Gender and Singing in the American Classroom

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Gender and Singing in the American Classroom

An Analysis of the History, Reality, and Future of Gender in Choral Music Education

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Abstract

This thesis was written to uncover the history of gender and choral singing, draw connections between gender and music, analyze current student perspectives regarding singing in the American classroom, and offer suggestions for educators in present-day chorus classes. This thesis is most relevant for music educators who seek a more-gender balanced program, but the implications of this research can be applied to gender in education as a whole.

Keywords: Chorus, Music, Gender, Singing

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Introduction

This thesis was written to analyze the relationship between gender and choral singing in the United States. Specifically, it was written to address the small percentage of males in American chorus classes. It is not unusual to observe an American choral program in which most of the classes are women’s chorus, and only one or two groups contain any male students.

It is my position that, although historically a masculine activity, choral singing is perceived to be feminine in the United States (and Western society as a whole). Further, this perception limits male participation in chorus classes. I support these ideas by including research regarding music and gender, and the results of a survey conducted in three American public schools. At the conclusion, I offer reasons why boys should sing in chorus, and suggestions for music educators and society at large.

While researching this subject, I came across a book by Lucy Green entitled *Gender, Music, Education*, which became one of my inspirations along the way. Although not an American source, Green’s book includes relevant research on this subject. Green sought to determine which gender was considered to be more successful at singing at school. Out of those that responded to her study, 64 teachers said girls, 13 said both, and 0 said boys (Green 151). The fact that most of these teachers perceive women as more suited for choral participation than men highlights the fact that singing in Western culture has become a feminine activity.

I do not think that this thesis will include all pertinent information, nor do I think it will solve all gender problems in today’s choral society. I do think that it will create questions and provide possible answers. My hope is that this project will encourage people, musicians and non, to examine their ideas about gender and music, and to realize that everyone can sing.
Singing in the Early Church

In this thesis, when I generally address the history of singing, I am referring to Western choral singing, which I define as part singing that originated in Europe around the ninth century. Before polyphony (part singing) came about, church music consisted of chant, including Gregorian chant. Chant music was simple, consisting of one melody that was sung in unison. Once church musicians transitioned from chant to polyphony, the style required better composers and more skilled singers. The creation of polyphony caused the first real issue between singing and gender. Music that is written in multiple parts usually sounds better with four main voice parts: soprano, alto, tenor, and bass. The first two of these are better suited for female or unchanged male voices, the latter two for changed male voices. However, in the early Church, women were not permitted to sing. The reasons for this and the ramifications made an enormous impact on choral music.

According to Pendle in her book *Women and Music: A History*, in the earliest examples of European church music, men and women were allowed to sing during services, but this quickly changed because of an interpretation of First Corinthians 14:34: “women should keep silence in the churches.” Although most people today apply this verse differently, it had a huge impact on early church music and musical practices. Because women were removed from church choirs, the church choirs became all-male institutions. Young boys with unchanged voices sang the soprano and alto parts, while men with changed voices sang the tenor and bass parts (Pendle).

In some cases, boys would be castrated before puberty in order to preserve their soprano or alto voice throughout their life. Castration was most common in Italy. The Church of Rome began this practice in the 16th century to maintain all-male choirs, yet also have all voice parts
available for performance. The boys who were castrated either had their spermatic cords severed, or their testis crushed. These boys grew up with feminine physical and vocal features (although they were unusually tall). Castrati singers were also popular in opera from the 16th century through the 18th century; they played male and female roles in performance. Most of these boys came from poor families. They were castrated in the hope that they would become famous and wealthy. Alessandro Moreschi (1858-1922) was the last castrato in the Vatican, and his voice is the only recorded castrato voice in existence (although the recordings are poor quality). Pope Pius X (1835-1914) ended the practice, so after 1922, there were no more castrati (Koutsiaris). The fact that boys underwent life-altering surgery in order to sing in a higher register and exclude women from singing in public demonstrates that polyphonic choral singing was a male activity.

After the Reformation, the same gendered beliefs regarding singing in the Catholic Church transferred to the Protestant Church, which required simple psalms and a precentor to lead them. “In those few towns with song schools, the precentor and master of the school were one and the same, and always male” (Murray et al. 66). Men led the music, and men sang the music.

The Private Music Education of Women

Although public performance by women was limited for some time, women were educated about music in their homes or at song schools, mainly in the subjects of voice, keyboard, and select stringed instruments. Barberino created a fourteenth-century treatise in Italy that limited women’s musical activity to the private sphere. This was not an isolated event;
for several hundred years women were taught to sing and/or play, but only allowed to perform in the home to entertain family or attract a spouse (Pendle).

In several countries, most children were not taught to play instruments, but they were instructed in singing; “it is not too much to say that instruction of the young in music centered on singing” (Murray et al 4). Additionally, some schools which focused on music education had both male and female students (Murray et al).

Antwerp, Belgium provides an interesting history that represents changing values during the sixteenth century. Secular music for the voice, keyboard, and strings was acceptable for women, and devotional music was also appropriate, and held to the same high standards regarding quality. “Although Neoplatonic thought praised music along with feminine beauty as valued attributes for young women, contradictions do arise” (Murray et al 84). Despite arguments against music, especially for women, singing and playing were common for both genders at this time in Antwerp. Women were especially associated with the keyboard. “These basic skills enabled a merchant-class girl to assist her future husband in the daily workings of his business and to entertain his clients with her musical talents” (Murray et al 88). Throughout the authors’ studies, they noticed that “music served as a pedagogical tool to shape the values and principles of young northern women, through both singing and playing instruments” (Murray et al 109). However, it is important to note that not all of Europe was as liberal as Antwerp regarding women’s music education during this time.

Beginning in the 1720s, singing masters traveled from town to town teaching young people how to read music. These schools taught both boys and girls, and provided a place for them to interact (Ammer). The students that were the most successful in singing-school went on to join church choirs. “At least, this was true for the male pupils. Not many girls and women
were permitted to sing in the eighteenth-century church choir, and in those Episcopal churches where singing was part of the liturgy they were excluded entirely” (Ammer 5). It is interesting that both boys and girls were provided with a vocal education, but men were expected to sing in the church, while women were expected to sing in the home.

During the fifteenth through the eighteenth centuries, there were significant changes in the church regarding music. Convents became more and more popular, and women who joined convents became increasingly involved in music making. In fact, some convents became quite famous because of their excellent women musicians (Pendle). “One set of constitutions for Franciscan nuns orders that ‘all young nuns who have a good voice’ attend two half-hour singing lessons to be given each day by the Vicaress of the Choir or the Mistress of Novices” (Murray et al 266) and a manual from the eighteenth century suggests that one hour per day be devoted to the study of solfege (Murray et al). There is evidence that nuns sang in unison chants, polyphonic works, played instruments, and educated other nuns about music. These various musical experiences for women eventually opened the door to performance, including both church music and opera.ii

**Choral Music in America**

Women in America had access to music education (for home use) around 1800. At this time, most women were singers, pianists, harpists, or violinists, and this trend has continued until today (Pendle).

As in most of the European countries, church singing was predominantly a male activity in America’s early history. However, the choruses of Handel and Haydn and other such composers eventually reached the Americas, and these could not be performed by mediocre
church choirs or male-only choirs. Musical societies formed to tackle these new works, and these societies included women, but “only by express invitation rather than routinely” (Ammer 6). For example, the St. Cecilia Society of Charleston, South Carolina invited women to participate, but women could not become actual members for a century (Ammer).

Additionally, women singers were excluded or limited in number because women were not supposed to lead anything, including the melody. That meant that most choral societies gave tenors the melody, and had the women sing a harmony above that, which objectively did not sound good. Most choirs at this time had three or four times more men than women, which meant that the women’s parts (melody or not) were drowned out by the men (Ammer).

America, similarly to Europe, has a history of male-only or male-dominated choirs. However, once women became recognized members of choirs and had a larger role in musical performances, this trend began to change. Today, both school-based chorus programs and community-based choral societies are available to and participated in by men and women. However, chorus has shifted from a male-dominated activity to a female-dominated one.

**Music and Gender**

Music and gender are both incredibly broad subjects. Someone writing about music could be referring to vocal, instrumental, rock, classical, 16th century, 21st century, conducting, composing, music education, listening, performing, and more. Gender is also a complicated subject; some members of Western society are shifting away from the gender binary altogether. Regardless of its complexity, gender affects almost every aspect of American society, such as education, employment, social interactions, and so on. This thesis strives to make several relevant connections between music and gender, but does not by any means claim that these are
all that exist. Specifically, the subjects addressed below are either related to gender in choral singing, or they support the trends regarding gender in choral singing.

Gender affects all aspects of music, including composition, conducting, performance, and analysis (Mcmullen). Until recently, composition and conducting have been male-dominated occupations, while women served as the pretty face of (mostly vocal) performance. Starting in the 1960s, a large movement of feminists sought out stories of successful and important female musicians, so as to remind us that all areas of music can be (and have been) available to anyone. Although this movement has created an area of discussion regarding gender in music, there are still very strong gender stereotypes which persist in music. For example, in classical music, performance, especially vocal performance, is still considered feminine. Men write the music, women sing it (Mcmullen). Our society’s ideas surrounding gender and singing have become a part of our culture.

Vicki L. Eaklor, who performs and composes for percussion, wrote *The Gendered Origins of the American Musician* to synthesize research about music and gender in early America. When she was a percussionist in college, she was very aware of expectations that no one said out loud, but everyone understood:

1. Teaching is feminine, but band directing is masculine.
2. Music is feminine, but drumming is masculine (Eaklor 40).

Eaklor claims that, in America, music is feminine, except for a few exceptions, including percussion, “possibly defined by association with external, often protruding instruments, as compared with the cultivation of the internal, more personal vocal cords” (Eaklor 40). She goes on to suggest that music, education, professionalism, and gender are all related in American culture, and that the interrelationships are well established by this point.
Eaklor claims that, beginning in the nineteenth century, Americans have been obsessed with the relationship between biological sex and specific cultural qualities, and “this uncompromising division is the central dynamic of American society and has affected the way we perceive music and musicians and dictates their activities no less than any other part of our culture” (Eaklor 40).

