compositions performed than those from the other four eras combined. Choral compositions by 74 composers were performed a total of 288 times. The most frequently performed composer was Randall Thompson with a total of twenty-one. His The Last Words of David was the most frequently performed composition with a total of seven, and his Alleluia was second with six. Other compositions that were performed by several schools included: (1) Cousins' Glorious Everlasting, (2) Faure's Requiem, (3) George's The Lamb, (4) Lutkin's The Lord Bless You and Keep You, (5) Marshall's Blessed Is The Man, and Unto the Hills, (6) Sieber's Three Hungarian Folk Songs, (7) Stravinsky's Symphony of Psalms, and (8) Tschesnokoff's Salvation Is Created. From the 241 contemporary compositions performed, 43 of them were choral

arrangements rather than original compositions.

One of the main purposes of this survey was to find the extent of use of contemporary choral church music. From the programs received, it was found that at least one-half of the contemporary compositions performed were sacred. Also, almost every composition that was performed by more than one school was sacred.

Other sacred choral literature was rehearsed but was not performed. Table X lists these compositions by title, composer, and period. Also, the reasons for not performing these compositions are given.

Sacred choral music composition. Seventeen directors responded to the question concerning whether or not they composed sacred choral literature. It was found that only four directors do compose. All four of these reported that they write from one to five compositions a year. None of these compositions were reported to have been published. Performance of these compositions was found to total sixty times off the campus of the respective composer and only seven times on the composer's campus. Two directors reported having two compositions performed on campus and one director reported three. Off campus, one director reported having one composition performed ten times and another director reported fifty. Most of the performances off campus were

TABLE X
SACRED CHORAL LITERATURE THAT WAS REHEARSED
BUT NOT PERFORMED IN CONCERT

| Title | Composer | Period | Reasons for not performing |
|---|-------------|--------------|--|
| 1. "How Lovely Is Thy Dwelling Place" | Brahms | Romantic | Lack of time for preparation |
| 2. About 50 compositions of which 10 or 12 were secular | | | Lack of time for preparation because of continual concerts spread out over a long period, especially second semester |
| 3. "King David" | Honegger | Contemporary | Lack of an orchestra or large organ which was needed for the accompaniment |
| 4. "Service" | Bloch | Contemporary | (Same as No. 3) |
| 5. Part of "Elijah" | Mendelssohn | Romantic | Lack of time for preparation |
| 6. "The Lord's Prayer" | McDaniel | Contemporary | Lack of time for preparation |
| 7. "Alleluia, Amen" | McDaniel | Contemporary | Lack of time for preparation |

reported to have been by other college ensembles as well as high school choral ensembles.

The value of sacred choral literature to the college curriculum. Perhaps the one question that the investigator especially wanted answered was the last one in the questionnaire. This question requested a brief statement of the director's philosophy concerning the value of sacred choral literature to the college curriculum. Only three directors did not respond to this question. Out of the eighteen that responded, four specific values of sacred choral music were included in almost an equal number of the directors' philosophies. These values were the following: (1) the majority of good choral literature written and performed lies in the area of sacred music; (2) sacred choral literature acts as teacher of and guide for the philosophy of students; (3) sacred choral literature should be part of the background of any well-rounded music education; (4) sacred choral literature has specific value only in that it represents historically and musically some of the greatest and most beautiful musical expressions the world has ever known.

A choral director's philosophy will naturally reflect his use of choral music. Therefore, the amount of sacred choral music used by each director should reflect his philosophy of its values. Since one of the main purposes

of this study was to determine to what extent sacred choral music is used in the institutions of higher education in Arkansas, the investigator felt that each director's philosophy should be included here. The following are the remaining philosophies of each choral ensemble director, as stated by each:

1. It is simply the best literature available, and if it is sung well, any given group listening to the singers will enjoy it and, nine out of ten times, appreciate it. This has an invaluable affect upon the students that sing; they do not realize this the first two years in the choir, but eventually it reaches them because of its intrinsic value.
2. Some of the greatest choral literature is found in sacred choral music. As with all arts, choral music started in church and its long association with patrons of the church has produced some exciting anthems. Choral music of the past has often been the only choral music written during its era, but contemporary writing finds as much secular choral music, if possibly not more, than sacred writing because of the market of choirs. There is some sacred choral music still being written that is outstanding, but it is not being sung because most churches are still living in the Romantic Era of church music. Hopefully you will contribute plentifully to contemporary usage of contemporary church anthems.
3. Sacred choral literature is performable only as a means of expressing great beauty. The text is significant, however, the music content is more important unless you are performing in a church. State colleges are not for the teaching of religious doctrine through music. The reason for performing the music was clear in my first statement; availability and music content.
4. It is a most important aspect in the over-all development of music.
5. I sincerely believe that a man is not truly mature and fully developed unless he has given thought to educating his body, his mind, and his spirit.

The great choral sacred literature of the past and present can do much both spiritually and musically toward training a college student. In an overly materialistic society it can help to bring about a stabilizing influence and a more realistic sense of values. Materialism is not, to my way of thinking, realistic. I have had many opportunities to observe first hand the influence of great sacred music in the refining process of an individual.

6. The spiritual and aesthetic value of sacred choral literature to choral groups is one of the most rewarding facets of its use by public schools or college choirs. It enriches the entire experience of ensemble singing by its textual references to our growth spiritually by communion with the life, passion, and love of Jesus Christ. It makes possible a deeper and more meaningful personal experience by musical association with, and performance of, fine sacred choral literature.
7. My belief is that any choral composition is valid, whether sacred or secular, only by musical standards. A great wealth of excellent choral music is available in both sacred and secular texts, and our responsibility is to perform the best possible music in the finest way no matter what the text is based on. The concert hall is no place for "messages". Our message is beauty. If the words are beautiful, so much the better. There is beauty in much sacred writing and to the contrary, there is much sacred writing that has no beauty. A person expresses himself by composing a piece of music. It is the obligation of the musician to bring this expression to life regardless of what it says. Sacred choral literature, like secular literature, has value to the college curriculum only through its musical values. Good sacred texts with bad musical settings are valueless. Fortunately there is a great deal of sacred music which is fine.
8. Many of man's highest aspirations and noblest thoughts through the centuries have been left to us in sacred music. And while choral literature must of necessity include the opera chorus, the madrigal and the haunting folk ballad, still to the singer and to the audience, sacred music inspires and encourages as it transmits and recreates the many stories of man's quest for God and beauty.

