




EXAMINING SHIFTS IN REPERTOIRE PROGRAMMING PRACTICES: PRE- AND POST-PANDEMIC

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Few decisions made by a choral conductor are as important as the selection of repertoire. Just as the selection of a textbook has a profound effect on the design and nature of an academic course, the selection of choral literature forms the “curriculum” for a choral ensemble. The characteristics of the music programmed determine which composers, time periods, historical and cultural contexts, styles, musical concepts, and languages (among other factors) singers will experience during their time as members of the ensemble.

The impacts of repertoire selection are even more profound in the context of conducting graduate programs, which are one of the primary avenues through which future leaders in the field are trained. Although students within these programs encounter repertoire in other contexts such as academic courses and studio classes, the repertoire these students prepare for performance is almost certainly the repertoire they learn and internalize most deeply. Those works, therefore, will likely be front-of-mind as they become conductors of their own ensembles and engage in their own process of repertoire selection.

Despite the importance of these programming decisions, it is difficult to capture a complete image of the body of music performed, as there is no standardized method by which programmed repertoire is catalogued. There has been a substantial amount of writing in this journal and elsewhere regarding the repertoire performed in festival settings, such as ACDA conferences and all-state festivals,¹ likely due to the relative ease with which these records can be accessed. However, the characteristics of the repertoire programmed in festival settings may not represent the wider body of repertoire performed on individual campuses for a variety of reasons, including restrictions placed on conference programs (including time limits and rubric guidelines), the selectivity involved in the audition process, and the social pressures of performing for other practitioners in the field. As such, there is a significant gap in the literature regarding repertoire norms outside festival settings.

The summer of 2020 marked a turning point in a national conversation in the United States around racial justice and policing, and so too did it mark a change in the conversation around diversity in the field of choral music. The *Choral Journal* devoted both its November and December 2020 issues to racial inequality in choral music and to highlighting the music of historical and contemporary Black composers. These two issues provide a “snapshot” of the choral conversation surrounding race and representation as it was taking place in late 2020.

While the articles in these issues, along with myriad other writings, provided important and much-needed contributions to the choral field’s reckoning with issues of race and representation, they do not capture the extent to which such programming suggestions were subsequently adopted on actual concert programs. At the same time, pandemic-related shutdowns, which began in March 2020 and in many places continued through the 2020–2021 academic year, have created a natural experiment: There is a clear break between concerts that occurred before and after 2020, with a significant gap during which few live choral performances occurred. This disruption in choral singing may have had its own impacts on the types of repertoire performed, extending beyond issues of racial representation.

This article is based on the author’s dissertation, which examines repertoire performed in choral conducting graduate programs both before and after 2020 in order to answer three primary research questions:

- 1) What are the overall characteristics of the body of repertoire performed during the years studied?
- 2) How did the repertoire programmed at these schools change?
- 3) How much and in what ways do programming practices differ among the individual schools examined?

Two principal hypotheses came from the social and cultural contexts outlined above:

- 1) Composer diversity, particularly with regards to race, would generally increase; and
- 2) Composition difficulty would generally decrease.

Methodology

In order to focus the study on institutions with similar characteristics, schools were only deemed eligible for participation if they met all three of the following criteria: (1) Issue a degree in choral conducting at the master’s level or higher, (2) Are classified as “R1: Doctoral Universities with Very High Research Activity” by the Carnegie Classification of Institutions of Higher Education, and (3) Are located in the United States. Of the seventy schools that met these criteria, sixteen submitted complete and useable programming records.

Because the typical length of a master’s degree in choral conducting is two years, the study covered a two-year period of repertoire performed at each school before 2020 (academic years 2017–2019) and a two-year period after (academic years 2021–2023). In this way, the repertoire experienced by a prototypical master’s student in the class of 2019 can be compared with that experienced by one in the class of 2023. Each participating school submitted a complete list of the titles and composers performed by all ensembles in their choral department with which choral conducting graduate

students would have had direct contact, whether as a singer, conductor, or rehearsal assistant.

These data were tabulated in a database.² In order to mask the identity of the participating schools, each school was assigned a letter A–P. The following additional data were stored for each school:

- (1) Whether the school issues choral conducting degrees at the master's level only or whether it also has a doctoral program
- (2) The region of ACDA in which the school is located
- (3) Whether the school is public or private
- (4) Whether the school experienced any change in its choral faculty during the study period, and if so, during which year

Each composer appearing in the database was coded according to the composer's race/ethnicity, gender, and nationality.

Each work appearing in the repertoire database was coded according to seven characteristics:

- (1) Approximate year of composition
- (2) Approximate duration
- (3) Sacred/secular status
- (4) Language of text
- (5) Accompanied/unaccompanied status
- (6) Difficulty rating according to three distinct resources that catalogue works by difficulty
- (7) Whether the work belongs to the spiritual, gospel, folk, or world genres (or none of the above)

Finally, each performance of a work was coded according to five factors:

- (1) The school performing the work

- (2) The approximate date of performance
- (3) Whether the work was conducted by a faculty member or a student
- (4) Whether the work was performed by the school's top ensemble
- (5) Whether the work was performed by a treble, tenor/bass, or mixed ensemble

Results and Analysis

A total of 3,757 performed works were reported across all sixteen schools, with 50.3% (1,891) from 2017 to 2019 and 49.7% (1,866) from 2021 to 2023. The number of submitted titles varied substantially between the schools, from 133 works at one school to 409 works at another. Much of this difference is likely attributable to school-related factors such as program size—a larger choral program may have more singers, more choral ensembles, and more graduate student “recital choir” performances, for example—but may also result from variations in record-keeping practices and differing levels of completeness in the repertoire data submitted by each school.

This created a need to control for program size so that programming practices of a school submitting a large number of titles did not weigh too heavily when examining the complete pool of repertoire. For this reason, although some of the percentages reported in this article reflect the percentage of the *entire pool of repertoire* that meet the given criteria, many of the reported percentages instead reflect *the average percentage of repertoire at each school* that meet the criteria, thus giving each school's repertoire equal weight.