According to Eaklor, music is feminine in American culture because it preserves our values and morality. These include Christian values, the American dream, and the fight against alcohol.

It is a basic tenet of women's history that Victorian women were to be the moral guardians of the nation from a sanctified home base as a complement, even an antidote, to the potentials of moral decay thought to pervade the public endeavors of business and politics. Equally well known, and treated here as such, is that the arts, especially music, were central to middle-class femininity and cultivated in the home as part of the general edification of family and friends that was the female contribution to a well-ordered republic (Eaklor 42).

Singing became a subject in the common schools to train future church choir members. “Here music, rather than losing its specifically religious role, merely acquired a nationalistic one as didactic lyrics set to ‘appropriate’ tunes came to be seen as the ideal means of accomplishing the main function of the schools themselves” (Eaklor 42). The main function of school was to instill Christian, patriotic, and middle-class ideals into the minds of young Americans.

The main takeaway for me from Eaklor’s work is that America views certain aspects of music as feminine, including singing, while others are still considered masculine, and that these associations are strongly connected to our culture and beliefs.

Musical stereotypes are difficult to overcome because stereotypes are passed on more easily than they are abolished. In their chapter The Social Construction of Reality, Berger and Luckmann seek to understand why people do the things they do in everyday life. It is impossible
to prove what people think and know, but one can infer the thoughts of others by observing their actions. The authors are aware that this is a difficult topic to study “scientifically” because it is hard to prove why people think and act a certain way. “Common sense” is hard to wrap our minds around concretely (Berger & Luckmann).

Berger and Luckmann study the behaviors of groups of people to identify concepts that are “common” for that group. They refer to this as “the common intentional character of all consciousness” (Berger & Luckmann 111). People are aware of the fact that reality exists for everyone, yet we spend the vast majority of our lives thinking about the realms that directly affect us, such as our jobs, our hobbies, etc. There is common, shared knowledge because everyone exists in the same reality, even though we experience it differently.

Any action that can be repeated can become a habit. Habits aren’t necessarily positive or negative, they are simply things that people do over and over without much thought. Once something is a habit, the person can do it without the burden of making a conscious choice. When society combines what is known about “common” sense and what is known about habits, society creates stereotypes. This is because certain habits are expected from groups that usually participate in that habit. Habits are born out of history and shared experiences. As soon Person A meets Person B, Person A begins to make assumptions about Person B based on B’s actions. It is easier to interact with others once you can predict what they will do, so creating expectations is a natural process. People can be members of the same society and not share all of the same traits, but there are traits shared between different members within that society. Humans seek to make connections between these traits and people groups whenever possible (Berger & Luckmann). Therefore, once choral singing shifted from a male-dominated to a female-
dominated activity in America, and people started to notice this trend, singing being “girly”
became a stereotype.

Additionally, individuals that tend to perpetuate certain traits have children who consider
that trait to be normal. Those who are born into a social situation see it as more concrete and less
subject to change than those who created it. Parents and children strengthen each others’ ideas
about how things “really” are. Reality exists before and after individuals, and individuals cannot
change reality. Only the first generation of a society can remember its creation, the rest must
rely on hearsay and other evidence. Future generations have a tendency to deviate, so previous
generations create expectations, rules, and punishments to keep all members in line. This makes
life easier because everyone knows what everyone should do. Every society has this common
knowledge that determines appropriate rules of conduct. Anyone who abandons the group
knowledge seems to be abandoning reality. We can tell that people share knowledge because
they do things the same way. People who experience activities do so within the boundaries that
society has created (Berger & Luckmann).

In his book *Sounds and Society*, Peter J. Martin expands on these ideas, and connects
them to the realm of music. Globally, religious ceremonies which include music have decreased
in importance over time. Community events centered around music have also become less
frequent and less popular. Yet, music has not only survived these societal changes, but it is
becoming more and more popular and increasingly accessible (Martin).

People usually think that they choose their preferences based on what they independently
enjoy. However, we are all consciously and subconsciously influenced by the culture around us.
Culture and socialization teach members of a society about “conventions, customs and beliefs
which, however weird or arbitrary they may seem to the cultural outsider, have acquired the
status of binding moral rules” (Martin 5). Once the members of a society learn the rules, those rules are often only thought of when broken. For example, most harpists are women, but we do not notice this until we see the harp being played by a man, and are somewhat taken aback.

Sociology is a complicated subject because it studies what humans thinks and how they interact. In general, one can tell what a person thinks about something not by what they say about it, but by how they use it in real life. “Human beings act towards things on the basis of the meanings that the things have for them” (Martin 12).

Social interactions are not created by random events or forces that we cannot see. “On the contrary, institutional patterns and our ‘normal’ sense of orderly activity are created, sustained, and changed through the processes of social interaction” (Martin 167). This is applicable to music because the cooperation between musicians is the foundation of the musical product. Music does involve technical skills and education, but the singers or players have to communicate, or else the music will not come about. The social relationships have a large impact on the music itself (Martin).

We establish our thoughts and beliefs based on culture and socialization, and most of these connections take place during childhood. These beliefs are reinforced throughout future social interactions, and people become aware that their will be consequences if they do not conform to these beliefs. “In normal social life, people must orient themselves to accepted norms and institutional patterns, whatever these are and however they have been arrived at” (Martin 174). “The point is clear: people can, in theory, choose to abandon the established conventions, but the costs are so great that few do, thus further strengthening the authority of normal procedures” (Martin 176). Now that the stereotype that choral singing is “girly” has
become more widely perceived, it is less likely that boys would be wanting or willing to participate and break the established code.

There are several conventions that dictate the actions of performers (Martin 187). These conventions make life simpler for the performer because they can simply follow the rules, thus having to make less decisions and facing less risks. For example for different styles of music, certain scales or sounds are more or less appropriate. These rules even control the clothing that performers wear and the response of the audience (Martin). I would go to far as to say that the gender of the performer(s) could be considered a “convention” because we expect certain instruments to be played by men or women.

Based on the history of music, specifically choral singing, it is known that singing was a “masculine” activity for some time, but eventually, women were allowed to sing in public. The pendulum then swung the other direction, creating an association between classical vocal performance and “feminine” performers. There have now been several generations of performers and listeners that have come to subconsciously accept this association. The woman opera singer is expected. The local middle school chorus has seven times more girls than boys, and no one bats an eye. Women are more often seen teaching vocal music than instrumental (Martin). This is the way that our American society has come to view choral singing, but if we consciously uncover the facts about gender in music, we can work to change them.

The Distinction between Sex and Gender

Before I continue discussing the relationship between gender and singing, I would like to step back and analyze the meaning of gender in American society. According to contemporary cultural theory, gender is a system of power that prescribes different bodies, activities, and traits
to different people. This understanding is based on a masculine/feminine binary. However, starting in the mid-20th century, people began to recognize a difference between sex and gender. There are different expectations for men and for women.

According to Jeffrey Kallberg, scholars are aware that society has different expectations for men and for women. Scholars have also researched the “supposition that biological categories of sex ‘translate’ into cultural categories of gender” (Kallberg 1). We can all see that men and women can both partake in ‘feminine’ and ‘masculine’ habits. Women can be athletic, men can be artistic. More and more people doubt that established gender traits are actually universal. There is an idea that gender is a result of actions or certain features which “produce gendered identities by means of their persistent repetition” (Kallberg 1). In other words, gender could be a learnt construct. This explains why ideas surrounding gender change throughout time and have different meanings in different cultures (Kallberg).

In a book chapter entitled *A Critique of the Sex/Gender Distinction*, Moira Gatens presents the idea that sex and gender should not be separate ideas. Masculinity and femininity are constructs, and the only factor that society does not control is the physical body (Gatens). While it is important to respect the gender identities of all people, a lot of the dissonance between sex and gender is created by expectations based unnecessarily on gender.

Many people recognize a distinction between sex (male or female) and gender (boy, girl, etc.). Generally, one’s gender is considered to be more important than one’s sex, because sex is biological, gender is social. One’s gender affects how they interact with others. Gatens seeks to counter the idea that sex is unimportant, and the idea that the mind and the body are unrelated. Gatens thinks that the women’s rights movement should focus on the equality of genders, not the sameness of genders.
This makes me wonder, what do “masculine” and “feminine” actually mean? What makes a trait inherently masculine? Do we decide what is masculine or feminine based on certain qualities, or because most men behave one way and most women behave another? I believe that it is the latter. Human beings are so eager to categorize things, that we decide what clothes, hobbies, mannerisms, etc. are for men and which are for women. When people break away from what is expected, their sexuality and/or gender are questioned.

The recognized distinction between sex and gender creates a split between the body and the mind, even though the mind is part of the body. Gatens explains that there are only two types of bodies, male and female. According to Gatens, in Western society, the male body is considered to be superior to the female body, regardless of the gender identity of the individual. People who behave in a feminine way are not all treated the same way, and people who behave in a masculine way are not all treated the same, either. “Gender is not the issue, sexual difference is” (Gatens 148). There are not many sources available about the treatment of male bodies vs. female bodies, with the gender factor removed. “The ‘feminine male’ may have experiences that are socially inscribed as ‘feminine’ but … in a way that must be qualitatively different from female experiences of the feminine” (Gatens 149). According to Gatens, gender cannot be separated from the body.

