

Determining and Enhancing the Competencies of the School-Based Choir Conductor through a
Capability Building Program

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Abstract

The power of choral singing has been proven to be significant in transforming every person into better individuals. This can be achieved if the school choir director who delivers the training has the technical knowledge, rehearsal techniques, and conducting skills which are essential to maintain a competitive school choir.

Using descriptive survey research method the competencies of the school choir directors as to musical competencies, managerial competencies, and musicianship competencies were determined and enhanced through a capability building program conducted.

Moreover, it showed that before the conduct of the capability building program the respondents have moderate competence on musical competencies and low competence on managerial competencies and musicianship competencies. A significant difference existed after the conduct of the program specifically on the managerial competencies and musicianship competencies among school choir directors which signified high competence as observed in the respondents' choir demonstration.

Keywords: *music competence, managerial competence, musicianship competence, choir management*

There are wide variety of potential impacts that arise from engaging in singing at any age especially during childhood when formative experiences can shape lifelong views of musical identity and such willingness is great to engage in subsequent musical activity (Welch, 2010; Bolden & Nahachewsky, 2014; & Beauchamp, Evans, & John 2014). However, Welch (2010) justifies that such impact of singing can be either negative or positive depending on the nature of the experience as cited in Brook & Upitis (2014). With experience, most children improve during the musical activity and with appropriate support from the mentor, even the small minority who continue to struggle can be helped in some way even in adulthood (Duckworth, 2007; Paney, 2014 & Watson, 2014).

Choral singing is one effective way of ensuring positive singing experience of every learner. An effective choral program administered by a competent choir director enables the young singer to find fulfillment in every singing endeavor (Henley, 2014). Chorus America (2003); Elpus (2014); Cape (2014); and Martin (2014) reiterate that the challenge on educators is to assure that they maximize such benefits as well as minimizing the probability of negative impacts due to lack of discernment of its multi-faceted nature. Choral organizations are valuable resources for researches that provide information of musical participation beyond classroom activity. Choral performances are musical activities that will certainly achieve the objective of music and arts curricula of the Philippines' K to 12 program that aims to develop the child's "spatial, intrapersonal, linguistic, and kinesthetic intelligences" (Faustino, 2012).

The ability of the choir reflects the ability of the choir director (Velasco, 2013). The first basis of competence of a classroom teacher assigned as choir director are the educational background and the necessary training received during his academic years. Burdeva (2005) explains that teachers' competency is necessary in teaching students so that they could learn

productively. The teacher is a paramount factor in the teaching-learning system (Bhargava & Pathy, 2007; Johnson, 2014; Hirst, 1990; & Koetsier, Wubbles, & Korthagen, 1997). Constant updating and refinement in knowledge and skill of teachers will always be on the top priority.

Wong (2014) suggests that behind school choir director's varied teaching approaches to the standardized music curriculum lay not only rigid pedagogies but also adequate implementation of strategies and management techniques most especially in a choral program. The choirs are social groups or organizations that require management of their operations and processes (Fucci Amato, Escrivao Filho, & Amato Neto, 2011). The choir is an avenue of different social and teaching-learning relationships that demands from the choir director a series of competencies not only concerning technical-musical preparation, but also management and direction of a team that looks for motivation, education, culture, and new experiences (Baker, 2014). Fucci Amato (2010) explored a deeper dimension of the choral work beyond metaphor and analogies searching for the organizational structures and motivational factors applying a model of choir directors' job developed based on the concepts of abilities and competencies. To understand and analyze choral directors' task, Fucci Amato et al (2011) propose the competence of choral conducting as a wide and complex level made by four types of competences: educational competence, vocal competence, musical competence, and managerial competence. The school choir directors should have the adequate technical knowledge and necessary skills in music coupled with managerial techniques towards choral singing in order to provide effective rehearsal techniques which are essential to achieve a high level of standard in choral artistry (Bernhard, 2014).

On the other hand, administrators are somewhat troubled on relevant decision-making regarding the maintenance of a quality school choral program due to cost-cutting factors and

budget concerns. In the United States, Major (2011); Griffin (2014); & Martignetti, Talbot, Clauhs, Hawkins, & Nicknafs (2013) imply such perspective when they examined the decision-making process for keeping or cutting the music program in Lekbery School District, Michigan. Results indicated that the school administrators justify that music education played a large part in their commitment to offering a well-rounded education to their students. The anticipated dilemma of administrators in terms of their schools' participation in significant choir competitions is to choose from their teaching staff who will maintain a competitive choir. To resolve the problem, the administrator hires a competent musician outside the school in order to participate. Worst case scenario would be to opt not to participate at all.

Having all these situations at hand, the researcher advocates a general education that recognizes music as vital to the total development of students. It is aimed to raise the students' level of consciousness on the role of music as imperative in the aesthetic development of the Filipino in the formation, preservation, and transmission of cultural heritage and in the development of nationhood at an early age of the learner. The researcher believes that a capability building program, with the integration of good management, will certainly aid in bridging the gap between competence and qualification, thus this dissertation which focused on capability building program for public school teachers who were assigned by their administrators as school choir directors.

