



Primary school choir directors' perceptions of motivation: Issues and way forward

¹Locardia Sango, ²Philemon Manatsa & ²Viola Nyemudzai Mugandani

¹Madziwa Teachers College, ²University of Zimbabwe

Article History

Received: 2024-03-03

Revised: 2024-05-17

Accepted: 2024-05-30

Published: 2024-06-02

Keywords

Choir directors

Choral music

Choristers

Motivation

Performance

How to cite:

Sango, L., Manatsa, P., Mugandani, V. N. (2024). Primary school choir directors' perceptions of motivation: Issues and way forward. *African Musicology Online*, 13(1), 13-22.

Copyright © 2024



Abstract

Primary school choir directors are well-placed to share their opinions on the role of motivation in choral music. Their perceptions are particularly significant to developing and appreciating choral music preparations and performances. Informed by humanistic theories, this article explores primary school choir directors' perception of the significance of motivation to the quality of choral preparations and performances and further explores the strategies behind participants' motivation to undertake extra responsibilities. An exploratory qualitative case study design was employed to gather data from [N=20] twenty purposefully sampled choirmasters. Face-to-face interviews were conducted to solicit sentiments about the choir directors' motivation regarding the dual responsibility of a class teacher and school choir director. Findings reveal that motivation is an important factor in achieving desired outcomes. Choir directors have different forms of motivation, most of which were not appreciated to their satisfaction, given the tasks and responsibilities that they accomplish. The study recommends schools devise motivational strategies that inspire choir directors to demand extra responsibility.

Introduction

Based on the importance of motivation, school choir directors (also referred to as choir trainers or choir conductors) must be appreciated for the extra responsibility in this role. Apart from the regular heavy teaching loads, they engage in choral training, energy- and brain-demanding and tedious responsibility. In Zimbabwe, there is a paucity of literature on choir directors' perceptions of the role of motivation and schools' strategies to motivate them. An exploration of choir directors' views on the importance of motivation and an examination of strategies that are applied as incentives concerning quality choral preparations and performances is the focus of this study.

Maslow and Rogers' (1962) humanistic theory holds that humans possess some capacity to realise their inherent potential. However, factors like environment, experiences and motivation either positively or negatively impact the degree to which the capabilities can be realised (David, 2015; McLeod, 2015). The absence of timely feedback on workers' performance and work-related problems negatively impacts performance (Amelia et al., 2024; Hurairah, 2020). To address the concerns, Hurairah (2020) cites the use of informal feedback from managers and that work-related concerns should be addressed as motivation strategies. School choir directors need a supportive and motivating environment to excel in their duties. The humanistic theory emphasises studying the self from the point of view of the individual's subjective experience, environment and motivational factors for developing insight into the individual as a unique being (David, 2015). This study adopted a



qualitative approach through in-depth face-to-face interviews to gather comprehensive information on choirmasters' perceptions of motivation.

The study's background articulates the significance of choral music, the role of choir directors, and strategies employed elsewhere as incentives and motivations for choir directors. The methodology outlines the researchers' approach, sample, and sampling technique. A discussion of the data presentation and analysis procedure follows, leading to an outline of findings, discussion, and conclusion.

Choral music performances are presented in various contexts for different purposes that target both choristers and audiences. The importance of choral singing for societal well-being is well documented (Balsnes, 2014; Bell, 2004; Condon, 2015; Redman & Bugos, 2019). Choral music has long been identified as a powerful communicative tool critical to communities' political, social, economic, and religious functions (Frew & McPherson, 2015; Lindsag, 2014). In the literature, Hoegaerts (2014) reports the use of choral singing for the propagation of gender consciousness and voicing patriotism, Lindsag (2014) assistance in the formation of national identity, obedience and rebellion against authorities Randjarv (2014) and wellness on different marginalised groups (Bailey et al., 2013). During the second Chimurenga War of Liberation in Zimbabwe, choral music encouraged freedom fighters and the masses to rise against colonial oppression and cope and deal with the traumas and stress of war (Guvamombe, 2021).