I dwell on the sex and gender distinction not because gender identity itself pertains to my thesis topic, but rather because the strong association between gender and certain activities has created a society in which men are expected to act completely differently than women. It seems to me that our desire to categorize everything has led to a list of “dos” and “don’ts” without regarding individuals. Not all women are graceful, but some men can dance. Not all men are
strong, but some women are professional weight-lifters. Why is grace feminine, and strength, masculine?

Gatens goes on to explain that one cannot avoid the fact that our history is based on a two-gender system, which makes it difficult to develop a society that removes gender from the equation. Because of some trends in nature, the rules of our society, and other factors, men are perceived differently than women, and society expects different things from either sex.

Gatens main point is that our society cannot be gender-free. Gatens claims that de-gendering and transsexualism are based on a misunderstanding of social relations within a patriarchy. Differences between sexes should not imply superiority or inferiority, and I would add, should have nothing to do with individual traits or preferences.

Society is so focused on the sex/gender distinction, that we have failed to notice that this is creating further separation and difference between the masculine and the feminine. I personally think that masculinity and femininity are constructs, and should be irrelevant. Gender traits are made-up, not gender. That being said, people have the right to choose their gender identity and to choose the ways in which they would prefer to interact with the world. The main goal I seek is a society in which gender and sexuality are not tied to hobbies, careers, clothes, mannerisms, and other such factors.

**How Boys are Girls are Treated by the Educational System**

Society passes on musical and gender-based stereotypes, and one main method that society uses to pass on these expectations is the school system. School teaches young members of society what behaviors are acceptable, and which are not. This applies to music education
because students come to their own conclusions about gender and music based on experiences and observations at school.

Donna Pucciani wrote a journal article entitled “sexism in music education: survey of the literature, 1972-1982.” This article elaborates on the idea that the casual performance aspects of music are considered to be feminine, but the more professional activities such as conducting, composing, and professional performance are more masculine. This article examines educational materials, curriculum, guidance counseling, teacher behavior, and role models in the educational literature to seek out sources of sexism.

In school, music is considered more of a girls’ subject. However, when considering careers and lifelong musical success, men are afforded more opportunities than women. Why aren’t boys encouraged to learn music during adolescence, and why aren’t women encouraged to be professional players? (Pucciani).

Title IX of the Educational Amendments of 1972 caused many subjects to create new materials and actively go out of their way to promote gender equality, but it appears that this did not happen in the subject of music. Pucciani’s survey compiles fourteen studies from 1972 until 1982. This decade was an important time for the women’s movement because many women began to recognize the importance of women in music throughout history, yet music education still carried on old sexist trends. One of these studies was by Griswold and Chroback. Their study examined gender associations of choral conducting and instrumental conducting. They determined that choral conducting is considered to be feminine, and instrumental conducting, masculine (Griswold & Chroback).

Marta Favara wrote a paper entitled The Cost of Acting “Girly”: Gender Stereotypes and Educational Choices. This paper analyzes students in the United Kingdom; specifically their
enrollment in certain courses based on gender. In general, careers that men are expected to have are more respected and more financially rewarding than careers women are supposed to have (Favara). “Empirical evidence shows that in most European countries women are under-represented in many technical degrees, e.g. Engineering and Science, whereas they are over-represented in Humanities, Languages, Education and the Arts” (Turner & Bowen).

Students choose their subject of study for two main reasons: financial payment and fulfillment of identity. In other words, students compare their potential earnings to society’s expectations for their job. For women, these two factors work against each other because society expects them to pursue lower-paying positions. For men, these two factors work together because they are expected to pursue both their interests and financial reward (Favara).

In Favara’s research, she compares male and female enrollment in certain classes, and assigns each a masculinity score. She can then use this score to tell which classes are more “masculine” or “feminine,” and to compare male and female students in various subjects. Favara also took into account the grades males and females earned in various subjects, and their overall academic standing (best students, medium-low students, or polarized students). What is interesting is that students tend to conform to stereotypical course choices unless they are particularly skilled in a subject that is outside of their gender norm. “In fact, male students accept choosing stereotypically female subjects if they are good at them” (Favara 30). Favara’s final conclusion is below:

According to my results, the belief that men are naturally more skilled at technical/quantitative domains is empirically unfounded and attainments are not able to explain alone subject choices. Indeed, boys and girls performing equally in the same subjects, choose differently and according to their own gender stereotype. Boys tend to choose more traditionally male subjects and girls more traditionally female subjects” (Favara 38).
If men and women have the same potential in different subjects, but perform in ways that conform to stereotypes, we can presume that men and women conform to musical expectations in a similar manner. Men are encouraged to pursue instruments (mainly brass and percussion) and/or rock music, as opposed to “feminine” singing. However, males who are exceptionally interested in and/or successful with singing persist against the stereotype.

**Instruments**

One of the most visible connections between music and gender is the subject of instruments. Observations and studies have demonstrated time and time again that bigger, louder and lower instruments (i.e. drums, trumpet, trombone, tuba, electric bass) are considered to be masculine, while smaller, softer, and higher instruments (i.e. harp, piano, violin, viola, flute, piccolo) are considered to be feminine.iii

Harold F. Abeles and Susan Yank Porter carried out a study (Abeles & Porter) focused on musical instrument gender associations. The authors conducted their research because the stereotyping of musical instruments based on gender limits the musical opportunities of individuals. “Stereotyping is particularly a problem when it is based on characteristics irrelevant to the function of a group of objects, such as the association of maleness with playing the drums and femaleness with playing the violin” (Abeles & Porter 65). Men and women are both limited by stereotypes, and thus kept out of certain ensembles and jobs.

Most children select an instrument for private study between the ages of 8 and 12, so their choice is heavily influenced by parents and music educators. Parents and teachers tend to perpetuate gender stereotypes because stereotypes are difficult to break, and may be subconscious (Abeles & Porter).
In 1975, a survey was conducted in North Carolina. This survey was given to 149 adults between the ages of 19 and 52. There was only one question:

Your fifth grade daughter has indicated in a school survey that she would like to play a musical instrument. Please choose your top three choices from among the eight instruments taught in the school (cello, clarinet, drums, flute, saxophone, trombone, trumpet, & violin).

Half of the surveys said “son” instead of “daughter,” but otherwise, the surveys were identical, and conducted in the exact same way. Respondents were not aware that this survey was a part of a gender and music study.

The surveys showed that respondents chose clarinet, flute, and violin for daughters, but drum, trombone, and trumpet sons. The cello and saxophone were not significantly designated for one gender or the other.

Another study by Nigel Marshall and Kagari Shibazaki was conducted with 105 children (51 boys, 54 girls) who were 3 or 4 years old, in London and Surrey, UK. The children either listened to a classical and jazz recording of an instrument while looking at a photo of the instrument, or they just listened to the recordings. “The aim of this study was to explore the level of association which young children have between various musical instruments, musical styles and a particular gender” (Marshall & Shibazaki 406). All instruments used in this study have been previously established as either “male”, “female”, or non-gendered. Students were also asked to select an instrument that they wanted to learn to play. “Our results suggested that gender associations do exist in very young children, many of whom have spent a relatively short time in the education system and the presence of an image, alongside the sound of an instrument can in some instances dramatically change the gender they assign to the individual instrument” (Marshall & Shibazaki 406).
This study was important because it demonstrates that educators must intervene earlier in a child’s education in order to counter musical stereotypes. The study found that the image of an instrument affects the gender association of that instrument, and that gender associations can be based on the style, sample, or image of the instrument (Marshall & Shibazaki). “Regardless of their nominations on the previous task in either condition, the nominations for ‘self-choice’ of instrument again suggests that boys clearly opt for guitar and drums as their choice of instrument whilst girls tended to opt for flute and clarinet.” (Marshall & Shibazaki 415).

These various studies regarding gender and instruments suggest that students of all ages have conscious and/or subconscious connections between certain gender traits and certain instrumental traits. This same idea applies to associations between gender and singing. Without realizing it, students make connections between femininity and choral singing.

**Singing**

Because of the gender stereotypes that affect music in America, women and men are encouraged to make musical choices that coincide with appropriate gender roles. If women are discouraged from masculine musical choices, then we can infer that men are encouraged to participate in trumpet, bass, percussion, not areas such as singing. It would be appropriate to “sound like a girl” in a choral setting, but to play loud and strong in the band.

Laree M. Trollinger wrote a journal article in which he analyzed the findings of several studies regarding gender and singing. The results of this analysis demonstrate that boys did not enjoy classroom music as much as girls, and that there were too few boys in chorus classes, which caused balance issues and made it difficult to choose repertoire. Also, boys are significantly more likely to be labeled as “monotone”, meaning they struggle to match pitch.
Trollinger cites another study which demonstrates that boys are reluctant “to sing in the soprano range and some attempt to force voices lower to avoid singing like girls” (Jones). Singing, especially singing in a higher “feminine” range, does not fit the image of the masculine, American male. It is much more acceptable for boys to play an instrument, or to participate in non-musical activities.

These ideas regarding gender and music performance are still applicable to school music programs today. In her book *Music, Gender, Education*, Lucy Green claims that

the characterisation of musical performance as a ‘feminine’ pastime’ has for centuries negatively affected the availability of vocal and instrumental music education for boys, compared to girls … this characterisation still forms a considerable portion of contemporary attitudes amongst boys and girls themselves in schools (Green 25).

In addition to analyzing the relationship between femininity and musical performance, Lucy Green conducted a study of music educators from seventy eight different schools. The main portion of this study asked the teachers to select whether boys, girls, or both were more successful in certain musical areas. The options included playing instruments, singing, composing, listening, and notation. Out of the options listed above, the largest gap between boys and girls was in the singing category. Sixty four of the teachers chose girls, thirteen chose both, and none chose boys. This study demonstrates that singing is one of the most gender segregated areas within the subject of music.