9. The best possible sacred choral literature should be performed by all choral groups in a college situation. Not only those church-related institutions, but institutions supported civically or by the state. Students in these institutions should have the opportunity to hear the best possible sacred choral literature. Much good sacred choral literature is not heard in the churches because of the limitations in regards to singers, ability, and directors of music in the church. Because all of these things can be found on most college campuses, it is up to these institutions to present, in the most polished way, good sacred choral literature.
10. The great choral literature is usually sacred. Our choir's purpose is to perform in Presbyterian churches, but even if it were not, I would go to sacred literature for choral teaching.
11. Good sacred choral literature is a must for every choral group, but the program can become one-sided. Therefore, we should also use good secular music. Literature can be investigated during the course work of choral conducting.
12. There is great value in performing sacred selections, not only because of the richness of this musical heritage, but also to the individual performers, in the personal applications they make from the words. It is also a valuable aid in becoming better acquainted with scriptural texts, as frequently this source provides the words.
13. For reasons of musical growth, sacred music should be done. For the same reasons, great secular works should be done. No music embodies any mystical properties which demand its use other than the musical aesthetic worth and sincerity of that work.
14. There is much sacred choral literature that is fine for concert and program use and also good material for future directors to know. I am not a church choir director so I don't have a statement to make as such.
15. I believe, to have a well-balanced program of music for the year, one must include some sacred choral literature. Many musical styles can be studied from the different periods of music from Renaissance to Contemporary.

CHAPTER IV

SUMMARY AND CONCLUSIONS

One of the purposes of this study was to survey the current use of choral church music in the music curricula of institutions of higher education in Arkansas. Another reason for this study was to determine the influence of choral church music and to what extent it was used by the faculties of these schools during the 1965-1966 academic year.

I. SUMMARY

Chapter I stated the purposes of the study, its significance, and delimitations. It further gave definitions of terms, sources of data, and a brief background of the study. The first chapter closed by outlining the methods of research and the organization of the complete study. Chapter II traced the development of choral music and its place in the curriculum of higher education in America.

Historically, choral singing goes back to the earliest days of European settlements in North America. The Bay Psalm Book was one of the earliest tangible evidences of colonial interest in group singing, dating from 1640. Members of the religious sect who settled in Bethlehem, Pennsylvania, were among the first to present major oratorios

in North America. In New England and New York, oratorios were presented in part during the first years of the nation's existence. Since 1815, the Handel and Haydn Society of Boston has been in the forefront in presenting fine choral music, particularly oratorio.¹

The acceptance of choral singing in higher education was effected through the efforts of talented laymen and trained professional musicians, who developed the art of choral singing through informal institutions such as the singing school, choral society, musical convention, choral festival, and normal institute.²

Choral music became, in effect, a part of higher education when Lowell Mason founded the Boston Academy of music in 1833. An institution of longer-lived musical achievement was Oberlin Conservatory, since 1867 a part of Oberlin College. By the end of the nineteenth century, the foundations of choral music in higher education had been laid.³

Glee Club singing, especially male, became important at several colleges, including Harvard and Yale, during the first decades of this century. Mixed choral singing became

¹Tumbleson, op. cit., p. 125.

²Regier, op. cit., p. 293.

³Tumbleson, op. cit., p. 126.

ascendant during the 1930's, and has continuously held this position ever since.⁴

The production of staged musical drama, opera, operettas, and musical comedy, was found to be a relatively new development, appearing in strength after World War II. It has shown a strong continuing growth in many leading schools of the United States, despite the difficulties of production.⁵

During the Fifties, considerable thought was given to the function of choral music in higher education. Some individuals stressed the pragmatic and social benefits of choral singing, while others emphasized its aesthetic and cultural contributions to the educational process. One solution to this duality of purpose was to provide a set-up of choral organizations that met various needs and interests. Another approach was to conduct and manage each choral group in such a manner that both the practical and the musical aims were realized within the same organization.⁶

Chapter III presented the results of the general information sheet and the questionnaire which were sent to each institution of higher education in Arkansas. It was

⁴Ibid.

⁵Ibid.

⁶Regier, op. cit., p. 295.

found that contemporary compositions were used far more frequently than compositions from other eras, and at least one-half of those used were sacred.

Lack of performance of the many new choral works has been, no doubt, due to the unfamiliarity with new harmonic devices employed which unfold new technical problems in performance. Some directors do not care to risk their popularity with this new, unaccepted music but would rather perform only the standard, accepted music.⁷

The music of any era possesses certain common characteristics of style which tend to identify the particular era. Those stylistic characteristics which might be considered common to most contemporary compositions might be summarized by the idea of "freedom." The composer is free to do as he pleases. Thus, in the earlier part of this century he expressed this freedom by revolting against conventional rules of composition. He was free to experiment in all areas of his musical vocabulary--melody, rhythm, harmony, form, instrumentation.⁸

This freedom has, however, resulted in considerable

⁷William G. Hollenbeck, "Modern American Choral Music and Its Use by the College Choir" (Unpublished Master's thesis, University of Southern California, 1955), p. 3.

⁸"Contemporary Music and the Church," (A Choir Concert Program) The Southern Baptist Theological Seminary, Louisville, Kentucky, May 4, 1965.

frustration and anxiety on the part of the composer. The performers and conductors were often hostile to his innovations; or, if they were sympathetic, they failed to understand the composer's intentions and gave poor performances. The audience--if there was an audience--was often hostile and usually uncomprehending. Of more significance is the subjective musical elements to include in a particular piece. When he is absolutely free to choose any of the innumerable elements available to him in his newly discovered freedom, this freedom can become an overwhelming and sometimes terrifying state of being.⁹

To overcome the anxieties of complete freedom, contemporary composers have accepted new restrictions on this freedom or have submitted to certain of the traditional restrictions. The mid-twentieth-century composer is generally less concerned with the idea of complete originality than the previous generation. Such movements as electronic music, musique concrete, music by chance, computer music, and others, may contradict this statement if future generations consider these experiments to be a legitimate part of music history.¹⁰

⁹Ibid.

¹⁰Ibid.

II. CONCLUSIONS

After completing a historical study of the origin and growth of choral music in higher education, the investigator holds the opinion that since its inception and throughout its development, choral music has been divided in its appeal and in its functions. Group singing in America was originally developed and promoted by amateurs with a keen interest in singing. Later, trained individual musicians assumed the leadership in developing choral music to the point where it was accepted, at least on a partial basis, by educational institutions.¹¹

In one sense the development of choral music has been progressive. Its prime function has gradually changed from that of serving practical and social purposes to that of contributing to the musical and cultural growth of the individual who comes in contact with it. A comparison of the literature sung by choral groups, specifically men's glee clubs, in 1910 with the selections sung in 1930, and again in 1960, indicates a general elevation in musical tastes. This improvement in preference for good music has not been without periodic regressions or pockets of resistance, but over this era of sixty years it has been progressive.¹²

¹¹Regier, op. cit., p. 303.

