

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

**Abstract Number: 008-0190**

**The role of the choir conductor in motivating his group: conceptual revision,  
suggestions, and a perspective of music undergraduate students**

**Authors**

**Rita de Cássia Fucci Amato, PhD**

Paulista State University (São Paulo State University), Arts

Address: Avenida Ibiáú, 45 – apto. 123

04524020, Moema, São Paulo-SP, Brazil.

[fucciamato@terra.com.br](mailto:fucciamato@terra.com.br)

Phone: 55 11 5052.6159

**João Amato Neto, PhD**

University of São Paulo, Polytechnic School

Address: Avenida professor Almeida Prado, 531 – travessa 2

05508900 – Cidade Universitária, São Paulo-SP, Brazil.

[amato@usp.br](mailto:amato@usp.br)

Phone: 55 11 3091.5363 – ext. 409

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

## **The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students**

### **Abstract**

Choir conducting is a complex musical practice, which claims a set of abilities regarding musical-technical knowledge, notions of people management, psychological and pedagogical formation. In this sense, the capacity of motivating the choristers is detached as one of the most important. This paper aims at analyzing the role of choir conducting in motivating his group, starting from a multidisciplinary literature review, involving the areas of human resources management, music and psychology. The bibliographical research was faced to data empirically collected, by means of a questionnaire applied to 19 students coursing the undergraduate degree in Music by Carlos Gomes Music College (São Paulo, Brazil), which attends the subjects of Choir Conducting and Choir Singing.

**Keywords:** human resources management; motivation; choir conducting; motivational factors; creativity.

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

## **Introduction**

The choir conductor is considered a complex musical practice, which claims a set of abilities regarding to musical-technical knowledge, people management notions, and psychological and pedagogical formation. In this sense, the choristers motivating capacity is emphasized as one of the most important activities. For Zander (2003, p. 147), “the choir conductor, as a musician, is responsible for the choral life and for the human environment”. In the work *The Grammar of Conducting*, Max Rudolf (1950, p. I) says that “the conductor [...] must know how to work with people in a group [...]”.

The objective of this work is, therefore, to reflect and to present proposals for the best people management, regarding to the choristers motivational aspects. In this sense, it presents a conceptual revision and the opinion of a population that have specific knowledge of choir practice.

The research was accomplished in two stages: bibliographical revision and collect empiric of data. The literature consulted had as central axis the motivation concept, essential in the field of human resources management. The bibliography sought to have a multidisciplinary character, involving the following knowledge areas: human resources management, production engineering, psychology, music (choir conducting), musical education and pedagogy. Such conceptual revision was conjugated to an opinion research, applied to 19 (nineteen), undergraduate students from the Music course of Carlos Gomes Music College (Faculdade de Música Carlos Gomes), FMCG, in São Paulo - Brazil.

The data were collected during 2007second semester by structured questionnaire that

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

evaluated the student's opinion concerning the relevance of motivating ability by the conductor and the main motivation actions that could be implemented in that musical group type. The indexes were obtained according to the scale: not important (0), not very important (1), important (2), very important (3) and essential (4).

It is highlighted that the respondents were students of the disciplines *Choir Conducting II* (7 students) and *Choir Singing* (12 students) and the questionnaires were applied at the end of the semester, seeking to allow a better evaluation from the students about the management aspects of a choir, after the acquired experience and the reflections made during the frequency of such specific disciplines; it is noticed that some students also practice song and/ or choral conducting externally. It is considered, then, that this respondents group is a population that possesses certain knowledge concerning the choral activities and the musical practice, accomplishing a good evaluation about the *motivation* factor in choral groups.

### **Motivation: theories, concepts and practices**

There are several choirs' types, with different objectives, as social inclusion, leisure and specific musical repertoires diffusion. It is noticed the existence of professional and amateur groups and, in that sense, the choristers of these two choir types are motivated by different factors. While for some choristers the choral is an activity that demands larger exigencies and professionalism, for others it is just leisure. Thus, there are motivation factors, as the remuneration, for example, that are only applied to one of the choir types. The objective of this study is to offer contributions for choral amateur practice, however, there are some aspects that can also contribute to the professional choirs' ambit and for another types of musical groups.