**Relationship between Singing and Femininity**

In their book, Dunn & Jones refer to the voice as the literal sounds the female voice can make, such as speaking, singing, laughing, and crying. Their book discusses the oppression of women’s voices throughout Western history. Some things in life are gendered for certain
reasons, but the body and the voice are inherently gendered because male and female bodies and voices are noticeably different. Female vocality is viewed as bubbly, sweet, or seductive, not strong or commanding like the male voice (Dunn & Jones).

Ancient Greek writings convey the female voice as dangerous and seductive. The voice is more powerful than the body because Odysseus and his men could avoid the sirens by simply clogging their ears, instead of also covering their eyes. Pindar’s Twelfth Pythian Ode is an especially interesting Greek source because Athena uses an object, the flute, to transform the Gorgon’s (an awful female monster) awful birth and death noises into beautiful music for men to enjoy (Dunn & Jones).

Another interesting literary source comes from the character of Ophelia in *Hamlet*. As Ophelia becomes more and more strange throughout the story, she begins to sing more and more. “Singing, then, functions as a highly theatrical sign of Ophelia’s estrangement from ‘normal’ social discourse, as well as from her ‘normal’ self” (Dunn & Jones 51). In *Hamlet*, song and speech are used to juxtapose female to male, and madness to reason.

In that time period of English culture, there were strong “associations between music, excess, and the feminine” (Dunn & Jones 52). Music was considered sensuous, and difficult to understand or control. In other words, music and dance create chaos for those who participate. If music cannot be controlled, then it becomes threatening, but also feminine and erotic. When Ophelia dies, Laertes tries not to cry, but then justifies it as a purging of his “unmanly grief” (Dunn & Jones 61). Strong emotions were strongly associated with women, which is perhaps why Ophelia sang so emotionally throughout the play.

In the late sixteenth and early seventeenth centuries, English theatre was usually performed by men (playing male roles) and boys (playing female roles). This was easy to
accomplish because the boys were smaller and spoke in a higher register, making them very similar to women. “The resulting recognition of female characters completely by conduct and outward appearance, separated by established convention from physical reality, permitted a unique vision of women’s behavior that could be shattered or re-created through a single word or gesture” (Dunn & Jones 83). In other words, the audience was able to perceive the actor’s gender through behavior and mannerisms, even without the appropriate anatomy.

One interesting concept is the understanding of gender during this time. There was an established belief that men and women were not opposites, rather, women were less developed men. There were medically documented instances in which women, when exposed to heat, developed into men. This implied that “the opposite, less natural transformation remained frighteningly possible throughout life if a man should behave in an inappropriately effeminate fashion” (Dunn & Jones 85).

There was some level of concern for the boys who portrayed women in the theatre. The Church, especially, was concerned that these boys were being negatively influenced because of the effeminate traits they took on, and that the audience was partaking in something disgusting. Because it was apparent that the women characters were played by boys, and these characters were attractive to men, this brought homosexuality into play. The danger of the seductive boys has been compared to the danger of the sirens, who sought to deceive men with their appearance of beauty (Dunn & Jones).

There was also concern that the study of music was too emotional for men, and that it put them in danger of becoming womanly. Secular music was inappropriate for men, who should be manly enough to avoid the “uncontrolled musical ravishment” (Dunn & Jones 90). These ideas
regarding the femininity of singing and emotion are still present in our society today. However, there are boys and men who do participate and succeed in choral singing.

**Men Who Sing in the Choral Setting**

Before examining some of the male choral singers of today, I will first address some of the issues of low male participation in chorus. In her book *Big Boys Don’t Cry (or Sing): Gender, Misogyny, and Homophobia in College Choral Methods Texts*, Julia Koza states that it is clear that boys do not participate in chorus as often as girls. According to a 1982 journal article that she cites, the ratio of girls to boys in choral programs is roughly 5:2 (Gates). Koza wrote her book to analyze chorus textbooks published between 1982 and 1992. Her analysis was not of the actual academic content, but rather the way that these textbooks included the topics of gender and sexuality. Less than half of the books Koza reviewed referenced differences between genders, but those that did were “misogynistic and homophobic” (Koza 48). The textbooks mentioned the lack of boys involved in choral singing, but Koza found fault with the language used to describe the problem and the proposed solutions. Throughout her analysis, Koza found that any time singing was described as feminine or gay, this was not considered to be a positive thing.

Four explanations were given for the shortage of males:

- The perception that singing is not an appropriately masculine activity deflects boys away from choral programs.
- Choral programs have not catered to male interests and preferences; successful director/teachers take male interests into consideration; unsuccessful ones do not.
- The voice change sidetracks boys.
- Boys avoid singing because they perceive it to be unrelated to their future career plans.
Many of the textbooks Koza analyzed suggested that athletic coaches (who were presumed to be male) come into the boy’s chorus class and sing every so often, to demonstrate that athletic, “macho” men can also be singers. Some sources also suggested utilizing physical activity as a part of the boy’s chorus procedures, so that boys associate singing with strenuous, physical work (Koza).

Some of the resources also mentioned the fact that the vocal changes during puberty affect males more than females. They suggested that boys with unmanly voices are mocked and often struggle to participate in chorus. Additionally, boys whose voices do not change as soon are often embarrassed by their high (girly) vocal range, and they tend to purposefully limit their range in order to sing lower than they ought to (Koza).

This quote describes the beliefs many teachers have regarding the relationship between men’s chorus size and the quality of a choral program (Lawrence):

Although all music teachers have different goals and ideals, each of them wants to be successful. Nowhere is this more evident than at state and national MENC conventions. As they interact with clinicians, attend lectures, and hear performances, choral teachers often make comments like these ... "I really envy that conductor's success with those kids!" "I can't get four boys to sing in the chorus, and we have fifteen hundred students in our school. Why do thirty boys sing in that chorus when there are only five hundred students in their school"?

Another common theme throughout the textbooks was repertoire choice. Those sources which mentioned repertoire explained that texts about bravery and a lively rhythm/melody are for boys, while texts about emotions and more subtle, beautiful music are for girls. “Often the underlying message was that big boys should sing, but they still should not cry; tender emotions repeatedly were deemed feminine and, thus, undesirable” (Koza 61).
Koza’s main point is that, while the observations about gender stereotypes, voice changes, and repertoire are accurate, these textbooks made no mention of the idea that the gender stereotypes are perpetuated by society, and are not necessarily the only option.

“The texts recognized boys' anxiety about being "normal" and attempted to solve a problem evolving from that anxiety, but they never interrogated "normalcy." The problem was presumed to be improper placement of singing at the feminine end of the masculine/feminine polarity; the polarity itself was unquestioned” (Koza 59).

Not only did these texts suggest that singing is naturally feminine, but they also supported the idea that certain activities are always masculine or feminine. “Although several references openly argued that singing is masculine, and one suggested that it is both masculine and feminine, no text recognized that like mathematics, sports, and needlework, singing is not intrinsically gendered” (Koza 59).

I will later elaborate more on ways to alter the established perceptions, but Koza does state that “challenging taken-for-granted assumptions and scrutinizing ideas and practices regarded as commonsense and natural are critical elements of an agenda for change” (Koza 61).

Colin Durrant wrote *An international Perspective on Male Singing in University Choirs* to discuss the issues regarding gender and choral singing in England, and how these issues relate to other countries as well. “The article is generated by the author’s various research studies, particularly with conductors, teachers, and male singers, and also generated from many years working with such groups” (Durrant 40). The author’s research is centered around the experiences of males who sing voluntarily, not in order to receive payment.

Durrant claims that various countries struggle to increase male choral participation. “Many choirs recruiting for singers in their communities often include such phrases as ‘tenors especially welcome’ or ‘vacancies for tenors and basses’” (Durrant 44). Durrant explains that
about two-thirds of the singers in England are women, meaning that only one third are men. Potential solutions for this issue will be addressed later in this thesis.

Watson, Rubie-Davies, & Hattie performed a study and wrote an article entitled *Stereotype threat, gender-role conformity, and New Zealand adolescent males in choirs* to address similar issues as they pertain to Australia and New Zealand. According to the authors, “choirs have been stereotypically gendered feminine in many national contexts. When gender-role conformity has been expected in such settings, male choral participation and performance has often been rendered gender incongruent and consequently threatening” (Watson et al 226). This study was conducted to explore gender stereotype threat and how this threat impacts the male choral experience in New Zealand. This study supports the claim that adolescent males in choirs are “negatively affected by gender stereotype threat” (Watson et al 226). Specifically, this study sought to understand the impact of perceived peer reactions to males who sing in chorus.

Some cultures have a strong history of male participation in chorus, yet boys in school are not expected to sing in the chorus. Some other cultures have strong connections between singing and maleness. Australia, for example, has a persistent negative stereotype surrounding males who sing outside of the rock band context. Choral singing is especially viewed as homosexual, which is not a desired description. This study was conducted under the hypothesis that New Zealand choristers would have similar experiences as those from Australia (and Europe and America). However, some portions of New Zealand are culturally European, while others are culturally Pacific Islander. These two cultures have very different perceptions regarding males in chorus (Watson et al).

The study involved observations of chorus performances and survey reflections of the performers. The results suggest that awareness of potential peer audience thoughts had a
significant impact on male chorus member performances and post-performance thoughts (Watson et al).

Although there are males who participate in choral singing, there are considerably less males than females participating, and those who do often face social discomfort due to stereotypes and gender-based expectations. Despite the social obstacles, there are a multitude of male choral singers who are thriving in the choral world.

