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Influence of gender, choral membership,
and ethnicity on students' attitudes
toward singing and choral participation
in the urban, upper-elementary school chorus

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

**INFLUENCE OF GENDER, CHORAL MEMBERSHIP,
AND ETHNICITY ON STUDENTS' ATTITUDES TOWARD
SINGING AND CHORAL PARTICIPATION IN THE URBAN,
UPPER-ELEMENTARY SCHOOL CHORUS**

by

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Submitted in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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DEDICATION

The immense sacrifices my family had to make in order for me to complete my dissertation and the whole doctoral program are immeasurable. For that reason, I would like to dedicate this dissertation to my lovely, supportive, and extraordinary wife, Linda Jaramillo-Pineda, and my two marvelous children, Vanessa and Juan David Pineda, for whom I am forever grateful. I would also like to dedicate this work to my parents, Carlos Eutimio Pineda-Fernández de Soto and Aura Cecilia Arias de Pineda, who instilled in me the love for education and taught me its value.

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Although the names of the school principals and teachers who willingly participated in this study, as well as the name of the school district that decisively approved the realization of this research endeavor must remain anonymous, I would like to thank all of them – students, teachers, and administrators – for their involvement. The four teachers and their principals were cognizant that their participation would not only help a graduate student to complete his project, but, most importantly, would make a potential contribution to the field of urban music education.

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ABSTRACT

Due to recent demographic changes to the student populations in the United States, urban schools have experienced an increase in their proportion of culturally diverse students (Emmanuel, 2006; Fisher, 2008; Robinson, 2006), prompting music education researchers to address issues specific to urban schools. Yet, there still remains a paucity of research on urban music education, particularly in the field of singing and choral participation in the urban setting at the upper-elementary level. Responding to this gap in the research, the purpose of this study was to examine the influence of gender, choral membership, and ethnicity on students' attitudes toward singing and choral participation in urban upper-elementary schools in a school district in the state of Florida. The following research questions guided the study: (a) How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward singing?; (b) How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward choral participation?; (c) How do gender, choral membership, and ethnicity influence urban, upper-elementary school

students' attitudes toward future choral enrollment?; and (d) Is there a relationship between urban, upper-elementary school students' attitudes toward singing, choral participation, and future choral enrollment?

I selected a convenience sample of four urban elementary schools and surveyed fourth- and fifth-grade students, both chorus and non-chorus members, from these four schools ($N = 600$). I utilized a researcher-modified version of Mizener's (1990) questionnaire on singing interest and choral participation to measure attitudes toward singing, choral participation, and future choral enrollment.

Results indicated that girls had more favorable attitudes toward singing, choral participation, and future choral enrollment than boys. Compared to non-chorus members, students in chorus had more favorable attitudes toward singing, choral participation, and future choral enrollment. Additionally, there was a significant positive correlation between the three dependent variables among chorus members.

Ancillary analyses revealed tentative evidence that, among those enrolled in chorus, African American students tended to have less favorable attitudes toward choral participation than students of other ethnicities. However, the ethnic group with the lowest choral participation rate among surveyed students was that of Hispanics.

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CHAPTER 1: SINGING AND THE CHORAL PRACTICE IN THE UNITED STATES

Background

Choral singing has been shown to be the strongest and most popular performing art expression in the United States (Chorus America, 2009). According to the 2009 Chorus Impact Study published by Chorus America, approximately 22.9% of U.S. households have at least one member (child or adult) that participates in a chorus. Furthermore, nearly 42.6 million people, children and adults, sing in approximately 270,000 choruses nationwide, including professional, community, religious, and K–12 public and private school choruses (N.B. These estimates do not include college and university choruses) (Chorus America, 2009). Choral singing has been a significant part of human artistic expression in the United States, rooted in 17th-century colonial English-speaking America. It has been a natural outgrowth of worship, communication, self-enjoyment, beauty, and personal growth. In colonial times, congregational singing was a significant part of worship (Campbell, 1991). Choral practices during the 17th and early 18th century included lining out (Old Way of Singing), which allowed the congregations unable to read music or even printed English to learn the psalms aurally, and Regular Singing or Regular Way, which consisted of singing by note or reading music. This practice, in turn, gave way to the establishment of singing-schools beginning around 1720 (Birge, 1928).

The singing-school movement in colonial America was crucial for developing basic music literacy – that is, vocal production, part-singing, solmization – among its participants (Romey & Mehaffey, 2012), leading to significant choral experiences in

worship and community singing activities. Presenting data regarding the establishment of the singing-school movement in America, Birge (1928) underscored its significance as the basis of formal choral practice and the commencement of music education in the United States:

The singing-school had justified its existence and had become a popular institution. Starting in Boston, it had spread through New England and the other colonies. It began as a crude choir school. But though the religious influence was paramount for a long period, it progressively adapted itself to the currents of social and political feeling which from one generation to another affected the common life of the people. It was truly educational in that both of its major aims, the study of choral music and acquiring the art of music reading, laid the national foundations for musical culture and appreciation. (p. 11)

It was not until the efforts of Lowell Mason – a major proponent of the singing-school – that formal instruction in vocal music began (Romey & Mehaffey, 2012). Mason's goal was twofold: to elevate the standards of singing-school teaching, which he regarded as the most crucial aspect of popular music education, and to improve the quality of church music and choral singing (Birge, 1928). His pedagogical choral and singing work led to the initiation of the Boston Academy of Music in 1832. The Boston Academy constituted the first school of music pedagogy in the United States in which adult and children's choruses were taught. The introduction of music in primary school became crucial to the work of the Academy. In 1837, the Academy's board submitted a memorial to the Boston School Committee calling for the introduction of vocal music instruction into the public

school system. In addition, Mason presented a concert in which he demonstrated his novel approach of teaching every child to sing, thereby proving wrong the “doctrine of the talented few” (Birge, 1928, p. 36). After the Boston School’s consideration and Mason’s concert, music instruction was recommended on the basis of three functional aims: intellectual, moral, and physical (McCarthy, 2015). Music, and particularly vocal music, was then accepted in 1838 for the first time as part of the public school curriculum in the United States (Mark & Gary, 1999).

Singing and the Choral Experience Today

The importance of singing as a human phenomenon in most societies is undeniable; it is one of the most universal and observed musical behaviors (Nettl, 1997, 2005), believed to be humankind’s earliest musical expression (Fitch, 2006; Grylls, 2012; Ling-Tam & Cho, 2012). In the United States, it is evident that singing and choral singing became foundational to the development of music education. Today, singing is an essential aspect of the music curriculum, especially at the elementary-school level. Since 1994, the Music Educators National Conference (MENC) has stressed the importance of singing through the articulation of the first of nine content standards that addressed the singing of a varied music repertoire alone and with others. Furthermore, the 2014 update to the 1994 National Standards by the National Coalition for Core Arts Standards (NCCAS) and the National Association for Music Education (NAfME) includes singing under *performing*, which is one of the four artistic process strands that replaced the original content standards (National Coalition for Core Arts Standards, 2014; Shuler, Norgaard, & Blakeslee, 2014). Some research has indicated that a greater amount of time

is devoted to singing in the general music classroom than to other musical behaviors (Schmidt, Baker, Hayes, & Kwan, 2006; Sheridan, 2015).

Notwithstanding the significant place that singing has held in American music education since its inclusion in public school curricula, many male students in elementary and secondary schools remain reluctant to participate in singing activities and school choral ensembles (Adler, 2002; Bazy, 2010; Campbell, 2009; Castelli, 1986; Elpus, 2015; Freer, 2012; Gates, 1989; Hale, 2006; Koza, 1993; Lucas, 2011; Mizener, 1990; Phillips & Aitchison, 1998; Sherban, 1995; Williams, 2011). This disinclination suggests that gender may play a determining role in students' attitudes toward singing and choral participation in the United States. This phenomenon has been corroborated by national surveys, as well as by historical studies (Gates, 1989; Koza, 1993; National Association of Secondary School Principals, 1984, 1996; Van Camp, 1988a, 1988b). These studies have indicated a continued trend of gender imbalance, according to which females outnumber males in choral participation.

In a recent study, Williams (2011) collected data through an online questionnaire from a random sample of 575 middle- and high-school choral directors from most states (with the exception of Alaska, Arkansas, District of Columbia, Hawaii, and Texas), who were members of NAFME (MENC at the time). The choral directors surveyed reported that the average percentage of male students enrolled in middle- and high-school chorus was 26.85%, or a ratio of slightly less than 3:1. The figures reported in Williams's study were similar to Gates's (1989) and the National Association of Secondary School Principals' (1984, 1996) findings that "male chorus participation in the United States'

middle and high schools has remained relatively unchanged for the past twenty years” (Williams, 2011, p. 206). This lack of male participation, as Elpus (2015) argued, “is a systematic, nationwide issue that extends beyond the anecdotal evidence offered by practitioners” (p. 96). Indeed, the phenomenon has been “researched, evaluated and documented” (Harrison, Welch, & Adler, 2012).

Choral activity has been stereotyped as a female pursuit for a long time (Acker, 1994; Adler, 2002; Beynon & Heywood, 2010; Gates, 1989; Green, 1997; Hall, 2005; Hanley, 1998; Koza, 1994; Mizener, 1990; Sherban, 1995; Wilson, 2010). In an analysis of music-related nonfiction articles in *Godey’s Lady’s Book* published between 1830 and 1898, Koza (1988) found that the articles contained certain sex stereotypes about music education that still exist in contemporary American society, such as the notion that music is a feminine endeavor (Hawkins, 2007).

This 19th-century, white, middle-class concept viewed men’s involvement in music, and particularly in singing, as effeminate. This preconception has permeated the school system through curricular materials in which vocal music has been associated with the feminine sphere, while instrumental music has been generally considered more masculine (Adler & Harrison, 2004; Green, 1997; Harrison, 2008; Koza, 1994). Broquist (1961) explained that one of the possible reasons for boys reacting less favorably than girls to music instruction in school, including singing, is due to social pressures, prejudices, and stereotypes. Such factors are reinforced by the curriculum, preventing boys from showing a more positive reaction. Broquist’s findings suggested that students have been led to believe that singing is a female enterprise. Broquist cited evidence from

one teacher who made a “very penetrating remark”: “Singing is something boys never see men do, – it’s a female activity, with which boys don’t like to be identified” (p. 189).

Holmquist (1995) also reflected: “It is particularly disturbing to find insidious support of singing as a female activity in the 1960 music curriculum itself” (pp. 37–38), and encouraged readers to consider the lyrics of the following song that was a staple of music classes during the 1950s and 1960s.

PUBLIC DOMAIN

GRAND - MA GRUNTS SAID A CUR - I - DUS THING "BOYS MAY WHIS - TLE BUT GIRLS MUST SING."