¹²Ibid., pp. 305-306.

Trends in education prove that more thought than ever before is being given to the idea of moral and spiritual values. But while educators are beginning to plan new curricula in terms of these values, religious leaders offer the criticism that democracy is being substituted for religion when the proper relationship of an individual to society is considered to have spiritual value.¹³

There is some question as to the extent to which the extracurricular facets of the music program are truly educational devices. Choruses, bands, and orchestras may be, and should be, as effective in teaching specific techniques as any formal classroom courses, but too often these organizations exist largely for utilitarian purposes. This perhaps has been especially true in the field of choral music. Yet there are more choruses than any other type of musical organization. Students who participate in these choral groups have an opportunity to sing a great deal of fine music under highly competent directors. It seems that out of this experience they should derive specific educational benefits over and above those involved in mere participation.¹⁴

The potential values inherent in a student's partici-

¹³ Janice L. Wignall, "Sacred Choral Music in the Secondary School; Its Place and Importance in the Curriculum" (Unpublished Master's thesis, University of Southern California, 1954), p. 8.

¹⁴ Voigt, op. cit., pp. 1-2.

pation in the choral organization over a period of four years are enormous. In reality, the experience may be very limited. If he learns only to sing his particular part in each of the large variety of songs which are studied, and does no more than this, the value of the final result is open to question. If he does not learn something about the music of which he is singing a part, if he does not come to realize the significant difference between a Negro spiritual and an oratorio, if he does not gain some conception of the techniques employed by the conductor and the reasons therefore, then he can scarcely be said to have gained any significant conception of choral procedure.¹⁵

Historians indicate that religion is a vital and inseparable part of the history of mankind and of the American cultural heritage. Musicologists point out that music is a close ally of religion and that religious music is a form of thought which has always expressed the sentiment of the times. Why, then, should the question ever arise whether or not music should be eliminated from its cultural context?¹⁶

The Los Angeles, California, committee on values expresses the belief that music is one of the subjects in

¹⁵Ibid., p. 3.

¹⁶Wignall, op. cit., p. 2.

which the greatest variety of opportunities seems to be presented for fostering moral and spiritual values. If all good music offers this, does it not seem plausible that sacred music, with its definite awareness of the spirit of God, would communicate even greater values?¹⁷

Nearly all educators agree that an awareness of religion and encouragement of religious thinking is to be desired above a purposeful and complete disregard of religion in a realistic educational situation. If presented objectively and not as sectarian indoctrination, a religious literacy may be acquired which can lead not only to mutual understanding but also to a deeper faith in one's own convictions. Music, then, with its strong inducement to emotional response, can be an influential aid to the stimulation of individual spirituality.¹⁸

It was not the purpose of this study to recommend particular repertoire to a director. Only the director in a position of responsibility can decide what numbers will, in a particular season, best serve the needs of the school and the students involved, in the light of their taste and ability. If a director should receive a useful suggestion from this study, the research would have been justified.

¹⁷ Ibid., p. 11.

¹⁸ Ibid., pp. 3-4.

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APPENDIX

COLLEGES AND UNIVERSITIES THAT
PARTICIPATED IN THE SURVEY

- Arkansas A. & M. College
Monticello, Arkansas
- Arkansas A. M. & N. College
Pine Bluff, Arkansas
- Arkansas College
Batesville, Arkansas
- Arkansas Polytechnic College
Russelville, Arkansas
- Arkansas State University
Jonesboro, Arkansas
- College of the Ozarks
Clarksville, Arkansas
- Harding College
Searcy, Arkansas
- Henderson State Teachers College
Arkadelphia, Arkansas
- Hendrix College
Conway, Arkansas
- John Brown University
Siloam Springs, Arkansas
- Ouachita Baptist University
Arkadelphia, Arkansas
- Philander Smith College
Little Rock, Arkansas
- Southern Baptist College
Walnut Ridge, Arkansas
- Southern State College
Magnolia, Arkansas
- State College of Arkansas
Conway, Arkansas

University of Arkansas
Fayetteville, Arkansas

Westark Junior College
Fort Smith, Arkansas

for the master of Arts degree at
Arkansas University, I am currently writing a thesis
entitled, "A Study of the Current Use of Contemporary Gospel
Church Music in Higher Education in Arkansas." The purpose
of this study is to determine to what extent contemporary
gospel church music is being used and what its influence is
on the music curriculum of higher education in Arkansas.

I hope to receive the needed information and data from a
questionnaire which will be sent to each church music
director in the colleges and universities in Arkansas. In
that the questionnaire can be sent to the church music
directors, I would greatly appreciate your help in dis-
tributing the enclosed general information sheet.

If you consider the results of this study will be made
available for your use. Since the completion of this work
will necessarily entail a considerable amount of time, your
prompt return of the enclosed general information sheet will
be greatly appreciated. A stamped, self-addressed envelope
has been provided for the return.

Thank you very much for your assistance.

Yours very truly,

John H. Hittell

Approved by:

Dr. William L. Hinton
Chairman of Council

As partial fulfillment for the Master of Arts degree at Ouachita University, I am currently working on a thesis entitled, "A Study of the Current Use of Contemporary Choral Church Music in Higher Education in Arkansas." The purpose of this study is to determine to what extent contemporary choral church music is being used and also its influence on the music curriculum of higher education in Arkansas.

I hope to receive the needed information and data from a questionnaire which will be sent to each choral ensemble director in the colleges and universities in Arkansas. So that the questionnaire can be sent to the choral ensemble directors, I would greatly appreciate you helping me by completing the enclosed general information sheet.

If you request, the results of this study will be made available for your use. Since the tabulation of this data will necessarily entail a considerable amount of time, your prompt return of the completed general information sheet will be greatly appreciated. A stamped, self-addressed envelope has been provided for the return.

Thank you very much for this assistance.

Yours very truly,

Eddie Rettstatt

Approved by:

Dr. William L. Horton
Chairman of Committee

An introductory letter and a general information sheet were previously sent to each music department chairman in the institutions of higher education in Arkansas. The general information sheet requested the names of each choral ensemble and its conductor. This is how your name was received. I hope to receive the needed information and data from the enclosed questionnaire. I would greatly appreciate your helping me by completing the questionnaire.