In his study *Singing, gender and health: perspectives from boys singing in a church choir*, Martin Ashley examines eighteen male singers between the age of ten and fourteen who sing in a church choir in England. This paper argues that society pushes boys to avoid chorus, but “a strong case can be made out that enjoyment of singing can be part of a portfolio of personal wellbeing” (Ashley 180). The boys were informed that they were being studied, and were asked to give their own thoughts and opinions on the subject throughout the interviews. The key themes which emerged from the interviews were

- love of music and personal wellbeing
- involvement in music and academic achievement
- lack of support for music in state schools
- differences in the experience of boys in primary and secondary schools

Throughout the discussion of each of these topics, Ashley emphasizes the connection between emotional health and singing. The boys in this study benefited emotionally from singing with their peers (Ashley).

A similar American study by Mary Kennedy entitled *'It's cool because we like to sing:' Junior high school boys' experience of choral music as an elective* examined the experiences of
junior high school boys who sang in chorus at their school. Specifically, this study looked at eleven eighth and ninth grade males. This study also had four main themes:

- motivation to join and remain in the choir
- acquisition of musical skills, knowledge, and attitudes
- repertoire preferences
- perception of the choral experience

Boys maintained membership in choir due to “love of singing, teacher influence, and peer influence” (Kennedy 26).

Kennedy claims that in recent years, it has become more difficult to recruit male students to join chorus classes. However, the boys who do join and overcome the obstacles (social pressures, voice change issues, etc.) do so because they are having positive experiences in the class. Participants in this study frequently mentioned the strong friendships in chorus, as well as the wonderful feeling they get when they sing. One comment from a student named Matt summed up most of the responses:

I like singing and you just sort of sing and the music is good—well most of the time the music is awesome. I hear something and I know that I have to sing and it's like just telling me to sing. It starts playing in my head and it comes out my mouth! (Kennedy 33).

Comments such as "we work as a team", "everyone gets along", "we’ll always stay together" convey the fact that the boys in this study enjoy singing together (Kennedy 33).

**Conclusions and Application to American Music**

In almost every culture of the world, there are certain musical expectations for men, and others for women. For some cultures, it is more appropriate for women to sing and men to play, in some, it is more appropriate for men to sing and to play, and in some the relationship between
gender and music is more complicated or perhaps non-existent. In Western society (i.e. Europe and the United States), men are expected to play masculine instruments (guitar, drums, trumpet, etc.) or to conduct or compose, while women are expected to play feminine instruments (flute, violin, harp, etc.) or to sing. This is largely because children are raised in a culture with certain expectations, and they grow up and pass those expectations on to their children.

Because America has such strong gender stereotypes in general, the connection between singing and femininity in American school chorus programs is very strong. It has become the norm to see chorus programs with five, six, seven times more girls enrolled than boys. This situation has both limited the options of chorus programs regarding repertoire, and has also limited the options of male students regarding elective subject choice. Chorus (and all areas of American music) would benefit from more gender-balanced participation, and students would benefit from unlimited choices of hobbies.

**Surveys of Current Chorus Students**

In order to support my research regarding gender and choral singing, I created two different surveys; one to be taken by current middle and high school students who are in chorus, and the other to be taken by middle school chorus students at a different school. The second survey is a modified version of the first, per the request of that particular school’s principal. Before describing the questions and results, I will say that I collected 61 usable responses between the two surveys from three different schools. While this is a decent number of students, it is only a fraction of the number of chorus students who could have participated.

There were several issues with the creation, distribution, and responses to the survey. First of all, studying gender-related issues is considered to be a touchy subject, especially when
asking questions to respondents who are under the age of eighteen. The Institutional Review Board encouraged me to add questions to the survey that were not related to gender, and to limit the scope of my questions regarding gender and/or sexuality. Had I been able to create a survey independent of the sensitivity of the topic, I would have included more direct questions about the relationship between gender and choral singing.

Additionally, since the respondents were under the age of eighteen, they could not participate in the survey without a signed consent form from a legal guardian. Each response required a student to transport a paper home, have their parent consent and sign it, bring it back to school, and turn it in. There was no incentive to turn in the forms, other than thanks from the chorus teacher and/or myself. Were I to complete another survey in the future, I would make sure that parents knew about it far in advance and planned to consent, and that students had a more structured reminder and/or incentive to bring back signed consent forms.

Another issue was the actual administration of the survey. I was only present at one of the schools that gave the survey, so I placed my trust in the chorus teachers at the other two schools to have students complete the survey. At one of these schools, all of the students who participated answered all of the questions, but at the other, some of the students only submitted partial responses. These responses were not as helpful because they did not provide as much data.

Because of the low percentage of responses and the already small scale of the research, these responses are not meant to reflect the values of chorus members everywhere, but rather to demonstrate that future research should be done regarding this subject. I will be addressing the results from each survey separately, after which I will draw conclusions and reflect.


**Discussion of Schools & Participants**

During the 2018-2019 academic year, four different schools (two high, two middle) were invited to participate in my survey. These schools were chosen because I have a good working relationship with the chorus teachers, either due to previous enrollment in their class or an academic internship. Out of the four schools, three of them submitted responses. These schools will be described as School A, School B, and School C.

School A is a high school located in Central Florida. There are approximately 2,200 students enrolled at this school. The academic ratings of School A are slightly above average. 51% of the students are white, 33% are Hispanic, and the rest are black or another minority. The graduation rate is 89%. There are approximately 130 students enrolled in chorus at School A. Out of these students, there were 9 complete surveys submitted through Qualtrics (7% response rate). I was not there during the administration of this survey, so I do not have any information about the students besides their responses to the survey questions.

School B is a middle school located in Central Florida. There are approximately 1,300 students enrolled at this school. The academic ratings of School B are slightly above average. 36% of the students are white, 35% are black, and the rest are Hispanic or another minority. There are approximately 140 students enrolled in chorus at School B. Out of these students, there were 11 complete surveys and 9 incomplete surveys submitted through Qualtrics (14% response rate). I was not there during the administration of this survey, so I do not have any information about the students besides their responses to the survey questions. I also do not know exactly why so many students did not answer all of the survey questions.

School C is a middle school located in Central Florida. There are approximately 900 students enrolled at this school. The academic ratings of School C are above average. 54% of
the students are white, 22% are black, and the rest are Hispanic or another minority. There are approximately 85 students enrolled in chorus at School C. Out of these students, there were 32 complete surveys submitted through Qualtrics (38% response rate). I administered the survey at this school, so I made some observations that I will discuss in the next section.

Survey Questions

Below is the list of questions that were included in the survey. School A and School B took the exact same survey (Survey 1), with only one question adjusted to reflect the specific numbers of boys and girls enrolled in chorus at that school. School C took a survey that included a few less questions (Survey 2), per the request of that school’s principal.

Survey 1:

1. Thank you for your willingness to participate in a survey about student experiences in chorus. Below are several questions. Please answer honestly and remember that you are not required to answer all of the questions or to participate in this survey at all.
   a. I consent to participating in this online survey. I understand that I may withdraw at any point during the survey and my data will not be used.
   b. I do not consent to this survey (survey will automatically end).
2. Why are you in chorus? (Select all that apply)
   a. I enjoy singing with others
   b. My parents/siblings/guardians encouraged me to join chorus
   c. My friends are in chorus
   d. Chorus fulfills my arts credit requirement for school
   e. Chorus is a popular activity at my school
   f. I became interested in chorus because I play an instrument
   g. I am a girl and a lot of girls sing for fun
   h. I am a boy and a lot of boys sing for fun
   i. Other (please specify)
3. How long have you been in chorus
   a. Less than one year
   b. More than one year, but less than two years
   c. Between two and four years
4. What is something you like about being in chorus?
5. What is something you dislike about being in chorus?
6. Do boys and girls usually enjoy chorus the same amount?
   a. Yes, boys and girls usually enjoy chorus the same amount
   b. No, boys usually enjoy chorus more than girls
   c. No, girls usually enjoy chorus more than boys
7. Explain your answer to question #6.
8. There are approximately ____ boys and ____ girls enrolled in chorus at your school. Why do you think there are so many more girls in chorus than boys?
9. Is chorus a better hobby for boys or for girls?
10. Explain your answer to question #9.
11. Please select the one statement that best describes how chorus is viewed by non-chorus students at your school:
   a. Chorus is a regular extra-curricular activity, just like band and dance and football.
   b. Chorus is mostly for unpopular/weird students who aren’t good at sports.
   c. Chorus is one of the more popular activities, and many students try to join.
   d. I honestly have no idea what people at my school think about chorus.
12. Are you proud to be in chorus? Please explain.
13. Please indicate your gender.
14. This question was formatted poorly and has been omitted.
15. Do you think a student’s choice of hobby has anything to do with their sexual orientation (straight, gay, bisexual, etc.)? Please explain.
16. Do you have any additional comments about chorus or gender that you would like to include at this time?

Survey 2:

1. Thank you for your willingness to participate in a survey about student experiences in chorus. Below are several questions. Please answer honestly and remember that you are not required to answer all of the questions or to participate in this survey at all.
   a. I consent to participating in this online survey. I understand that I may withdraw at any point during the survey and my data will not be used.
   b. I do not consent to this survey (survey will automatically end).
2. Why are you in chorus? (Select all that apply)
   a. I enjoy singing with others
   b. My parents/siblings/guardians encouraged me to join chorus
   c. My friends are in chorus
   d. Chorus fulfills my arts credit requirement for school
   e. Chorus is a popular activity at my school
f. I became interested in chorus because I play an instrument
g. I am a girl and a lot of girls sing for fun
h. I am a boy and a lot of boys sing for fun
i. Other (please specify)
3. How long have you been in chorus
   a. Less than one year
   b. More than one year, but less than two years
   c. Between two and four years
   d. More than four years
4. What is something you like about being in chorus?
5. What is something you dislike about being in chorus?
6. Do boys and girls usually benefit from chorus the same amount?
   a. Yes, boys and girls usually benefit from chorus the same amount
   b. No, boys usually benefit from chorus more than girls
   c. No, girls usually benefit from chorus more than boys
7. Explain your answer to question #6.
8. There are approximately ____ boys and ____ girls enrolled in chorus at your school. Why do you think there are so many more girls in chorus than boys?
9. Please select the one statement that best describes how chorus is viewed by non-chorus students at your school:
   a. Chorus is a regular extra-curricular activity, just like band and dance and football.
   b. Chorus is mostly for unpopular/weird students who aren’t good at sports.
   c. Chorus is one of the more popular activities, and many students try to join.
   d. I honestly have no idea what people at my school think about chorus.
10. Are you proud to be in chorus? Please explain.
11. Please indicate your gender.
12. Do you have any additional comments about chorus that you would like to include at this time?