Framework of the Study

U.S. Department of Education - National Center for Education Statistics (USDE-NCES) (2002) formulated a framework known as the hierarchy for post-secondary outcomes. Such framework is aligned with the foregoing theories connected to this research.

USDE-NCES (2002) explains that traits and characteristics in the framework are the foundation for learning - the innate make-up of individuals on which further experiences can be built (Gardner, 2010). Music is an essential part of Multiple Intelligence Theory which encourages using several ways of teaching the same material in order to tap pupils with diversified learning styles (Lee, 2012). Cape (2013) adds that these children have better skills in intonation and rhythmic participation. Learning in other fields like in language and numeracy will be much easier for them if these learning activities will be integrated with music (Cox, 2010).

Knowledge, skills, and abilities (KSA) which represent the second level of the hierarchy are developed through learning experiences broadly defined to include school, work, participation in community affairs, etc. (USDE-NCES, 2002). The integration of musical activities to the school curricula unveiled the beneficial effect of understanding other sciences (Muranda, 2008; & Thies, 2013). Campbell and Scott-Kasner (2002), Phillips (2010), Kimbel and Protivnak (2010), Estolas, Javier and Nieves (2010) & Nethsinghe (2012) as supplemented by Burgonio (2013), Dege and Wehrum (2011) and Hess (2013) reiterate that such inclusion of music learning experiences in the school curriculum results to better learning and understanding on the part of the learners who became active learners considering their cultural backgrounds and the issue of diversity among themselves. On the other hand, Stein (2009) enthuses that music nourishes the brain while affecting all areas of development, while Bernhard (2012) claims that music enhances learning most especially in the basic education. Bartolome (2011) who explored the perceived values and benefits of the choir experiences of the Seattle Girls' Choir infers positive effects of choral arts being integrated in the school curriculum and as supplemented by Knowlton and Sharp (2012); Ritchie and Williamon (2010); and Tobias (2014).

On the other hand, teachers often claim that they learn more from teaching experience than from course work. In her qualitative study, Schmidt (2010) explores the self-arranged teaching experiences of teachers during their university education. Consistent with Dewey's Theory of Experience, as the teachers interacted with their teaching experiences, each of them created continuity among and derived their own meanings from them. The knowledge, skills, and attitudes (KSAs) applied and developed during their experiences in the pre-service preparation are essential factors affecting the competence of the music teachers in the basic education. Berg and Miksza (2011) investigated the development of pre-service music teachers' concerns using Fuller and Bown's Teacher-Concerns Model. The writers and as supported by the study of Conway (2011) and Robinson (2011) added that concerns regarding basic competencies and professionalism ultimately gave way to specific contextual aspects of the participants' teaching placements and more nuanced instructional issues.

Competency represents the third level of the hierarchy framework. Learners are likely to push through many different transitions between learning experiences and work, as well as with their further trainings and continuing education. Enhancement in knowledge and skills of teachers will always be on the top list in order to flourish sound treatment system (Kos & Goodrich, 2012; Hirst (1990), and Koetsier et al (1997). Moreover, Piaget (as cited in Bambico, 2007) believes that learning is derived from mental relations of abstraction and balance. The learning experiences and continuing training program of a classroom teacher assigned as school choir director would help him become an achiever music conductor. Accordingly, Panem and Ydeo (2010) showed that the respondents enhanced their knowledge in music theories through the comprehensive seminar workshop. Finding of this study is in line with Greher's (2011) statement that one of the effective ways in order to enhance the competencies of the music

teachers is continuing music training program as supported by Anderson and Lawrence (2010), Austin and Russell (2010), and Gallant and Holosco (2001). The level of music competencies of teachers to some extent enable them to bring about situations that will help the students express their feelings, ideas, and imaginations through music (Ho & Law, 2014). On the other hand, Juchniewicz (2010) supplements that social intelligence has a great influence on effective music teaching. He explains that teachers who demonstrated effective social skills were perceived as effective teachers.