5 THAT IS WHAT I HEARD HER SAY, 'T WAS NO LONG - ER THAN YES - TER - DAY

CHORUS

9 BOYS CAN WHIS - TLE. (WHISTLE) GIRLS MUST SING. TRA - LA - LA - LA - LA

Verse 2

Boys can whistle, of course, they may,
They can whistle the livelong day.
Why can't girls whistle too, pray tell,
If they manage to do it well?

Verse 3

Grandma Grunts said it wouldn't do,
Gave a very good reason too:
Whistling girls and crowing hens
Always come to some bad ends.

Figure 1. Sheet music and lyrics to “Grandma Grunts”

Although this illustrative example may be thought of as out of date, Harrison’s (2008) data showed that singing has continued to occupy the feminine domain for decades. Harrison argued that the perpetuation of this phenomenon in the 21st century is related to the “concepts of avoidance of femininity and gender role rigidity,” which are

controlled by “patriarchy, homophobia and compulsory heterosexuality” (p. 134). Indeed, the current struggle of secondary music educators to attract enough male singers for their choral ensembles in order to have a balanced group indicates that cultural ideals and values from the past may still influence today’s youth in their own perceptions as singers (Broquist, 1961; Koza, 1990). For most schools today, this recruitment struggle is the biggest problem facing their choral ensembles (Elpus, 2015; Freer, 2012; Holt & Jordan, 2008). This absence of male participation was confirmed by Carlow (2004) who counted 11 boys out of 47 high school students (23.4%) in the choral room during her initial visit to the research site.

Furthermore, researchers have found that students in secondary choral music classes were more likely to be female and from socially and academically advantaged families (Elpus & Abril, 2011; Hawkinson, 2015; Stewart, 1991). In addition, Holmquist (1995) found a marked difference between men and women in the overall composition of the community choirs studied. Only 87 out of a total of 244 participants were men, leading Holmquist to argue that “the inequality of participants suggests that fewer men develop choir singer roles in early life” (p. 141). This lack of development of choir singer roles in early life by boys was corroborated in Hedden’s (2007) study (see Chapter 2) in which, out of 104 students (fourth- and fifth-grade children) participating in a choral festival, only 19.2% ($n = 20$) were boys. A more recent study by Campbell (2009), which will also be expanded on in the subsequent chapter, showed that girls were more likely to participate in singing activities and had stronger music *possible selves* than boys.

Although older elementary-school boys like to sing under certain circumstances

(e.g., singing along with CDs and the radio), they seem to be much less inclined than girls to join a choral ensemble (Hedden, 2007; Mizener, 1990). A study by Hale (2006) conducted in a Midwestern town with primary students showed that half of all girls wanted to sing in a chorus, whereas more than half of all boys showed no interest in choral membership. Hale suggested that this finding was due to a correlation between attitudes toward singing voice and participation.

The reluctant male attitude toward choral membership in today's American school choral practice, according to research, is a perennial phenomenon (Elpus, 2015; Harrison, 2007) that is hindering the development of choral programs at the middle- and high-school levels (Williams, 2011). First, the lack of males does not allow for a well-balanced ensemble. In this regard, Lucas (2007) argued, "The balance of voices is an important aspect in a good choral sound. It is in the best interest of male and female participants in choirs that a somewhat equal balance is struck between male and female voice parts" (p. 2). Referring to the advantages of both mixed-voice and single-gender ensembles, one of the aspects choral directors have highlighted about the mixed-voice ensemble is that "the sound of mixed voices is more pleasurable and desirable to work with" (Carp, 2004, p. 64). Second, the lack of males leads directors – as a solution to the problem – to repeatedly ask some females (altos) to cover male parts (tenors), which is an unhealthy vocal exercise (Lucas, 2007). Lucas (2007) further explained that a disproportionate number of males also negatively affects the choice of literature. In a well-balanced choral ensemble, a wide variety of literature can be performed, including "pieces for female or male voices only, in addition to the mixed voice (S.A.T.B.) music likely included in the

repertoire” (Lucas, 2007, p. 2).

It is important to stress that the lower participation rate of males than females in U.S. choral programs at the middle- and high-school levels not only affects choral directors and their ensembles in terms of technical issues such as sonority, vocal health, and choice of literature, but more importantly means that, by not joining, boys are missing out on the psychological, communicative, academic, and social benefits to be gained from the choral experience, e.g., the development of self-confidence and trust; feelings of self-worth, self-knowledge, and self-satisfaction; the experience of reaching out to their audience and sharing their talents; and the social dynamics experienced as a source of enjoyment through acquisition of friendships and involvement in teamwork, which all promote the development of their own identity (Campbell, Connell, & Beegle, 2007; Parker, 2009; Sweet, 2010). In previous studies, participants have primarily been adolescent males in chorus (middle- and high-school students) or adults who, as adolescents, joined a mixed choral ensemble. These studies have focused on uncovering the meanings that being in a mixed chorus held for participants (Adderley, Kennedy, & Berz, 2003; Hylton, 1981; Kennedy, 2002; Parker, 2011), the development of choral adolescents’ identity (Campbell et al., 2007; Parker, 2009), and the lifelong influence joining a mixed choral group has on adolescents (Arasi, 2006; Pitts, 2009). Researchers have pointed to participants’ increased self-confidence, sense of accomplishment, sense of belonging, development of personal character, musical highs as a result of the involvement of cognitive and affective responses, enjoyment, and social growth. Moreover, participants have cited feelings of peace, giving them a better outlook on the

world and a stronger connection to themselves (through the expression of personal feelings), society (through interdependence), and the spiritual. Researchers have also found choral participation to aid in the development of problem-solving and critical-thinking skills (Arasi, 2006; Campbell, 2011). For upper-elementary school children (Chorus America, 2009; Pietsch, 2009), choral participation has been linked to better grades in school, as well as growth in self-esteem, teamwork, and social skills.

Overall, choral activity provides members with personal and social benefits, as choral membership is a human endeavor of self-growth, self-knowledge, and enjoyment (Elliott, 1995). As Regelski (2004) articulated, “Music’s most prevalent value throughout the world is its pragmatic use for a variety of personal and social values and pleasures” (p. 6). Therefore, by not joining choral ensembles, boys are being precluded from “potential growth experiences that contribute to the construction of identity and self-esteem, and are therefore limited in their life possibilities” (Adler, 2002, p. 288).

As a response to the lack of males in secondary-school choral ensembles, choral directors have offered strategies to recruit and retain male singers – a task described as “extremely difficult” (Lucas, 2011, p. 47). Middle school, in particular, is a critical time when many boys choose not to participate in singing activities due to physiological changes (i.e., their changing voice), schooling issues (e.g., scheduling constraints), and other influential factors, such as psycho-social issues including homophobia (Adler, 2002; Beynon & Heywood, 2010; Campbell, 2009; Freer, 2009; Kennedy, 2002; Lehmann, Sloboda, & Woody, 2007; Phillips, Williams & Edwin, 2012; Powell, 2015; Williams, 2011; Willis & Kenny, 2008). Consequently, research has been conducted to

address the vocal, acoustic, and physiological characteristics and challenges associated with the developing male adolescent voice (Cooksey, 2000; Willis & Kenny, 2008). Strategies to improve the evaluation and training of the changing male voice and the selection of repertoire have been included in choral methods (Barham, 2002; Collins, 1999; Cooksey, 2000; Cooksey & Welch, 1998; Cooper & Kuersteiner, 1970; Freer, 2005; Kennedy, 2004; Zemek, 2010). Other resources have also been developed to assist music educators working with early adolescents, such as The Cambiata Vocal Music Institute of America¹. Choral directors have also acknowledged these gender-related factors and implemented workshops and school ensembles specifically for boy singers (Adler, 2002; Bazy, 2010; Hawkins, 2015). In doing so, they attempt to reinforce the notion of male identity that research has identified as the main reason middle-school students participate in choral endeavors (Abrahams, 2012; Kennedy, 2002). As Ashley (2009) remarked, “The voice and singing are absolutely fundamental to a boy’s identity and if he thinks that singing will not give him an identity with which he feels secure, he will not sing” (p. 13).

Carlow’s (2004) observation of girls outnumbering boys in a choral room deserves further consideration, especially given the tendency in music education scholarship to conduct research on singing and choral participation based, for the most part, on what Henrich, Heine, and Norenzayan (2010) called WEIRD (White, English-speaking, industrialized, rich, and democratic) societies. In effect, other issues such as socioeconomic status, ethnicity, and culture complicate gender issues when researchers

¹ <https://cambiata.music.unt.edu/>

study students from diverse cultural groups. In Carlow's ethnographic study, the participants consisted of five female, immigrant, English for Speakers of other Languages (ESOL) high-school choral students from Ecuador, El Salvador, Ghana, and Kazakhstan, who had been living in the United States for three years or less. Carlow explored these students' process of acculturation through their experience of American high-school choral classes. Through interviews, surveys, observations, focus groups, and artifact collection, Carlow found that the acculturation process for these immigrant teenagers involved numerous dimensions with different outcomes depending on the personal histories and educational background of the students. In their acculturation process, these students faced unique challenges as they adjusted to a new culture, new life, new school, and new language (McCarthy, 1998; Rogers-Sirin, Ryce, & Sirin, 2014). One of many challenges that the students had to face during the period of adjustment was encountering different norms of cultural discourse in the new school, specifically norms related to choral practices in chorus class (e.g., repertoire from the Western classical tradition, music reading, warm ups). These experiences were removed from and hence irrelevant to some of the participants' previous musical experiences in their native country. This phenomenon of 'cultures in conflict' (McCarthy, 1998), or what other scholars have identified as 'cultural incongruence' (Sirin, Ryce, & Mir, 2009), generated a high level of discomfort for some of Carlow's participants. As Carlow's study confirmed, the school environment can be a source of stress for all students, particularly immigrant students (McCarthy, 1998).

This cultural scenario highlights the complexity of the issue of gender and choral

participation in the United States. It acts as a reminder not only of the dimensions, histories, and experiences that each student brings to school in an idiosyncratic manner (i.e., with unique cultural, linguistic, psychological, educational, and socioeconomic characteristics), but also of the student's acquisitions from mainstream culture, and hybridizations resulting from interactions between cultures (Armetta, 1994; McCarthy, 1998). Even though Carlow (2004) employed the personal narratives of only female students, it is the complexity of the students' adaptation process as immigrants that makes this example worth mentioning. Moreover, her study becomes even more relevant to this study, considering that a significant part of the sample population for the present study included immigrant students.