Frequencies of Distinct Composers and Compositions

Across the 3,757 performances of works recorded in the database, there were performances of 2,527 distinct works by 1,093 distinct composers. Of these, 1,902 (75.3%) of the distinct works and 567 (51.9%) of the distinct composers received only a single performance, which itself indicates considerable variety among the works and composers performed by the participating

schools. Even so, several specific composers and works received many performances, and examining those composers may reveal emerging trends. Table 1 displays the forty-five composers who received at least one performance at nine or more of the sixteen schools.

Among all the composers on this list, half were living as of the end of the study period and are known primarily for their choral music. The other half comprise primarily historical composers from the Western

classical music canon, most of whom are known for a variety of compositional genres that extend beyond choral music, along with two more recently deceased composers known primarily for choral music (Hogan and Thompson). Perhaps the composers listed in Table 1 could be considered a snapshot of the “choral canon” for university-level ensembles during the years covered by this study, as they represent the composers that students were most likely to encounter through perfor-

Table 1. Most Broadly Performed Composers by Unique School Count

Unique Schools	Composer
15	Brahms, Johannes
14	Bach, Johann Sebastian
13	Betinis, Abbie
13	Britten, Benjamin
13	Copland, Aaron
13	Hogan, Moses
13	Vaughan Williams, Ralph
12	Elgar, Edward
12	Ešenvalds, Ēriks
12	Hagen, Jocelyn
12	Handel, George Frederic
12	Kirchner, Shawn

Unique Schools	Composer
12	Lauridsen, Morten
12	Mozart, Wolfgang Amadeus
12	Powell, Rosephanye
12	Runestad, Jake
12	Whitacre, Eric
11	Haydn, Franz Joseph
11	Johnson, Craig Hella
11	Mendelssohn, Felix
11	Stanford, Charles Villiers
11	Walker, Gwyneth
10	Bernstein, Leonard
10	Byrd, William

mance at least once during their program of study.

One of the primary research questions posed by this study concerns the way the repertory changed between the first and the second time periods studied. In Tables 2 and 3 on the next two pages, the composers with the greatest *change* in number of performances between the time periods are listed, along with the raw number of performances that each composer saw in each period studied and the size and direction of the change.

Some of the changes seen in these two tables may reflect specific circumstances surrounding the partic-

Table 1 (continued)

Unique Schools	Composer
10	Dilworth, Rollo
10	Esmail, Reena
10	Forrest, Dan
10	Gjeilo, Ola
10	Hailstork, Adolphus
10	Quartel, Sarah
10	Rachmaninoff, Sergei
10	Ramsey, Andrea
10	Schubert, Franz
10	Thompson, Randall
10	Tormis, Veljo

ular composer. Leonard Bernstein, for example, was born in 1918, making 2018 the one hundredth anniversary of his birth; a large number of performances in 2018 celebrating that milestone would explain the subsequent drop in performances in the 2021–2023 timeframe. Other shifts may reflect the larger cultural or programming changes that are the subject of this study. For example, the five composers with the greatest increase in performances are all women, with the sixth- and seventh-greatest rise in performances belonging to two Black men. In fact, only four of the sixteen composers with the greatest rise in performances are White men, while all sixteen of the composers with the greatest fall in performances are White men, an early finding that is explored further in this article.

Unique Schools	Composer
9	Holst, Gustav
9	LaBarr, Susan
9	Monteverdi, Claudio
9	Moore, J. David
9	Palestrina, Giovanni Pierluigi da
9	Parker, Alice
9	Smiley, Moira
9	Trumbore, Dale
9	Victoria, Tomás Luis de
9	Vivaldi, Antonio

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Table 2. Composers with the Greatest Increase in Count of Performances

Change	Composer	2017-2019	2021-2023
+17	Hagenberg, Elaine	3	20
+17	Powell, Rosephanye	8	25
+16	Esmail, Reena	0	16
+14	Ramsey, Andrea	12	26
+12	Quartel, Sarah	3	15
+11	Hailstork, Adolphus	2	13
+11	Thompson, Joel	0	11
+10	Fauré, Gabriel	2	12
+9	Dunphy, Melissa	1	10
+9	Smiley, Moira	1	10
+9	Thomas, André	1	10
+8	Johnson, Craig Hella	9	17
+8	Kirchner, Shawn	12	20
+8	LaBarr, Susan	3	11
+7	Beach, Amy	3	10
+7	Mozart, Wolfgang Amadeus	14	21

Table 3. Composers with the Greatest Decrease in Count of Performances

Change	Composer	2017-2019	2021-2023
-14	Victoria, Tomás Luis de	16	2
-13	Bernstein, Leonard	15	2
-12	Bradford, Barlow	23	11
-8	Copland, Aaron	17	9
-8	Mendelssohn, Felix	21	13
-8	Pärt, Arvo	11	3
-8	Tormis, Veljo	16	8
-7	Ives, Charles	7	0
-6	Elder, Daniel	6	0
-6	Holst, Gustav	12	6
-6	Memley, Kevin A.	6	0
-6	Morley, Thomas	6	0
-6	Poulenc, Francis	10	4
-6	Rudoj, Paul John	8	2
-6	Schubert, Franz	12	6
-6	Uusberg, Pärt	9	3

Racial and Ethnic Representation

As a result of the evolving conversation in the choral field and in the broader culture surrounding issues of diversity, equity, inclusion, and representation, it was hypothesized that composer diversity and representation would increase between the two sample periods. Figure 1 displays the percentage of works performed by composers of various races and ethnicities across all schools.