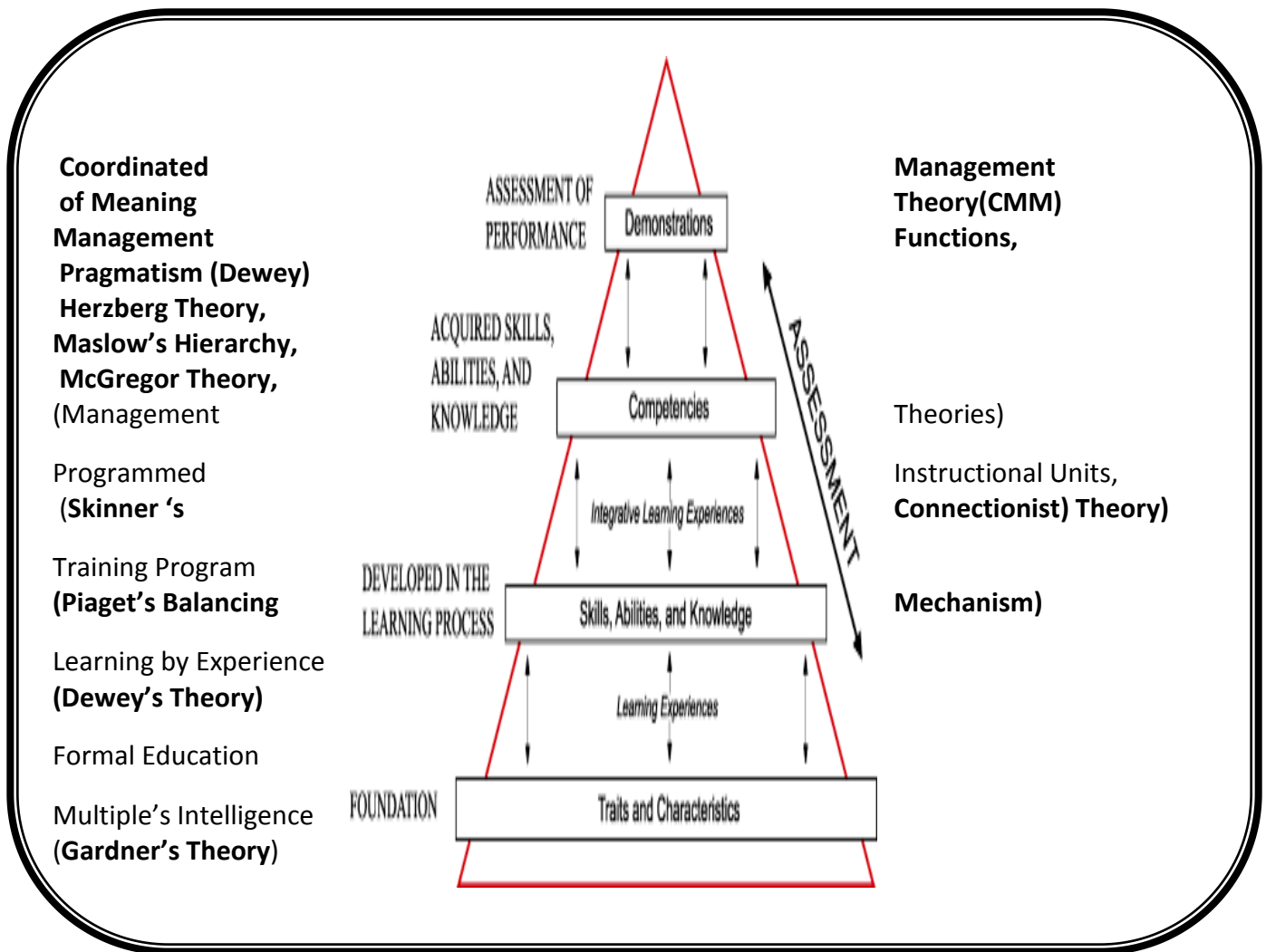


Figure 1. Hierarchy of Post-secondary Outcomes Aligned with the Theories (U.S. Department of Education, National Center for Education Statistics)

With regard to managerial competencies, Fucci Amato and Amato Neto (2008) conclude that the motivation in a choir is configured as a process that can only reach its effectiveness coming from the choral director leadership process that uses the people's management abilities to develop favorable human atmosphere in order to achieve collective artistic creation. By Maslow's theory, the choir can be included in a scenario of life quality and social balance whereby the choir's participation in the activities that promote self-esteem increases. In that perspective, the choir helps the person in his personal growth and motivation (Fucci Amato & Amato Neto, 2007; Fucci Amato 2007). Applying the Herzberg theory as cited by Maximiano (2006), the choir work can be delineated as two decisive factors of the human motivation in a group: the first constitutes the extrinsic factors which refer to the following: wage (professional choirs) or grade incentives (school choirs), style of work supervision, interpersonal relationships (among choristers), and environmental conditions of hygiene and safety of the work (suitable place of rehearsal). Secondly, to achieve a favorable group atmosphere aiming for the attainment of the choir objectives, it would be necessary to incorporate intrinsic factors which are intimately related to the nature of the work itself that can stimulate the feeling of responsibility, the growth perception, and the individual's self-fulfillment (Valerio, Johnson, Brophy, Bond, Gault, Marshall, & Abril, 2012).

Douglas McGregor's theory of "School of Human Relationship" as mentioned by Chiavenato (2003) elaborates about the human relationships movement that can be adapted to the conception that the conductor has regarding his choristers that influence his leadership style decisively and, consequently, the motivational process. The option for a participative management-based McGregor's Y Theory can be understood as a model of human resources management (choristers) that is more appropriate in maintaining choir motivation to high levels.