Carlow's (2004) study highlights the different ways in which students, as immigrants, form their ethnic identity during the acculturation process. Research has suggested that many variables influence children's acculturation process and subsequent outcomes, and that the school context, classroom setting, and curriculum "are essential in the overall adjustment of immigrant children and other minorities" (McCarthy, 1998, p. 29). Given the shifting racial and ethnic distribution of American public school students, understanding the acculturation process is of particular importance for music educators in the school choral landscape. Without being cognizant of the variables that influence the migration experience, music educators "may at best fail to understand the psychological needs of the people they are working with, and at worst pathologize their experiences, perpetuating stereotypes, and/or contribute to feelings of alienation" (Rogers-Sirin et al., 2014, p. 11).

Research in varied cultural scenarios in American society has revealed differences in students' attitudes toward singing, choral participation, and continuing choral membership. For example, Siebenaler's (2008) study, which will be presented in more detail in Chapter 2, showed that African American students had more positive attitudes toward singing and choral participation than Hispanic students. In terms of gender, African American boys liked to sing in different settings more than Hispanic boys. Likewise, African American boys and girls had more positive attitudes toward singing in school and when they were alone than Hispanic males. With respect to students' attitudes toward choral participation and future choral membership, African Americans answered more positively than Hispanic students.

Although Siebenaler (2008) did not specify the context (urban, suburban, etc.) of the study, the results indicated that ethnicity may influence students' attitudes toward singing, choral participation, and continuing choral membership. This is of vital importance for choral directors in urban, upper-elementary school choruses, since research has shown that urban schools have the greatest percentages of ethnically diverse students (Eros, 2009; Fisher, 2008; Lehmborg, 2008). In this regard, Robinson (2006) stated, "in urban schools children of color are the majority" (p. 36).

Urban Music Education

The Urban Dilemma

Before discussing the topic of urban music education and providing a definition of an urban school, it is necessary to first discuss the term *urban*. Due to its polysemic and antinomic usage, scholars have been unable to come to a clear consensus on its definition.

As articulated by Leonardo and Hunter (2007):

The urban is socially and discursively constructed as a place, which is part of the dialectical creation of the urban as both a real and imagined space. The urban is real insofar as it is demarcated by zones, neighborhoods, and policies. However, it is imagined to the extent that it is replete with meaning, much of which contains contradictions as to exactly what the urban signifies. (p. 779)

The elusive meaning of the term *urban* has created dissimilar views among different people. The participants in Watson's (2007) study, for example, defined urban "by race and class, and the perceived behaviors, beliefs, and values associated with each" (p. 129). In Watson's case, the meaning of *urban* for the teachers surveyed had negative connotations compared to the word *suburban*. In other words, *urban* represented "an inescapable cul-de-sac of poverty and daily degradation" (Leonardo & Hunter, 2007, p. 779). For others, urban may represent "the hallmark of civilization and the advances it offers... a venue for a sophisticated life" (Leonardo & Hunter, 2007, p. 779).

While the term can have both positive and negative implications, it is important to keep in mind that its genesis can be traced back to the early 17th century and the Latin word *urbanus* (pertaining to the city) and later *urbane*, referring to a courteous and refined person, especially a man (Foster, 2007). Both of these words carry positive connotations. Foster (2007) posited that it is not certain when the term started carrying negative connotations, but noted that "by the early twentieth century, negative connotations associated with urban, exemplified in the euphemism inner city were widely accepted" (p. 765).

These antithetical connotations are part of Leonardo and Hunter's (2007) imagined urban space, which is comprised of both positive and negative conceptions. Yet, the authors took the dichotomy further by describing three different ways in which the urban is constructed, pointing to the social meanings that constitute the urban setting in the context of power relations (i.e., race and class dynamics): (a) the urban as a sophisticated space, (b) the urban as an authentic place of identity, and (c) the urban as a jungle. The sophisticated urban space is epitomized by the glamour, splendor, sophistication, technological advancement, metropolitan life, progress, refinement, and civilization of the city. Therefore, this construction carries positive connotations, as depicted in the television series *Sex and the City*, where primarily white and financially established people savored the attributes of the urbane. However, Leonardo and Hunter explained that, when it comes to issues of race and ethnicity, contradictions arise, in that, being urban usually connotes supporting the "right amount" of ethnic and racial difference, but not too much. Often tokenism stands in for real integration in order to preserve a certain image of the urban as a *controlled place of difference*. Thus, during the Great Migration in the U.S., the exodus of Blacks from the South to Northern urban centers prompted Whites to contain them in ghettos, making integration all but a fantasy rather than a reality. (p. 781)

These urban spaces (ghettos), however, are authentic places of cultural practices and identity formation for many people, since,

that is where they grew up or live, where they return to visit family if they moved away, where they go for ethnic-specific groceries or for their own ethnic

restaurants, where they get their hair done... Because urban areas are home to so many people of color, both literally and figuratively, there is an abundance of images of urban areas as romantic, nurturing, accepting havens from a cold outside... world. (p. 785)

This positive conception of the urban as a source of authentic cultural practices for people of color may, at the same time, restrict an understanding of the meaning of being “real” Black or “real” Latino. Indeed, these practices are not necessarily a sociocultural reflection of all people of color, be they Black, Latino, Asian, or from any other ethno-racial background. Therefore, the essentialist construction of “authentic Black” or “authentic Latino” by the mass media may pose some challenges to those people of color who are “not authentic enough for their own social group, not White enough for the mainstream” (Leonardo & Hunter, 2007, p. 787). Tyson, Darity, and Castellino’s (2005) study examining the underrepresentation of students of color in rigorous secondary-school courses and programs highlighted these challenges of essentialism. The authors cited the experiences of one middle-class, Black participant who had been branded as inauthentic:

She recalled being called “white girl” and “oreo” by fellow blacks... She described that period as hell... She quoted one white female as saying, “Alicia, you’re not black – you speak correct English, you take honors courses. You’re not what I picture as black.” (p. 594)

Here, the socially constructed ‘essence’ of the White girl’s statements is a manifestation of a White dominant discourse that racially disrespects and demoralizes people of color.

The statements “you speak correct English” and “you take honors courses,” for example, are ‘racially coded’ and, hence, “entrenched in race inasmuch as they are intertwined with language bias, nativist racism, racial appearance, racial stereotyping” (Matias & Liou, 2015, p. 609). Through the lens of critical race theory, Matias and Liou (2015) characterized these types of experiences as “experiential knowledge of surviving racial micro aggressions” (p. 609). Furthermore, Phillips (2010) identified essentialism as being particularly challenging, since it “comes into play precisely at the moment when the generalisation fails and the stereotypes no longer work” (p. 18).

The last social meaning of the urban presented by Leonardo and Hunter (2007) is the ‘urban as jungle.’ This metaphorical representation is described by the authors “as a pathological place marked by a profound disorganization, criminal character, and moral malaise. In this most popular and durable representation of the ghetto, images of the underclass shine through the lens of the culture of poverty argument” (pp. 780–781). In this argument, the ‘culture of poverty’ model from the 1960s and 1970s, reborn as the ‘urban underclass’ in the 1980s, characterized ethnic-racial populations “by low employment, ‘social isolation,’ high crime rates, drug use, and teenage pregnancy” (di Leonardo, 2004, p. 6). This conception of the urban carries very negative connotations due to its racist and pejorative character.

All of the aforementioned social meanings are vital to defining the notion of the urban, since its conceptualization goes beyond a materialist conception. As Gaztambide-Fernández (2011) claimed, “A materialist conception of the urban is an important starting point because it illuminates at least two crucial characteristics of the urban: proximity and

inequality” (p. 18); however, “A materialist conception leaves out the meanings associated with the idea of the urban” (p. 19).

These types of social meanings have a significant impact on the lives of children in urban public schools and, hence, on urban music education. As Leonardo and Hunter (2007) pointed out, “The imagined aspect of the urban setting affects urban education because it socially and culturally constructs the people who live in it as well as their needs” (p. 780). Therefore, when public officials imagine the urban as an “urban jungle,” for example – which is the most common representation of urban schooling – they consider spending money on these schools to be a waste, because, in such a context, urban students are “without talent, creativity, or intelligence to offer society” (p. 789). This thinking has been reflected in some influential business leaders’ assertions, such as, “No one expects these ghetto kids to go to college. Most of them are lucky if they’re even literate” (Kozol, 1991, p. 93); or in statements against financing the education of low income students, such as, “You don’t rearrange deck chairs on the *Titanic*” (Kozol, 1991, p. 98).

It is important to keep in mind that this imaginary of the ‘urban as jungle’ is concomitant with social theories that have permeated the educational system. Consequently, when it comes to studying the lack of progress made by African Americans and other students of color in school, theories of cultural deficit (a culture and value system developed by the poor) and social pathology (social and personal disorganization) come to light, justifying cuts in funding for social programs (Foster, 2007). In other words, ‘blame the victim’ rationales are employed, “making use of the

larger frame of underclass ideology” (di Leonardo, 2004, p. 6).

Urban Schools

The rapidly changing demographics of the student populations in the United States have shaped the fabric of American society. School populations are becoming increasingly culturally diverse (Emmanuel, 2006; Fisher, 2008). The 2003 U.S. census reported that 42% of all public school students were students of color (Kindall-Smith, 2006). The National Center for Education Statistics (NCES) of the U.S. Department of Education showed that, in 2006, 43% of students enrolled in U.S. public schools were classified as minority (Lehmberg, 2008). Recent statistics from the same center reported that, up until 2008, Hispanics (22%), Blacks (16%), Asians (3.7%), Pacific Islanders (0.2%), American Indians/Alaska Natives (0.9%), and other races (2.6%) comprised approximately 45% of the students enrolled in Kindergarten through Grade 12 in U.S. public schools (NCES, 2010). For the first time in 2002, Hispanic enrollment surpassed Black enrollment, and remained higher through 2008. In addition, in 2007–2008, Hispanics had the greatest percentage (46%) of students attending high-poverty elementary schools, compared to Blacks (34%), Whites (14%), Asian/Pacific Islanders (4%), and American Indian/Alaska Natives (2%). Furthermore, between 1979 and 2008, the number of school-age children (5–17) who spoke a language other than English at home increased from 3.8 to 10.9 million, or from 9% to 21% of the population (NCES, 2010).

Research has shown that schools with the greatest proportions of minority students and students of low socioeconomic status (SES) are located in urban areas (Eros,

2009; Fisher, 2008; Kincheloe, 2010; Lehmberg, 2008; Lind, 1997; Robinson, 2006).

Kincheloe (2010) claimed that “over 80% of high-density poverty areas in the U.S. are located in the nation’s 100 largest cities” (p. 5). Nevertheless, SES and race alone do not encompass the dynamics of school culture (Gordon, 2003; Weiner, 2000). An urban environment involves a multidimensional system of complex and intertwined socioeconomic, linguistic, and multicultural aspects.

