

## 1. BACKGROUND

The Greek Orthodox Metropolis of San Francisco's Church Music Ministry has recently organized itself into a format of teams with specific foci. The Church Music Development (CMD) team developed and distributed a survey to gather data to inform how the activities of the team may be best planned and executed to support the parishes of the Metropolis.

## 2. METHODS

The survey was distributed electronically using SurveyMonkey to parishes in the Metropolis. Responses were accepted for a one (1) month period<sup>1</sup>. Emails were sent to all priests in the Metropolis and to the emails of Church Musicians maintained by the Metropolis Music Federation Ministry. Follow-up emails reminding respondents about the survey and its closure date were sent to ensure maximal participation.

The survey was drafted by the CMD and reviewed with His Eminence Metropolitan Gerasimos and Steve Tibbs to ensure the quality of the survey would meet the expectations of the Metropolis and industry-standards for data collection.

There were 47 responses received from 32 parishes.

## 3. SUMMARY OF FINDINGS

- The survey received sufficient responses across the demographic areas of interest to statistically represent the Metropolis of San Francisco.
- Church musicians and clergy within the Metropolis both perceive an increase in English-language worship that is based on unison, a cappella music.
- Within parishes in the Metropolis chanters are younger than choir members.
- There is an anticipated increase in the usage of Byzantine chant (psaltic art) within the parishes of the Metropolis and a decrease in the use of polyphonic music with an organ.
- There are positive relationships between clergy and church musicians and within choirs across the Metropolis providing a fertile and cooperative ground to develop music programs without conflict.
- Church Music Leaders are educated in music theory and have very strong abilities to read music in at least one notation system.

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<sup>1</sup> 26 June 2019 – 31 July 2019

## 4. DETAILED RESULTS

### 4.1. Respondent Demographics

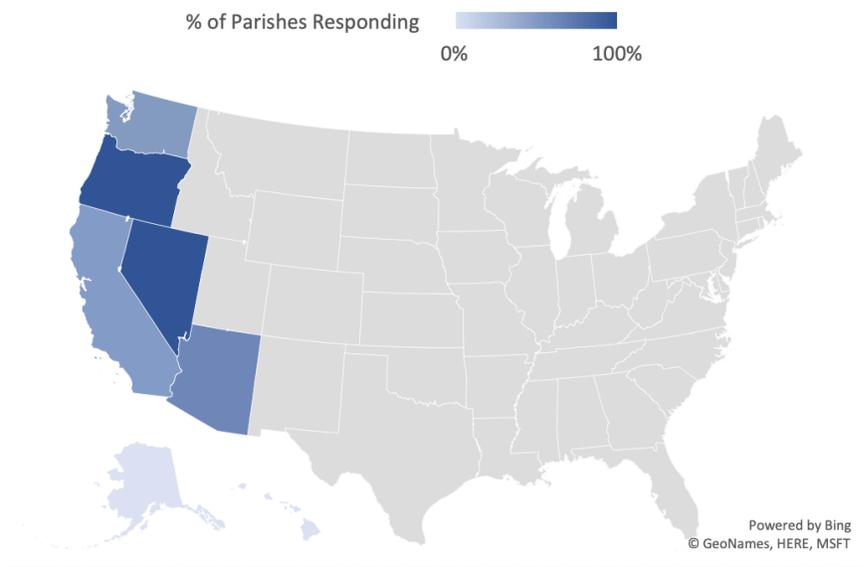
#### 4.1.1. Summary

Respondents were asked to provide demographic information including:

- Parish Affiliation
- Role in Parish
- Age
- Gender
- Native Language
- Reception into the Orthodox Church

Respondents represented 5 of the 7 states in our Metropolis: Arizona, California, Oregon, and Nevada. A summary of responses for each state in the geographical territory of the Metropolis is given in Figure 1 below.