Concerning managerial competence Mintzberg, 2009; Haskett, 2014; and Fleury and Fleury, 2004 besides some knowledge on administrative theories, the choir directors develop a high number of managerial competencies that are composed of a series of abilities: 1) to assume responsibilities such as planning, forecasting, and organizing; 2) to improve through implementing and controlling; and 3) to motivate and to lead among others. The simple organizational structure of choral activity shows the effective integration of managerial competence (rehearsal techniques) of the choir director (Fucci Amato et al, 2011). John (2014) emphasizes that during rehearsals motivation plays a great part and depends on the following factors: 1) good relationship between the director and the choristers; 2) a clearly and democratic design of goals; 3) exigencies compatible with choristers expectations; and 4) good technical results which are compatible with choristers expectations. Likewise, Goodrich, Kracht, McDonald and Sapp (2014) claim that effective integration of motivation techniques and management functions during rehearsals would lead to better actual choral performances. Moreover, Kim (2012) presents a critique on the Coordinated Management of Meaning Theory (CMM) where communication is the enactment and creation of social reality. The CMM Theory is very essential for choir directors to maximize the resources, time, and effort exerted through reflexive dialogue and person to person communications. Griffin (2012) identifies the pattern of communication to intervene with spiraling conflicts and to promote better communication which could be related to the philosophical ideas of John Dewey called pragmatism. According to Jia (2005), pragmatism declares that the function of language and communication should be reconstructed in order to make sensible and correct in order to promote a better society.

Management is very essential to school choir directors who are assigned as managers and leaders, respectively (Andevski & Arsenijevic, 2010). With their proper management, Lalovic (2010) argues that guidance and planning ought to create positive working climate. Choristers like to be motivated and led by their choir directors instead of being controlled and frightened by sticky form of management.

From the foregoing theories, concepts, and laws discussed, the study was conceptualized and provided the general direction. These theories and concepts guided the researcher in conducting a capability building program for school choir directors.

Statement of the Problem

The study designed and conducted a Capability Building Program which aimed to upgrade the musical competencies, management competencies, and musicianship competencies of the school choir directors.

It answered the following questions:

1. Is there a significant difference between the school choir directors' competencies before and after the capability building program as to:
 - 1.1. musical competencies;
 - 1.2. managerial competencies; and
 - 1.3. musicianship competencies?
2. What is the level of competence of the school choir directors in Region 1 as evidenced by their choir demonstration two months after the capability building program as to:
 - 2.1. managerial competencies; and
 - 2.2. musicianship competencies?

Design and Methods

Research Design

Descriptive method was used in the study. The study employed the one-group pretest-posttest design to identify the competency level of the school choir directors with regard to the musical competencies, managerial competencies, and musicianship competencies.

Sources of Data

This study was conducted during the school year 2014-2015. It involved 25 public school teachers who were assigned by the administrators as school choir directors. Purposive sampling was employed. They were chosen based on the following criteria:

- a. The choir director has been handling the school choir for not more than two years; and
- b. The choir which is presently managed by the director has not won any major awards in the regional level and national level.

Instrumentation and Collection of Data

The instruments used in gathering pertinent data in the study were: 1) pretest/posttest on fundamentals of music, management techniques during the rehearsals, musicianship and conducting skills, and (2) rubrics on choir demonstration and conducting. The second instrument was utilized to evaluate the choir performance or choral demonstration of the respondents' choir which was done two months after the respondents participated in the capability building program.

Evaluation Questionnaire (Pretest and Posttest)

Questionnaires were given purposely to the respondents. The questionnaires were answered by respondents before and after the conduct of the Capability Building Program. Each item of the questionnaire was translated into objective.

The instrument has three parts. The first part included items identifying the level of competencies of the choir directors as to the elements of music. The second part involved integration of management techniques/skills during choir rehearsals which showed the importance of warm-up, vocalization, breathe support, phrasing and diction, as well as organization of rehearsal techniques in the actual rehearsal. The third part summarized the conducting techniques in different meters with the application of the expressive elements. It also emphasized the application of musicianship during the choral performances.

The Rubrics for the Choir Demonstration and the Choir Conducting

After the Capability Building Program, the respondents were given at least two months to integrate the learned techniques from the said seminar during their regular rehearsals. After the given time, the researcher, together with the two other expert choir evaluators, visited the respondents' choir and observed the choir performance as well as the conducting skills of the respondents. The writer also recorded the choir's performances through a video for the other two expert choral evaluators to fully scrutinize the performances. Rubrics which were already used for evaluating choir performances and choir conductors were utilized to evaluate the performances.