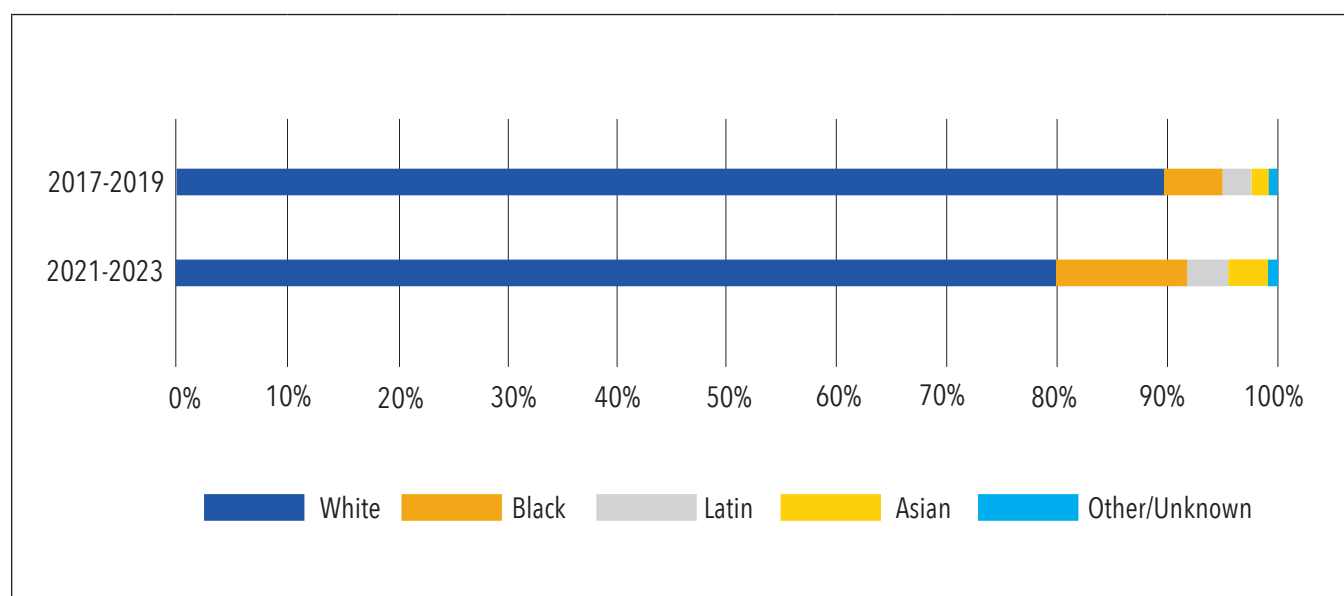
It is immediately clear that performed works skewed heavily toward White composers. However, the share of White-composed works decreased by nearly ten percentage points (from 89.6% to 79.8%) between the two study periods.³ At the same time, the percentage of Black-composed works doubled (from 6.6% to 13.1%), the percentage of Latin-composed works increased by roughly 50% (from 2.0% to 3.1%), and the percentage of Asian-composed works nearly tripled (from 1.3% to 3.7%).

Within the discussion of increasing racial and ethnic diversity in choral repertoire, recent literature has promoted the increased performance of non-idiomatic music by non-White composers. For example, when working to increase the performance of music by Black composers, writers such as Marques L. A. Garrett have encouraged conductors not to pigeonhole

Black composers by only programming their spiritual and gospel arrangements, but instead to program music by these composers in a wide range of styles.⁴ This study tracked whether each work performed belonged to certain specific genres, including gospel, spiritual, and world music categories that would be considered idiomatic under Garrett's framework. These genre categories were cross-tabulated with racial/ethnic groupings to determine what shifts may have occurred in the performance of this music.

The author coded works into these categories based on the following definitions: Spiritual (any work that uses as source material the traditional texts and tunes of the enslaved African peoples of North America and the Caribbean), Gospel (any work based upon the Black gospel tradition, either through the use of pre-existing gospel songs or new works based on the styles of this tradition), Folk (any work that uses as source material the traditional folk melodies and texts of Europe, as well as those people of the United States, Canada, Australia, and New Zealand of European descent), and World (any work that uses as source material the traditional texts and tunes of cultures not included in the above categories). Note that for the spiritual, folk, and world categories, the work must feature a traditional text and melody that fit these definitions. Completely

Figure 1. Total Performed Works by Composer Race and Ethnicity



original works “in the style of” a culture’s traditional songs are therefore excluded from these categories. A visualization of this analysis for Black-composed music can be seen in Figure 2.

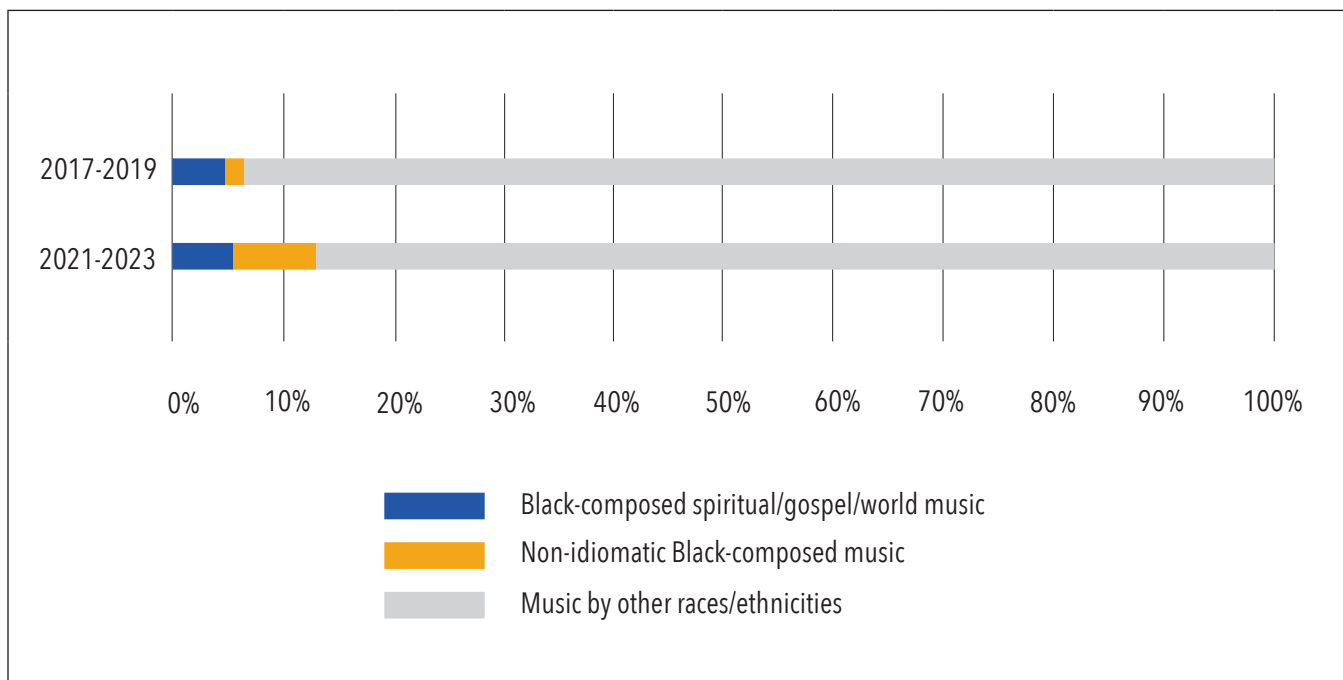
Several observations can be made from these data. First, as discussed above, the overall percentage of Black-composed music rose significantly, from 6.6% to 13.1%. However, there was no significant change in either direction in Black-composed spiritual, gospel, and world music programmed as a percentage of the entire repertoire, rising only from 4.9% to 5.6%. At the same time, the proportion of Black-composed music performed that was not from one of these non-idiomatic categories increased dramatically, from 25.8% to 57.4%.⁵ In other words, we can conclude that the increase in Black-composed music programmed at these schools is almost entirely attributable to increased performances of non-idiomatic Black-composed music, but, importantly, that this increase did *not* occur at the expense of performances of idiomatic Black-composed music, which remained constant.