Weiner’s (2000) research presented some criteria to characterize an urban school: Urban schools serve a large, highly diverse population; decision-making is centralized and invested in a bureaucracy that is politically isolated from communities; chronic patterns of underfunding configure decisions about teaching and learning; the schools serve high concentrations of students who are “voluntary minorities” – or immigrant minorities, i.e., those who voluntarily chose to move to the U.S. in order to have better life opportunities (Kincheloe, 2010; Ogbu & Simons, 1998) – and linguistic minorities. The schools also serve high concentrations of students who are “involuntary minorities” – or nonimmigrant minorities, i.e., those who were initially brought to the U.S. against their will through slavery, conquest, and colonization (Kincheloe, 2010; Ogbu & Simons, 1998). For these involuntary minorities, the dominant cultural model of schooling is often different from and in conflict with their own, in that, urban school systems depend on a unitary, seemingly objective definition of ‘intelligence’ and standardized measures of learning to classify students. Standardization in instruction and curriculum complements the bureaucratic culture and organization that have been hallmarks of urban school systems since their creation. As Weiner (2000) pointed out, the aforementioned elements

“have characterized the historic development of urban school systems and demarcate urban schooling today” (p. 370).

Scholarship has been consistent with this portrait of the urban school, and has also identified other features that distinguish urban schools from both suburban and rural schools and school districts. For example, Ahram, Stembridge, Fergus, and Noguera (2011) argued that persistent low student achievement in standardized tests, inexperienced teaching staff, poor data and data inquiry infrastructures, and low expectations of students “are not new phenomena but, rather, are historic conditions in urban schools” (Ahram et al., 2011, Conclusion). Furthermore, scholars have pointed out that, in urban schools, there is a more frequent rate of student, teacher, and administrator mobility, which has a negative impact on student success (Jacob, 2007; Kincheloe, 2010).

Although other contexts may share some of these characteristics, it is, according to Weiner (2000), the centralized bureaucracy that sets urban schools apart from those schools that may exhibit some of the same attributes. In line with Weiner, Jacob (2007) emphasized that urban schools are grouped into large districts, which “are more likely to have complicated bureaucratic systems that prevent them from acting quickly and decisively” (p. 133). For example, although numerous rural schools are subject to high rates of poverty and frequent underfunding, rural school districts usually oversee a smaller number of schools – in some cases only one – as opposed to the hundreds of schools in urban districts. Also, some urban school districts may have well-funded, state-of-the-art schools that may share characteristics with suburban schools, even though they are defined as “urban” by the NCES, i.e., as a densely settled core and contiguous

densely settled census blocks that together have a total population of at least 2,500 for urban clusters or at least 50,000 for urbanized areas (U.S. Census Bureau, 2011). However, upon closer examination of the elements described above, many of the components that constitute an urban environment do not apply. As Weiner (2000) explained, the extent to which a district can be called ‘urban’ depends on the configuration and concentration of the aforementioned factors.

The criteria set out above can serve as a conceptual framework with which to develop a better understanding of what the term *urban* implies and what an urban environment constitutes. In this way, the identification of an urban school and its dimensions can be more precise. Flagg (2006) presented a portrayal of the urban environment and how it came into existence in relation to music education, which is largely concomitant with the aforementioned scholars’ views. In such a description, Flagg explicated the social changes experienced by the cutting-edge and innovative large cities of the United States (which served as models for exemplary educational programs):

As suburbia grew and expanded, business owners moved their families out of the urban areas and into the comforts of large houses, quiet streets, and safer neighborhoods. What was left were the “have-nots,” the factory workers, minimum-wage earners, and new immigrants from a variety of cultures and religious beliefs. The new urban mix, brimming with traditions and cultural differences, altered the face of the city. Boards of education underwent transformations as parental involvement and consideration changed. Affordable

housing, sprawling apartment complexes, and abandoned buildings changed the face as well as the academic climate of the neighborhood. (p. 35)

Flagg (2006) pointed out that adequate funding for the education of these multiethnic communities became a serious issue. In some cases, governmental assistance was provided in order to raise student academic achievement. Consequently, these social changes had a negative impact on arts education in many urban areas, as the advent of national performance standards and decreasing test scores prompted many misguided educational leaders to view general music class as inconsequential to the public education of students in many urban areas.

This plain depiction of the emergence of the urban setting illustrates the unique demands and challenges facing urban music education programs. Two of the challenges presented in Flagg's (2006) description and discussed by many scholars are the issues of socioeconomic factors and educational reform. Dating back to the 1960s, budgetary constraints and socioeconomic factors have had a negative impact on music funding in education, causing inequities (Abril & Gault, 2008; Calloway, 2009; Eros, 2009; Frierson-Campbell, 2007; Roberts & Campbell, 2015) whereby the 'haves' got more exposure to the arts than the 'have-nots' (Flagg, 2006). In addition to being frequently underfunded, urban schools are also understaffed and overpopulated (Hood-Mincey, 2005; Kozol, 1991). Moreover, the majority of educational reform movements (beginning in the 1980s and continuing today with the No Child Left Behind Act – now the Every Student Succeeds Act, 2015) have also had negative effects, with their emphasis on traditional core subjects and accountability through standardized testing. With these

reforms, as Westheimer (2015) affirmed, “The music educator’s world is bound to be both undervalued and constrained” (p. 113). Schools feel forced to raise scores on standardized tests, leading to more time allocated to traditional subjects, scheduling irregularities, and a lack of teaching space, among other outcomes (Abril, 2006; Calloway, 2009; Hazelette, 2006; Roberts & Campbell, 2015). The result of these budgetary and educational reforms is that music has become an extracurricular activity or available only to those students who excel in their core academic classes (Hazelette, 2006). In the urban context, this effect is even more acute, considering that urban principals have less autonomy than suburban principals with respect to school policy, resource allocation, and personnel decisions (Fitzpatrick, 2008).

Although these structural issues have negatively affected music education programs in the urban setting, the failure of traditional music programs to connect with urban students in meaningful ways (Calloway, 2009; Fitzpatrick, 2008; Vu, 2013) has been of equally great concern in the field of music education. As Calloway (2009) mentioned, “Beginning with the 1970s, many urban students became disinterested in, or indifferent to, Eurocentric music for social, economic and cultural reasons, and their lack of interest has remained largely unchanged” (p. 8). In this regard, Fitzpatrick (2008) exhorted:

If students are not participating in urban music programs at the same levels as they did thirty years ago, perhaps it is because they are no longer interested in the types of instruction that we are offering them. Urban music education must evolve to meet the needs of urban culture. This may require a rethinking of the traditional

ways that music education has been offered. Such change is difficult. It is also imperative. (p. 292)

As discussed previously, the motivation for boys to sing and participate in the choral experience has been found to be a critical issue from elementary through high school and beyond (Campbell, 2009; Carlow, 2006; Hale, 2006; Holmquist, 1995; Holt & Jordan, 2008; Lind, 1997; Mizener, 1990). Given the nature of the urban environment, motivating urban boys may be more challenging, especially considering that many urban students view their teachers and schools in general with skepticism and mistrust (McAnally, 2006). For example, many students of color may have some resistance to participating if the music educator is culturally/ethnically different from them, and they cannot relate to each other (Abrahams, 2006; Calloway, 2009). Consequently, particular culturally relevant teaching strategies and pedagogical approaches are necessary to meet the needs of the students.

In African American singing traditions, for example, music is learned aurally – a process that differs from the Eurocentric approaches used in most American schools (Armetta, 1994; Horne, 2007; O’Toole, 2005; Shaw, 2014). Likewise, music learning among Mexican Americans has traditionally been aural as well (Armetta, 1994; Soto, 2015). Furthermore, Hispanic students do not share the same sense of affiliation toward the choral ensemble as their non-Hispanic classmates (Lind, 1997). In addition, in order to encourage Hispanic choral participation, it is necessary for educators to promote a non-competitive atmosphere (Kelly-McHale & Abril, 2015; Lind, 1997). Research has suggested that choral ensembles with high levels of competition within the group have

low levels of Hispanic enrollment (Lind, 1997). Kelly-McHale and Abril (2015), citing Kagan (1986), indicated that the competitive nature of U.S. ensembles, in which members must compete for positions, is incompatible with Latino culture; it “stands in stark contrast to the concept of allocentrism, which emphasizes collaboration and cohesiveness among groups – a common approach within the Latino family” (Kelly-McHale & Abril, 2015, p. 158). Therefore, it is crucial for choral directors to be culturally responsive in order to guarantee continued participation. This may, in turn, serve as an intervention for the improvement of students’ lives (Doyle, 2014a; Goss-Shields, 1997; Green & Shapiro, 2006; Hood-Mincey, 2005; Isaac-Johnson, 2007; Jenlink, 1993).

Elpus and Abril (2011) investigated participation in school musical organizations through the 2004 follow-up to the Education Longitudinal Study (ELS) of 2002, a nationally representative multiple-wave longitudinal study conducted by the U.S. Department of Education’s NCES. Elpus and Abril examined the demographic profile of high-school band, choir, and orchestra students, finding that 21% of seniors ($n = 621,895$) in the class of 2004 in U.S. public and private schools (78% of the sample members attended public schools) participated in school music ensembles. Elpus and Abril reported that 61% of music students were girls. In response to this finding, they theorized that this overrepresentation of girls may be due to the gender disparity in vocal and choral music classes, as demonstrated in previous research. Elpus and Abril’s results also revealed a significant overrepresentation of White music students in school music ensembles, as opposed to a conspicuously significant underrepresentation of Hispanic

students. Other research has also shown the underrepresentation of diverse cultural groups in the urban setting; for example, Hispanic and Black students participate in choral school ensembles at lower rates than non-minority students (Elpus & Abril, 2011; Hawkinson, 2015; Horne, 2007; Ilari, Keller, Damasio, & Habibi, 2016; Kelly-McHale & Abril, 2015; Tavernetti, 2000). Furthermore, a study by the NCES, leading to its publication of the National Assessment of Educational Progress (NAEP) Arts Report Card in 2008, found that 17% of eighth-grade students ($n = 4,000$) in public and private schools – including Black, Hispanic, and Asian students – sang in a choir, 16% played in a band, and 5% played in an orchestra. Yet, 91% of the students reported that they listened to musical tapes, CDs, or records (Keiper, Sandene, Persky, & Kuang, 2009), indicating an alarming mismatch between in-school musical participation and out-of-school musical involvement.

This disjuncture between school practice and students' musical life has been confirmed in recent studies. Hawkinson (2015), for example (see Chapter 2), found that over half (54.6%) of underserved high-school music non-participants were actively involved in musical activities outside of school (e.g., learning to play an instrument or singing outside of school). Hawkinson (2015) argued that those students who did not participate in school ensembles, but were actively involved in out-of-school musical activities, found musical fulfillment that was more meaningful to them than school musical experiences.