Validation and Reliability of the Pretest/Posttest

Content validity. The copies of the questionnaires, together with the validation questionnaire were presented to the panel members of the OREC for comments and suggestions before undergoing content validity. The suggestions of the members of the OREC as well as from the researcher's adviser were incorporated in the final draft. The edited pretest and posttest were presented to the expert. The final draft of the pretest/posttest was evaluated by a pool of experts in the field of music education and research. Based on the evaluators' validation of the instrument, the instrument had an average weighted mean of 4.3 which means that the tool is very much valid.

Item analysis. The questionnaire was pre-tested to 30 music teachers who have directed and maintained their respective school choirs but they were not selected as respondents of the dissertation because they were already achievers and their choirs won several major awards. The scored test papers were arranged from the highest to the lowest to classify two sub-groups. Top 27 percent of the total number of teachers was the first group while the bottom 27 percent was the second group. Frequency count was used to determine the number of correct responses in each item in the given test. This was done separately in both groups.

Difficulty and discrimination indices. The answer sheets were collected, scored, tabulated, analyzed, and subjected to item analysis. To obtain the difficulty and discrimination indices of the tests, the formula of Henry Garrett (2006) was used. The computed values were then interpreted using codes and descriptive ratings. Based on the responses, the test had computed values of 0.76 or "moderately easy" for the test's index of difficulty and 0.34 or "reasonably good item" for the test's discrimination power.

Reliability of the test. The split-half method was utilized to determine the reliability of the test. The test was grouped into two: one group for odd numbered items as another group for the even-numbered items. The scores were correlated using the Pearson r – Product Moment Correlation. To obtain the reliability of the entire test, the researcher applied the Spearman-Brown Prophecy correlation formula. The computed reliability of the entire test was 0.82 with a description of “high reliability”.

Development of the Capability Building Program

The research underwent five phases. Phase 1 was the formulation of the training design of the Capability Building Program. Activities and instructional materials integrated in the training design were congruent to the objectives and content. Topics included in the training design were based on the needs assessment pre-conducted by the researcher. The researcher analyzed the result of the test to find out the needs of the respondents in order to support the content of the capability building program. This phase was administered in order to formulate the training design.

The researcher also prepared the questionnaires for evaluation and content validation. The questionnaires were presented to the panel members and the final draft of the pretest/posttest was content validated by a pool of experts in the field of music education and research. The test was pretested to obtain its difficulty and discrimination indices as well as to determine reliability or internal consistency of the test. This was the second phase of the study.

When the Capability Building Program was properly endorsed by the Regional Office I, Department of Education, San Fernando City, La Union, the Capability Building Program (CBP) training design was disseminated to the different schools. Selection of eligible respondents was done two weeks before the scheduled CBP. The selected respondents were invited to attend the

CBP seminar. A pretest was administered before the start of the CBP, after the pretest, comprehensive lecture started and choir activities were integrated to reinforce the lectures. The respondents were asked to answer the same evaluation questionnaire after all the essential lectures have been tackled. The implementation of the seminar was the phase three of the study.

Phase IV of the study aimed to determine if the musicianship skills and managerial rehearsal techniques were effectively imparted to their choristers. The respondents were given two months to rehearse at least two choral pieces as suggested by the lecturers. After two months, the researcher together with other two choral evaluators evaluated the choir demonstrations using the rubric for managerial competencies and for the musicianship competencies as evidenced by the choir demonstrations.

Evaluation and analysis of the results of the survey questionnaires, tests, and observations/rubrics were parts of the concluding phase of the study.

Analysis of Data

The data and information were gathered, tallied, classified, and analyzed using descriptive statistics. Frequency counts and computation of means, averages, and T-Test were used to analyze the responses of the teacher-respondents. Scales were used to describe the responses. The data were analyzed using an arbitrary range (statistical limit) of assigned values.

The first problem of the study which showcased the level of competence of the school choir directors based on the tests were measured utilizing the frequency and Average Weighted Mean (AWM). The computed AWM of the scores of the pretest and posttest were interpreted using the 5 point rating scale as follows:

Score	Scale	Descriptive Rating
21-25	5	Very High Competence (VHC)
16-20	4	High Competence (HC)
11-15	3	Moderate Competence (MC)
6 –10	2	Low Competence (LC)
1 – 5	1	Very Low Competence (VLC)

In terms of the significant difference between the pretest and posttest scores of the school choir directors, T-test was utilized to analyze the overall weighted mean and to determine the significant difference between the pretest and posttest mean scores, respectively. All tests were set at the 0.01 level of significance.

The second problem which dealt on the level of competencies of the choir directors as evaluated by the rubrics during choir demonstration and actual conducting were measured utilizing frequency and Average Weighted Mean (AWM). The computed AWM was interpreted using the 4 point rating scale as follows:

Rubric Score	Arbitrary Value	Descriptive Rating
4	3.25-4.00	Very High Competence (VHC)
3	2.50-3.24	High Competence (HC)
2	1.75-2.48	Average Competence (AC)
1	1.00-1.74	Low Competence (LC)

Results and Discussions

Bernhard (2014) claims that choir directors should always be constantly reminded of the technical knowledge, managerial techniques, and conducting skills to provide effective rehearsal processes essential to achieve high level of standard in choral artistry. One effective way of instilling these competencies is through training/seminars (Panem et al, 2010). These essential training will keep them abreast with the knowledge, skills, trends and innovations, and choir standards in maintaining a competent school choir.