A similar statistical analysis was attempted for composers of other minority races and ethnicities, but the relatively small number of works by these composers

performed at each school prevent any definitive conclusions. The total number of Latin-composed works performed in the dataset increased by more than 50% from 37 to 57, even as the number of those works in the “world” category remained flat at 20 and 19, respectively, suggesting again that the increase was primarily attributable to non-idiomatic works. Meanwhile, the total number of Asian-composed works performed nearly tripled from 25 to 68, with the number of those in the “world” category only roughly doubling from 10 to 18. The remaining racial categories amounted to only a few performed works across the entire dataset, but of the 8 performed works by Pacific Islander, American Indian, or Other Race composers, all but one were in the “world” category.

Finally, several notable observations were made regarding other variables tracked in the study that may correlate with composer race and ethnicity.⁶ Firstly, if a work was composed by a female-identifying or non-binary composer, the odds that it was also composed by a non-White composer increased by 78% from the baseline odds. This suggests that conductors may choose “two for the price of one” when programming with an eye toward representation by selecting a single

Figure 2. Idiomatic and Non-Idiomatic Black-Composed Music as a Percentage of All Performed Repertoire



work that fulfills both gender- and race-based diversity goals. Secondly, for every minute a work increased in duration, the odds it was composed by a non-White composer decreased by 3%, suggesting that conductors are more likely to perform shorter works by non-White composers. Thirdly, the odds of a work being composed by a non-White composer decreased when the work was performed by a treble ensemble, tenor/bass ensemble, or the school's top ensemble. Additional research may be warranted to determine whether these differences in odds reflect a relative lack of availability of non-White-composed music for treble, tenor/bass, and/or more advanced ensembles, or whether these differences in odds merely reflect discrepancies in programming practices.

Finally, and perhaps most importantly, no correlation was found between composer race and whether a school experienced a faculty change during the study period. For this reason, we can conclude that changes in racial and ethnic representation discussed in this section occurred independently of any faculty changes at the responding schools.

Gender Representation

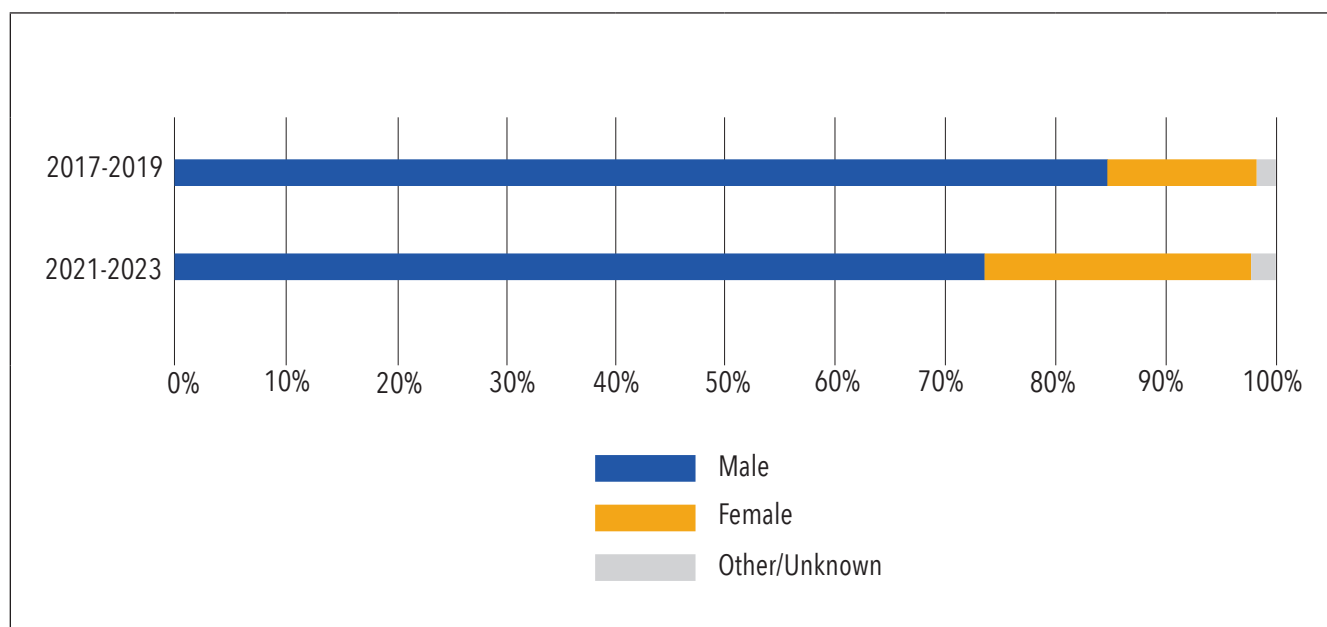
Beyond composer race and ethnicity, the other major aspect of composer identity examined by this study

is gender. Figure 3 displays the percentage of works performed by composers of various genders during each study period.