Socially, the genre educates, entertains, enlivens events and preaches unity and tolerance (Bell, 2004; Redman & Bugos, 2019)). The positive impact of powerful performances in many African contexts is usually affirmed by ululation, clapping, whistling and growling of the audience. Choral music unifies performers and audiences (Mugandani, 2016; Talmage & Purdy, 2021). Performances allow participants to collaborate and realise a common musical goal of making the presentations a reality. Choristers interact and learn from each other, develop confidence and musicianship and value teamwork (Abolagba, 2010). People's aesthetic needs are met, especially when the music is artistically and expressively performed (Bell, 2004; Condon, 2015). The role of choral music in people's lives cannot be overemphasised.

The religious context was the birthplace of the plainchant, a precursor to modern choral music. Sacred songs promote the creation of an appropriate devotional framework for worshipping and praising the Supreme Being. Engagement with powerful and positive choral music experiences also contributes to a healthy emotional, physical and mental life (Balsnes, 2014; Talmage et al., 2020; Talmage et al., 2022; Thompson et al., 2022). These studies underscore the positive role played by choral music.

The quality of performance reflects hard work and intelligent decisions. Choir trainers' responsibility involves thorough, careful and intensive study of scores, understanding the composers' intentions and translating them into a performance. Silverman (2007, p.16) argues that: "...interpretation brings one's whole being, intellectual, social, cultural, artistic, physical, emotional and personal...into the performing event. If this is not done, the result is nothing more than a production."

Often, choir conductors compose, improvise or rearrange material for specific events. For choir directors and full-time classroom practitioners, this means extra responsibilities, likely to interfere with social life activities. Choir trainers are responsible for recruiting, managing, and rehearsing before public performances are staged. A substantial amount of time and commitment are invested in choral training activities. Establishing strategies behind the motivation to carry out the extra responsibilities of choir training is imperative. The positive impact of motivation on performance is extolled in literature (Dawson-Brew & Nyarko-Sampson, 2017; Gunawan et al., 2022; Pendergast,



2021; Redman & Bugos, 2019; Uka & Prendi, 2021). Motivation generates insistence, concentration and perseverance. A correlation between motivation and high performance is confirmed (Alainati, 2015; Ozgul & Yigit, 2017; Noor et al., 2021). Alainati (2015, p.73) opines that motivation encourages individuals to work harder or be competent, while Maslow and Rogers' (1962) humanistic theory affirms that motivation positively impacts individual potential (David, 2015). Lack of motivation negatively affects individual performance levels and efficiency (Dawson-Brew & Nyarko-Sampson, 2017).

Studies reveal that motivation can be achieved in several ways, including providing resources (Chansirisira, 2012; Strumpf, 2001) and participating in decision-making concerning choirs. School administration can attend to work-related problems and ensure that rehearsal venues are conducive (Chansirisira, 2012). Peer support (Heromi et al., 2016), rewards in the form of finances, certificates, promotion and flexible working hours are also suggested as strategies to appreciate choir directors' effort in preparing formidable ensembles (Handy, 2007). Despite the historical presence of choral music and its functions in communities' well-being in Zimbabwean primary schools, studies focusing on choir directors' motivation as critical role players are lacking.

Method

A qualitative approach and exploratory case study design were employed to develop an in-depth understanding (Creswell, 2017; Yin, 2014) of the perception of motivation and strategies for developing an appropriate mindset concerning the duties of choral training and performance. The design allowed for exploring, describing and explaining participants' thoughts and feelings about the phenomenon under study (Morse & Niehaus, 2016). Purposive sampling was used to select twenty [N=20] choir trainers from four districts (Mt Darwin, Rushinga, Bindura and Mbire) in Mashonaland Central Province. Purposeful sampling helped identify information-rich participants regarding the phenomenon under study (Creswell, 2017). Face-to-face interviews based on an open-ended interview guide were conducted with choir directors to extract in-depth data (Morse & Niehaus, 2016) on the issue under investigation. For ethical reasons, the participants and their schools are concealed to protect their identity.

Data presentation and analysis

Qualitative data are presented as verbatim. Thematic content analysis is applied to identify recurring orientations emerging from qualitative data (Creswell, 2017). Meaning is derived from the data after the findings are summarised and organised.