Table 1 below summarizes the level of competencies of the school choir directors along musical competencies, managerial competencies, and musicianship competencies as provided by their pretest and posttest.

Table 1
Summary of the Level of Competence and Test of Difference between the Pretest and Posttest of the School Choir Directors

Competencies	Pretest		Posttest		Mean Difference	t-Value	Probability Sig. (2-tailed)
	WM	DR	WM	DR			
Musical	10.96	MC	14.65	MC	-3.69565	-7.267	.000
Managerial	9.13	LC	13.30	MC	-4.17391	-9.935	.000
Musicianship	9.48	LC	14.35	MC	-4.86957	-7.213	.000
Grand Mean:	9.86	L	14.10	MC			

Legend: Level of Significance: .01

DR = Descriptive Rating

HC = High Competence (16-20)

LC = Low Competence (06-10)

WM = Weighted Mean

VHC = Very High Competence (21-25)

MC = Moderate Competence (11-15)

VLC = Very Low Competence (01-05)

Musical Competencies

Before the seminar, it can be gleaned from the table that the choir directors had “Moderate Competence” in musical competencies with a weighted mean of 10.96. Result of the pretest indicates that the respondents already had average technical knowledge of the elements of music because all of them had been teaching music before they were assigned as school choir directors regardless whether their undergraduate courses were vertically aligned with their teaching posts. This is one of the major reasons why the respondents were assigned by their administrators to handle the school choir.

After the seminar, result of the posttest under musical competencies showed significant increase in the scores of the respondents. It can be noted from the table that even though the descriptive rating of the musical competencies of the respondents maintains “Moderate

Competence”, the weighted mean of the posttest (14.65) is by far higher by 3.96. On the other hand, the probability value computed for the musical competencies of the school choir director is lower than the 0.01 level of significance. This finding reflects that the seminar provided the respondents with a good review of their technical knowledge in the fundamentals of music significantly improved the musical competencies of the teacher-respondents.

Managerial Competencies

As listed in Table 1, the managerial competencies of the school choir directors reflect “Low Competence” with an average mean of 9.13. Result of the pretest implies that the respondents truly need a Capability Building Program (CBP) that would enhance their potentials and skills on how to integrate managerial techniques during rehearsals. Successes of most competitive choirs were attributed to their preparations before their performances. These preparations which necessitate managerial skills include warm-ups, vocalization, checking of intonation, achieving homogenous sounds, and appropriate song rehearsals (Bartle, 1993). Though some of the school choir directors had their other previous learning experiences as choristers and choirmasters (supported by the results of the profile of the respondents), findings imply that their experiences need to be reinforced and supplemented with the guidance of the choral experts in terms of innovation and rehearsal techniques that would maximize their efforts during rehearsals (Velasco, 2010).

The Capability Building Program with the lectures of the choral experts provided Knowledge, Skills and Attitudes (KSAs) necessary for school choir directors to establish and to maintain a competitive school based choir. This statement is supplemented by the result of the posttest under managerial competencies. It can be gleaned from Table 1 that the managerial competencies of the school choir directors increased from “Low Competence” (WM = 9.13) to

“Moderate Competence” as reflected by the weighted mean of 13.30. Furthermore, the probability value computed for the managerial competencies of the school choir directors is also lower than the 0.01 level of significance which means that there is significant difference in the pretest and posttest scores after the seminar. It can be deduced that the seminar has enhanced the managerial competencies of the school choir directors by providing better management insights coupled with rehearsal techniques to further hone the potentials of their choristers.

Musicianship Competencies

As shown in Table 1, result of the pretest on the musicianship competencies of the school choir directors signify “Low Competence” with an average mean of 9.48.

Result of the pretest on musicianship competencies can be attributed to several factors. Findings in the profile of the respondents show that most of the present school choir directors were not necessarily assigned based on their educational attainment and bachelor degree courses. Also, the respondents are assigned as school choir directors by their administrators primarily because they are already music teachers regardless of their finished courses and whether they are vertically articulated with their teaching posts or not. This perspective is supported by the issuance of DepEd Memorandum No. 128 s. 2006 which states that the Department of Education through the Bureau of Secondary Education should conduct training for teachers with no specialization in music and arts in order to address the needs of teachers teaching MAPEH starting SY 2006-2007. The said training was entitled “Music and Arts Teaching Made Easy for Non-Majors” which aimed to develop the KSAs of teachers teaching Music and Arts as a component of MAPEH in the Basic Education Curriculum (Bacani, 2006).