**Figure 1. Percentage of Parishes Responding**

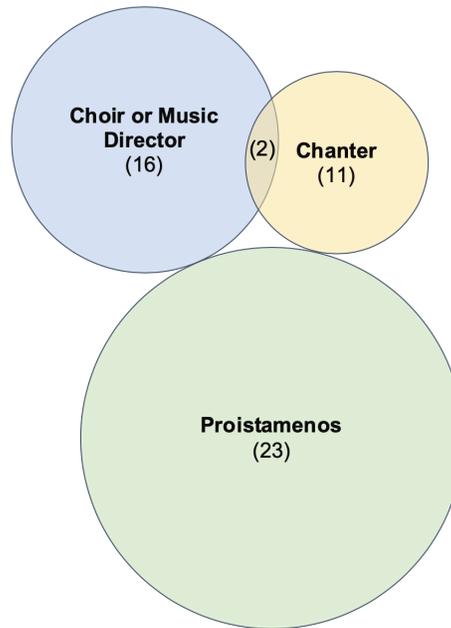


State	No. Responding	Total Parishes <sup>2</sup>	Percentage
Arizona	5	8	63%
Alaska	0	1	0%
California	20	41	49%
Hawaii	0	2	0%
Nevada	2	2	100%
Oregon	3	3	100%
Washington	3	6	50%

<sup>2</sup> Parishes classified as *missions* were excluded from this total. No responses from mission parishes were received.

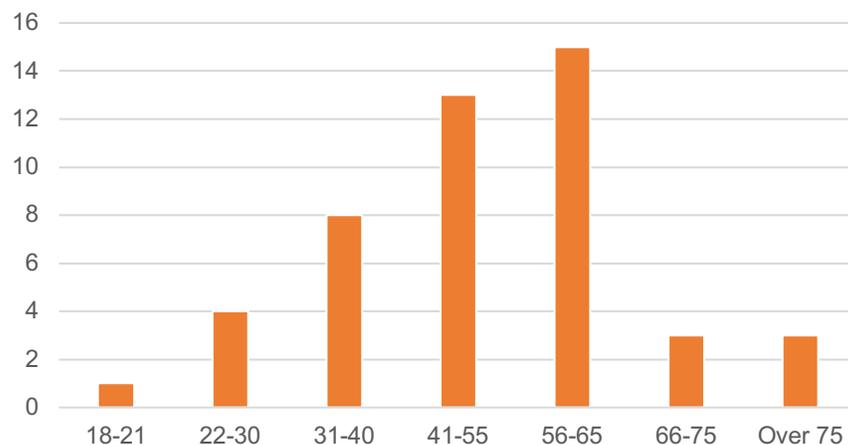
The survey allowed respondents to identify themselves as *Proistamenos*, *Choir Music Director*, *Chanter*, or *Other*. There were two respondents who identified themselves as *Other – Pastoral Assistant* and *Other – 2<sup>nd</sup> Priest*. These responses are included in the *Proistamenos* class. The breakdown of participants by role in the parish is given in Figure 2 below.

**Figure 2.** Breakdown of Roles of Respondents



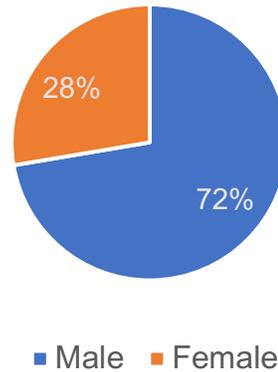
The age bins used are the same age bins used throughout the survey: 18-20, 21-30, 31-40, 41-55, 56-65, 66-75, and Over 75. The breakdown of respondents by age bin is given in Figure 3 below.

**Figure 3.** Breakdown of the Ages of Respondents



Gender selections were given as Male or Female. The breakdown of respondent gender is given in Figure 4 below.

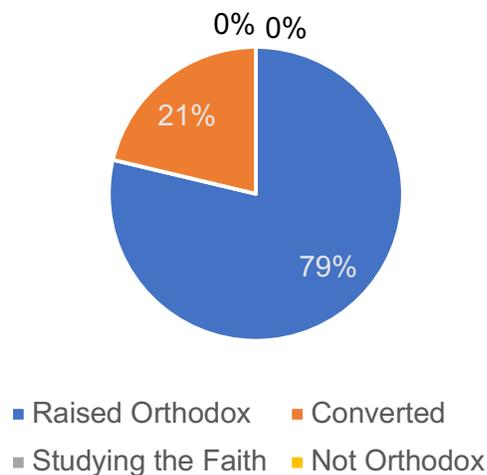
**Figure 4.** Gender of respondents



Respondents could select Greek, English, Russian, or Other Language as their native language. Only 14 respondents answered this question. 33 respondents did not select a native language. Results are not presented due to low response rate.