If you request, the results of this study will be made available for your use. Since the tabulation of this data will necessarily entail a considerable amount of time, your prompt return of the completed questionnaire will be greatly appreciated. If possible, please mail the completed questionnaire by Friday, May 13. A stamped, self-addressed envelope has been provided for the return.

Thank you very much for this assistance.

Yours very truly,

Eddie Rettstatt

I recently wrote to you requesting your assistance with a survey that I am conducting as part of my Master's thesis. Included with the letter was a general information sheet which I had hoped you would complete and return. If you have misplaced the general information sheet, I have enclosed another one.

Since the school year is almost over, I have enclosed two questionnaires and I would greatly appreciate it if you would forward them to the choral ensemble directors on your faculty. Also, please give them one of the enclosed, self-addressed envelopes for the return of the questionnaires.

Since the general information sheet requested the names of each choral ensemble and its director, currently in your institution's curriculum, it will not be necessary for you to complete this information. However, I would appreciate the other information requested on the general information sheet. If possible, please mail the completed sheet by Monday, May 16. Also, I would appreciate it if you would inform the choral directors that I would like to have the completed questionnaires mailed by Monday, May 16.

Thank you very much for this assistance.

Yours very truly,

Eddie Rettstatt

Return to:
 Eddie Rettstatt
 Box 109
 Phillips Baptist University
 Arkansas, Arkansas

GENERAL INFORMATION SHEET

FOR

MUSIC DEPARTMENT CHAIRMAN

I. GENERAL INFORMATION

1. Name of institution _____.
2. Current enrollment of student body _____.
3. Number of music majors _____.
4. Number of professors who have had specific training
in church music or in sacred choral literature _____.

II. CHORAL ENSEMBLES (GROUPS)

1. Please list the choral ensembles currently in the music curriculum. Also, give the name of the conductor of each ensemble.

| | <u>Choral Ensemble (Group)</u> | <u>Conductor</u> |
|----|--------------------------------|------------------|
| a. | _____ | _____ |
| b. | _____ | _____ |
| c. | _____ | _____ |
| d. | _____ | _____ |
| e. | _____ | _____ |

Date

Your Signature

Return to:
Eddie Rettstatt
Box 789
Ouachita Baptist University
Arkadelphia, Arkansas

QUESTIONNAIRE

FOR

CHORAL ENSEMBLE CONDUCTORS

1. What is your name and rank? _____.
2. How many years have you taught at present institution? _____.
3. List the choral ensembles that you conduct. Mark with an (X) to indicate whether the membership is selective or non-selective and also give the day(s) and hour(s) of rehearsal.

| <u>Choral Ensemble</u> | <u>Selective</u> | <u>Non Selective</u> | <u>Day(s)</u> | <u>Hour(s)</u> |
|------------------------|------------------|--------------------------|---------------|----------------|
| a. _____ | _____ | _____ | _____ | _____ |
| b. _____ | _____ | _____ | _____ | _____ |
| c. _____ | _____ | _____ | _____ | _____ |
4. Is there a certain type of literature that each choral ensemble performs? _____ If so, please specify. (Let a, b, and c represent the ensembles as they were given in question 3.)
 - a. _____
 - b. _____
 - c. _____
5. Have you had specific training in sacred choral literature? _____
 Circle the following activities which you feel have contributed to your sacred choral literature training.
 - a. College choral ensembles.
 - b. College courses in sacred choral literature.
 - c. Other college music courses.
 - d. Church choirs.
 - e. Church work, such as music director.
 - f. Other (specify) _____

Now, please mark with an (X) the one you feel was the most helpful to your training.

6. Rehearsal Procedures

- a. Place the following in what you think is the proper order of rehearsal. Number from 1-3; let 1 represent what you think should be rehearsed first, and so on through 3.

___ Completely new literature.

___ Literature in the process of being learned.

___ Well-known literature.

- b. How do you introduce a new composition? (Indicate your first and second choice by placing a number 1 and 2 on the appropriate line.)

___ Point out the important aspects as the singers look through the music.

___ Point out the important aspects after the singers have sight-read the music one time.

___ Let accompanist play the music as the singers follow their own parts.

___ Sing the music yourself for the ensemble.

___ Play a recording of the composition.

___ Other (explain briefly) _____

7. Literature Selection

- a. What is the proportion of choral literature in your repertoire? (Check one)

___ More sacred than secular.

___ More secular than sacred.

___ About the same amount of sacred and secular.

- b. If there is any significant reason for the stated proportion explain briefly.

- c. What bases do you have for selecting the music you use?
(Explain briefly)

8. Performances

- a. How many choral concerts were presented or will be presented during the 1965-66 academic year? _____. (total number)
- b. Please enclose programs if available.
- c. If programs are not available, please list the sacred choral literature that has been performed during the year. Also please list the sacred choral literature that will likely be performed later in the year. (Use back of this page if needed.)

| | <u>Title</u> | <u>Composer</u> |
|-----|--------------|-----------------|
| 1. | _____ | _____ |
| 2. | _____ | _____ |
| 3. | _____ | _____ |
| 4. | _____ | _____ |
| 5. | _____ | _____ |
| 6. | _____ | _____ |
| 7. | _____ | _____ |
| 8. | _____ | _____ |
| 9. | _____ | _____ |
| 10. | _____ | _____ |

9. If other sacred choral literature were rehearsed but not performed in concert, please list title(s) and composer(s).

10. Explain briefly why the compositions referred to in question 9 were not performed in public.

| Composer | Composition | No. of Schools Performing |
|----------|-------------|---------------------------|
|----------|-------------|---------------------------|

A. Antient-Byzantine Type

Ave Verus Corpus
 Te Deum
 Kyrie Eleison
 Gloria
 Sanctus
 Benedictus
 Agnus Dei
 Mass
 Requiem
 Gradual
 Offertory
 Communion
 Vespers
 Matins
 Litanies
 Hymns
 Canticum
 Responsories
 Sequences
 Tropes
 Dialogues
 Litanies of the Saints
 Litanies of the Holy Spirit
 Litanies of the Holy Trinity
 Litanies of the Holy Eucharist
 Litanies of the Holy Sacraments
 Litanies of the Holy Church
 Litanies of the Holy Virgin Mary
 Litanies of the Holy Child Jesus
 Litanies of the Holy Angels
 Litanies of the Holy Martyrs
 Litanies of the Holy Confessors
 Litanies of the Holy Virgins
 Litanies of the Holy Saints

11. Do you compose sacred choral music? _____

Number of compositions you compose each year:

1-5 _____ 6-10 _____ more than 10 _____

Publications:

Date of Publication:

1. _____
2. _____
3. _____

Approximately how many performances of your own compositions occur each year? _____ (on campus)

_____ (off campus)

12. Please state briefly your philosophy concerning the value of sacred choral literature to the college curriculum.

TABLE XI

MASTER LIST OF CHORAL COMPOSITIONS PERFORMED

| Composer | Composition | No. of Schools Performing |
|--|---|---------------------------------|
| A. <u>Ancient-Renaissance Era</u> | | |
| Byrd | Ave Verum Corpus | 1 |
| | This Sweet & Merry Month of May | 1 |
| | I Thought That Love Had Been A Boy | 1 |
| Dufay | Gloria | 1 |
| Eccard | Good News From Heaven | 1 |
| Gabrieli | Fair One So Kind | 1 |
| Gallus | Alleluia | 1 |
| | The Birth of the King | 1 |
| | O Lord Increase My Faith | 1 |
| Gibbons | O Lord Increase My Faith | 1 |
| Goudimel | The Ridges of it Thou Waterest | 1 |
| Hale | Robin Loves Me | 1 |
| Hassler | Angelus Ad Pastores Ait | 1 |
| | Cantate Domino | 1 |
| | Lamb of God | 1 |
| | O Sing Unto the Lord | 1 |
| | Shepherds Quaked When Told | 1 |
| | Ave Maria | 2 |
| Josquin des Prez | Tu solus qui facis mirabilia | 2 |
| | O Eyes of My Beloved | 1 |
| Lasso | The Righteous Shall As Lilies Flower Forth | 1 |
| | Un Jour Vis Unp Foulon | 1 |
| | O, Occhi Manza Mia | 1 |
| Le Jeune | Lamento d'Arianna | 1 |
| Monteverdi | April Is In My Mistress' Face | 1 |
| Morley | Loe Heere Another Love | 1 |
| | Now Is the Month of Maying | 1 |
| | Ave Maria | 1 |
| Mouton | Sanctus Et Benedictus | 2 |
| | Amor, Quando Fioria | 1 |
| Palestrina | Gioia M'Abond' Al Cor | 1 |
| | Gloria Patri | 3 |
| | Like As The Hart Desireth the Water Brooks | 1 |
| | Praise Be To Thee | 3 |
| Praetorius | Born Is the Lord Emanuel | 1 |
| | Hosanna To the Son of David | 2 |
| | What Star Is This | 1 |
| Tallis | O Nata Lux | 1 |
| Victoria | Ave Maria | 1 |
| | O Magnum Mysterium | 1 |

| Composer | Composition | No. of Schools Performing |
|-----------------------|--|---------------------------|
| Weelkes | O Jonathan | 1 |
| | When David Heard | 1 |
| Wilbye | Love Not Me For Comely Grace | 1 |
| <u>B. Baroque Era</u> | | |
| Bach, J. S. | Motet No. 6 (Psalm 117) | 1 |
| | Blessing, Glory and Wisdom | 1 |
| | Cantata No. 106: God's Time Is Best | 1 |
| | Christ Lag In Todesbanden | 1 |
| | Du Heilige Brunst, Suessor Trost | 1 |
| | Jesu, Joy of Man's Desiring | 2 |
| | Jesu, Priceless Treasure | 4 |
| | Magnificat | 2 |
| | Now Let Every Tongue Adore Thee | 2 |
| | Out Of the Depths I Cry To Thee | 1 |
| | The Christmas Oratorio | 1 |
| Handel | Hallelujah, Amen | 5 |
| | Hallelujah--from Messiah | 1 |
| | Let Thy Hand Be Strengthened | 2 |
| | Messiah | 6 |
| | Thus Saith the Lord of Hosts-- from Messiah | 1 |
| | Worthy Is the Lamb--from Messiah | 1 |
| Lotti | Surely He Hath Borne Our Grievs | 1 |
| Purcell | Evening Rondeau | 1 |
| | Remember Not, Lord, Our Offences | 1 |
| Rameau | Hymn To Poseidon | 1 |
| | Par Un Sommeil Agreeable | 1 |
| Scheidt | Angelus Ad Pastores Ait | 1 |
| Schutz | Christ, Be Thine the Glory! | 1 |
| | Hear Me, O Lord | 2 |
| Sweelinck | Hodie Christus Natus Est | 2 |
| | Psalm 96 | 1 |
| | We Have Heard the Words | 1 |
| Vecchi | Fa Una Canzone | 1 |
| Vivaldi | Gloria Mass--Excerpts | 1 |
| <u>C. Classic Era</u> | | |
| Arne | The Plague Of Love | 1 |
| Beethoven | Elegischer Gesang (Elegy) Op. 118 | 1 |
| | Hallelujah--from Mt. Of Olives | 2 |
| Haydn | The Creation | 2 |
| | The Creation--Excerpts | 3 |
| | Everyone Has His Day | 1 |
| | Kyrie Eleison | 2 |

| Composer | Composition | No. of Schools Performing | |
|------------------------|---|-------------------------------|---|
| Mozart | Exsultate, Jubilate | 1 | |
| | Out Of the Deep | 1 | |
| | Requiem in D minor | 1 | |
| | Requiem in D minor--Excerpts | 2 | |
| | Splendente Te Deus (Motet No. 1) | 1 | |
| Pergolesi | Agnus Dei | 2 | |
| Pitoni | Cantate Domine | 1 | |
| Wade | O Come, All Ye Faithful | 1 | |
| <u>D. Romantic Era</u> | | | |
| Balakirev | Rejoice In the Lord | 1 | |
| Berlioz | The Shepherds' Farewell To the Holy Family | 1 | |
| | A German Requiem--Excerpts | 2 | |
| Brahms | A House Stands 'Neath the Willow Shade | 1 | |
| | Alto Rhapsody | 1 | |
| | Grant Unto Me the Joy Of Thy Salvation | 1 | |
| | I'd Enter Your Garden | 1 | |
| | Liebeslieder Walzer Op. 52 | 1 | |
| | Motet Op. 72, No. 2 | 1 | |
| | Motets Op. 74. Nos. 1&2 | 2 | |
| | Nanie (Op. 82) | 1 | |
| | O Gott, Du Frommer Gott | 1 | |
| | Rhapsody For Contralto & Male Chorus (Op. 53) | 1 | |
| | The White Dove | 1 | |
| | Wherefore Hath the Light Been Granted | 1 | |
| | Bruckner | Ave Maria | 1 |
| | | Christus Factus Est Pro Nobis | 1 |
| | | Os Justi | 1 |
| Cornelius | By the Waters Of Babylon | 1 | |
| Debussy | Dieu, Qu'il L'a Fait Bon Regarder | 2 | |
| | Quand J'ai Ouy Le Tabourin | 2 | |
| | Trois Chansons | 1 | |
| Dvorak | Melodies Steal Into My Heart | 1 | |
| Franck | O Jesus Grant Me Hope And Comfort | 1 | |
| | Psalm 150 | 2 | |
| Gounod | Gallia--Sacred Motet | 2 | |
| | Praise Ye the Father | 1 | |
| | Sanctus | 1 | |
| Grieg | Psalms | 2 | |
| Mendelssohn | Cast Thy Burden Upon the Lord | 1 | |
| | Draw Near, All Ye People | 1 | |