Furthermore, the learning experiences of some of the respondents as members of the Glee Club or any community choirs do not necessarily impart the essential conducting skills of the

school choir directors. Musicianship of the choir directors refers to the musical knowledge, skills, and attitudes integrated by the musician during actual performances (Durrant, 2003; & Kamien, 2010). These musicianship skills can always be improved through constant participation in choir-related seminars and workshops. Through the careful assessment and evaluation of choral experts in conducting skills, the school choir director becomes artistically prepared during performances. But findings imply that few of the school choir directors had been given the chance to hone their potentials and skills through seminars and training. It can be noted that this number of school choir directors who may not have possibly participated in such seminars and training related to choir directing may be caused by too many tasks given to them other than as school choir directors like sports coaches or club advisers.

However, musicianship skills can always be improved through the careful assessment and evaluation of choral experts in conducting (Velasco, 2013). After the respondents have participated in the CBP seminar, results of the posttest in the musicianship competencies shows significant increase in the scores of the respondents. The posttest on musicianship skills poses better mean of 14.35 with descriptive rating of “Moderate Competence”. Moreover, the probability value for the musicianship competencies that is lower than the 0.01 level of significance indicates that there is a significant difference in the pretest and posttest scores after the seminar.

To recapitulate, the grand mean of the level of competency of the school choir directors leaped from 9.86 to an average weighted mean of 14.10. It can be inferred from the findings that the school choir directors gained much from the training program as evidenced by their “Low Competence” rating before the training which was raised to a rating of “Moderate Competence” at the end of the Capability Building Program. Results point out that the seminar which the

school choir directors went through contributed to their musicianship competencies, managerial competencies, and musicianship competencies. School choir directors should always attend regular seminars sponsored by the Philippine Choral Directors' Association (PCDA), Philippine Society for Music Educators (PSME), and other training spearheaded by the National Commission for Culture and the Arts (NCCA). These essential training will keep them abreast with the knowledge, skills, trends and innovations, and choir standards in maintaining a competent school choir. Findings imply that the Capability Building Program is an effective way to enhance the competencies of school choir directors.

Level of Competencies of the School Choir Directors in Terms of their Choir Demonstration Two Months after the Capability Building Program

Observation of the choir demonstrations was conducted to monitor if the knowledge, skills/techniques, and attitudes in establishing and maintaining a good standard choir learned during the seminar were put into practice by the school choir directors. The primary duties of the choir director during rehearsals are: to unify choristers, to set the tempo, to execute clear preparations and beats, to listen critically, and to shape the sound of the vocal ensemble (Kamien, 2010). These duties are integrated significantly during the rehearsals in preparation for a choral performance. High standard choral performance can be attributed much from rigid preparation to the proper integration of managerial techniques during rehearsals (Durrant, 2003). Musicianship, on the other hand, can be referred to as the knowledge, skills, and artistic sensitivity in performing music especially in the fields of choral singing (Kamien, 2010). Conducting skills are artistic directions integrated during a performance in order to communicate the elements of musical expression effectively to a choir (Carpio, 2010). Musicianship can be observed technically and artistically during the choir demonstration. The choir demonstrations were performed two months after the seminar.

Level of Managerial Competencies of the School Choir Directors of Region 1 as Evidenced by their Choir Demonstration

Table 2 below presents the managerial competencies of the school choir directors as evidenced by choir demonstration. It can be gleaned that the school choir directors truly applied what they learned from the seminar. The table reflects that the respondents have utilized the techniques on how to attain precise intonation (Technical Merits I), clarity of rhythmic pattern (Technical Merits II) and interpretation–tempo (Artistic Merits II) in their choir since these three criteria of the rubric garnered a weighted mean of 3.26, 3.31 and 3.41, respectively with descriptive rating of “Very High Competence”. These three criteria are essential characteristics for a school choir to be a competitive choral group.

Table 2 also provides the information that the other 5 criteria of the rubric for evaluating the managerial competencies of the school choir directors were rated “High Competence”. Criteria on Technical Merits III: Achieving Homogeneity and Artistic Merits II: Facial Expressions garnered the same weighted mean of 2.95 rated as “High Competence” while Technical Merits IV: Good Blending/Harmony incurred a weighted mean of 2.92, and Artistic Merits I: Interpretation Dynamics with weighted mean of 2.85 also belong with a descriptive rating of “High Competence”. It is good to know that the criterion Proper Decorum: Well-Disciplined choristers received a rating of “High Competence” with weighted mean of 3.21.