Respondents could identify themselves as Raised Orthodox, Converted, Studying the Faith, or Not Orthodox. The breakdown of respondents by their reception into the Orthodox Church is shown in Figure 5, below.

**Figure 5.** How respondents were received into the Faith.



#### 4.1.2. Analysis

The number of responding parishes allows the survey data to have a 90% confidence level with a 10% margin of error using 67 parishes as the population number. The survey was completed by a geographically diverse set of parishes.

The views represented in the survey reflect the views of lay persons and members of the clergy equally.

The survey represents a normally distributed population of ages.

The survey results largely reflect the impact of being raised in homes and communities of the existing faithful and no novelty associated with conversion to the Faith. The majority of respondents (79%) were raised as Orthodox Christians.

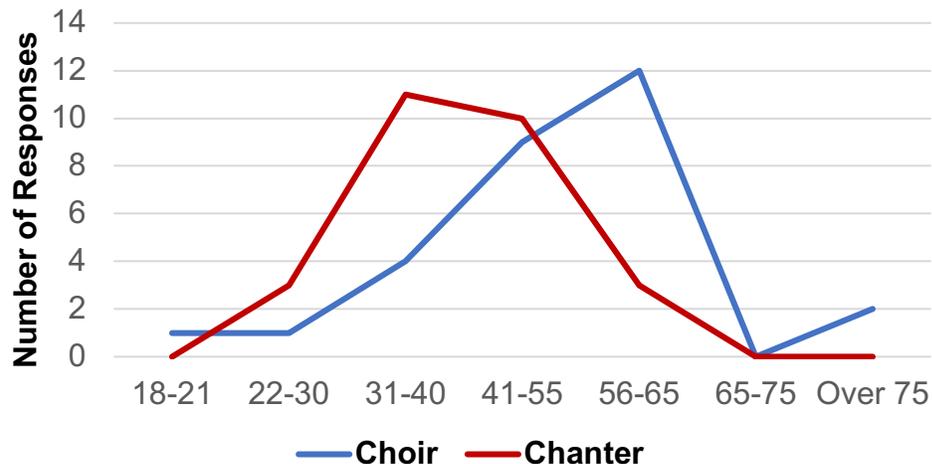
The survey does not appear to represent an equal distribution of genders. When respondents who selected *Proistamenos* are removed the gender breakdown between all types of church musicians is more evenly distributed between male and female (45% and 54% respectively).

## 4.2. Reported Ages of Church Musicians

### 4.2.1. Summary

The survey asked the respondent to select an age range for the approximate average age of choir members and for the approximate ages of up to five (5) chanters in the parish. The age reported for church musicians identified as chanters is taken as the average of all ages reported for the parish. For parishes with multiple responses from the same parish the average of the responses is reported in the summary below. Not all respondents provided ages for both groups of church musicians. These data are presented in Figure 6 below.

**Figure 6.** Age Distribution of Church Musicians by Classification



### 4.2.2. Analysis

The average age of chanters is normally distributed around the 31-40 age range and the average age of choir members is normally distributed around 56-65<sup>3</sup>.

The average age of chanters is 16 – 34 years younger than the average age of choir members.

<sup>3</sup> A two-sided T-test (homoscedastic; equal variance) was used to determine that the two age distributions are significantly different ( $p = 0.013$ ;  $\alpha = 0.05$ ).