Although the main focus of this survey was the relationship between gender and choral singing, I included several questions about chorus that are not related to gender. I did this to try and make the survey more interesting for the respondents, and also to try and reduce their focus on gender as the main issue. In the upcoming discussion, I will address the responses from each survey separately.
Survey 1 Responses

Question #1 asked for students to consent before completing the remainder of the survey.

Question #2 asked students why they were in chorus, and they could select as many options as they wanted from a provided list. What is interesting is that, for both School A and School B, no one selected the “I am a boy and a lot of boys sing for fun” option. For School B, this is because no respondents identified themselves as male. But for School A, the two male respondents did not choose large male participation in chorus as a reason that they participate. The most popular responses from School A were “I enjoy singing with others” (8) and “My friends are in chorus” (8). Two respondents chose the answer “I am a girl and a lot of girls sing for fun.” The most popular responses from School B were “I enjoy singing with others” (17), “My parents/siblings/guardians encouraged me to join chorus” (11), “My friends are in chorus” (9), and “I am a girl and a lot of girls sing for fun” (9). No respondents from School B selected “I am a boy and a lot of boys sing for fun” because, to the best of my knowledge, no males responded to any of the survey question.

Question #3 was included to divert focus from the issue of gender, so I will omit the results, other than to say that the high school students (School A) were mostly in chorus for more than four years, while the middle schools students (School B) had a more diverse range of responses.

Question #4 was included to divert focus from the issue of gender, so I will omit the results, other than to say that the most common themes of the responses mainly were (from School A) singing, harmony, performance, (from School B) singing, different languages, music history, friends, learning, and the teacher.
Question #5 was included to divert focus from the issue of gender, so I will omit the results, other than to say that the most common themes of the responses mainly were (from School A) nothing, sight reading, cliques, a low number of athletes, the difficulty of blend, having to rely on others to learn their part, (from School B) some of the music, nothing, lack of student focus, and limited vocal style.

Question #6 asked the respondents if they thought boys and girls enjoyed chorus the same amount, or if boys enjoyed it more, or if girls enjoyed it more. The first thing that I noticed when looking at the data is that zero respondents from either school said that boys usually enjoy chorus more than girls. Additionally, there were almost the exact same number of responses for boys and girls enjoying chorus the same amount and girls enjoying chorus more than boys. Of course, the respondents themselves only experience choral participation as either a boy or a girl, but these selections demonstrate their perceptions about chorus as a whole.

School A
Question #7 asked the respondents to explain their choice for Question #6. The responses from School A can be split into four categories: people join chorus because they like to sing (56%), society makes boys not as comfortable in chorus (22%), girls are more motivated to succeed in chorus (11%), boys are in chorus to get the arts credit, but girls enjoy singing (11%). The responses from School B can be split into five categories: boys and girls are different but enjoy chorus the same (38%), more girls are in the program, so they must enjoy it more (31%), boys think chorus is for girls (13%), unsure (13%), girls enjoy singing more (6%).

Question #8 asked respondents to explain why more girls than boys are enrolled in chorus classes at their school. School A has approximately 100 girls and 30 boys enrolled in the chorus program. Student responses can be divided into three categories: society says that chorus isn’t for boys (44%), chorus is not manly (33%), boys prefer sports (22%). School B has approximately 115 girls and 25 boys enrolled in the chorus program. Student responses can be divided into four categories: boys prefer sports and/or other subjects (25%), boys think chorus is for girls (19%), girls enjoy singing and care more about it than boys (38%), girls join with other girls (19%).
Question #9 asked respondents if chorus was better for boys, girls, and was equally good for both. All of the respondents from School A said that “chorus is good for boys and for girls”, but 20% of the respondents from School B said that “chorus is better for girls than boys.”

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\begin{array}{c}
\text{School A} \\
\text{School B}
\end{array}
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Question #10 asked students to explain their answer to Question #9. From School A, responses can be broken into four categories: chorus is enjoyable for anyone (67%), chorus is a positive form of self-expression (11%), music is available for boys and girls (11%), chorus teaches teamwork and vocal technique (11%). From School B, responses can be broken into
four categories: chorus should not be related to gender (38%), chorus is fun for boys and girls (31%), chorus improves vocal technique (19%), girls want to get better at singing (13%).

Question #11 was not directly related to the subject of my thesis. School A had an even response between all of the available options, except no respondents said that chorus was popular. School B had mixed results, with most students saying that they had no idea what other students at their school thought about chorus.

Question #12 was also not directly related to the subject of my thesis. Everyone at School A said that they were proud to be in chorus except for one, who said that the class itself is not something to be proud of. For School B, everyone agreed that they were proud to show off their abilities.

Question #13 asked students to indicate their gender. I decided to make this an open-ended question rather than a selection between male and female or boy and girl. This allows students who do not identify as male or female to not have to select one or the other, and to not have to choose “other” in a multiple-choice setting. Because of this, I have chosen to group “female” or “girl” into the same category, and “male” or “boy” into the same category. For School A, there were 7 responses in the female category and 2 in the male. For School B, there were 11 responses in the female category and 0 in the male. However, since there were 20 participants from this school overall, it is unclear whether or not any males participated in the earlier questions and quit before reaching this question.

Question #14 was formatted poorly on my part, and will not be discussed in this thesis.

Question #15 asked if there was a relationship between hobbies and sexual orientation. For School A, 89% of respondents said no. There was only one response in the affirmative:
“I think more LGBT individuals are likely to be in arts classes due to either the progressive agenda or biological interest.”

For School B, 82% of respondents said no. There were two yes responses:

“Well i dont want to say anything wrong here but yes because i feel more Gay boys are likely to join singing and dancing because that what i've seen of my young years on television youtube but dont get me wrong there are also straight people there :)

“Yes, there can be many variables like this that can influence a person's choice”

Question #16 was included to see if students would independently volunteer any more connections between gender and singing. For my purposes here, I have included only the responses that are relevant to this thesis:

School A:

“Chorus should not be looked at as a girl hobby, it’s gender neutral.”

“No one should be afraid to be who they are whether that be a someone with a “non-normal” sexual orientation or someone who is straight”

“No, everyone is equal, as well as in chorus.”

School B:

“chorus is a class that everyone should do because it makes you be a bright person and a smart one to.”

“Chorus is a very fun subject that I think kids of any gender could easily enjoy if they were interested. Given, many boys feel that they have to be in an extracurricular that has to do with sports so they can fit in with the other boys but if they are drawn to music, singing, etc. chorus could be great for them.”
Survey 2 Responses

Question #1 asked for students to consent before completing the remainder of the survey.

Question #2 asked students why they were in chorus, and they could select as many options as they wanted from a provided list. School C had an unexpected response because 14 out of 28 (50%) female respondents said that they were a girl and a lot of girls sing for fun, but 3 out of 4 (75%) male respondents said that they were a boy and a lot of boys sing for fun. Again, this statistic would carry more weight with a larger sample size, but nonetheless, the responses are interesting. The most popular responses from School C were “I enjoy singing with others” (26), “My friends are in chorus” (16), and “I am a girl and a lot of girls sing for fun” (14).

Question #3 was included to divert focus from the issue of gender, so I will omit the results, other than to say that the middle schools students (School C) had a diverse range of responses.

Question #4 was included to divert focus from the issue of gender, so I will omit the results, other than to say that the most common themes of the responses mainly were (from School C) singing, friends, career prospects, vocal technique, performance, and self-expression.

Question #5 was included to divert focus from the issue of gender, so I will omit the results, other than to say that the most common themes of the responses mainly were (from School C) the difficulty, some of the pieces, lack of student focus, balance/blend issues, certain people, teaching style, vocal style, tension within the group, and voice change difficulties.

Question #6 asked respondents to state if chorus benefits boys and girls equally, boys more, or girls more. In future studies, I would be interested to see a comparison between choral enjoyment and choral benefits for boys and girls. I would hypothesis that students would say that girls enjoy chorus more, but that it is helpful for both boys and girls. This seems to be
reflected in the chart below; most respondents said that boys and girls benefit equally from chorus class.

![Chart showing responses](image)

*School C*

Question #7 asked students to explain their responses to Question #6. While administering the survey at School C, several students asked me to clarify what I meant by the word “benefit.” I said that the question was asking if boys or girls got more out of the experience of being in chorus. The results from School C can be split into seven categories: benefits from chorus are not related to gender (65%), the voice change is difficult for boys (13%), girls sing more in chorus (6%), boys prefer band, sports, etc. (3%), there are more future performance opportunities for women (3%), boys join to impress girls (3%), girls are encouraged to sing more than boys (3%), unsure (3%).

Question #8 asked respondents to explain why more girls than boys are enrolled in chorus classes at their school. School C has approximately 70 girls and 15 boys enrolled in the chorus program. Student responses can be divided into five categories: girls enjoy singing while boys don’t like to or find it difficult to sing/perform (50%), boys prefer other subjects (25%), boys think singing is “girly” or “uncool” (16%), boys who sing in chorus are bullied or labeled as “gay” (6%), girls get placed into chorus class (3%).
Question #9 was not directly related to the subject of my thesis. School C had mixed results, with most students saying that chorus is a regular activity.