| Composer | Composition | No. of Schools Performing |
|------------------------|--|---------------------------------|
| | Hear My Prayer | 1 |
| | He, Watching Over Israel | 2 |
| | I Waited For the Lord | 1 |
| | Saint Paul--Oratorio | 1 |
| | There Shall A Star Come Out Of Jacob | 1 |
| Offenbach | Suite from La Vie Parisienne | 1 |
| Puccini | Messa Di Gloria | 1 |
| Rachmaninoff | Glory To the Trinity | 1 |
| Rossini | InflammatuS | 1 |
| | Salve, O Vergine Maria | 1 |
| | Thou Whose Redeeming Sacrifice | 1 |
| Saint-Saens | Christmas Oratorio | 1 |
| | My Soul Doth Magnify the Lord | 1 |
| | Praise Ye the Lord Of Hosts | 1 |
| Schubert | Mass in G | 3 |
| | Mass in F | 1 |
| | The Omnipotence | 1 |
| Tchaikovsky | A Legend | 1 |
| | O Praise Him | 1 |
| <u>E. Contemporary</u> | | |
| Adam | O Holy Night | 1 |
| | Remember Now Thy Creator | 1 |
| Arkhangelsky | We Have No Other Help But Thee | 1 |
| Baggett (arr.) | I Know the Lord Will Find A Way | 1 |
| Barker | Was'n That A Wonder | 2 |
| Barnes | Missa Brevis--A Short Mass For Women's Voices | 1 |
| Barthelson (arr.) | The Happy Christmas | 1 |
| Beck | Osanna | 1 |
| Bright | A Joyous Christmas Carol | 1 |
| | Kyrie Eleison | 1 |
| | The Stars Are With the Voyager | 1 |
| | Watchman, What Of the Night | 1 |
| Britten | A Boy Was Born | 1 |
| | A Ceremony Of Carols | 1 |
| Broughton | Come, Faithful People | 1 |
| Burleigh | My Lord, What A Mornin' | 2 |
| Burt | The Alfred Burt Carols | 1 |
| Cain | De Angel Gabriel | 1 |
| | Early One Morning | 1 |
| | O Sing Your Songs | 1 |
| | Roll Chariot | 1 |
| Candlyn (arr.) | Ding Dong Merrily On High | 1 |
| Canteloube | Sommet Du Canigou | 2 |

| Composer | Composition | No. of schools Performing |
|-----------------------|----------------------------------|---------------------------------|
| Cassey-Warnick (arr.) | When You Wish Upon A Star | 1 |
| Christiansen, F. M. | Beautiful Saviour | 2 |
| (arr.) | O Sacred Head Now Wounded | 1 |
| Christiansen, P. | Danish Christmas Round | 1 |
| | Easter Morning | 1 |
| | My Jesus | 1 |
| Cookson | Go, Song Of Mine | 1 |
| Copland (arr.) | Stomp Your Foot | 1 |
| Cousins | Glorious Everlasting | 4 |
| | O Clap Your Hands | 1 |
| | The Eternal God Is Thy Refuge | 1 |
| | Rejoice In the Lord Alway | 1 |
| Creston | Here Is Thy Footstool | 1 |
| Davidson (arr.) | Pretty Mary | 2 |
| Davis (arr.) | Carol Of the Drum | 2 |
| Dawson | Ain' A That Good News | 1 |
| | Ev'rytime I Feel the Spirit | 2 |
| | My Lord, What A Morning | 1 |
| Dickinson | The Shepherd's Story | 1 |
| Dieterich | Kyrie Eleison | 1 |
| Douglas (arr.) | King Of Kings | 1 |
| Edmonds | Harmony Fortells A Golden Year | 1 |
| Effinger | Four Pastorales | 1 |
| Ehret | A La Nanita Nana | 1 |
| (arr.) | Maria Walks Amid the Thorns | 1 |
| Elaine | Son Of David | 1 |
| Evans | The Beatitudes | 1 |
| Faure | Requiem | 3 |
| Forsblad | Under the Greenwood Tree | 1 |
| Fox | Te Deum | 1 |
| Gardner (arr.) | America, The Beautiful | 1 |
| (arr.) | I Believe In One God | 1 |
| Gaul | Great & Marvellous Are Thy Works | 1 |
| Gay | A Christmas Carol | 1 |
| Gears | Christ the Lord Is Risen | 1 |
| George | Songs Of Innocence | 1 |
| | The Lamb | 3 |
| Gearhart | A Jingle Bell Travelogue | 1 |
| Gibbs | All Creatures Of Our God | 1 |
| Gilbert-Sullivan | Sing A Merry Madrigal | 1 |
| Gordon | Villancico | 1 |
| Graham | Drop, Drop, Slow Tears | 1 |
| Graves (arr.) | Blow the Wind Southerly | 1 |
| Gretchaninoff | Holy Radiant Light | 1 |
| Hairston | Don't Be Weary Traveler | 1 |
| (arr.) | In That Great Gettin' Up Mornin' | 1 |
| (arr.) | Poor Man, Lazarus | 1 |