### 4.3. Current Musical Styles Used in Church Music Program

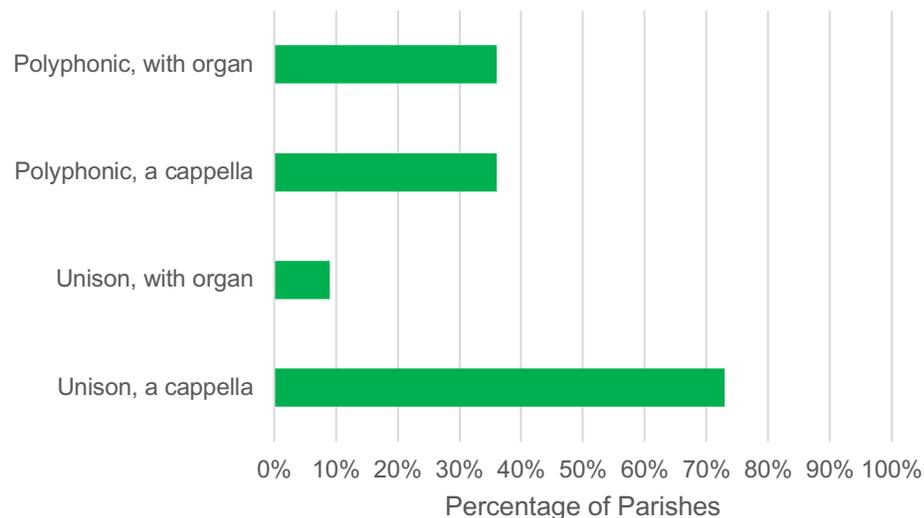
#### 4.3.1. Summary

Respondents were asked to select all of the musical styles reflected in their church music programs. Respondents could select from the following options. Respondents could select one style, all of the styles or a selection of styles

- Unison, a cappella
- Unison, with organ
- Polyphonic, a cappella
- Polyphonic, with organ

Individual responses were aggregated by parish and the breakdown of musical styles represented in the music programs of the Metropolis is found in Figure 7 below.

**Figure 7.** Prevalence of musical styles in church music program



#### 4.3.2. Analysis

Only 33% of parishes in the survey use an organ in their church music program.

The most popular musical style that exists in parishes participating in the survey is unison music that is sung a cappella (73% of parishes)

#### 4.4. Future Trends in Musical Styles

##### 4.4.1. Summary

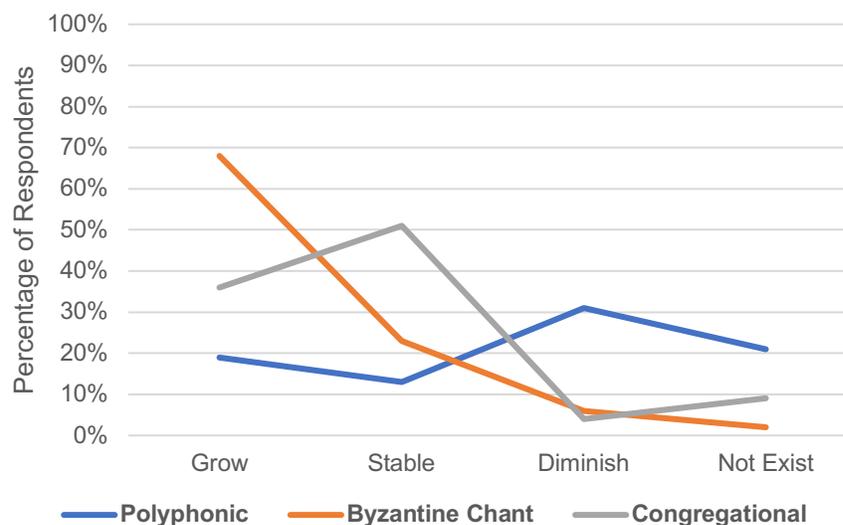
Respondents were asked to give their opinion about the trends of musical styles within their parish. Specifically, they were asked if a particular musical style would increase, stay the same, decrease, or not exist.

The following three musical styles were considered for the trend prediction:

- Polyphonic Choir
- Byzantine Chant
- Congregational Singing

Figure 8 presents a summary of predicted trends for musical styles.

**Figure 8.** Predicted trends in musical styles



##### 4.4.2. Analysis

The musical trend most anticipated to grow is Byzantine Chant (68% of respondents).

The musical trend most anticipated to remain stable is Congregational Singing (51% of respondents).

The musical trend most anticipated to diminish or to not exist is Polyphonic Choirs (52% of respondents).

The musical trend least likely to diminish or not exist is Byzantine Chant (8% of respondents).

The musical trend least likely to grow is Polyphonic Choirs (19% of respondents).

## 4.5. Language of Worship

### 4.5.1. Summary

Respondents were asked to give their opinion about the trends of language used in worship.