Results

The study sought to understand choir directors' motivation and personal expectations for their continued participation in the extra responsibilities of choir trainers. The excerpts below represent sentiments about motivation and school choral music activities.

***Choir director 1:** ...yes the school recognises my effort but I am not happy with the incentive. Like last year they gave me just US\$20 for all my effort. I worked like a donkey to get the choir to participate at provincial level, something which never had happened in the history of the school and that's all they could give me. To me it was a mockery. I expected them to give me \$100 or more. Had it not been for my love for choral music and my desire to make a name in the music industry, I was going to call it quits. I also feel sorry for the singers. They are not given anything even when they come for rehearsals during weekends. The head only announces their success stories at assembly and nothing more. At times I buy them Mazoe drink and biscuits to appreciate their commitment...I expect the school to do that, not me and also to take them for a trip to very nearby tourist centers for them to enjoy the fruits of being in a choir...*

***Choir director 2:** Yaa, training a choir is a difficult task... and self-motivation makes me continue to work*



because I love music and always want best results. The school provides resources such as uniforms, pitch pipes, organ, and step on benches, wigs and so forth. I feel very good to stand in front of a very neat choir, probably the neatest in the province. The school also supports me whenever I indicate my intention to attend a music workshop. I am given bus fare and money to buy food. On the other hand, choristers are given refreshments during rehearsals. They seem to like it kkkkk (Laughing)... Whilst I appreciate the effort by the school, I feel they should do more considering the fact that I use even my weekends to train. It is a huge sacrifice. My counterparts will be out there making money and I will be busy with school business. It pains me, and I just hope one day they we will look at this issue through the same lens.

Choir director 3: Naturally I like music and the school is very appreciative of my effort that's why my choir has participated at national level several times. The school supports the choir with all the resources they need. At every competition stage I participate, I am given big money and a very big hamper. If my choir does not proceed to the next level, the school sends me and the choristers to attend so I can learn. The school gives me financial support to make consultations about the competition song. For every choir rehearsal that we do I am given a token of appreciation in form of money or food. I am also exempted from weekly duties and supervision of general work. Last year the school helped me to acquire a residential stand in one of the medium density suburbs after my outstanding performance. Yaa, I was very happy...The choristers are given refreshments during rehearsals. If they have brothers or sisters who want to enroll at the school, it's automatic entry for them, to honour their brother or sister in the choir. After completing their grade seven, the school sources for scholarships for outstanding choristers, something which really motivates learners to join and remain in the choir until they exit primary level.

Choir director 4: The school tries to motivate the choir through different means such as buying choir uniforms whenever its necessary, providing resources such as pitch pipes, giving the choirmaster Travel and Subsistence (T and S) whenever the choir goes out to perform and using a descend means of transport for the choir whenever it is going out to perform... Whilst I appreciate what the school is doing, I would appreciate more if the school also buys me regalia to wear as a choir conductor. I get out of my way each time there is a competition to look presentable. The T and S I am given is the same as that given to any member of staff who accompanies us to the competitions and I feel it is very unfair considering that I would have worked tirelessly but others simply enjoying the fruits of my hard work. I will also feel encouraged if the school always supports us to go to the next round of competitions whenever we win. Many a time the school fails to get us to the next round after winning and this demotivates me greatly. I will also feel honoured if the school would get me the choral piece on time and send me for workshops. The school can also motivate me by photocopying the music piece so that each chorister gets a copy instead of looking up to me to write the song on the chalkboard... Lastly, I expect the school to be lenient with choristers who would have failed to pay full fees. Currently, they send them home, disturbing my ensemble.

Emerging themes from the findings

Three emerging themes were identified, each discussed in the ensuing sections.