| Composer | Composition | No. of Schools Performing |
|-----------------------|--|---------------------------------|
| Hanson | How Excellent Thy Name | 1 |
| Hartley (arr.) | Shenandoah | 1 |
| Hathaway | Open Dem Pearly Gates | 1 |
| Haugland | Magazine Madrigals | 1 |
| Holloway | Hosanna | 1 |
| Holst (arr.) | Christmas Song | 1 |
| (arr.) | I Love My Love | 1 |
| | Mid-Winter | 1 |
| | The Days Are Past | 1 |
| Horton | How Excellent Is Thy Name | 1 |
| | The Song Of the Lamb | 1 |
| Hovhaness | Magnificat | 1 |
| Howells | A Spotless Rose | 1 |
| Hunter (arr.) | All the Things You Are | 1 |
| | More Nursery Rhymes | 1 |
| Imig | The Lambs | 1 |
| Imig-Simon | A Bird's Courtin' Song | 1 |
| Jacob | Brother James' Air | 1 |
| James | Almighty God Of Our Fathers | 2 |
| | Sing And Rejoice | 2 |
| Jenkins-Simon | The Sound Of Silence | 1 |
| Johnson (arr.) | A Gallery Carol | 1 |
| | Ain't Got Time To Die | 1 |
| | Great Day | 1 |
| Jolley | Gloria In Excelsis | 1 |
| Jolley-Hoggard | Holy Lord God Of Hosts | 1 |
| Kastalsky | Hail Gladdening Light | 1 |
| Kindig | A Plaintive Carol | 1 |
| Kodaly | I Will Go Look For Death | 1 |
| Lapo | Exaltation | 1 |
| | Gloria! In Excelsis Deo | 1 |
| Lekberg | Lament | 1 |
| | O Wonder Of This Christmas Night | 1 |
| | Psalm 96 | 1 |
| | The Lord's Prayer | 1 |
| Leontovitch-Wilhousky | Carol Of the Bells | 1 |
| Lewis | My Little Lamb | 1 |
| Lindeman | Joyous Easter Morning | 1 |
| | Halleluia! Jesus Lives! | 1 |
| Littleton | Jubilee Is Come | 1 |
| Lovelock | O Praise God In His Holiness | 1 |
| Luboff (arr.) | Black Is The Color Of My True Love's Hair | 1 |
| Luther-Mueller | A Mighty Fortress Is Our God | 1 |

| Composer | Composition | No. of Schools Performing |
|------------------|---|---------------------------------|
| Lutkin | The Lord Bless You And Keep You | 4 |
| Luvaas (arr.) | Hark, Now O Shepherds | 1 |
| Lynn | I Waited Patiently For The Lord | 1 |
| | (arr.) Let Us Break Bread Together | 1 |
| | (arr.) O Magnify the Lord | 2 |
| | Sing Unto the Lord | 1 |
| Malotte | The Lord's Prayer | 1 |
| Margetson | Hosanna, Blessed Is He That Comes | 1 |
| Marryott | Christmas Roundelay | 1 |
| Marshall | Blessed Is the Man | 3 |
| | Unto the Hills | 3 |
| Martin (arr.) | Great Day | 1 |
| Mascagni | Easter Chorus | 1 |
| Mascagni-Howorth | Come Let Us Sing | 1 |
| McBeth | And Isaiah Prophesied | 1 |
| McDaniel | Blessed Is the Man | 2 |
| Miller (arr.) | Didn't My Lord Deliver Daniel? | 1 |
| Montague (arr.) | Let Us Break Bread Together On Our Knees | 1 |
| Moore (arr.) | Daniel, Daniel, Servant of the Lord | 1 |
| | Striving After God | 1 |
| Morgan | Go Not Far From Me O Lord | 1 |
| | O Hear These Our Words | 1 |
| Mueller | All My Heart This Night Rejoices | 1 |
| Nelson | Fanfare For A Festival | 1 |
| | He Came Here For Me | 1 |
| Niles | The Miraculous Harvest | 1 |
| | (arr.) Venezuela | 1 |
| Nixon | The Wind | 1 |
| Nystedt | Cry Out And Shout | 2 |
| O'Hara (arr.) | The Star Spangled Banner | 1 |
| Oldroyd | Prayer To Jesus | 1 |
| Owen | Laudamus | 1 |
| Pasquet | O Thou Who Hast Taught Us | 1 |
| Persichetti | Send Forth, O God, Thy Light And Truth | 1 |
| Peter (arr.) | Deck the Halls | 1 |
| Peeters | In Excelsis Gloria | 1 |
| | It Is A Precious Thing | 1 |
| Pfautsch | Canticle To Peace | 1 |
| | Fanfare For Christmas | 1 |
| Pfohl (arr.) | Rejoice, the Lord Is King | 1 |

| Composer | Composition | No. of Schools Performing |
|----------------------|------------------------------------|---------------------------------|
| Pool | God Is Our Refuge And Strength | 1 |
| Poulenc | Mass In G--Excerpts | 2 |
| | O How Great the Mystery | 1 |
| | Timor Et Tremor Venerunt | |
| | Super Me | 1 |
| Powell (arr.) | The Weak And Rambling One | 1 |
| Randegger | Praise Ye the Lord | 1 |
| Regney-Shayne | Do You Hear What I Hear | 1 |
| Rhea | With Singing Heart | 1 |
| Richter | The Creation | 1 |
| Ringwald | Battle Hymn Of the Republic | 1 |
| | Were You There | 1 |
| Roberton | Nightfall In Skye | 1 |
| Rodgers | A Fellow Needs A Girl | 1 |
| | Getting To Know You | 1 |
| | If I Loved You | 1 |
| | It's A Grand Night For Singing | 1 |
| | I Whistle A Happy Tune | 1 |
| | June Is Bustin' Out All Over | 1 |
| | Londendeery Air | 1 |
| | No Other Love | 1 |
| | O What A Beautiful Mornin' | 1 |
| | Some Enchanted Evening | 1 |
| Rodgers--Hammerstein | Oklahoma | 1 |
| Rorem | From An Unknown Past | 1 |
| Rowley | Jig For Voices | 1 |
| Rozsa | Hozannah | 1 |
| | The Prayer Of Our Lord | 1 |
| Rubra | Star Of the Mystic East | 1 |
| Sahner-Simeone | Sing Of A Merry Christmas | 1 |
| Sateren | God Is God | 1 |
| Schreck | Advent Motet | 1 |
| | O How Shall I Receive Thee | 1 |
| Schuman | Te Deum | 1 |
| Schumann-Churchill | I'll Not Complain | 1 |
| Scott | The Story Of the Twelve | 1 |
| Sergei | My God And I | 1 |
| Shaw, Robert (arr.) | Calvary | 1 |
| Shaw, Martin | Ho! Everyone That Thirsteth | 1 |
| Shaw, Geoffrey | How Far Is It To Bethlehem? | 1 |
| | With A Voice Of Singing | 1 |
| Sieber | Three Hungarian Folk Songs | 3 |
| Smart (arr.) | The Lord Is My Shepherd | 1 |
| Smith (arr.) | The Water Is Wide | 1 |
| Sorensen | Blessed Are They | 1 |
| | Rejoice With One Drop Of Thy Blood | 1 |
| Swinnell (arr.) | Every Time I Feel The Spirit | 1 |