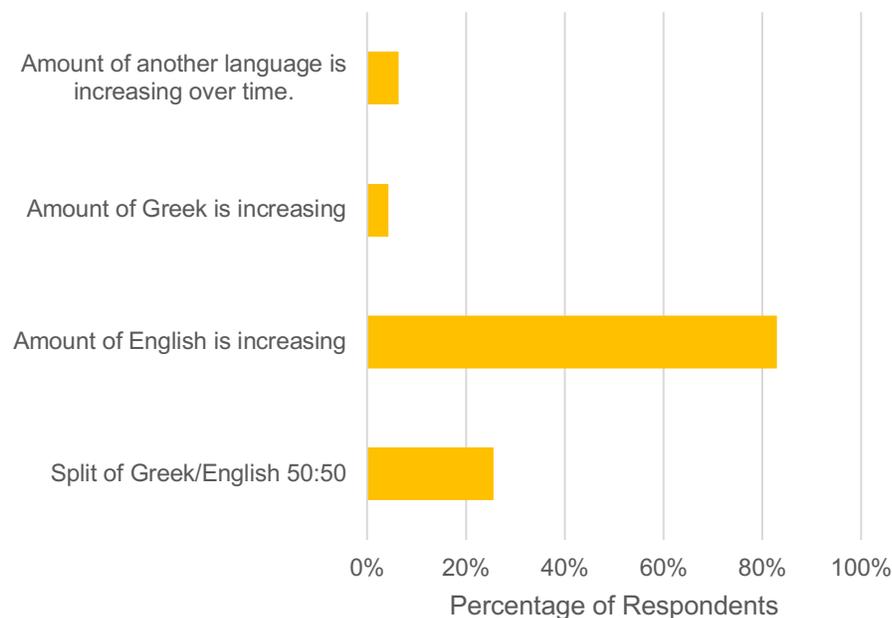
The following four options were given:

- Split of Greek/English 50:50
- Amount of English is increasing
- Amount of Greek is increasing
- Amount of other language is increasing over time

Respondents could select multiple options for this question.

Figure 9 presents a summary of the trends of language used in worship from the respondents as percentage of respondents who selected the option.

**Figure 9.** Trends in language used in worship



### 4.5.2. Analysis

The vast majority of respondents selected that the amount of English will increase within the worship of their parish (83%).

One quarter of respondents (26%) identified a split of Greek and English used equal amounts as a trend within their parish.

The number of respondents indicating the increase of the use of Greek or another language was negligible.

#### 4.6. Relationships Between Church Musicians Clergy

##### 4.6.1. Summary

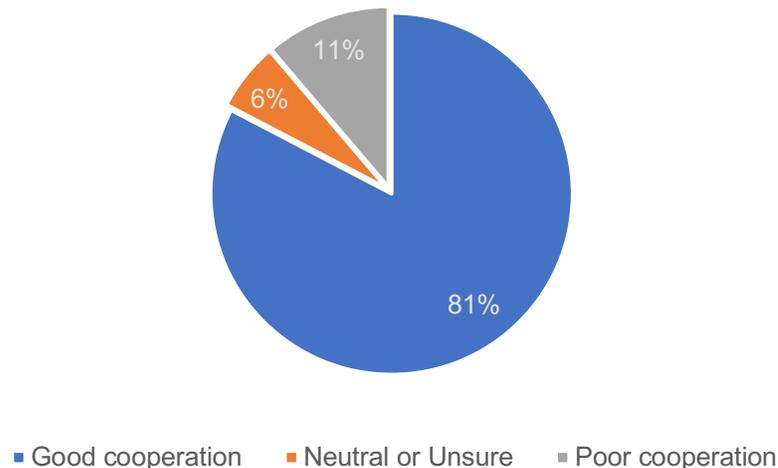
Respondents were asked to select their level of agreement regarding the relationship between the choir and clergy in their community. The question was asked from the positive perspective: *There is a good sense of cooperation between Clergy and the Choir in my Parish.*

Respondents could select:

- Strongly Agree
- Agree
- Neutral / Unsure
- Somewhat Disagree
- Strongly Disagree

The summary of the results of this question are shown in Figure 10 below with Strongly Agree/Agree (Good cooperation) and Somewhat Disagree/Strongly Disagree (Poor cooperation) combined into summative categories.

**Figure 10.** Level of cooperation between choir and clergy



##### 4.6.2. Analysis

The vast majority of respondents think that there is good cooperation between the clergy and choir in their parish.

This opinion regarding cooperation is independent of the respondent's role within the parish indicating this view is not biased by being a priest, a church musician or a church music leader.