Table 2

Level of Managerial Competence of the School Choir Directors of Region 1 as Evidenced by their Choir Demonstrations

Criteria	WM	DR
Technical Merits I: Precise Intonation	3.26	VHC
Technical Merits II: Clarity of Rhythmic patterns	3.31	VHC
Technical Merits III: Achieving Homogeneity	2.95	HC
Technical Merits IV: Good Blending/Harmony	2.92	HC
Artistic Merits I: Interpretation-Dynamics	2.85	HC
Artistic Merits II Interpretation-Tempo	3.41	VHC

Artistic Merits III:	Facial Expressions	2.95	HC
Proper Decorum:	Well-Disciplined Choristers	3.21	HC
Grand Mean		3.11	HC

Legend: WM = Weighted Mean
 VHC = Very High Competence (3.25-4.00)
 AC = Average Competence (1.75-2.49)
 DR = Descriptive Rating
 HC = High Competence (2.50-3.24)
 LC = Low Competence (1.00-1.74)

Over-all weighted mean of the level of competencies of the school choir directors as to managerial competencies is 3.11 with a descriptive rating of “High Competence”. Result implies that the school choir directors manifested and integrated the managerial skills learned during their rehearsals as these were very evident in the attitude of the choristers during the choir demonstration. Some of the school choir directors are worthy to mention since their choirs have already become champions and major winners of region wide choral competitions before the end of the year 2014. Most of them verbally attributed their achievements because of the techniques learned during the Capability Building Program and had diligently applied them during their rehearsals in their respective choirs. The success of the choir can be much attributed on their rehearsals which necessitate managerial techniques from the choir directors like careful planning, organizational strategies, time management, implementation of choral techniques and controlling aspects in order to fully motivate, and enhance their choristers to become better singers and performers (Fucci Amato & Amato Neto (2007): & Fucci Amato et al (2008).

Level of Musicianship Competencies of the School Choir Directors of Region 1 as Evidenced by their Choir Demonstration

Table 3

Level of Musicianship Competence of the School Choir Directors of Region 1 as Evidenced by their Choir Demonstrations

Criteria	WM	DR
Setting the Right Meter	3.36	VHC
Setting the Right Speed or Relative Tempo	3.41	VHC
Precise Attacks, Releases/Cut-offs	3.05	HC
Integrating Dynamics	2.87	HC
Integrating Legato, Marcato & Staccato	2.82	HC
Integrating Special Areas like Fermata and Rubato	2.56	HC
Content (Posture, Breathe Support & Tonal Productions)	3.08	HC
Management and Tension	3.23	HC
Grand Mean	3.11	HC

Legend: WM = Weighted Mean

DR = Descriptive Rating

VHC = Very High Competence (3.25-4.00) HC = High Competence (2.50-3.24)

AC = Average Competence (1.75-2.49) LC = Low Competence (1.00-1.74)

Table 3 presents the musicianship competence of the school choir directors as evidenced by their choir demonstrations. It can be gleaned from Table 3 that the school choir directors integrated artistic directions during their choir demonstration. The table reflects that the respondents have utilized the conducting skills on how to set the right meter as well as how to set the right speed or relative tempo in their choral performance since these two criteria of the rubric received weighted means of 3.36 and 3.41 respectively, both with a descriptive rating of “Very High Competence”. Kamien (2010) reiterates that the primary duties of the choir director during choral performance are to set the right meter and to set the right speed or relative tempo.

Table 3 shows that the school choir directors were rated highly competent in terms of management and tension and in reminding posture, breathe support and good tonal production (Content) during the choir demonstration. These two criteria have weighted means of 3.23 and

3.08 respectively. The school choir directors also demonstrated high competence on precise attacks, releases/cut-offs with a weighted mean of 3.05. With regard to the integration of artistic expressions like dynamics, legato, marcato & staccato, and other special areas like fermatas and rubato, Table 3 shows a “high competence” rating. Such criteria receive weighted means of 2.87, 2.82, and 2.56, respectively. This result infers that the school choir directors executed high level of interpretation and artistry as manifested by their artistic directions during the choir demonstration.

Conclusion

Based on the results of the study, the following conclusions were deduced: The Capability Building Program improved the musical, managerial, and musicianship competencies of the school choir directors. There are significant differences on the pretest and posttest of the school choir directors as to musical competencies, managerial competencies, and musicianship competencies.

Recommendations

With the results and conclusion, the following recommendations are forwarded: The school choir directors need to continually enhance their musical competencies, managerial competencies, and musicianship competencies through attendance of significant seminars, conferences, and training-workshops in order to update themselves with the development, current standards and innovations in choral arts. School choir directors may also pursue/continue finishing their MA in Teaching Music degrees in order to elevate their competencies as school choir directors.

To continually improve the competencies of the school choir directors, Capability Building Program coupled with the participant’s choir demonstration (two months after the seminar) may

be conducted annually. This Capability Building Program will serve as the respondents' lifeline in maintaining the competitiveness of their respective school choirs. On the other hand, regular participations in some significant inter-school choir competitions and choral festivals are encouraged for choir directors to provide opportunities for their choristers to learn from other choirs' performances as well as to showcase their potentials in choral singing.

To future researchers, a continuation of this research may be conducted to further promote the role of choral music in the holistic development of the clientele.

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