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

What can be defined as common for all the slopes of the choral is that it constitutes an organization - formal or informal - or social group that is based on material resources (as musical instruments, musical pieces) and, mainly, in human resources (conductor, choristers, etc.). Therefore, the people management is applied to all vocal groups and, under this perspective, the motivation process is intrinsic and necessary to these artistic groups. In such groups it is requested to the conductor "to assure an animated atmosphere [and] conditions of maximum aesthetic and affective pleasure [...]" (De Masi, 2003, p. 681).

Motivation is a psychological state in which the individual has disposition to accomplish an action, in the work or in any sphere of his life. In the Latin root of the word, *movere*, it is found one of its characteristic-key: the movement, the dynamics. Motivation is not something "implanted" in the individual in a permanent way, but is a continuous process in that several factors act, starting from the people's desires materialization, the execution of its goals and the attendance of its expectations (Amato Neto, 2005). To motivate someone it is necessary to cultivate the individual self-esteem, to integrate the person to its work group and to make the person feel important for the collective success.

According to Maximiano (2006), the motivation is constituted by internal factors (or reasons), as the specific psychological constituent of each person behavior, and by external factors, as the rewards and punishments offered by the organization or group. To be motivated inside of a social group, the individual needs to be assisted in three interpersonal needs (Schutz, mentioned by Bergamini, 1988): inclusion, control and affection. When included, the person starts to establish and to maintain a stable relationship with other people, accomplishing material and symbolic changes, that influences its self-concepts and develops its sociability. The control

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

need consists in influencing the other people's behavior, what makes the individual to feel important in that social group. The affection, finally, is an inclusion need prolongation, besides the pertain sense to the group. The person feels supported by another people in psychological terms.

According to Bergamini (1988, p. 87), the Schutz theory "aims a factor of great importance that resides in the search of the balance, that it is constantly longed for, among the own person's behavior and with which it interacts". The participation need, adjacent to the inclusion need, the responsibility for the musical work in choirs should be shared between choristers and conductor, this last one whose authority come from the binomial "capacity and knowledge", in the words of Zander (2003, p. 147).

A choir group can be understood as a creative group. To define its organizational specificities the classification that could be adopted is: a choir is a "creative group and without lucrative ends". According to De Masi (2003, p. 674) there are some organizational specificities that can be connected to this kind of group. Some characteristics of this grouping type and some deviations of a "collective harmony" are presented by the author, initializing from human resources and interpersonal relationships:

The personal relationships are, mainly, horizontal, warm, informal, solidary and centered in the emotiveness. The recognition and the moral bonus are important for the individual and for the group. A charismatic leadership prevails. Each one is attentive to the thing that should give to the other ones; each one attributes a lot of importance to the interest, learns the most possible, improves

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

the quality of its own contributions; feels responsible; knows how its personal contribution is used for; and doesn't discharge its own responsibilities on the other ones. The discipline comes from personal interest, attraction exercised by the leader, adhesion to the mission, dedication to the work, faith, generosity, participation in the "game" [...]. Obviously I emphasized the positive aspects, although, in fact, the impact is not rare in creative groups and in organizations without lucrative ends that cross disorientation and identity crises. (De Masi, 2003, p. 675-6).

The annotations accomplished by De Masi regarding to the reality of daily choral practice indicate the conductor responsibility in the human resources management, especially. Much more than a "technical responsible person" for the choir musical production and an individual that organizes the vocal production vocal, the conductor also performs a function of human group management that is organized under its leadership. In that sense, maintaining a "positive scenario" of group relationships can be manifested through the capacity of group cohesion promotion and of a reliable conduction technically. It is under that focus that the choristers motivation is delineated.

As the most important motivational theories, is highlighted the approach made by Maslow, Herzberg and McGregor.