Question #10 was also not directly related to the subject of my thesis. School C had a wide variety of responses. Most students said they were proud to be in chorus, but some said no due to their beliefs about the abilities of their class. Some others said they had no real opinion for this question.

Question #11 asked students to indicate their gender. I decided to make this an open-ended question rather than a selection between male and female or boy and girl. This allows students who do not identify as male or female to not have to select one or the other, and to not have to choose “other” in a multiple-choice setting. Because of this, I have chosen to group “female” or “girl” into the same category, and “male” or “boy” into the same category. For School C, there were 28 responses in the female category and 4 in the male.

Question #16 was included to see if students would independently volunteer any more connections between gender and singing. For School C, the word “gender” was not specifically included in the question. For my purposes here, I have included only responses that is relevant to this thesis:

“Chorus can help other kids learn the importance to have music and songs that change your emotions”

Conclusions

In addition to the analysis of individual questions above, I am including a comparison of responses from the “male” category to other survey questions. I decided to focus on the male responses for two reasons: 1) most of the general responses represent a female perspective
because (between Survey 1 and Survey 2) only 6 male responses are usable. 2) this analysis allows me to focus on what males think about singing in chorus. Responses from the male category to specific questions are included below. The schools represented below had slightly different surveys, so the responses will be slightly different.

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. - 2. Why are you in chorus? (Select all that apply)</td>
<td>My parents/siblings/guardians encouraged me to join chorus. My friends are in chorus.</td>
</tr>
<tr>
<td>6. - 6. Do boys and girls usually enjoy chorus the same amount?</td>
<td>No, girls usually enjoy chorus more than boys.</td>
</tr>
<tr>
<td>7. - 7. Explain your answer to question number 6.</td>
<td>Chorus can be viewed as feminine to many men, which can be an insult. Answered in number 7.</td>
</tr>
<tr>
<td>8. - 8. There are approximately 30 boys and 100 girls enrolled in chorus at your...</td>
<td>Chorus is good for boys and for girls.</td>
</tr>
<tr>
<td>10. - 10. Explain your answer to question number 9.</td>
<td>Team cooperation as well as individual improvement are gender neutral improvements that can be made.</td>
</tr>
<tr>
<td>13. - 13. Please indicate your gender.</td>
<td>Male</td>
</tr>
</tbody>
</table>

School A

School A only provides two male responses, so these do not represent the majority of males in the chorus department. Regardless, we can see some similarities between these responses. First, both boys are in chorus because their friends are, and because family members support them. Also, both boys stated that girls usually enjoy chorus more than boys, even though later one boy mentioned that “chorus can equally be enjoyed by both genders.” To
explain the gap between male and female choral enrollment, one respondent said that “chorus can be viewed as feminine to many men, which can be an insult.” The other stated that “society made it that way.” One respondent indicated that chorus provides benefits to both boys and girls.

School C only provides four male responses, so these do not represent the majority of males in the chorus department. Regardless, we can see some similarities between these responses. First, all four respondents state that they enjoy singing with others. Also, all four respondents say that boys and girls benefit from chorus the same amount. To explain the gap between male and female choral enrollment, all four respondents had different reasons. The first
said that chorus is “girly” or “gay,” so boys feel pressured not to participate. The second said that boys don’t have enough “courage” because they don’t think they could do it as well as girls. The third claim that boys are “embarrassed” to sing, and the fourth said that chorus is perceived to be for “nerds.”

After reading all of the responses to this survey, my main observation is that gender-related stereotypes do affect current chorus students. Students notice that boys are more involved in other hobbies, while singing is more considered to be more “girly.” I recognize that these sample sizes are small, and thus do not provide the strongest support for the relationship between gender and choral singing. However, these responses from present-day chorus students do demonstrate the importance of this research, and the need for an improved study in the future.

**Suggestions Regarding Gender and Choral Singing**

While this section does not by any means include every possible suggestion to increase male participation in choral singing, it does present four different ideas that choral educators could combine, choose between, or use to create their own recruitment plan.

**Suggestion #1: Clear Expectations and Cooperation**

To once again reference Martin, one important aspect in the sociology of music is addressing conflict within a performing ensemble. “How can compliance and closely coordinated action be elicited from players whose definitions of the situation may not only differ but be antagonistic?” (Martin 214). Not only is this true for instrumental groups; it also applies to choirs. Singers must have a sense of teamwork and a common purpose. And, to take it a step further, the singers and the director/teacher must be able to work together, as well. When
everyone involved agrees on the rules and the goal, music learning and performance will be made much simpler (Martin). To take this idea even one step further, I believe that boys should understand the desired product up front, and that choral educators should have open, honest discussions about gender-related tensions in chorus classrooms.

There are others steps that chorus teachers can take to create smooth, effective male chorus rehearsals. In 1943, T. Tertius Noble wrote a guide entitled *The Training of the Boy Chorister*. Although a slightly older book, Noble makes several important points. Noble explains that from the very beginning, the teacher must be likeable and create a positive experience for the students. Noble goes on to say that “a short, thoroughly well disciplined rehearsal is worth its weight in gold. In order to attain this, both boys and men must be kept interested in what is being done. … Get at the root of whatever the trouble may be in a masterly way; correct the fault quickly without a waste of words, then pass on to the next problem” (Noble 8-9). In other words, boy singers are the most successful in a productive and meaningful environment.

Patrick Freer wrote *Boys’ descriptions of their experiences in choral music* to collect thoughts about choral singing from six different American males. Two of the boys are in chorus, two used to be in chorus, and two have never been in chorus. In general, Freer’s research suggests that adolescent males are more motivated when they are encouraged and there are interesting, achievable goals (Freer). One student, referred to as Roger, had this to say about teacher-student cooperation in chorus:

If our teacher would go into the men’s ensemble class and say, ‘OK, I’d like to talk to each of you individually and see what your goals are for this program’, I believe some of the kids would say, ‘You know Ma’am, I like this and I enjoy doing it’, and that would be fine. But, then she’s going to get some of the kids who say, ‘I really enjoy this, and I’m
sorry I can’t practise, but I want to advance, I want to be in the Chamber Singers.’ So, then she could better figure out what to do with the class, how many can she push, how many is she not going to get anything more out of. If you know what you’re working with, you can tailor it to go where you want it to go” (Freer 148).

Students and teachers tend to view boy’s chorus as a class that has lower expectations than women’s or mixed choruses. However, research and student feedback suggest that boys thrive in an engaging, educational choral environment.

**Suggestion #2: Male Vocal Modeling for Males**

Trollinger’s article provides some suggestions regarding choral education. According to Trollinger’s analysis of previous studies, children are able to match pitch more easily when modeling another child or a woman, as opposed to a man. Girls are considered to have an advantage if the teacher/vocal model is also female (Trollinger).

In addition to what is known about young singers, there is evidence which suggests that boys and girls mature at different rates, and that this difference may affect singing ability. However, this does not fully explain why older boys are typically not as successful in choir. “Could there be a biological reason? Do male laryngeal muscles tend to be less flexible than female, even before the voice change? If so, this may relate to males lesser ability to perform pitch exactly and may partially account for gender differences” (Trollinger 25).

One possibility is that boys have negative experiences while singing in the earlier grades, and they determine that boys do not sing as well as girls do. If younger (and older) boys had more frequent male vocal modeling, it would be more clear that singing is acceptable and attainable for men. However, Trollinger does caution that “the effects of biology must not be dismissed” (Trollinger 34). Boys may also have issues in chorus due to maturity levels or voice
change issues. Of course, male vocal models would demonstrate that the voice change is not the end of the world, and that improved behavior and effort will yield successful singing.

**Suggestion #3: Broadening the Definition of Masculinity**

As previously mentioned, many sources about gender and choral singing suggest that men’s chorus should be portrayed in an overly masculine manner to counter the belief that it is a feminine activity. However, Joshua Palkki wrote *Gender Trouble: Males, Adolescence, and Masculinity in the Choral Context* to counter this notion, and instead suggest that the definition of masculinity should be expanded to include all males.

Palkki believes that choral educators should purposely avoid perpetuating male stereotypes in chorus; this is not the solution to the issue of low male participation. Instead, “choral conductor-teachers can resist outdated conceptions about singing and masculinity and replace them with an inclusive approach that embraces a spectrum of masculinities in the choral context” (Palkki 26). Not only should chorus teachers be recruiting males who exhibit traditionally masculine traits, but they should also seek males from any social group or place on the masculinity spectrum. Those teachers who try and present singing as very traditionally masculine could potentially be decreasing overall male interest (Palkki).

Palkki has two main suggestions for teachers who want to recruit male singers:

1. Modeling a spectrum of masculinities through repertoire selection.
2. Modeling a spectrum of masculinities through the structure of choral programs and choice of recruitment tools.

Appendix B contains some selections from a list of songs that Palkki suggests are appropriate for a boys’ chorus (Palkki 31).
Suggestion #4: Emotional Work Among Boys in Chorus and Society

Askew and Ross wrote *Boys Don’t Cry* to explain how masculinity is constructed in schools, but they do so by analyzing the education system in as unbiased a way as possible. The authors believe that it is important to study sexism in schools because schools create the next generation of society. At school, boys are placed under enormous pressure to prove their masculinity, which also means hiding their vulnerability. This pressure does not come from the same individuals for every boy, rather, it is a result of the society in which boys are educated (Askew & Ross).