The lack of cultural relevance, represented in the misleading view of music as monocultural (Armetta, 1994; Kelly-McHale & Abril, 2015), leads many of these

students to fail to succeed, learn, and cope within the framework of traditional schooling (Goss-Shields, 1997; McCarthy, 1998). Moreover, the mismatch between American schools and students with different ethnic and cultural backgrounds can cause psychological damage for those students who see their own cultures devalued by their schools. It can also cause parental expectations and support for the culture of the American school system to decline, as they acknowledge its failure to recognize and value the learning modalities of diverse ethnic groups (Tavernetti, 2000). As Elliot (1995) argued, “If music consists in a diversity of music cultures, then music is inherently multicultural. And if music is inherently multicultural, then music education ought to be multicultural in essence” (p. 207).

A New Perspective

Despite the fact that financial, accountability, and curriculum issues have negatively affected the urban environment and hence urban music education, there are inherently encouraging and rewarding aspects to the urban landscape (Emmanuel, 2011; Fitzpatrick, 2008; Steinberg, 2010; Watson, 2007). Indeed, as Schmidt (2011) emphatically argued, “Only a partial, and therefore unrealistic or dystopian vision of the *urban*, can mythologize it as a space of despair or constant intractability” (p. 12). Instead, Emmanuel (2011) pointed out:

I consider urban settings to be culturally complex scenes of ambiguity in which cultural groups collide, intertwine, and merge into new amalgams. I also consider urban settings to be places that are musically rich, providing opportunity for music teachers to learn about musics not necessarily valued in their music

educator world. These sites provide opportunities for their students to be the musical expert in sharing their knowledge in what can be a reciprocal exchange of ideas, values, and culture. (p. 52)

Emmanuel's words explicitly express the possibilities of redressing the urban as a "viable, desirable and pregnant space for an education in and through music" (Schmidt, 2011, p. 12). In the same vein, Fitzpatrick (2008) interpreted the urban scene through the lens of her own experiences as a music educator:

Too often in the literature, urban landscapes are highlighted for the challenges that they present and for the obstacles that must be overcome. However, while the urban setting may present social and economic challenges, it also provides an abundance of cultural opportunities and resources. While urban students may face difficulties in terms of poverty and other difficult issues in their home lives, they also bring a great richness of racial and ethnic diversity to the classroom. (p. 291)

Therefore, it is critical to not perceive the cultural resources of White students and families as the lenses through which educators and music educators make sense of teaching in urban schools (Ladson-Billings, 2009; Martignetti, Talbot, Clauhs, Hawkins, & Niknafs, 2013; Watson, 2007). In this regard, Emmanuel's, Fitzpatrick's, Watson's, and Schmidt's views are stimulating, in that, they go beyond deficits and conceive of music education in urban settings as "filled with possibilities and ripe with transformative spaces" (Schmidt, 2011, p. 12).

Rationale for the Study

This study contributes to the current body of literature by providing significant insights into singing and choral experiences in urban, upper-elementary schools – an area that has been virtually unexplored in the field of music education. As previously noted, the urban context is a complex, multidimensional cultural setting. The demographics of schools in this context are comprised of “largely African American, Hispanic, and immigrant youth” (Parmar, 2010, p. 87). By the year 2030, half of the students in U.S. schools will have multicultural and multilingual backgrounds (Quintero, 2010). Palmer and de Quadros (2012) stressed that, “Already in California, seventy-three percent of the population under the age of eighteen are African-American and/or Hispanic” (p. 25). According to the U.S. Census Bureau 2014 National Projections, by 2060 Hispanics are projected to account for 29% of the U.S. population, while African Americans are projected to represent 14%; the non-Hispanic bi/multiracial (“two or more races”) population is projected to increase to approximately 6%; Asians will represent approximately 9%; and the non-Hispanic White population is projected to be only 44% (Colby & Ortman, 2014). These projections suggest the urgent need to conduct research in a rapidly emergent diverse society that demands that the music education field reinvent its practice to facilitate a more inclusive, democratic, and just education. In explicating the differences between urban, suburban, and rural education, Anderson and Summerfield (2010) declared, “Urban education is different because it is the emergent American culture” (p. 282). In addition, the authors underlined that the way in which we invent the next stages of American urban pedagogies and schooling is crucial to the way we invent

the nation (Anderson & Summerfield, 2010). Thus, the focus of the present study is on the urban context, specifically in the state of Florida, as Florida is one of three states (along with Texas and California) where over half of the Hispanic population in the United States resides (Ennis, Rios-Vargas, & Albert, 2011). In addition, Florida has one of the largest African American populations in the country, increasing by 28.4% between 2000 and 2010 (Rastogi, Johnson, Hoeffel, & Drewery, 2011).

The music education profession has been addressing issues specific to urban schools for a long time (Frierson-Campbell, 2006a). For example, in response to the rapid social, economic, and cultural changes sweeping American society in the 1960s, the Music Educators National Conference (MENC) co-sponsored the Tanglewood Symposium with Boston University during the summer of 1967. The purpose of the Symposium was to discuss and define the role of music education with the theme “Music in American Society” (Werner, 2001). The outcome was a “starting point for contemporary approaches to cultural diversity among music educators” (Schippers & Campbell, 2012, p. 88). In addition, in 1970, the MENC published a special report on music education in urban schools (Frierson-Campbell, 2006a), and in 1976, Mario Fantini compiled a series of articles devoted to nontraditional education (Brown, 2006). In 1990, the MENC dedicated its National Convention pre-conference to the theme “Symposium on Multicultural Approaches to Music Education,” and experts in Hispanic, African American, Asian, and Native American music offered curriculum ideas, teaching approaches, and live performances (Armetta, 1994). In 1995, the MENC’s president June Hinckley reiterated the importance of music education for urban students, and in 1999,

the music education profession held the Housewright Symposium to address critical issues on the future of music education (Frierson-Campbell, 2006a).

Finally, the two most recent efforts to address urban music education issues have been the MENC's publication of *Teaching Music in the Urban Classroom* (Frierson-Campbell, 2006b, 2006c) and *Urban Music Education: A Practical Guide for Teachers* (Fitzpatrick-Harnish, 2015). Yet, despite these important endeavors, and the wealth of journal articles and philosophical essays published, scholars have acknowledged the paucity of solid research on urban music education (Eros, 2009; Fitzpatrick, 2008; Lehmborg, 2008); in particular, the exploration of the singing aspects of underprivileged elementary children who belong to diverse cultural groups (such as African American or Latino students) has been underrepresented in music education research (Ilari & Habibi, 2015). Fitzpatrick (2008), for example, urged, "Every area of formal urban music education – general music, instrumental music, and choral music – is deserving of serious study" (p. 22).

Previous research on urban music education has focused on teachers' beliefs, perceptions, preparation, experiences, and practice in instrumental, vocal, and general music (Carlos, 2005; Doyle, 2012, 2014b; Eros, 2009; Fitzpatrick, 2008; Lehmborg, 2008; Schmidt, 2007; Watson, 2007); students' beliefs, experiences, and participation (Carlow, 2004; Lind, 1997; Shaw, 2014); at-risk students, and music education as intervention (Brown, 2006; Chipman, 2004; Goss-Shields, 1997; Hood-Mincey, 2005; Ireland D'Ambrosio, 2015; Isaac-Johnson, 2007; Jenlink, 1993); equity and access (Calloway, 2009; Eros, 2009; Ireland D'Ambrosio, 2015; Salvador & Allegood, 2014);

the characteristics of the changing male voice in elementary school (Fisher, 2008); musical preferences (Dodd, 2012; Ginocchio, 2006; Ilari & Habibi, 2015; Johnson, 1994); and collaboration (Brown, 2006; Robinson, 1999).

Although there is a growing body of research on different aspects of urban music education in the extant literature, no substantial body of literature has addressed aspects of singing and choral participation specifically at the upper-elementary level. Studies on students' attitudes toward general music, and particularly toward singing and choral participation at the upper-elementary level have focused heavily on students within a suburban or rural context, or urban context without taking ethnicity into consideration, e.g., studies by Mizener (1990), Phillips and Aitchison (1998), and Pogonowski (1985). Although Hale (2006) also conducted a study with elementary school students, the samples were drawn from the primary level. In addition, Bazy (2010) explored issues related to upper-elementary boys' willingness to sing in coeducational and single-sex school settings. Despite the fact that Bazy explored gender differences in singing participation in both environments, and part of the population was from Title I schools with a rich cultural diversity, she did not study ethnicity. Ilari and Habibi (2015) stressed, "It is only through a thorough understanding of how humans engage with singing across different cultural groups that questions concerning singing as a musical universal can be fully answered" (p. 277).

For decades, scholars and educators have been expressing their concern about male students' disinterest in singing and choral participation (Calloway, 2009; Campbell, 2009; Hale, 2006; Holmquist, 1995; Lind, 1997; Mizener, 1990). Calloway (2009) for

example – a music director at a university known for its racial, ethnic, and socioeconomic diversity – lamented that urban students, and particularly those of color, were severely underrepresented in his performing ensembles. He further argued that poor results at the elementary level show up in mediocre music programs at secondary school, with boys being the most affected when it comes to singing:

Teacher directed singing in urban elementary schools has been so underdeveloped that middle school students have had no real prior training and are unaccustomed to public displays of themselves through singing. How, then, can we expect adolescent and urban middle school students, who are reluctant to take risks for fear of failure, and particularly boys, for whom rep and saving face are everything, to whole-heartedly commit to singing? (p. 105)

In light of this problem, it is imperative to investigate choral programs in upper-elementary schools in urban areas, especially since, according to research, singing is an integral part of the family life of Hispanic and African American children – the two most prominent ethnic groups in U.S. urban settings (Robinson, 2006). The strong singing tradition in African American families, for example, is an impetus for the family routine, embedded in the church community; for Hispanic families, singing helps to maintain tradition (Custodero, 2006). Furthermore, research has suggested that families from both ethnic groups exhibit strong connections to past musical experiences, for example, through the preservation of African American choral traditions (Custodero, 2006).