For Maslow, mentioned by Mathias (1986), Kondo (1994), Chiavenato (2003), and Maximiano (2006), the motivation happens when the individual's needs are executed and when they are combined in a hierarchy, conventionally represented by a pyramid. The hierarchy of

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

needs are: *basic* or *physiologic* (air, feeding, rest, shelter, vestment, love, thirst, physical comfort), *safety* (protection against the danger or privation, order, conscience of the dangers and risks, sense of responsibilities), *social* or *participation* (friendship, human inter-relationship, love, social inclusion and group), *esteem* or *ego* (reputation, egocentrism, ambition, exception, recognition, solemnity-respect) and self-fulfillment (accomplishment of the potential, full use of the abilities, personal growth, acceptance of challenges, success, autonomy). Starting from the physiologic needs, when a need is satisfied, that one that is immediately in the level superior shows (Kondo, 1994; De Masi, 2003). The person's needs, in a certain level of the hierarchy needs to be assisted so that the person increase its motivation level (Maximiano, 2006). The needs that were already satisfied doesn't influence more in the human behavior; only those not yet executed exercise motivation potential on the individual (Chiavenato, 2003), even so it is always necessary to look for a dynamic process, with a gradual execution of the needs, so that the motivational cycle is prolonged. The rigid interpretation of the hierarchy of Maslow, however, could be a mistake, since the needs can vary according to the individual's personality, its age group and social-economic condition " all the five needs are always presents, but its relative importance vary of a low level for a high one, as our life pattern rises [...]" (Kondo, 1994, p. 17).

By the Maslow theory, the choir can be included in a scenario of life quality and social balance, since the participation in the activities that promote the self-esteem increase and the self-fulfillment sense, constitute an individual's formation significant aspect. In that perspective, the choir helps the person in its personal growth and then in its motivation (Fucci Amato and Amato Neto, 2007; Fucci Amato, 2007).

Applying the Herzberg vision (apud Kondo, 1994; Chiavenato, 2003; Maximiano, 2006)

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

to the choir work , it can be delineated that there are two decisive factors of the human motivation in a group: the first, constituted by *extrinsic* or *hygienic factors*, refers to the aspects: wage in accordance with the task and the professional's function (applicable only to professional choirs), human resources policies of the organization, style of work supervision, interpersonal relationships (among choristers) and environmental conditions of hygiene and safety of the work (suitable place of rehearsal, for example). The presence of such factors in the managerial practice - of the institution that maintains the choir and of the conductor - it would just constitute the basic conditions to minimize the collaborators'/ choristers dissatisfaction. To achieve a favorable group atmosphere aiming the attainment of the choir objectives, it would be necessary to incorporate the so called *intrinsic* or *motivational factors*: " [...] the correspondence between personal vocation and work properly executed; to see recognized and appreciated its capacity [...]; to be responsible sufficiently; to grow through the work, so much professional as humanly " (De Masi, 2003, p. 671). Such factors are intimately related to the work nature in itself and can stimulate the responsibility feeling, the growth perception and the individual's self-fulfillment

Thus, when participating in a choir, is possible execute the interpersonal integration through the conductor treatment seeking the equality of the new knowledge transmission for all the people, independently of their social origin, age group or instruction degree. Is possible also to promote the motivation, for the own nature of this activity - artistic and creator -, that allows to involve the choristers in a process of "doing the new" (to sing different repertoires, to perform in several local, etc.). Besides, there is an intrinsic motivation to the knowledge construction of itself (of its voice, of its artistic abilities) and of the accomplishment of the vocal production together, culminating in the aesthetic pleasure and joy of each execution with quality and mutual

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

recognition - among the choristers and, on the part of expectants before the vocal group (Fucci Amato, 2007).

On the other hand, in spite of being a practice that generates the personal motivation (Mathias, 1986; Gumm, 2004; Fucci Amato, 2007) - in the case of amateur choirs, in which people sing for leisure - the technical-musical work in chorals can become tiring when a good performance level is sought. For Rocha (2004, p. 30), it is necessary to realize "investment in the virtues, instead of the fight against the weaknesses ", is indispensable always to seek the balance between obligation and satisfaction. McElheran (1966) also denotes the relevance of the conductor seek, at the same time, authority to drive the educational and interpretative process and the comprehension of the problems and individual expectations:

The most important requirement to a conductor is the ability to inspire the interpreters. This might be given other names: leadership, hypnotic power, contagious enthusiasm, or just good teaching ability (for a rehearsal is simply a class in which the conductor teaches the performers how to play music). Perhaps it is best described in a simple phrase: making the performers want to do their best. [...] At rehearsals, the conductor must show a judicious mixture of friendly persuasion, sternness, humor, patience, sympathetic understanding, praise, correction, emotional fervor, and occasionally a little touch of steel. (McElheran, 1966, p. 3-4)

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

Thus, the action of the choir conductor can be classified according with is leadership attitudes, as the figure that follows.