Recognition of choir directors' effort

Schools recognised choir conductors' efforts in the preparation of competitive choirs. A summary of the different strategies that were applied as motivation for choir trainers to accept the extra responsibility of choir training pointed to the following:

*Table 1: Motivational techniques by schools*

Motivational technique	Number of schools out of 20
Resources like uniforms, pitch pipes, wigs, step on benches	20
Refreshments during rehearsals	3
Travel and subsistence for choir trainers attending competitions and or workshops	17
Transport for the choir to performance venues	20
Choristers' brothers or sisters to enroll at the school automatically	2
Food hampers	3
Money as a token of appreciation	3
Acquiring residential stands	1
Exemption of choir conductors from weekly duties and general work supervision	10
Sharing success stories of the choir with the whole school body at assembly	15
Sending choir directors to workshops and music specialists to make consultations	6
Sourcing for scholarships for outstanding choristers	2
Sending eliminated choirs to the next round to learn.	1

In Table One, twenty (20) schools encouraged their choir conductors by providing resources and decent transport to ferry choristers to performance venues. Notably, seventeen (17) schools paid a travel and subsistence allowance for attendance at choral competitions and workshops. Quite a significant number of schools, fifteen (15) shared success stories of their choirs with the whole school body at assemblies. Of interest to note was the exemption of ten (10) participants from other weekly duties.

like general work supervision, conducting assemblies and fostering discipline even when choral training was not yet in progress. Workshop attendance and consultations with music specialists for their choir conductors was a motivation strategy used by six (6) schools; three (3) appreciated their choir trainers through the provision of refreshments during rehearsals, food hampers and money. Preferential enrollment of choristers' brothers and sisters was recorded at two schools; at (1) a residential stand was acquired for choir trainers, alongside scholarships for outstanding choristers. Permission was also given for eliminated choirs to attend subsequent rounds of competition as a learning platform.

***Choir directors' preferences***

The summary of their submissions shows that individual choir directors described several strategies for achieving motivation.

Table 2: Suggested motivational techniques by choir directors

Suggested motivational technique	Number of choir trainers out of 20
Financial incentives	20
Refreshments during rehearsals	20
Buying choir conductors and choristers regalia regularly	15
Workshops, consultations attendance	20
School getting the competition song early enough and photocopy it for choristers	15
School to be lenient with choristers who would have failed to pay full fees	12
School to give certificates, organise short trips or party for the choir after outstanding performances.	18

Revelations indicate choir trainers' preferred motivation strategies from their respective schools. While acknowledging school efforts, choir directors would appreciate some form of reward for their contributions to the choirs' outstanding performances. Financial rewards, provision of refreshments during rehearsals, support to attend workshops, and consultations for subsequent rounds of competitions were some of the highly preferred motivational techniques cited by participants. Quite a substantial number of the choir directors (18) desired their schools to give them certificates and organise short trips or parties after participating in competitions. Many choir trainers, fifteen (15), were motivated if schools regularly purchased them and choristers' new competition regalia and obtained competition songs early enough. On the latter, they also implored schools to provide enough photocopies of the songs for choristers.

Intrinsic and extrinsic motivation as push factors

The study findings reveal that choir directors understood intrinsic and extrinsic motivation's role in the quality of choral preparations and performances. Individual motivation for involvement in choral activities emanated from the love for music and a desire to make a name in the music industry, confirming intrinsic motivation's power. Some excerpts from the main quotations highlight the claim made by the participants:

Choir director 1: *Had it not been for my love for choral music and my desire to make a name in the music industry, I was going to call it quits.*

Choir director 2: *Yaa, training a choir is a difficult task... and self-motivation makes me continue to work because I love music and always want best results.*

Choir director 3: *Naturally I like music and the school is very appreciative of my effort that's why my choir has participated at national level several times.*



From the many expectations registered by choir director 4 (including provision of regalia for competitions, travel and subsistence, support to attend the next round of competitions whenever they win, getting choral pieces on time and photocopies for choristers, workshops attendance and the school supporting choristers with payment of full fees), it can be inferred that intrinsic motivation inspired continuation with participation in choir music activities. The participant expressed disappointment with the treatment received as a choir director, though it would not deter involvement with choirs. The choir conductor's desire to be appreciated for the extra responsibilities they performed revealed that choir trainers understood how critical an extra external push was to complement their effort for quality choral preparations and performances.

Discussion

The study findings are discussed in this section. The identified themes are maintained.