Similar to trends observed in composer race and ethnicity, performed works skew heavily toward male composers, though also like composer race and ethnicity, a notable shift is seen between the two study periods: in this case, of approximately twelve percentage points toward female-composed rather than male-composed works.⁷ Notably, the percentage of male-composed works programmed decreased at all sixteen schools in the study.

As with composer race and ethnicity, a model was employed to determine which other variables tracked in the study may correlate with composer gender. By far, the greatest predictive factor for composer gender is the voicing of the ensemble: a work performed by a treble ensemble was more than two-and-a-half times as likely to be composed by a female composer than a work performed by a mixed ensemble, and a work performed by a tenor/bass ensemble was only about half as likely to be composed by a female composer than a work performed by a mixed ensemble. Similar to findings regarding composer race, both older and longer works were disproportionately male-composed, and schools' top ensembles were found to perform less

Figure 3. Total Performed Works by Composer Gender



female-composed music.

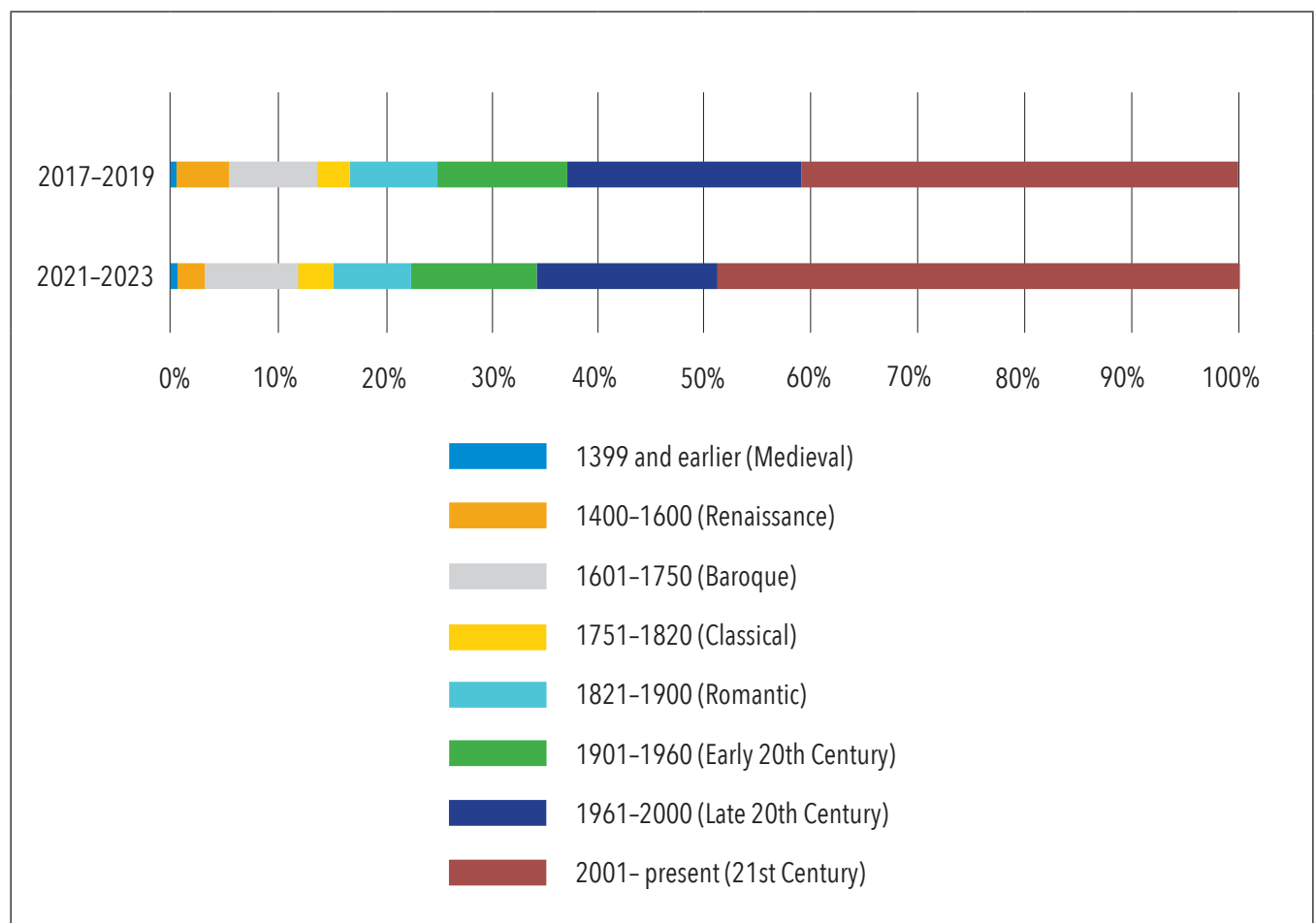
Year of Composition

Repertoire diversity extends beyond composer demographics and identity. Articles in previous issues of this journal, for example, have addressed a relative lack of historical repertoire performed at recent ACDA conferences.⁸ Findings from this study reveal a similar skew toward more contemporary works. Across all sixteen schools, the average median composition age showed no significant change between the two time periods, remaining steady at approximately thirty-six years old,⁹ with the median composition across the entire dataset being composed in 1997. Around 45% of all repertoire performed was composed in the twenty-first century, and less than one quarter of the repertoire performed was written prior to 1900. Relative consistency between

the two study periods can also be seen when examining works based on historical style periods, as displayed in Figure 4. Note that throughout this study, works are categorized strictly by their approximate date of composition, not by their adherence to stylistic elements traditionally associated with period labels.