<b>AUTHORITARY CONDUCTOR X</b>	<b>INOVATIVE CONDUCTOR</b>
<b>CENTRALIZING</b>	<b>FACILITATOR</b>
<b>DISTANT OF THE GROUP</b>	<b>INTEGRAL PART OF THE TEAM</b>
<b>CONTROLS THE BEHAVIOR OF PEOPLE</b>	<b>SNAKE RESULTS INSIDE OF THE GOALS OF THE TEAM</b>
<b>DEFRAUDS INFORMATION COMINGS OF TOP</b>	<b>SHARE INFORMATION</b>
<b>ALWAYS SEEKS THE ACCUSED BY THE MISTAKES</b>	<b>STIMULATES THE TEAM TO REACH IT GOALS</b>
<b>DOESN'T VALUE THE EDUCATION OF THE GROUP</b>	<b>VALUES THE EDUCATION OF THE GROUP</b>
<b>IMPOSES HIS/HER IDEAS</b>	<b>SUPPORT THE GOOD IDEAS</b>
<b>DICTATES THE PATTERNS FOR EVERYBODY</b>	<b>LOOK AT THE CONSENSUS OF THE GROUP</b>

**Figure 1 – Leadership styles in choir conducting**

Source: the authors, based on Amato Neto (2005).

Stamer (1999) studied the behaviors that a choir conductor should adopt to create an atmosphere in the choir rehearsal that motivates the choristers to learn, using six variables regarding to the student's motivation developed by Hunter: concern level / engagement, expression of feelings related to the activity, interest in the activity, success, results knowledge and reward degree provided by the activity (accomplishment feeling). The author highlighted also that the specificity of each group originated the application of different motivational strategies; that is to say, the strategies should be in accordance with the choristers / students age group, the

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

objectives intended by them when they participate of the choir and the group goals. For Stamer (1999, p. 26): "The most effective motivational technique that the musical chorals educators can use it is to pay attention to its students' personal and musical development ('attention conductor / student')."

Regarding to motivation Mathias (1986, p. 22) proposes:

The people, usually, participate of its choir rehearsals, coming from the most varied places, executing diversified activities, with the mind full of the most complex problems, with different physical and mental dispositions levels, and consequently, with higher or lower motivation to wrap up in a dynamic and productive rehearsal.

The people that meet in a group have the most varied motivations. Therefore, it is important to reflect about the behaviors, reasons and the human being needs.

The rehearsal organization suggestion choir made by that author foresees the stages: introduction, technical preparation, development, conclusion, evaluation and final warnings. Regarding to motivation the author proposes (Mathias, 1986, p. 28-9):

- "The psychological preparation for the rehearsal: the conductor should inform about the objectives and activities foreseen for each rehearsal; should accomplish "a small reflection about any theme related to the choral music, to group relationship, etc., so everybody could be in the same rehearsal spirit";

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

- “The technical preparation, in which stand out activities related to the human relationship, as physical and mental relaxation and group dynamics that propitiate a good relationship among choristers.”
- Rehearsal conclusion: “to reflect about the communication of each one to itself, and related to repertoire; to the group and the public. The life of each one in the choir, etc. ”
- Evaluation: “balance of the accomplished activities, positive and negative results, points to improve and planning of the next rehearsal.

The mentioned activities allow that a better human atmosphere be constituted in the choir and that the individual focuses the activity, alleviating its tensions, allowing a better result in the teaching-learning process. Moreover it creates in the group a space for sharing the personal problems and allows, through reflections, the outline of the reasons to exercise that musical practice together. Finally, the activities allow a participative management of the work, with the planning, execution and rehearsals evaluation sharing, in which everybody can contribute.

Returning again to the main motivational theories, Douglas McGregor (mentioned by Chavenato, 2003; Maximiano, 2006), one of the most famous theoretical of the so called " School of the Human Relationships", elaborated a theory about the human relationships movement, that can be adapted to the conception that the conductor has regarding to its choristers that influences his leadership style decisively and, consequently, the motivational process. The table below adapts the McGregor theory to the choral conducting.