Recognition of choir directors' effort

Motivational strategies employed by the schools are aligned with existing literature and the provision of resources (Chansirisira, 2012; Strumpf, 2001). However, it should be noted that these provisions were not uniform across all schools. Not all choirs received refreshments or accessories like wigs, pitch pipes and step-on platforms. Each school provided what it could afford. Whilst schools cannot go beyond their financial limit, it is proposed that they consider motivating their choir trainers in ways which recognise them as a priority. Choir directors must also understand that the prevailing economic atmosphere impacts their motivation. Financial rewards and flexible working hours have been suggested (Handy, 2007), and some schools have these in place. Choir directors at some schools were exempted from the supervision of general work and other weekly duties. Non-monetary tokens of appreciation like food hampers and residential stands were given. Although the latter form of motivation may be highly appreciated, choir directors should not desire incentives that are unrealistic and beyond reach.

It emerged that the schools allowed the choir directors to consult, observe, or share ideas with successful colleagues and music specialists at workshops and competitions as motivation stimulants. Positive role models inspire (Bandura, 1977; Gonzalez et al., 1990), and observing colleagues completing tasks raises the observer's self-beliefs (Ozgul & Yigit, 2017).

The findings highlight various techniques schools employed to appreciate choir directors: sourcing for scholarships for competent choristers, automatic enrolment of siblings at the same school, and purchase of residential stands. The recognition of the extra work performed by the choir conductor was of paramount importance and motivation. However, each school appreciated its choir trainers and choristers uniquely. It is suggested that deliberate efforts motivate choir directors to commit to their work (Alainati, 2015; Ozgul & Yigit, 2017).

Choir trainers' preferences

Analysing schools' appreciation strategies and choir conductors' preferences reveals some dissonance. Choir directors registered a desire to be motivated through financial rewards, refreshments during rehearsals, certificates, short trips, celebratory parties and commensurate regalia. Financial support for workshop attendance and the timely supply of competition songs was considered critical. On the contrary, schools habitually motivate their choir directors by providing resources, providing decent transport to performance venues, and sharing choirs' success stories. Administrators do not always know what motivates employees (Uka & Prendi, 2021), so they should ask what the workers need. Appreciation certificates and directors' efforts have been reported (Handy, 2007). Regular upgrading and renewal of knowledge and skills through workshops and consultations (Dispo, 2017) are other motivational alternatives that help choir directors prepare



quality choral performances for competitions. The majority of the participants were unsatisfied with the incentives they received. This implied that intrinsic motivation (Taylor, 2008) was a great factor in the work with the choir.

Intrinsic and extrinsic motivation as push factors

Positive self-efficacy, a result of intrinsic motivation, plays a major part in energising and driving an individual towards goal achievement (Bandura, 1977; Pendergast, 2021). A belief in one's capabilities to achieve tasks improves individual performance and creates eagerness to learn new things. Positive thinking kept choir trainers motivated and optimistic despite the absence or lack of external motivation factors. A balance between intrinsic and extrinsic motivation (Taylor, 2008) is significant for producing and presenting quality performances. Participation at the highest level of the national competitions on several occasions was highly motivating for Participant 3. A core relation between motivation and high performance exists (Alainati, 2015). Dawson-Brew and Nyarko-Sampson (2017) established a relationship between extrinsic motivation and the academic performance of undergraduate students. Similarly, choir directors voiced a desire to be extrinsically motivated to execute their extra duties satisfactorily and more effectively. Leung and Wong (2005) and Nadeen et al. (2011) concur that primary school teachers' heavy teaching load and involvement in extra-mural activities like choral training requires a motivating environment within which they can perform their role.

Conclusion

The knowledge of primary school choir directors' perception of the role of motivation concerning the quality of choral preparations and performances is of critical importance. Furthermore, such insight can inform an exploration of strategies behind participants' motivation to assume extra responsibilities against expectations regarding motivation. Choir directors understood the significant role of intrinsic and extrinsic motivation concerning efficiency and quality in choral music activities. A balance between the two forms of motivation should be struck to present quality performances. To achieve that, the study proposes the engagement of the two parties for administrators to fulfil the expectations and priorities of choir directors. The current motivational strategies applied by most schools were not quite acceptable. Putting motivational measures in place that inspire choir directors might be a sustainable way of ensuring that the choir conductors and choristers feel valued, appreciated and energised to put more effort into their work. Further research to enhance a deeper understanding of the general perception of choir trainers on the issue of motivation needs to be carried out.