The only significant shifts can be seen in a relative increase in twenty-first-century music alongside a relative decrease in late twentieth-century music; this is to be expected, since more twenty-first-century compositions (namely, those written between July 2019 and June 2023) would have been available for performance in 2021–2023 than in 2017–2019. All other style periods remained relatively stable, changing by less than a percentage point in most cases, though Renaissance music saw its already small number of performances cut nearly in half, from 4.1% of all repertoire per-

Figure 4. Performed Works by Historical Style Period



formed to 2.4%.

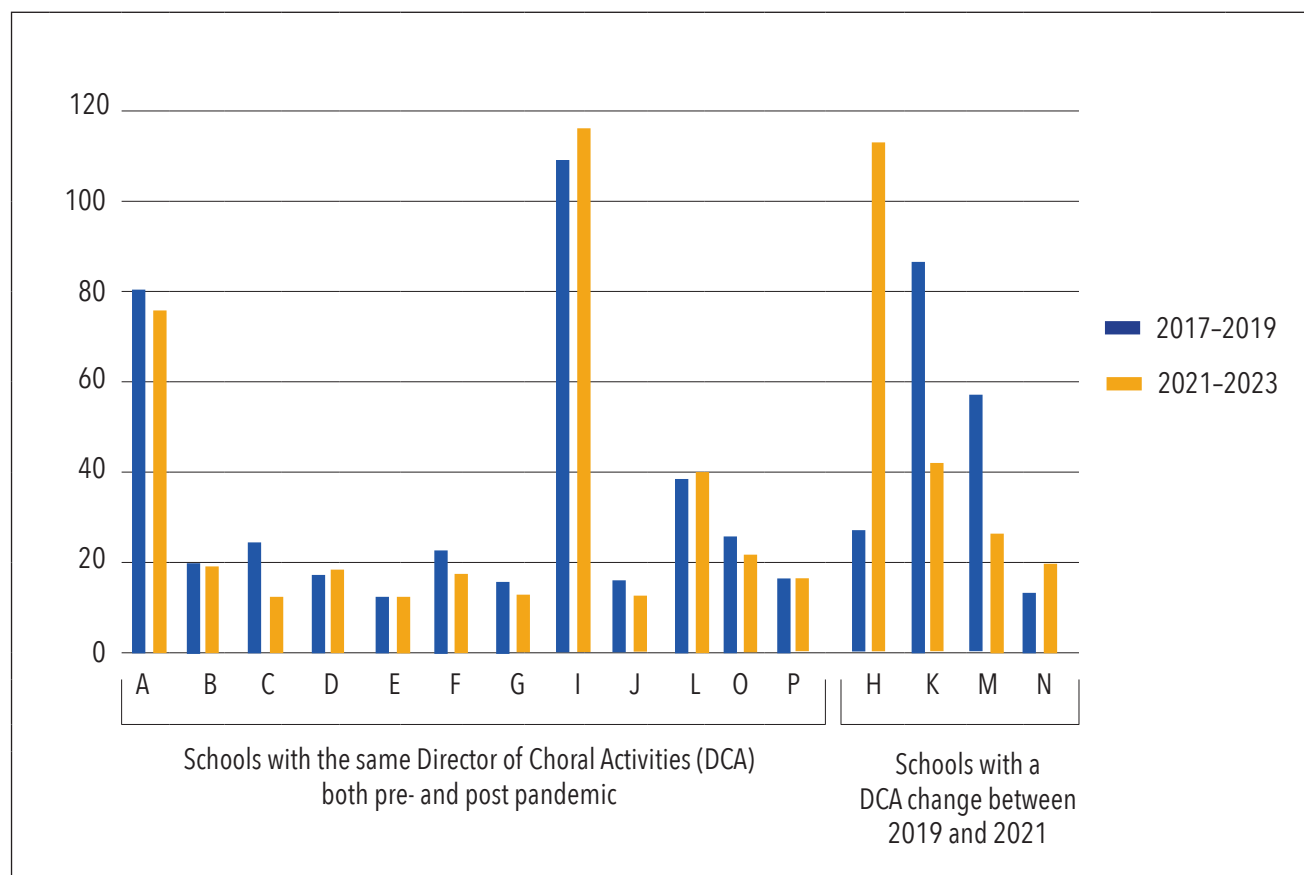
While the overall level of performance of historical music saw no significant change between 2017–2019 and 2021–2023, significant differences can be seen among the various schools included in the study. Figure 5 displays the median composition age (in years) at each school in each time period and indicates which schools did and did not experience a change in their choral faculty between 2019 and 2021.

This chart reveals stark contrasts when comparing one school to another. Whereas at School E the median work was 11 years old in both time periods examined, the median work at School I was over 100 years old in both time periods studied. Within this extreme range, a wide variety of median composition ages can be seen at other schools, though the distribution skews toward the low end. The prevalence of particular historical periods also varies widely among the schools studied.

While twenty-first-century music was the highest single category for all but one school (School I), this music made up as little as 20% of all music performed at School I to as much as 65% of all music performed at School E. Similar stark contrasts exist for other style periods, albeit with lower overall levels of performance. Notably, School G performed not a single work from either the Medieval or Renaissance periods during any of the four academic years studied; the earliest performed work at that school dates to 1731.

While median composition age at most schools remained relatively stable, a few schools saw major shifts in median composition age: at School H, the median composition was more than four times older in 2021–2023 (108.5) than it was in 2017–2019 (25), while Schools K and M saw major shifts in the opposite direction, with the median composition age in 2021–2023 (41 and 25.5, respectively) being less than half

Figure 5. Median Composition Age (in Years) by School



the median composition age in 2017–2019 (87 and 58). Notably, these three schools all saw faculty changes occur in their programs during the years between the two time periods studied. These results suggest major differences among graduate choral conducting programs regarding the extent to which they program historical music, and that these determinations are largely tied to the faculty member(s) who lead(s) each program rather than being inherent to the particular school or program.