| Composer | Composition | No. of Schools Performing |
|---------------------------|---|---------------------------------|
| Sowerby | Blessed Are All They That Fear the Lord | 1 |
| Stravinsky | Symphony Of Psalms | 3 |
| Taylor (arr.) | Waters Ripple And Flow | 1 |
| Tellep | Calypso Carol | 1 |
| Terri (arr.) | Sing We Now Of Christmas | 1 |
| Titcomb | I Will Not Leave you Comfortless | 1 |
| Thompson, Mary Francis | Are You Waking? | 1 |
| Thompson, Randall | Alleluia | 6 |
| | But These Are They That Forsake the Lord | 1 |
| | Frostiana--Excerpts | 1 |
| | Hosanna | 1 |
| | The Last Words Of David | 7 |
| | The Nativity According To Saint Luke | 1 |
| | The Paper Reeds By the Brooks | 1 |
| | The Peaceable Kingdom | 2 |
| | The Road Not Taken | 1 |
| Thomson (arr.) | My Shepherd Will Supply My Need | 1 |
| Tschesnokoff | Salvation Is Created | 3 |
| | The Angels Song | 1 |
| Turner | Stand Up And Bless the Lord | 1 |
| Valinoff | Lord, Thou Art Mighty | 1 |
| Vance-Segal | There's Still Time Brother | 2 |
| Vaughan Williams | Fantasia On Christmas Carols | 1 |
| | For All the Saints | 1 |
| | Love Is A Sickness | 1 |
| | The Turtle Dove | 2 |
| | The Willow Song | 1 |
| Wagner (arr.) | Adieux A La Jeunesse | 1 |
| Wald | All Hail This Resurrection Day | 1 |
| Waring (arr.) | God Of Our Fathers | 2 |
| Warland | A Child Is Born | 1 |
| Warrell | Bethlehem Night | 1 |
| Watton | What Cheer | 1 |
| White | The Crucifixion | 1 |
| Wilhousky | The Battle Hymn Of the Republic | 1 |
| Willan | Make We Merry | 1 |
| | The Three Kings | 1 |
| Williams | Be Merciful Unto Me | 2 |
| Wilson | Jacob's Ladder | 1 |
| Work (arr.) | Go Tell It On the Mountain | 1 |
| Young | Holy, Lord God Of Hosts | 1 |
| | Moyst With One Drop Of Thy Blood | 1 |
| Zaninelli (arr.) | Ev'ry Time I Feel The Spirit | 1 |

THE CURRENT USE OF CHORAL CHURCH MUSIC IN
HIGHER EDUCATION IN ARKANSAS

An Abstract

Presented to

the Division of Graduate Studies

Ouachita Baptist University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Eddie Rettstatt

May 1969

THE CURRENT USE OF CHORAL CHURCH MUSIC IN
HIGHER EDUCATION IN ARKANSAS

The purposes of this study were: (1) to survey the current use of choral church music in the music curricula of institutions of higher learning in Arkansas; and (2) to determine its influence and extent of use by the faculties of these schools during the 1965-1966 academic year. In recent years there has been increased production of choral church music and some has or will be used in higher education. Because there is little evidence of investigation in this area with special thought to choral church music, a need was felt to take consideration of the subject.

This study was concerned only with institutions of higher learning in Arkansas. It was limited in that it was dependent on the return of the questionnaires for a representative sample.

Most of the information presented in this study was obtained from the questionnaire that was sent to the music faculties of each college. Also, books, periodicals, theses, dissertations, college bulletins, and concert programs were examined for additional information.

As a preliminary step in this study, the investigator sent an introductory letter to each music department chairman. Included with the letter was a general information sheet which requested the following: (1) name of institution,

(2) approximate number of enrollment, (3) number of music majors, (4) number of professors who have had specific training in sacred choral literature, and (5) choral ensembles and conductors. After these had been returned, a questionnaire was sent to each choral ensemble director.

Chapter I stated the purposes of the study, its significance, and delimitations. It further gave definitions of terms, sources of data, and a brief background of the study. The first chapter closed by outlining the methods of research and the organization of the complete study.

Chapter II was a brief history of the development of choral music in higher education in America, and a review of related studies in the area of sacred choral music.

Historically, choral singing goes back to the earliest days of European settlements in North America. The Bay Psalm Book was one of the earliest tangible evidences of colonial interest in group singing, dating from 1640.

The acceptance of choral singing in higher education was effected through the efforts of talented laymen and trained professional musicians. Choral music became, in effect, a part of higher education when Lowell Mason founded the Boston Academy of music in 1833.

Chapter III presented the results of the general information sheet and the questionnaire which were sent to each institution of higher education in Arkansas. Statis-

tical tables were used to illustrate certain comparisons. It was found that contemporary compositions were used far more frequently than compositions from other eras, and at least one-half of those used were sacred.

Lack of performance of the many new choral works has been, no doubt, due to the unfamiliarity with new harmonic devices employed which unfold new technical problems in performance. Some directors do not care to risk their popularity with this new, unaccepted music but would rather perform only the standard, accepted music.

Stylistic characteristics which might be considered common to most contemporary compositions might be summarized by the idea of "freedom." The composer is free to do as he pleases. Thus, in the earlier part of this century he expressed this freedom by revolting against conventional rules of composition. He was free to experiment in all areas of his musical vocabulary--melody, rhythm, harmony, form, instrumentation.

To overcome the anxieties of complete freedom, contemporary composers have accepted new restrictions on this freedom or have submitted to certain of the traditional restrictions. The mid-twentieth-century composer is generally less concerned with the idea of complete originality than the previous generation.

In one sense the development of choral music has been

progressive. Its prime function has gradually changed from that of serving practical and social purposes to that of contributing to the musical and cultural growth of the individual who comes in contact with it.

Trends in education prove that more thought than ever before is being given to the idea of moral and spiritual values. Nearly all educators agree that an awareness of religion and encouragement of religious thinking is to be desired above a purposeful and complete disregard of religion in a realistic educational situation. Music, then, with its strong inducement to emotional response, can be an influential aid to the stimulation of individual spirituality.

It was not the purpose of this study to recommend particular repertoire to a director. Only the director in a position of responsibility can decide what music compositions will, in a particular season, best serve the needs of the school and the students involved, in the light of their taste and ability. If a director should receive a useful suggestion from this study, the research would have been justified.