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

<b>Theory X</b>	<b>Theory Y</b>
The people are lazy	The people are diligent
The people avoid the exigent work in the choral	The work in the choral it is as natural as to play or to rest
The people need to be controlled and driven	The people are self-motivated
The external discipline is demanded	The people are self-educated
The people avoid the responsibility	The people seek and accept responsibility
The people are naive and without initiative	The people are creative and competent

**Figure 2 - The McGregor theory applied to the choral**

**Source:** Chiavenato (2003, p. 151)

The presented conceptions are commonly idealized by the conductors, which form its leadership styles starting from its ideas regarding to the choir and its components. The option for a participative management based on the McGregor “Y Theory” can be understood as a model of human resources management (choristers) more appropriate in the sense of maintaining choir motivation high levels, which make possible obtaining high-level performance of the choir. As an organization, the choir involves a dense net of interpersonal relationships that should be built by a participative and dynamic polices (Fucci Amato and Amato Neto, 2006).

Thus, the motivation is a consequence of the leadership that the conductor should exercise on his group. According to De Masi (2003, p. 677-678): “The fecundity of a creative group ios

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

based on the competence and on the motivation of its members, in the charismatic leadership capable to indicate and to share an innovative mission in a solidary and enthusiastic atmosphere". This leadership can be translated in authority bases, which can be applied to the conductor in three levels (Maximiano, 2006): charisma, technical authority (musical and educational competence of the conductor) and political authority (group conduction with establishment of goals and good relationship of the conductor with the choir). In the original conception, the bases of the authority are: tradition (habits), charisma (the person), formal authority (organization), technical competence (know-how) and politics (interpersonal relationships), according to Maximiano (2006). However, tradition and formal authority are more specific characteristics of the organizations, they are not very applicable to the choir. Thus, there is the need that the conductors

Assume the work of facilitators of the team that they coordinate, motivating the appearing of new talents, administering the conflicts that can appear during the execution of the work in a decisive way and above all, wanting to motivate each one of the members of this team. (Aguiar, Escrivão Filho and Rozenfeld, 1998, p. 2)

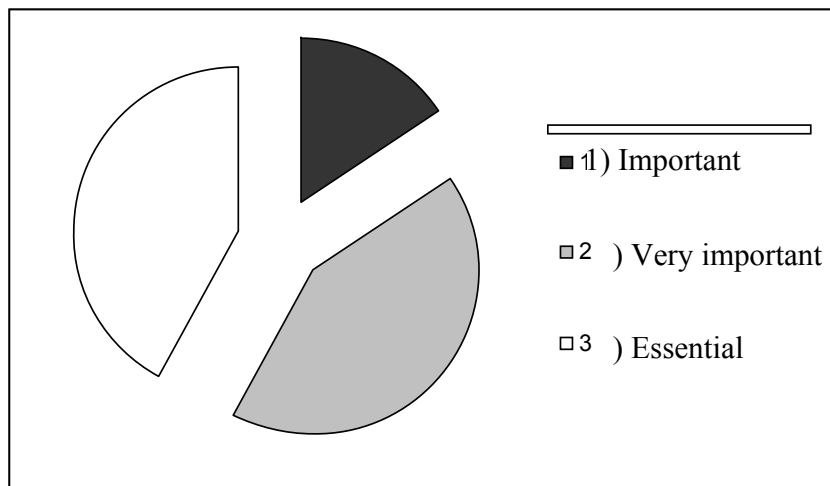
The motivation is understood, in the present study, as an ability that composes the competence of the choir conductor. In that sense, abilities would be constituent of certain competence, and this competence is constituted by correlated abilities and theoretical knowledge previously acquired by the individual (Fleury and Fleury, 2000; Dutra, 2001; Zacharias, 2008;

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

Garcia, 2008). In that way, the choir conductor competence is based in the musical, pedagogic knowledge and in several abilities as *knowing to motivate*.

### Results, discussion and proposals

The research revealed that the choir conductor ability of motivating the choristers obtained the numerical average 3.26 that reveals that this ability is considered *very important* and *essential*. That result was obtained by the simple arithmetic average of the students opinions. Three students considered the motivating capacity *important*, 8 (eight) considered it *very important* and 8 (eight) students judged it as *essential*. There weren't answers considering the ability as being *not important* or *not very important*. The graph below illustrates the results.