References

- Abolagba, J. A. (2010). *The place of Music Education in nation building: Nigeria in Focus*. [Seminar Paper Presentation]. Department of Music. Delta State University. globalacademicgroup.com/journals/teacher%20perspective/THE%20OF%20MUSIC%20EDUCATION...
- Alainati, S. J. (2015). *Factors Affecting Individuals' Competency in Organisations using Knowledge Creation Model and HRM practices* (Doctoral thesis, The University of Brunel). Brunel University. <http://bura.brunel.ac.uk/handle/2438/13838>
- Amelia, L., Khazamah, H., Hurairah, A., & Haryadi, D. (2024). Organisational Commitment and Work Discipline to employee performance. *International Journal of Applied Finance and Business Studies*, 11(4), 801-807.
- Bailey, R., Hillman, C., Arent, S., & Petitpas, A. (2013). Physical Activity: An Underestimated Investment in Human Capital? *Phys Act Health*, 10(3), 289-308.
- Balsnes, A.H. (2014). I get sick if I don't go to choir practice. In U. Geisler & K. Johansson (Eds.),



- Choral Singing: Histories and practices* (pp. 232-249). [cambridgescholars.com/product/978-1-4438-6331-5](https://www.cambridgescholars.com/product/978-1-4438-6331-5)
- Bandura, A. (1977). Self-efficacy: Toward a Unifying Theory of Behavioral Change. *Psychological Review*, 84(2), 191-215.
- Bell, C. L. (2004). Update on Community Choirs and Singing in the United States. *International Journal of Research in Choral Singing*, 2(1), 39-52.
- Chansirisira, P. (2012). Study of Core Competency Elements and Factors Affecting Performance Efficiency of Government Teachers in Northeastern Thailand. *International Education Studies*, 5(6), 1913-9020. files.eric.ed.gov/fulltext/EJ1067066.pdf
- Condon, S.M. (2015). *Creating a musically expressive performance: A study of vocalists' uses of emotions in performance reparation*. <https://www.semanticscholar.org>
- Creswell, J.W. (2017). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. scholar.google.com/scholar?hl=en&asstd
- David, L. (2015). *Humanism in Learning Theories*. [google.com/search?q=David%2C+L.+%282015%29.+Humanism.+http%3A%2F%2Fwww.learning-theories.com](https://www.google.com/search?q=David%2C+L.+%282015%29.+Humanism.+http%3A%2F%2Fwww.learning-theories.com)
- Dawson-Brew, E., & Nyarko-Sampson, E. (2017). Relationship between Motivation and Academic Performance of Undergraduate Students of College of Distance Education. *Zimbabwe Journal of Educational Research*, 29(2), 112-132.
- Dispo, G. A. (2017). *Competencies of the School-Based Choir Conductor. Determining and Enhancing the Competencies of the School-Based Choir Conductor through a Capability Building Program*. Saint Louis University.
- Frew, M., & McPherson, G. (2015). *The Brand in Music. Entrepreneurship, Emotion and Engagement*. Bloomsbury Publishing P/C.
- Gonzalez, V. M., Goepfinger, J., & Lorig, K. (1990). *Four Psychological Theories and their Application to Patient Education and Clinical Practice*. Arthritis Health Professions Association.
- Gunawan, R., Haerofiatna, P., & Haryadi, D. (2022). The effect of extrinsic motivation, interpersonal trust, and organisational commitment in improving employee performance. *Enrichment. Journal of Management*, 12(5), 3670-3677.
- Guvamombe, I. (2021, June 5). Songs that oiled the liberation struggle. *The Herald*. <http://www.herald.cp.zw/songs-that-oiled-the-liberation-struggle/>
- Handy, C. (2007). *Understanding Organizations* (4th ed.) Penguin UK.
- Heromi, N.A., Usop, H., Mughal, Y.H., & Channa, M.A. (2016). *Factors contributing to employee competency: Insights from Malaysia*. University of Malaysia.
- Hoegaerts, J. (2014). Little Citizens and Petites Patries: Learning patriotism through choral singing in Antwerp in the late nineteenth century. In U. Geisler & K. Johansson (Eds), *Choral Singing: Histories and practices* (pp. 14-32). Cambridge Scholars.
- Hurairah, A. (2020). *The contributing factors to the Competency Gap among employees in CIMA Bhd*. Academia.edu/5525861/The_Contributing_Factors_to_the_Competency_Gap_among_employees_in_CIMA_Bhd
- Leung, B. W., & Wong, P. W. (2005). *Matching Music Teacher's Self-Conception with students' perception on teaching effectiveness in an unfavourable secondary school context*. revistas.ucm.es
- Lindskag, A. (2014). Choral communications in Ein deutsches Requiem. In U. Geisler & K. Johansson (Eds.), *Choral Singing: Histories and practices* (pp.33-51). Cambridge Scholars.
- McLeod, S.A. (2015). *Humanistic Approach*. simplypsychology.org/humanistic.html
- Morse, J. M., & Niehaus, L. (2016). *Mixed method design: Principles and procedures*. Routledge; Taylor and Francis Group.
- Mugandani, V.N. (2016). *Jangwa music and musical performance by the Manyika people of Zimbabwe*.