## 4.7. Relationships Within Choirs

### 4.7.1. Summary

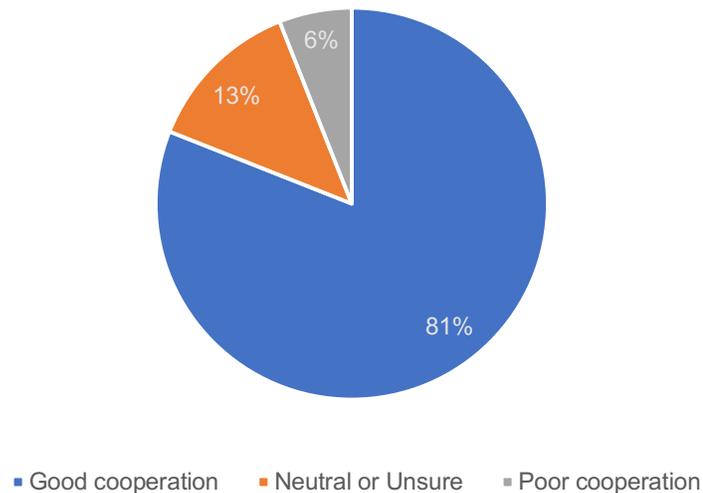
Respondents were asked to select their level of agreement regarding the relationship between the choir and clergy in their community. The question was asked from the positive perspective: *There is a good sense of cooperation amongst members of the choir in my parish.*

Respondents could select:

- Strongly Agree
- Agree
- Neutral / Unsure
- Somewhat Disagree
- Strongly Disagree

The summary of the results of this question are shown in Figure 11 below with Strongly Agree/Agree (Good cooperation) and Somewhat Disagree/Strongly Disagree (Poor cooperation) combined into summative categories.

**Figure 11.** Level of cooperation within choirs



### 4.7.2. Analysis

The vast majority of respondents think that there is good cooperation amongst the members of the choir in their parish.

This opinion regarding cooperation is independent of the respondent's role within the parish indicating this view is not biased by being a priest, a church musician or a church music leader.

#### 4.8. Ability to Read Music (Byzantine or Western)

##### 4.8.1. Summary

Respondents were asked to identify the strength of the following groups in their ability to read music:

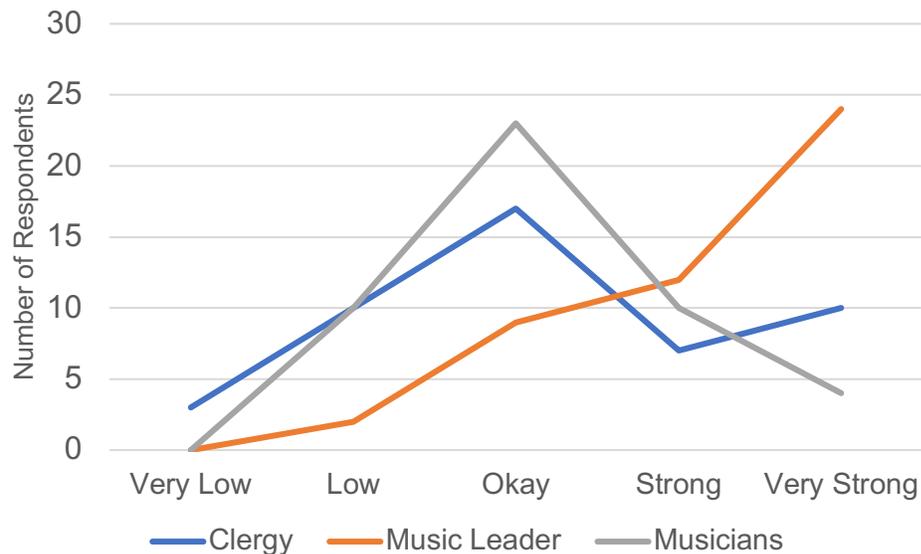
- Church Music Leaders
- Clergy
- Church Musicians

Respondents could rate the ability to read music with the following descriptions:

- Very Low
- Low
- Okay
- Strong
- Very Strong

The summary of the results of these questions is provided in Figure 12 below.

**Figure 12. Ability to Read Music**



##### 4.8.2. Analysis

The ability to read music among clergy and church musicians is the same, normally distributed and centered at the middle-level of ability.

The ability to read music among Music Leaders is better than both clergy and church musicians.