In this regard, Williams-Jones (1975) maintained that, despite the fact that the process of acculturation and syncretism are factors in the modification of the social fabric

of Black life in America, “cultural ties of the ancestral lineage have been preserved in various forms within the enclave of the black gospel church and its music – black gospel” (p. 373). The Harlem Renaissance era, for example, witnessed the rise in popularity of gospel music performed by choirs, to the extent that “gospel music sung by African American choirs around the country eventually took root in the musical history of America” (Brown, 2006, p. 32). With regard to the prevalence of this choral tradition, Jackson (1995) claimed:

There is no doubt that African American gospel music will continue to exist as a changing expression of cultural identity. It remains one of the most genuine forms of the community’s expression of values and aesthetics, and has remained the least encumbered by Euro-American influence . . . Gospel music continues to speak to and for people of African descent in the vernacular as a dynamic expressive form of folk spirituality and creativity. (p. 198)

As it has been presented, choral singing is an integral part of the African American musical tradition. Likewise, Hispanic students are responsive to choral expression when approached by teachers in a pedagogically and culturally appropriate manner (Neill, 2004), indicating that choral music in urban schools can have a positive impact on students as intervention (Brown, 2006; Goss-Shields, 1997; Green & Shapiro, 2006; Jenlink, 1993).

In light of the singing/choral traditions of the aforementioned ethnic groups, this study is necessary to determine whether gender, choral membership, and ethnicity are factors in students’ attitudes toward singing, choral participation, and future choral

enrollment. The results of this study provide music educators with an awareness of how urban students' attitudes toward singing and choral participation vary between different groups (boys/girls, chorus/non-chorus members) of different ethnicities, and shed light on attitudes within those ethnicities. This knowledge is critical for music education practitioners in order for them to contribute to the formation and promotion of positive student attitudes in the music classroom. After all, attitudes have been considered by social psychology scholars to be "reasonably effective predictors of behavior" (Wallace, Paulson, Lord, & Bond, Jr., 2005, p. 222). However, it is worth mentioning that, according to research, attitudes are only one of the factors that influence human behavior. For example, the theory of reasoned action (TRA) (Fishbein & Ajzen, 1975) holds that attitudes are only one of the determinants of behavior, along with subjective norms regarding the enactment of that behavior (analogue to perceived social pressure). Moreover, TRA's more refined theory, the theory of planned behavior, views attitudes as factors among subjective norms and perceived behavioral control (or self-efficacy, i.e., how easy or difficult it is to perform the behavior) mediated by behavioral intention (Ajzen, 1991).

In any case, research has revealed an important relationship between attitudes and behavior. As Wallace et al. (2005) remarked:

Here, in the largest English-language meta-analysis to date, attitudes proved to be reasonably effective predictors of behavior across 287 different types of behavior from 1001 effect sizes involving 316,085 participants. The average correlation of

.41 was almost identical to the correlations reported in previous meta-analyses of the attitude–behavior relationship. (p. 222)

Wallace et al. argued that, although this correlation and the one from previous studies (.40) could be considered moderate, “it is quite sizable relative to other relationships in social psychology. Many well-known and widely accepted social psychological relationships are smaller” (p. 215). Furthermore, considering that situational, personality, attitudinal, and behavioral qualities determine the strength of this relationship (Fazio & Roskos-Ewoldsen, 2005), Glasman and Albarracín (2006) contended that “more direct behavioral experience should increase attitude accessibility and, consequently, attitude–behavior associations” (p. 780). If one understands attitude accessibility as “how easily attitudes come to mind” (Fazio & Roskos-Ewoldsen, 2005, p. 49) and recognizes how this accessibility makes the decision-making process much easier (Fazio & Roskos-Ewoldsen, 2005), it follows that some students’ unfavorable attitudes toward singing and/or choral participation are the outcome of either a somewhat inaccessible attitude (i.e., the student may be unsure whether s/he likes singing or participating in chorus) or the fact that the student has never formed an attitude toward those behaviors. Therefore, it is imperative for music educators to shape and promote (through curriculum design and implementation of pedagogical strategies) favorable attitudes toward singing and choral participation at the elementary level in the urban setting, which, in turn, can have a positive impact on middle- and high-school choral membership in the urban context.

Data from studies in various settings (urban, suburban, rural) have supported the importance of the development of functional elementary music programs as feeder

programs in order for programs to survive at the secondary level. Based on his results in the urban setting, Calloway (2009) urged researchers to study music programs at urban elementary schools, claiming, “a research study on music programs at the elementary school level would also be valuable because, as this study has demonstrated, many students enter middle school with little or no musical training” (p. 112). Fitzpatrick (2008), referring to instrumental music programs, argued that without the implementation of instrumental elementary- and middle-school feeder programs in the urban setting,

not only will urban students be denied the same opportunities as their suburban counterparts but also may cease to be sufficiently prepared to pass college music auditions, preventing them from becoming music education majors and essentially eliminating the next generation of urban music teachers. (p. 287)

Also, the findings from Williams’s (2011) study implied that “music educators should consider their role as feeder teachers at the elementary and middle school level” (p. 195). Feedback from Williams’s participants suggested that “early singing in the lives of males and feeder school relationships may positively increase male participation” (p. 200).

Research has suggested that singing in elementary school is a significant predictor of continued participation in the high-school choral experience (Siebenaler, 2006).

Likewise, Phillips and Aitchison (1998) argued that early intervention strategies are necessary, especially for boys, so that “students arrive in the intermediate grades feeling that they are confident and successful singers” (p. 41). Similarly, the results of Clements’s (2002) study indicated that the main predictor variables for the participation of middle-school male choral members were musical self-concept and attitude toward

music. Clements argued that “both of these variables are established while the student is in elementary school” (p. 150).

Interestingly, in his exploration of the singing experiences of adolescent boys in a multi-ethnic suburban Canadian school setting, Adler (2002) pointed out that the participants whose musical enjoyment had been combined with public visibility and social rewards during their elementary school years were able to form a stronger identity as singer/performer. Therefore, Adler emphasized, “The creation of musical activities in elementary school... may increase the number of students who actively pursue singing opportunities in the intermediate years” (p. 237). Conversely, as Horne (2007) put it, “If a student did not have a strong elementary or middle school choral experience, including some type of meaningful, intrinsic musical experience, it is highly unlikely that the student would participate in choir again” (pp. 154–155). All of this resonates with social psychology, in that, “Attitudes based on direct experience have been found to be more predictive of later behavior than attitudes based on indirect experience” (Fazio & Roskos-Ewoldsen, 2005, p. 48).

Purpose of the Study

The purpose of this study was to examine the influence of gender, current choral membership, and ethnicity on students’ attitudes toward singing and choral participation in urban, upper-elementary schools in a school district in the state of Florida.

Research Questions

The following research questions were addressed in this study:

- How do gender, choral membership, and ethnicity influence urban, upper-

elementary school students' attitudes toward singing?

- How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward choral participation?
- How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward future choral membership?
- Is there a correlation between urban, upper-elementary school students' attitudes toward singing, choral participation, and future choral membership?

Hypotheses

Hypothesis 1a: There will be no significant difference between boys and girls in this sample regarding their attitudes toward singing.

Hypothesis 1b: There will be no significant difference between chorus and non-chorus members in this sample regarding their attitudes toward singing.

Hypothesis 1c: There will be no significant difference between ethnic groups in this sample regarding their attitudes toward singing.

Hypothesis 2a: There will be no significant difference between boys and girls in this sample regarding their attitudes toward choral participation.

Hypothesis 2b: There will be no significant difference between chorus and non-chorus members in this sample regarding their attitudes toward choral participation.

Hypothesis 2c: There will be no significant difference between ethnic groups in this sample regarding their attitudes toward choral participation.

Hypothesis 3a: There will be no significant difference between boys and girls in this sample regarding their attitudes toward future choral enrollment.

Hypothesis 3b: There will be no significant difference between chorus and non-chorus members in this sample regarding their attitudes toward future choral enrollment.

Hypothesis 3c: There will be no significant difference between ethnic groups in this sample regarding their attitudes toward future choral enrollment.

Hypothesis 4: Among chorus members, regardless of ethnicity, there will be no significant correlation between their attitudes toward singing, choral participation, and future choral enrollment.

This study was non-experimental, exploring the influence of gender, choral membership, and ethnicity on Florida urban, upper-elementary students' attitudes toward singing, choral participation, and future choral enrollment. Because I mainly sought to assess how much variation in students' attitudes toward the above-mentioned variables could be explained by their gender, choral membership, and ethnicity, I used a multivariate analysis of variance design. The three independent variables were gender, choral membership, and ethnicity, and the three dependent variables were attitudes toward singing, attitudes toward choral participation, and attitudes toward future choral enrollment. In addition, I conducted correlation analyses to examine possible associations between the dependent variables.

Definition of Relevant Terms

African American/Black. A person having origins in any of the Black racial groups of Africa (Rastogi et al., 2011). In the present study, the term *African American/Black students* refers to American students of Black African descent.

Asian. According to the Office of Management and Budget (OMB), the term *Asian* refers to those having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent, including Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam (Humes, Jones, & Ramirez, 2011).

Attitude. A predisposition toward mental or psychomotor activity in relation to a social or psychological object, event, or phenomenon. This predisposition may be either positive or negative, reflecting either approach or avoidance activity (Radocy & Boyle, 2003, p. 318).

Chorus vs. choir. In the elementary school, a chorus is a vocal ensemble, which is usually directed by the general music educator. Although most of the literature used for the present study utilizes the term *choir* instead of *chorus*, I opted to use the latter due to the religious connotations of the former. In fact, various school districts in the United States discourage the use of the term *choir* in public schools.

Despite the similar meaning and the interchangeable use of the two terms, Hillier (2012) maintained that there is a difference between them. Hillier commented that both words come from the Greek *Xopós*, but “entered the English language at different times and for very different reasons” (p. 61). The author presented the difference between these two terms as follows:

Choir refers originally to the place in the church where the service is sung and by extension to those who sing it. *Chorus* came into use during the sixteenth century directly from the Greek, along with many other new words ushered in by the

Humanist revival of Greek culture. Its primary meaning is a group of dancers and singers. (p. 61)

Hillier further elaborated claiming that a chorus

is a kind of *community* that exists to sing, that identifies itself by uttering harmonious sounds. Yet the chorus also has its persona, the chorus singers also enter some kind of special state, and the chorus also has something of the same range of dramatic possibilities. But all of these are circumscribed by the fact that the chorus, no matter how few, is a collective entity – otherwise it is not a chorus. (pp. 64–65)

In line with Hillier’s definition of the word *chorus* as a collective entity that “exists to sing” (and that has no religious connotations as opposed to the term *choir*), I use the term *chorus* in the present study despite the abundant use of the word *choir* in the literature. Every time I make use of the word *choir* in this study, I am referring to its use in the specific research being addressed.

Gender vs. Sex. Psychology and social science researchers have discussed the importance of distinguishing between sex and gender. However, there are contradictory definitions, and consensus on their meanings has remained elusive. Scholars have argued that, although at one time distinguishing between the two terms was a valuable contribution, as more knowledge is gained, “the distinction between sex and gender may become less important or meaningful” (Muehlenhard & Peterson, 2011, p. 801). With this in mind, I have chosen to use the term *gender* to differentiate between boys and girls in the present study. Every time I make use of the word *sex* in this study, I am referring to

its use in the specific research being addressed.