- University of Pretoria.
- Nadeen, M., Rana, M.S., Lone, P.A.H., Maqbool, S., Wali, A. Naz, K., & Ali, A. (2011). Teacher's Competencies and Factors Affecting the Performance of Female Teachers in Bahawalpur (Southern Punjab) Pakistan. *International Journal of Business and Social Science* 2(19), 217-222.
- Noor, A.K., Suharnomo, S., Faud, M. & Ali, M. (2021). Islamic work Ethnic and Employee Performance: The role of Islamic motivation, Affective Commitment, and Job Satisfaction. *The Journal of Asian Finance, Economics and Business*, 8(1), 997-1007.
- Özgül, İ., Yiğit, N. (2017). The Development of Chorus Motivation Scale (CMS) for Prospective Music Teacher, *Journal of Education and Learning*, 6(3), 323-339. DOI. <http://doi.org/10.5539/jel.v6n3p323>
- Pendergast, S. (2021). Encouraging participation in choral ensembles. *The Choral Journal*, 62(4), 39-46.
- Randjarv, L. (2014). Estonian song celebration as drivers for political and social change. In U. Geisler & K. Johansson (Eds.), *Choral Singing: Histories and practices* (pp. 64-86). Cambridge Scholars.
- Redman, D.J., & Bugos, J.A. (2019). Motivational factors in adult, auditioned community choirs. The power of aesthetic experiences. *Psychology of music*, 47(5), 694-705.
- Silverman, M. (2007). *Musical Interpretation: Philosophical and Practical Issues*. New York University.
- Strumpf, M. (2001). *Music Education in Malawi and Zimbabwe*. Africa University.
- Talmage, A. C., & Purdy, S.C. (2021). Leading choirs and Singing Groups for Adults living with Neurogenic Communication Difficulties. Semi-structured interviews with current and potential Facilitators in New Zealand. *Journal of Music Therapy*, 19. 54-85.
- Talmage, A. C., Purdy, S.C., Rakena, T.O., & Rickson, D. (2020, November 19). "Choir online is better than no choir at all." Responses of adults with neurological conditions to an e-choir initiative during COVID-19 lockdown in New Zealand [Poster Presentation]. Brain. Cognition. Emotion. Music. Conference (BCEM).
[Researchgate.net/publication/346014531_choir_online_is_better_than_no_choir_at_all_Responses_of_adults...](https://www.researchgate.net/publication/346014531_choir_online_is_better_than_no_choir_at_all_Responses_of_adults...)
- Taylor, C. (2008). "Both sides, now." Balancing the extrinsic and intrinsic benefits of music advocacy. *Canadian music educator*, 49, 36-38.
- Thompson, J.D., Talmage, A.C., Jenkins, B.C., & Purdy, S.C. (2022). Quality of life for people who sing. *Voices A World Forum for Music Therapy*, 22(2).
- Uka, A., & Prendi, A. (2021). Motivation as an indicator of performance and productivity from the perspective of employees, *Management and Marketing* 16(3), 268-285.
- Yin, R. (2014). *Case Study Research: Design and Methods* (5th ed.). Sage.