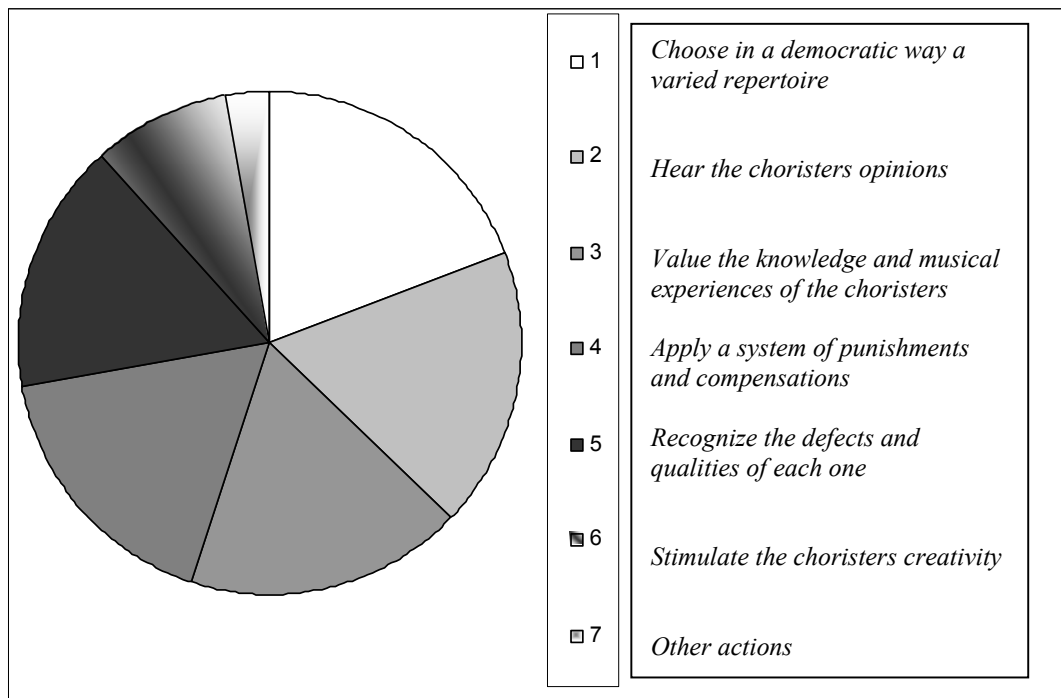
**Figure 3 – The importance of the conductor ability of knowing *how to motivate* the *choristers***

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

The students, representing on this research the choristers, attribute relevance to the motivational process in the context of the choir practice and they consider the ability to motivate an important competence factor of the choral conducting.

Regarding to the posture and the activities that conductor, in general, could promote to motivate the choristers, this actions were highlighted, in decreasing punctuation order: 1) *Value the knowledge and musical experiences of the choristers* (average = 3.10 – between *very important* and *essential*); 2) *Hear the choristers opinions* (2.95 - between *important* and *very important*); 3) *Recognize the defects and qualities of each one* (2.89 - between *important* and *very important*); 4) *Choose in a democratic way a varied repertoire* (2.79 - between *important* and *very important*); 5) *Stimulate the choristers creativity* (2.63 - between *important* and *very important*); 6) *Apply a system of punishments and compensations* (more privileges for the most diligent) (1.42 - between *not very important* and *important*); 7) *other actions* (0.47 - between *not important* and *not very important*). The graph below illustrates the relative participation of each one of the mentioned actions in the total motivational factors group in the choir.

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.



**Figure 4 – Actions for choral motivation**

Regarding to other actions proposed for the motivation in the choir, 4 (four) students highlighted the importance of the conductor to be open to different music types, 3 (three) students placed the interaction factor and respect between conductor and choristers and 2 (two) students mentioned *the promotion of leisure encounters to the choir*.