Hispanic/Latino. These two terms have been used interchangeably to refer to people in the United States who trace their origins to Spain and/or the Spanish-speaking countries including Mexico, Puerto Rico, Cuba, and Central and South American nations (Nather & Gregory, 2002). In the present study, I use the term *Hispanic* to refer specifically to students or persons of Latin American origin of any race; that is, students or persons from Spanish-speaking Caribbean Islands, South America, and Central America. Although the two terms usually refer to the same population despite their different meanings, I chose *Hispanic* over *Latino* in the present study because of the familiarity of the term in the state of Florida where I conducted my research; *Latino* is favored more in states such as California and New York (Nather & Gregory, 2002). Nather and Gregory (2002) commented, “When addressing the national population, Hispanic/Latino research and advocacy groups advise using the terms interchangeably. When talking about one state, they advise using the preferred term in that state” (Nather & Gregory, 2002).

Minority. Minority status is defined on the basis of power relations between groups and not based on numerical representation. Ogbu and Simons (1998) argued that a population is considered a minority “if it occupies some form of subordinate power position in relation to another population within the same country or society” (p. 162). Every time I make use of the term *minority* in this study, I am referring to its use in the specific research being addressed.

Other. This term refers (in Chapters 4 and 5) to any ethnicity in the sample population of the present study that differs from White, African American/Black, Hispanic, and Asian. This category also includes bi and multiracial students. In the demographics section of the survey, it was indicated by the phrase “I am none of the above.”

Students of color. This term refers to students who belong to an ethnic, linguistic, and/or cultural population different from that of the White student population.

Urban school. For the purpose of the present study, urban schools share the following characteristics: (a) they are located in an urban area, rather than in suburban or rural settings; (b) they have a high percentage of students from low-income families; (c) they have culturally diverse populations with a high concentration of students of color (voluntary and involuntary minorities), in which no ethnicity is an overwhelming majority (i.e., the combined percentages of the students from different ethnicities is not much lower than the percentage of the White population).

Upper-elementary school chorus. This term refers to a chorus made up of students in the fourth and fifth grades. In the School District where I conducted the study, the exiting grade level in elementary school was fifth grade; therefore, middle school started in the sixth grade.

Voluntary (immigrant) and involuntary (nonimmigrant) minorities. According to Ogbu and Simons’s (1998) cultural-ecological theory of school performance, the term *voluntary minorities* (immigrants) refers to those who have voluntarily chosen to move to the United States in order to have better life opportunities. Exceptions to this category

include refugees, who were forced to leave their countries because of war or other crises; migrant/guest workers, who do not plan to stay in the United States forever; undocumented workers, who belong to a population that is difficult to identify, making it hard to assess whether or not they came to the United States to stay permanently; and binationals who maintain ties with their countries of origin, which makes their sociocultural adaptation different from that of immigrants from their same country.

The term *involuntary minorities* (nonimmigrants), on the other hand, refers to those who were initially brought to the United States against their will through slavery, conquest, or colonization, and whose cultural model of schooling often differs from and is in conflict with that of the dominant cultural model (Kincheloe, 2010; Ogbu & Simons, 1998). Ogbu and Simons contended that, although some beliefs and behaviors apply to enough members of a group to form a visible pattern, “Not all members of a minority group believe the same thing or behave the same way. Some individuals will always believe or behave differently from the dominant pattern in their group” (p. 168).

Descendants or later generations of voluntary minorities, such as second-, third-, or fourth-generation students, are also considered voluntary minorities, despite the fact that it is their forebears who made the decision to come to the United States; this is due to the fact that these students’ education is also influenced by “the community forces of their forebears” (p. 166). An exception is the descendants of immigrants from groups that share affinity with involuntary minorities, such as some Black immigrants from Africa and the Caribbean, whose descendants eventually become Black Americans.

White (non-Hispanic). The definition of White by the U.S. Office of Management and Budget (OMB) is a person having origins in any of the original peoples of Europe, North Africa, or the Middle East (Humes et al., 2011). In the present study, the term *White students* refers to American children of European origin.

CHAPTER 2: FRAMEWORK AND CONTEXTUALIZATION

The literature for this study consists of a comprehensive selection of scholarly sources, including doctoral dissertations, peer-reviewed journal articles, and books. This chapter provides a framework for establishing the importance of the study (Creswell, 2008), as well as the context in which it was conducted (Orcher, 2005). This chapter, thus, attempts to situate the current study of urban, upper-elementary singing and choral participation within two areas of research: the choral experience and urban music education. For the purpose of this study, the area of choral experience comprises two subcategories of research focused on gender and attitudes toward participation. The urban context involves numerous factors (e.g., social, economic, political, and philosophical) that affect music programs in urban schools. However, only the field of urban music education will be addressed in this literature review, divided into the three subcategories: meeting student needs, music as intervention, and attitudes toward participation.

The Choral Experience in the United States

Gender

Throughout the history of the United States, gender-related differences have appeared in public singing involvement. A strong relationship between vocal participation and gender has been evidenced in historical studies, which have for the most part shown a low participation of males in singing activities (e.g., in choral ensembles). A historical study by Gates (1989) revealed that the percentage of female involvement in secondary-school choral activities in the 1980s surpassed that of males by a ratio greater than 5:2. Gates argued that the decline of male choral involvement began in the 1930s.

Before that time, male vocal hegemony was characteristic, especially in the period from 1600 to 1780 when women were not involved in public singing. The apparent gender parity of high-school choruses in Boston in the 1930s indicated a shift from the male-dominated public singing landscape. Subsequently, however, the paucity of male choral participation led to the conception of public singing as a female endeavor. Nevertheless, Gates argued against the notion that an inversion of leadership interest in public singing by gender has taken place in America. Instead, the author conceived of public singing as the expression of social values, which are based on gender stereotypes and status attainment, rather than on aesthetic or pedagogical motivations.

Koza (1993) offered another historical study that concurred with Gates's (1989) findings regarding the decreasing choral participation of males. Koza conducted a study of the first 10 volumes (1914–1924) of the *Music Supervisors' Journal* and identified educational issues dealing with gender. In doing so, Koza found that there was an absence of music participation by males. Although Koza's findings are consistent with Gates's in seeing the "missing males" issue as a reality, what seems contradictory is Koza's assertion that this issue is not new. Whereas Gates argued that the reduction of choral participation by males in secondary school is a relatively new phenomenon since the 1930s, Koza pointed out that there were numerous references in the journals to a dearth of males. Furthermore, statistics presented by music educators and supervisors indicated a lack of boys' involvement as early as the 1910s. Although the findings of Gates's and Koza's studies are somewhat conflicting, both confirm the existence of a gender disparity at the secondary-school level.

Castelli's (1986) preliminary goal was to determine whether there was a decline in male enrollment in vocal music programs from elementary school to secondary school. The author identified the attitudes of vocal music educators and public secondary-school students toward selected factors affecting male enrollment in secondary public school vocal programs. Castelli collected data from vocal music educators, non-music educators, and administrators from 16 secondary public schools (seven middle, eight high, and one special school) and 25 public elementary schools in Harford County, Maryland. The students lived in rural, urban, and suburban areas, and were in a varied range of economic strata. Through a quantitative survey, the study revealed a decline in male enrollment in secondary vocal music programs during the 1984–1985 school year. Of the elementary vocal music teachers, 76% reported a relatively strong balance of male to female students. Out of 1,510 students, there were 866 female students (57%) and 644 male students (43%). The teachers reported these figures to be consistent with those over the previous 5 years. Of the secondary vocal music teachers, 100% reported a gender disparity. Out of 1,435 students, there were 1,082 female students (75%) and 353 male students (25%). Twelve of the sixteen teachers reported that these figures had been consistent over the previous 5 years. Regarding the factors influencing the decline in male participation, the teachers indicated that sex role endorsement was the most significant factor, with peer pressure ranking second, and voice change ranking third. After the male and female students had responded to 40 questions, only the male students not enrolled in chorus selected the five reasons they chose not to participate. The male and female students' responses contrasted with the teachers' assertions, with future

occupational choice ranking as the most influential factor and sex role endorsement ranking last. The male students who did not enroll in chorus indicated that their main reason for not participating in the choral experience was their voice change, with the occupational factor ranking second and sex role endorsement third. Elementary students did not participate in this study.

This gender disparity was also reported in two recent studies conducted by Williams (2011) and Elpus (2015), which drew on national enrollment data. The results of both studies were consistent with those of previous research, in that, they found the average percentage of boys enrolled in secondary-school choral ensembles to be much lower than that of girls. As Elpus declared, “There is an extreme imbalance between male and female enrollment in choir” (p. 93).

Williams (2011) described the percentage of male choral students in the United States, reporting the opinions of middle- and high-school chorus teachers on male enrollment and recruitment issues. In addition, she examined the relationship between enrollment data and selected variables. The questions that guided Williams’s study were: (a) In what ways do selected teacher characteristics, school and program characteristics, and geographic locations relate to levels of male choral participation in U.S. middle and high schools?; (b) What are the reported attitudes and opinions of middle- and high-school chorus teachers in the United States regarding male participation?; (c) What do middle- and high-school chorus teachers in the United States report to be the most effective strategies for recruiting and retaining male singers? Williams collected data through an online questionnaire from a random sample of secondary choral teachers ($N =$

575) who were members of the National Association for Music Education (MENC, presently NAfME) from most states (except for Alaska, Arkansas, District of Columbia, Hawaii, and Texas). Through conducting a multi-way analysis of variance (ANOVA), Williams found statistically significant differences between the dependent variable (percentage of male choral enrollment) and the 10 independent variables (teacher gender, age, experience, educational attainment level, programming repertoire for recruiting and retaining males, teaching level, school type, size of school enrollment, type of school community, and majority ethnicity of chorus students). The results showed that the average percentage of males enrolled in secondary-school chorus was 26.85% ($SD = 10.67$), or a female-to-male ratio of somewhat less than 3:1. This finding corroborates previous research and, therefore, suggests that there has been a relatively stable gender imbalance in U.S. middle- and high-school choral ensembles over the past two decades.