Askew and Ross include this quote from Graz Baran to describe the current situation regarding science and girls’ inclusion:

Encouraging girls to pursue an interest and/or career in Science and Technology cannot be done by a few cosmetic and structural alterations … It is very important to: challenge stereotypes; develop new images; demonstrate the relationship between interesting career prospects and the need for qualifications; consider the need for girl-only groups or introduce an element of compulsion at the option stage. However, these measures alone will make little impact, particularly in relationship to the majority of working class girls, unless we are prepared to re-think what Science education is, what it is for, and how we are going to teach it (Askew & Ross xiii).

This quote is extremely important to consider for those who are trying to increase women’s participation in the male-dominated field of science. This same line of thinking, when adjusted slightly, is exactly how music educators should think about choral education. Below is my modified quote:

Encouraging boys to pursue an interest and/or career in Music and Singing cannot be done by a few cosmetic and structural alterations … It is very important to: challenge stereotypes; develop new images; demonstrate the relationship between interesting career prospects and the need for qualifications; consider the need for boy-only groups or introduce an element of compulsion at the option stage. However, these measures alone will make little impact, particularly in relationship to the majority of peer-pressured
boys, unless we are prepared to re-think what Choral education is, what it is for, and how we are going to teach it.

According to Askew and Ross, certain traits and behaviors are acceptable for men, while others are acceptable for women. Men are supposed to be tough, aggressive, brave, and rational. Women are expected to be vulnerable, weak, frightened, and dependent. However, despite the broad themes that men and women are expected to conform to, it is apparent that not all men are the same, and not all women are the same. “Women as a whole are not passive, illogical, unselfconfident, just as men as a whole are not active, adventurous, ambitious and aggressive” (Askew & Ross 4). Boys are girls feel a strong need to conform to stereotypes that don’t accurately reflect the real world around them.

The societal push to conform begins in childhood, when boys are girls are exposed to different toys. Boys are encouraged to play with action figures, while girls are given dolls and supplies with which they can play house. Through observations of children playing, it is clear that boys are girls already view the world from a different perspective; girls are usually talking to the dolls and creating interactions between the dolls, while boys usually are embodied by the action-figure and, through the toy, they alone are overcoming an obstacle (Askew & Ross).

There have been several studies done which support the idea that, even though men tend to act more aggressive than women, aggression and other “masculine” traits are not an inherent part of being male. Men’s participation in violent acts is a result of culture, not biology. There is a difference between being male and participating in what is considered to be “masculine” behavior (Askew & Ross).
Askew and Ross believe that both men and women struggle to address their emotions and needs, but women are much better at identifying the emotions and desires of others. Men are not as able express their emotions about themselves or their peers.

Because of the different ways that boys and girls are socialized, girls are able to work in groups much more easily than boys. Askew and Ross conducted a few social experiments in a London primary school on this subject. In general, they observed that girls discussed the task at hand with the rest of their group, and worked together to create a positive scenario (playing house, for example). However, boys discussed topics that were unrelated to the current activity, and worked or played independently, merely sharing similar play space with other boys.

A more specific example compares a pair of girls and a pair of boys attempting to paint a picture. The girls, who were painting a snail in a garden, discussed which paints would be appropriate, and each mixed different colors. They decided on the person who would draw the outline, and also divided up the rest of the tasks involved. There was a discussion throughout about the progress of the piece. The boys set out to paint a road with shops in the background. One boy decided that he was going to draw the outline, and then each boys began painting a half. Without discussion, one boy painted a dotted line down the exact center, which divided both the road and the boy’s halves. Conversation was unrelated to the painting until one boy complained that the other was painting poorly, they had an argument, and one boy abandoned the project. If the boys had communicated earlier and more effectively about the painting, they might have been able to complete it together (Askew & Ross).

After observing students in various settings for several years, Askew and Ross agree that boys tend to label certain activities male or female more often than girls. “A consequence of this seemed to be that boys would often not only assume dominance over activities they have
identified as ‘male’, but also avoid those identified as ‘female’” (Askew & Ross 23).

Additionally, when participating in “male” activities, boys tend to focus on competition, not teamwork. Boys do not have as many opportunities to practice communication and vulnerability because the school system does not support these traits in boys.

When studying all boys schools, Askew and Ross discovered that boys respected male teachers more because male teachers were able to control them. Women teachers, on the other hand, displayed less respectable traits such as warmth and understanding. “The boys not only learn that ‘hard’ behaviour is appropriate ‘male’ behaviour and ‘soft’ behaviour is female; but also that ‘hard’ is superior to ‘soft’, so they develop a disdain for what they identify as female behaviour, to be deplored and avoided at all costs” (Askew & Ross 60).

In school, teachers should work with boys and help them to express themselves and relate to one another, just like girls are expected to. Askew and Ross one possible solution, which is active tutorial work. Generally, these are sessions designed to help boys realize that society is biased regarding gender, and that male bonding is appropriate. The steps for a usual session are below:

1. *An introductory activity* in the circle. For example, we played name games or clapping games.
2. *Discussion in pairs*. Each week we introduced this by an example from the teachers. The subject for discussion was kept very simple – ‘Things that frighten me’, ‘Things I like about school’.
3. *Discussion in fours*. Each person related to the group what their partner had said in the pair discussion.
4. *Task*. Staying in the small groups, the pupils carried out a task and shared the results: for example, putting some photographs in order to ‘tell a story’, writing a group collaborative poem.
5. *Physical activity*. This was an exercise to develop closeness between the boys, for example, ‘trust walk’, rocking one another.
The authors do point out that this solution will not work in every setting, depending on the culture as a whole and specific issues within the school. Also, the school as a whole must support this type of work, otherwise students will only be exposed to these ideas for a small percentage of their education, and it won’t transfer to other areas of their lives (Askew & Ross).

In addition to sessions for students, the authors suggest workshops designed to address sexism in the school culture. For example, teachers could look through textbooks and other school materials for examples of gender bias, and then choose additional or alternative materials that would present information in a more balanced way.

“We sometimes tend to look on schools as a vehicle for changing society. There may indeed be this potential but it is important at the same time to recognise them as perpetuating society” (Askew & Ross 104-105). The only way that we can change gender stereotypes in music is to create opportunities for students to recognize and overcome these obstacles.

Final Thoughts

This thesis contains several important themes which, when combined, create a clear story about singing in American chorus classrooms. European history contains hundreds of years of time in which singing was considered to be masculine, and women could only sing in the privacy of their homes. This idea was transferred to America, but over time, this trend shifted, and singing became more associated with the feminine. Based on research (both in this thesis and from other sources), American chorus students view choral singing as “feminine”, “girly”, or “gay”, and these views affect both male enrollment and the beliefs of the males who do enroll. Conclusions as to why singing is considered feminine can be drawn from several other concepts, including the multitude of studies connecting certain instruments to masculinity/femininity and
the relationship between emotion and choral performance. Women are expected to sing because choral singing is higher pitched, more emotional, and not as physically strenuous. There are several options that chorus teachers have to increase male participation and success, including clarity and cooperation, appropriate vocal modeling, acceptance of all males, and improving the emotional health of the boys in American society. We should not merely change chorus to adjust for boys; society should change so that boys will be in chorus. *Singing is for everyone.*
Appendix

Appendix A

<table>
<thead>
<tr>
<th>Composer/Arranger</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexander, Elizabeth</td>
<td>If you can walk you can Dance (If you can talk you can sing)</td>
<td>Seafarer Press</td>
</tr>
<tr>
<td>Brahms, Johannes; arr. Stroope</td>
<td>Maitland</td>
<td>Alliance Music Publications, Inc.</td>
</tr>
<tr>
<td>Cloud, Judith</td>
<td>I hate flowers (from Words from an Artist’s Palette)</td>
<td><a href="http://www.judithcloud.com">www.judithcloud.com</a></td>
</tr>
<tr>
<td>Emerson, Roger</td>
<td>Can You Hear the Bells?</td>
<td>Hal Leonard Corporation</td>
</tr>
<tr>
<td>Farell, Laura</td>
<td>Rain Music</td>
<td>Hal Leonard Corporation</td>
</tr>
<tr>
<td>Farell, Laura</td>
<td>Rest Not</td>
<td>Hal Leonard Corporation</td>
</tr>
<tr>
<td>Farthing, Scott</td>
<td>Come Travel with Me</td>
<td>Walton Music</td>
</tr>
<tr>
<td>Goerznahe, Noel</td>
<td>Two Tongue Twisters</td>
<td>Oxford University Press</td>
</tr>
<tr>
<td>Chopin, Pepper; arr. Hayes</td>
<td>Walk a Mile</td>
<td>Alfred Music Publishing</td>
</tr>
<tr>
<td>Memley, Kevin A. (arr.)</td>
<td>America, the Beautiful</td>
<td>Walton Music</td>
</tr>
<tr>
<td>Melbourn, James</td>
<td>Think on Me</td>
<td>Colla Voci</td>
</tr>
<tr>
<td>Papadis, Jim</td>
<td>We All Have a Right</td>
<td>Boosey &amp; Hawkes</td>
</tr>
</tbody>
</table>

Appendix B
Works Cited


Dunn, Leslie C., and Jones, Nancy A. Embodied Voices: Representing Female Vocality in Western Culture. Cambridge Univ. Pr., 2010.


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i There are a variety of examples of Gregorian chant sheet music available, including *Ubi Caritas* (see Appendix A).

ii As opera developed, the female soprano and mezzo-soprano became important, creating more performance opportunities for women. Mixed choirs were still frowned upon in the church, but opera called for mixed choirs in every production. The mixed chorus was established through opera and public concerts before it was brought back into the church (Pendle).

iii For more information about studies regarding gender and instruments, see Staley & Shendruk, Marshall & Shibazaki, and Kelly & VanWeelden.

iv For more information about the relationship between gender and music in various cultures, see Herndon & Ziegler and Koskoff.