The results obtained in the first three indexes indicate that the students / choristers attribute a considerable portion of their disposition in participating of the choir activity to the recognition and individual valorization factor. The students feel motivated when are valued in their knowledge and opinions regarding to the choral practice. In that sense, the choristers participation can be accomplish through a more participative and democratic management, with discussions and organized by the conductor. It is important to notice the concept of participative

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

leadership developed by Likert (mentioned for De Masi, 2003, p. 679-80):

[that leadership type would develop a] [...] high loyalty level among members, favorable attitudes and trust between superiors and subordinates [in the case, conductor and choristers]. The sensibility in relation to the other ones and the relatively elevated capacity of interaction in personal ambit and of group are also present. Those characteristics allow an effective participation in the decisions related to common problems, for example, to fasten to the organization [the choir] objectives that constitute a satisfactory integration of the demands and needs of all its members and of all the people to their functionally. A high degree of reciprocal influence is evidenced [conductor-choristers and vice-versa], when are reached, in the whole organization, high levels of total influence coordinated. Each member feels the responsibility of contributing for the organization success, and each one acts to obtaining its objectives. The communication is efficient and effective. All important information flows from a side to another of the organization. The leadership established an efficient operating system for the interaction and the reciprocal influence.

On the other hand, the repertoire choice is also a prominence factor for the choristers motivation, as revealed the collected data. This result corroborates with the research of Tourinho (2002), which evaluated the educational-musical work influence with the repertoire of students'

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

interest in the motivation in a guitar course. The author find that the flexibilization of the repertoire, in agreement with the interests and previous musical knowledge of the students can promote an adaptation to the musical learning group specificities allowing that the individual's musical baggage is used to motivate them to move forward and to enlarge its musical knowledge of repertoire. In that way, it is believed that the conductor can promote a democratic repertoire choice, adapting the suggestions of the choristers to the technician-pedagogic needs of the musical educational process. However is necessary to maintain a parcel of the repertoire chosen by the conductor seeking to the musical and aesthetic development intended by that choir.

Regarding to the creativity incentive to the choristers, several activities can be developed, as assembly of scenic shows, the incentive to research activities (of repertoire, of musical theory, etc.), the composition of music (parodies, songs on certain themes, as vocal health), the accomplishment of pedagogic games / musical and other creative strategies (dramatization of a music text, activities for fun). It can be motivated, like this, " the spontaneity and the people's impulsivities [...] [making them] play with the ideas and with the elements, juxtaposing them and combining them in uncommon, unexpected and funny ways" (Wechsler, 1993, p. 73). In that sense, the author stands out the experience told by Bündchen (2005) that investigated the use of the corporal movement in the creative composition of musical pieces, inserted in a proposal of constructivism use in the choir developing the creative strategy of composition using the body as musical instrument - facilitating the creation of sounds, movements and different sensations -, the author noticed that the exploration of the use body-movement-rhythm culminated in an improvement of the choir performance. The games elaborated by Mathias (1986) seeks to increase the group cohesion on a interpersonal and sonorous level. The author proposes activities

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

as puzzle assemblies and dynamics for fun of the group and trust.

Regarding to the establishment of a punishment and compensation systems to the choristers, the research evidenced that this wouldn't motivate them, creating an obligation and coercion feeling that would reduce their participation freedoms and collaborative action in the choir collective objectives construction.

Finally, it is important to notice the interpersonal respect (conductor-chorister and chorister-chorister), evidencing the important conductor role as a problem-solver of eventual problems that appear in the choir, and the suggestion of the extra-rehearsal events promotion, that allow the choristers develop their sociability and a closer relationship among them.

## **Conclusion**

The motivation in the choir is configured as a process that can only reach its effectiveness coming from a conductor leadership process, that, using the people's abilities management, develop a favorable human atmosphere to the collective artistic (re)creation. When they reach a high degree of motivation, by an efficient human resources management of the conductor and its leadership, the choristers would motivate each other: "The person intrinsically motivated leads without needing that something external of itself does it. It would be possible, then, to assert that when motivated intrinsically, the person is the leader of himself" (Bergamini, 1994, p. 195).

Such process can only be accomplished starting from the group union seeking common objectives, demanding the conductor acting as a leader that conjugate his authority to a participative management process, obtains the results longed for him and its group, in which the motivation constitutes the key- element for interest and commitment generation in the practiced

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

activity.

In this work, visualized that the motivation capacity inside the choir consists in an ability to be developed by the conductors, analyzing that the choir, as a human organization, involves a dense network of interpersonal relationships that should be built through a dynamic and participative police, allowing social-educational and musical good results.