Composition Difficulty

Just as one might hypothesize that the shifting conversation around racial representation would affect the racial makeup of composers programmed, one might hypothesize that, as a result of lost learning hours during the COVID-19 pandemic, the music performed immediately following the return to in-person singing may be of lower average difficulty than the music performed immediately prior to the pandemic.

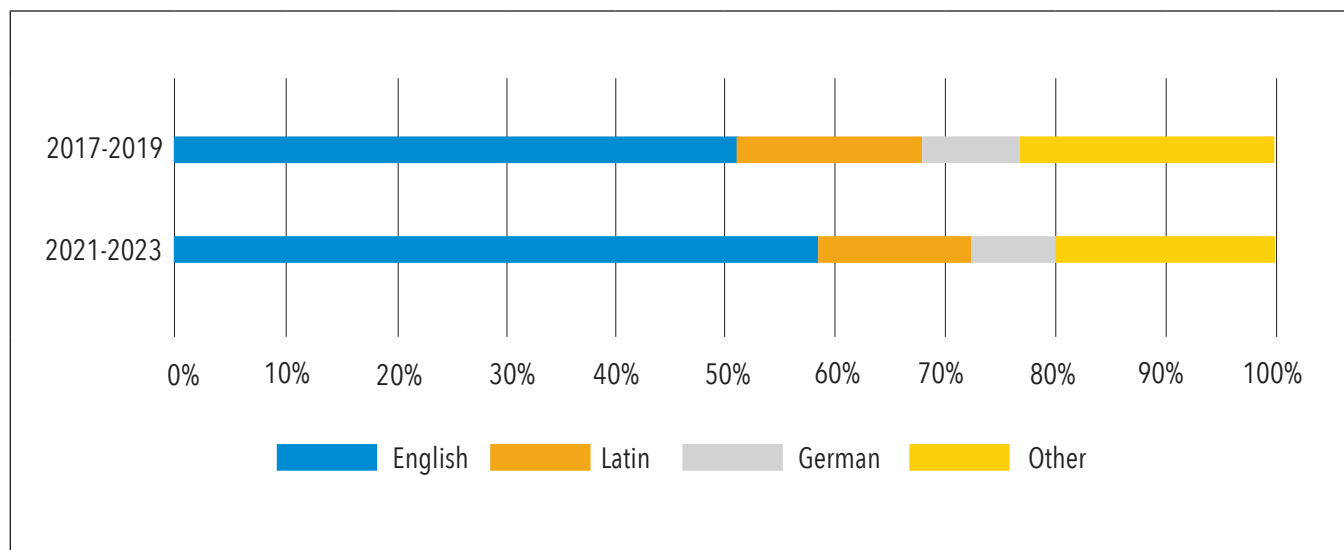
In an attempt to answer this question, each performed work was first cross-referenced with three resources that rate compositions by difficulty, and the average difficulty under each rating scheme was compared across the two time periods.¹⁰ The results were inconclusive, largely because a majority of the works performed did not appear on any of the lists. This

led to the question of whether another variable in the dataset, such as a work's accompaniment status or language, might serve as a proxy for composition difficulty.

While accompaniment status (accompanied vs. unaccompanied) did not show any correlation with composition difficulty under any of the three measures used, language did. Among the works in the dataset, works performed in a language other than English had a significantly higher average difficulty score under all three measures than did works performed in English, suggesting that English vs. non-English works might be used as a proxy measure for difficulty. Figure 6 displays the percentage of works sung in various languages during the study period. Of note: no single language other than English, Latin, or German composed more than 2% of all performed works in either time period.

The percentage of works performed in English increased from an average of approximately 52% of works at each school to approximately 59%, an increase that was deemed to be statistically significant.¹¹ Considered together, these results establish two findings: (1) non-English-language performed works received statistically significantly higher difficulty ratings under all three measures than did English-language performed works, and (2) there was a statistically significant increase in the ratio of works performed in English between 2017–2019 and 2021–2023, therefore suggest-

Figure 6. Total Performed Works by Language of Text



ing a corresponding decrease in average difficulty.

Though the above discussion of language has centered on its implications for difficulty, it is also worth considering its implications for this article's earlier discussion of diversity and representation; language, after all, also has a connection to diversity and representation, as singing music from a variety of cultures and nations often involves singing in the languages of those peoples and places. However, even though this study established a significant increase in the share of music by non-White and non-male composers, the percentage of music performed in non-English languages decreased over the same time span, all while the median composition age (when considering all schools together) remained flat.

Here, we see the intersection between the two hypotheses posited by this study: that diversity and representation would increase, and that difficulty would decrease. "Diversity" can, however, encompass a variety of elements, each of which interacts complexly with other considerations. A work having a female composer does not make it inherently more difficult for the ensemble, nor does a work having a non-White composer, as these elements of identity do not necessarily have any effect on the musical style or elements of the composition. An aspect such as composition language, on the other hand, does have a direct effect on the difficulty of the work, as does the potential unfamiliarity that comes from performing a work from a time period other than our own. In any case, it would appear that, at least regarding composition language, considerations of difficulty may have weighed more heavily in the minds of choral faculty as they emerged from the COVID-19 pandemic than did considerations of linguistic diversity and representation.

Conclusions and Implications

As set out at the beginning of this article, the repertoire is the curriculum for any choral ensemble. Furthermore, the repertoire we select reflects our values both as a field and as a society. If we are to truly ascertain our values as a field as expressed through our repertoire selection practices, we must do so not by examining only the repertoire programmed in festival set-


tings, where conductors are aware from the beginning that their musical choices will be evaluated by their peers in the field. Instead, we must also look closely at the more typical concerts we present within local contexts, which have historically been less closely scrutinized. This study marks the beginning of what I hope will be an ongoing effort to do so in our field.

What, then, do these preliminary data show? Certainly, there are trends common to all schools: most notably, an increase in racial, ethnic, and gender-based diversity among the composers performed. Any decrease in average composition difficulty appears to be small and may be a fleeting response to the COVID-19 pandemic; even so, the significant increase in the percentage of works performed in English is notable, as it would suggest an increasing homogeneity of repertoire performed, at least from the standpoint of this single attribute. This shift deserves further examination in order to determine whether this dip in linguistic diversity is temporary or if it emerges as an ongoing trend. Meanwhile, we should not take for granted that the trends toward increased racial, ethnic, and gender-based diversity seen in this study will continue. If those increases in diversity can be attributed to seismic shifts in America's conversation around race that took place in 2020, how will equally seismic shifts in the political conversation (and, for that matter, in federal policy) around diversity, equity, and inclusion in 2025 affect choral programming moving forward?

Perhaps more notable than overall trends, though, are those areas in which schools differ widely from one another, the most significant being in the relative prevalence of historical music. A student who matriculates at a program where the median composition performed is only 11 years old (as was the case at Schools E, G, and J during 2021–2023) will have a radically different experience than a student who attends a school where the median composition performed is over 100 years old (as was the case at Schools H and I during the same period).

Similar statements could be made regarding the schools' balance of sacred and secular repertoire and of accompanied and unaccompanied repertoire, both of which also varied widely between schools. At some schools, as much as 70% of repertoire performed was

sacred, while at others as little as 32% was sacred; similarly, percentages of accompanied music ranged from 36% to 72% of performed repertoire at each school.

Put bluntly, if the repertoire is the curriculum, then these are radically different curricula. And if our repertoire selections reflect our values as a society and as a field, then the repertoire selection practices observed highlight areas of commonality but also areas of stark disagreement about our values. Prospective students deserve to be informed about these differences when selecting an institution to attend. An ongoing project to collect, organize, and publish these data could prove valuable to not only these applicants but to the field as a whole. In any case, faculty are encouraged to consider whether their revealed repertoire selection practices truly reflect their stated values as educators of the next generation of choral conductors. Doing so could not be more important, as the repertoire we select leaves a lasting impression on the students who perform it and sets the stage for the future of the choral art, both inside and outside the academy. 

NOTES

¹ Recent examples include William McLean, “Representation in Choral Music: An Examination of Choral Literature Performed by All-State Mixed Choirs 2000–2020,” *Choral Journal* 63, no. 8 (May 2023): 22–38; Jamie Spillane, “All-State Choral Music: Has It Changed in the Past 15 Years? A Comparison of the Music Selected 1995–2000 and 2014,” *Choral Journal* 58, no. 8 (March 2018): 47–67; and Robert J. Ward and Leila Heil, “Repertoire at ACDA National Conferences 1960–2017,” *Choral Journal* 57, no. 10 (May 2017): 36–42.

² For more details on how each field was coded, how terms were defined, how exceptions and ambiguities were handled, and how data were deemed valid or invalid for inclusion in the database, refer to the present author’s dissertation, upon which this article is based: Mark Helms, “Resonance of Change: An Exploration of Repertoire Programming Shifts in Choral Conducting Graduate Programs in the Wake of the COVID-19 Pandemic and George Floyd Protests” (DMA diss., University of Maryland, 2024).

³ Similarly, a statistically significant decrease (from 89.3% to

80.8%) in the average percentage of White-composed works performed *at each school* was found, using a paired *t*-test: 2017–2019 ($M = .8925$, $SD = .0610$), 2021–2023 ($M = .8075$, $SD = .0704$), $t(15) = 3.52$, $p = .003$.

⁴ Marques L. A. Garrett, “Unaccompanied Non-Idiomatic Choral Music of Black Composers,” *Choral Journal* 61, no. 4 (November 2020): 17.

⁵ These findings were confirmed using three paired *t*-tests: (1) Overall percentage of Black-composed music at each school: 2017–2019 ($M = .0659$, $SD = .0455$), 2021–2023 ($M = .1252$, $SD = .0571$), $t(15) = -3.79$, $p = .002$; (2) Black-composed idiomatic music as a percentage of the entire repertory at each school: 2017–2019 ($M = .0500$, $SD = .0416$), 2021–2023 ($M = .0545$, $SD = .0302$), $t(15) = -0.53$, $p = .606$; (3) Idiomatic music as a percentage of all Black-composed music programmed at each school: 2017–2019 ($M = .7194$, $SD = .2804$), 2021–2023 ($M = .4226$, $SD = .2010$), $t(15) = 3.42$, $p = .004$.

⁶ Multiple logistic regression was used to determine the relationship between these variables. For the full results of the logistic regression model, see the author’s dissertation.

⁷ Results of a paired *t*-test for percentage of male-composed works at each school: 2017–2019 ($M = .8601$, $SD = .0625$), 2021–2023 ($M = .7356$, $SD = .0845$), $t(15) = 7.24$, $p < .001$.

⁸ Examples include William McConnell, “Examining Ourselves: Are We Living Up to Our Own Standards?” *Choral Journal* 51, no. 2 (September 2010): 67–69; and Robert J. Ward and Leila Heil, “Repertoire at ACDA National Conferences 1960–2017.”

⁹ Full results of paired *t*-test for median composition age at each school: 2017–2019 ($M = 36.06$, $SD = 29.88$), 2021–2023 ($M = 35.22$, $SD = 33.57$), $t(15) = 0.13$, $p = .900$.

¹⁰ The three difficulty ratings included were the Musica International database, the Texas University Interscholastic League’s 2023–2024 Prescribed Music List, and the thirty-third edition of the New York State School Music Association Manual.

¹¹ Full results of paired *t*-test for percentage of works at each school with English-language texts: 2017–2019 ($M = .5192$, $SD = .1045$), 2021–2023 ($M = .5920$, $SD = .1075$), $t(15) = -4.819$, $p < .001$.