## References

Aguiar, A.; Escrivão Filho, E.; Rozenfeld, H. (1998). 'Desenvolvimento de habilidades de liderança: mito ou realidade?' *Proceedings of 4th. International Congress of Industrial Engineering / 18th. Encontro Nacional de Engenharia de Produção (ENEGEP)*. UFF/ ABEPRO, Niterói. p. 1-8.

Amato Neto, J. (2005). *Organização e motivação para produtividade*. São Paulo: FCAV/ EPUSP. Apostila do Curso de Especialização em Administração Industrial.

Bergamini, C. W. (1988). *Psicologia aplicada à administração de empresas: psicologia do comportamento organizacional*. 3 ed. São Paulo: Atlas.

\_\_\_\_\_. (1994). *Liderança: administração do sentido*. São Paulo: Atlas.

Bündchen, D. (2005). *A relação ritmo-movimento no fazer musical criativo: uma abordagem construtivista na prática de canto coral*. Dissertação (Mestrado em Educação) – Universidade Federal do Rio Grande do Sul, Porto Alegre.

Chiavenato, I. (2003). *Administração de Recursos Humanos – Fundamentos Básicos*. 5 ed. São Paulo: Atlas.

De Masi, D. (2003). *Criatividade e grupos criativos*. Rio de Janeiro: Sextante.

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

Dutra, J. S. (Org.). (2001). *Gestão por competências*. São Paulo: Gente.

Fleury, A.; Fleury, M. T. (2000). *Estratégias empresariais e formação de competências*. São Paulo: Atlas.

Fucci Amato, R. C.; Amato Neto, J. (2007). Choir conducting: human resources management and organization of the work. In: *Proceedings of the 18th. Annual Production and Operations Management Society (POMS) Conference*. Dallas: POMS.

Fucci Amato, R. C. (2007). O canto coral como prática sócio-cultural e educativo-musical. *Opus: Journal of National Association of Research and Post-graduation Studies in Music*, Goiânia, Brazil, v. 13, n. 1, p. 75-96. Available at: <http://www.anppom.com.br/opus/opus13/07/07-Amato.pdf>

Garcia, L. (2008). *Competências e habilidades: você sabe lidar com isso?* Available on: [http://www.escola2000.org.br/pesquisa/texto/textos\\_art.aspx?id=36](http://www.escola2000.org.br/pesquisa/texto/textos_art.aspx?id=36). Access on Jan. 12<sup>th</sup>.

Gumm, A. (2004). The effect of choral student learning style and motivation for music on perception of music teaching style. *Bulletin of the Council for Research in Music Education*, Rioja, n. 159, p. 11-22.

Kondo, Y. (Ed.). (1994). *Motivação humana: um fator-chave para o gerenciamento*. São Paulo: Gente.

Mathias, N. (1986). *Coral: um canto apaixonante*. Brasília: Musimed.

Maximiano, A. C. A. (2006) *Introdução à administração*. 6 ed. São Paulo: Atlas.

McElheran, B. (1966). *Conducting technique for beginners and professionals*. New York: Oxford University Press.

Rudolf, M. (1950). *The grammar of conducting*. New York: G. Schirmer.

Fucci Amato, R. C.; Amato Neto, J. 'The role of the choir conductor in motivating his group: conceptual revision, suggestions, and a perspective of music undergraduate students'. *Proceedings of the 19th. Annual Production and Operations Management Society (POMS) Conference*. POMS, La Jolla, California, USA.

Stamer, R. (1999). Motivation in the choral rehearsal. *Music Educators Journal*, Michigan, v. 85, n. 5, p. 26-29.

Tourinho, A. C. A motivação e o desempenho escolar na aula de violão em grupo: influência do repertório de interesse do aluno (2002). *Ictus*, Salvador, n. 4, p. 157-271.

Wechsler, S. M. (1993). *Criatividade: descobrindo e encorajando*. Campinas: Psy.

Zacharias, V. L. (2008). *Competências e habilidades*. Available on: <<http://www.centroref-educacional.com.br/compehab.htm>>. Access on Jan. 12<sup>th</sup>.

Zander, O. (2003). *Regência coral*. 5 ed. Porto Alegre: Movimento.