In the most recent study to date, Elpus (2015) used the datasets of 10 nationally representative High-School Transcript studies originally conducted by the National Center for Education Statistics (NCES) to estimate the participation rates of boys and girls among those students formally enrolled in national music ensembles. Elpus traced high-school music ensemble course-taking from 1982 to 2009 (1982, 1987, 1990, 1992, 1994, 1998, 2000, 2004, 2005, and 2009) to address the following research questions: (a) From 1982 to 2009, what was the national ratio of males to females enrolled in U.S. high-school choirs, bands, and orchestras?; (b) Do the estimated ratios indicate a statistically significant association between sex and music performance enrollment that remains consistent over time? Elpus employed repeated replication (BRR) and jackknife

replication techniques to calculate the national estimates, as well as Rao-Scott statistics to answer the second research question. The results showed that across all 10 cohorts, the female-to-male ratio of high-school choral enrollment was always at or greater than 2:1 – a result that supported Williams’s (2011) findings. Elpus noted that the ratio remained “remarkably” stable at roughly 70% female to 30% male students, with only slight deviations from cohort to cohort. The Rao-Scott analyses revealed a statistically significant ($p < .001$) association between biological sex and choral enrollment in all time periods. The results of both Williams’s and Elpus’s studies suggest that the low numbers of male singers participating in choral programs – a trend present for almost a century and discussed extensively in the music education world – signals a clearly visible gender issue in today’s school choral programs in the United States.

Students’ Attitudes Toward Participation

Participation is a crucial aspect of the school musical experience from elementary through high school and beyond. Since the students, as performers, are the direct contributors to the stimuli of the choral sound, it is imperative to foster a positive attitude toward choral participation among students. Recognizing the importance of this, a considerable amount of research has been conducted on students’ attitudes toward choral participation.

Mizener (1990) conducted a study that examined the attitudes of elementary music students toward singing and choir participation. Through data obtained from 542 third- through sixth-grade children, Mizener found that, although most students liked to sing, 87% ($n = 291$) of the girls sampled gave positive responses to the question “Do you

like to sing?" compared to 64% ($n = 128$) of the boys sampled. Furthermore, Mizener's study revealed that only 47% ($n = 253$) of all the children indicated an interest in singing in a chorus. Whereas 33% ($n = 66$) of the boys sampled showed an interest in singing in chorus, 55% ($n = 187$) of the girls sampled wanted to get involved in a choral ensemble.

Hale (2006) investigated first- and second-grade students' attitudes toward their singing voice and their possible relationships with gender, singing skill, and attitudes toward current and future participation in singing activities (Hale, 2006). A sample of 88 first graders and 80 second graders was used, in a school with a total enrollment of 313 elementary students (P – Grade 2) and a minority population of less than 3%. Hale found that gender differences were significant ($p < .01$). The female respondents had a more positive attitude toward their singing voice than did the male respondents. Mean scores of girls' current participation in singing activities and interest in future participation was also higher than those of boys. Hale also found that boys were less interested in singing in a choir than girls. Hale's data evidenced the gender differences in attitudes toward singing voice, self-reported current participation, and interest in future participation. Hale argued that these differences could be a result of perceived gender roles.

In line with Mizener (1990) and Hale (2006), Campbell (2009) found that girls were more likely to participate in singing activities than boys. Campbell conducted a correlational study with 199 White and middle-class eighth-grade general music students from a suburban southeastern Pennsylvania public school district. The purpose of the study was to examine the role of possible selves in the motivation of middle-school students' participation in musical endeavors. Campbell defined possible selves as the

now, future, or feared ideas of individuals, that is, their ideas of “what they might become, what they would like to become, and what they are afraid of becoming” (Markus & Nurius, 1986, p. 954). The author explained, “Feared possible selves are characteristics that individuals dread and would like to avoid. Now selves are self-perceptions of the current self while future possible selves are potential visions of the self at a future time period” (Campbell, 2009, p. 22). Therefore, a music possible self refers to the person’s self-conception, now and in the future, within the musical realm. In terms of their activities, 72.2% of students reported singing, 38.7% playing an instrument, 39.7% creating music, and 100% listening for many hours each week. Interestingly, Campbell found very high statistically significant correlations between the students’ now and future possible selves in the instrumental, vocal/choral, and overall contexts. Therefore, the way in which students viewed their musicianship in any of the contexts was related to the way in which they saw themselves in the future. Campbell’s study also revealed that students with greater overall participation took part in vocal/choral and instrumental music more than students with lower overall participation. In addition, students who had higher possible-self perceptions participated in vocal/choral and instrumental contexts more than students who had lower possible-self perceptions.

In terms of statistically significant differences ($p \leq .000$) between boys and girls in their singing participation, Campbell (2009) found that the only r-value that was stronger for females was in the relationship between instrumental participation and general participation. In effect, “The more females participate in instrumental music, the more they are likely to also participate in a variety of other musical activities than males”

(p. 183). The other associations revealed stronger relationships for males. Campbell noted that boys appeared to have a clear notion about their music possible selves and how they were connected with the future. This notion was stronger for males than for females, and related to the instrumental and general possible selves, but not to vocal/choral possible selves. However, the author emphasized, “When vocal/choral participation was considered, males exhibited a stronger relationship with overall possible selves (now and future) than females” (p. 183).

In light of these findings, Campbell (2009) suggested that a male student who was also involved in vocal/choral participation would be more involved overall than a female student, just as a female student who was involved in an instrumental group would be more involved overall than a male student. Campbell stressed the fact that these relationships may illustrate the reality of the gender disparity present in the public-school choral experience, whereby more males are involved in instrumental groups than females, and more females are involved in vocal groups than males.

The fact that Campbell (2009) found very high statistically significant ($p \leq .01$) correlations between students’ now and future possible selves in the vocal/choral, instrumental, and overall contexts is significant because it suggests the importance of the exposure to a good-quality musical experience during the elementary years. Campbell’s study thus validates the findings of other studies investigating why secondary-school students participate or do not participate in choral music programs. For example, Siebenaler (2006) conducted a study on the factors predicting choral music participation among 288 high-school students in a suburban area of southern California. The survey

results showed that 84.2% of the high-school choir participants had enjoyed performing in school music programs during their elementary years, while 38.2% of the non-participants had enjoyed their elementary school performing experience. Additionally, 89.4% of participants had enjoyed singing songs during elementary school, as opposed to 33.7% of non-participants. Furthermore, Siebenaler conducted a multivariate regression analysis, which showed that singing songs, playing instruments, and composing and improvising in elementary school were significant predictors of continued participation in the high-school choral experience.

Likewise, Neill (1998) surveyed 1,067 students from 13 different high-school choruses in Missouri in order to discover the factors that motivate high-school students to participate in chorus. Neill found that enrollment in chorus was the result of a love of singing and performing. Other factors that influenced choral enrollment included previous choral experience and choral program reputation. Among their favorite and least favorite aspects of the choral experience, the students identified singing as their favorite, and concerts and friends as their second favorites. Trips were placed third. The least favorite aspects included choral tests followed by fundraising. Seventy-nine percent of choral students were participating in one or more musical activities in addition to their choral activity. The study also revealed students' eagerness to audition for solos and honor choirs. Eighty-six percent of students were involved in extracurricular nonchoral endeavors.

Kennedy's (2002) study also found that love of singing was a motivating factor for boys to join chorus and to remain in it. Kennedy collected data from eleven boys,

three girls, and the teacher of an 8/9 vocal ensemble at a suburban school through structured and semi-structured interviews, observation, and material culture. Kennedy explored the motivation for choral participation among junior high school boys (eighth and ninth grade), along with their attitudes, musical skills, knowledge, perception of the choral experience, and favorite repertoire. The data showed that the other factors motivating boys to enroll in chorus besides love of singing included influence of the teacher and peer influence. Influencing factors to remain in chorus included the love of singing, future benefits (e.g., scholarships, opportunities to join bigger choirs at the state or national level, credits for graduation), and parental involvement.

Clements (2002) also studied participation by investigating a set of variables that best predicted the choral or music participation of sixth-grade (elementary school) students in junior high school (seventh grade). Utilizing research surveys (e.g., Children's Sex-Role Self-Concept Inventory, the Junior Eysneck Personality Questionnaire, and Clements's self-designed Student Music Questionnaire), Clements collected data from 504 sixth-grade students from seven elementary schools within one suburban school district in the state of Washington. The results of Clements's study showed that students' musical self-concept was the most significant predictor of participation. This finding indicated that both male and female choral members' perception of their abilities was more important than their actual musical abilities. Furthermore, attitude toward music was the second most predictive variable for male choral participation and the participation of the total population. This finding suggested that the attitudes male choral members had toward chorus were crucial in the students' decision-making process.

Clements maintained that “music participants had a favorable response to elementary general musical activities while students who did not choose to continue with school music beyond elementary school had a less favorable response to these activities” (p. 122).

The third significant factor was peer influence followed by costs of participation. The results showed that students who participated in music were more likely to be influenced by their peers prior to enrollment in seventh grade. Furthermore, female music participants and male choral participants perceived fewer costs of participation than those who did not choose to participate in school music activities in seventh grade. Clements (2002) also found family musical background to play a role (although not as important as the previous factors) in music participation; music participants spent more time making music with family and received more support from parents than non-participant students. However, Clements pointed out that this variable seemed to be more important for male band students. Findings also revealed that non-choral music participants had a more negative perception of the junior high choral programs than the other groups. Lastly, Clements found that students’ sex-role perception was not a strong predictor variable for participation. The female chorus members had high femininity scores. Similarly, the male chorus members reported high masculinity scores. Clements argued that these results were due to either boys’ masculine confidence or that they were “overcompensating to represent themselves as being masculine,” whereas girls’ high femininity scores may have been influenced by the high number of girls enrolled in chorus.

As presented above, research has shown that love and enjoyment of singing are

critical in students' decision making to participate in chorus. Sweet (2003) sought to determine the personal and environmental factors that motivate sixth- and seventh-grade students to participate or to not participate in chorus. Sweet collected data through a mixed methods approach, employing two forms of a survey: one for chorus students and the other for former chorus students. Sweet surveyed 111 current choral students and 11 former choral students. In addition, Sweet conducted interviews with 15 randomly chosen students from the Grand Ledge Public School District in Michigan. The study yielded similar results to those of Neill (1998), revealing that enjoyment and perceived skill in singing were determining personal factors in students' decision to continue in chorus. Sweet also found that peer influence and the effectiveness of the chorus teacher were key environmental factors for middle-school students to remain in chorus, although the teacher was not a factor for former chorus members to discontinue membership. However, peer influence was stronger for former choir students, with some even indicating that they would go where their friends went; half of non-chorus students did not join chorus because their friends were not in it, while for the other non-chorus members, peers were not an influential factor in their decision to not join. For chorus members, the peer factor was a primary factor to continue in chorus only for some of the chorus members. In addition, chorus students envisioned future involvement in music as a possibility, whereas former chorus students were less likely to see themselves involved in future musical endeavors. Sweet's results also indicated that former chorus members did not embrace music theory and music reading, but rather enjoyed, along with chorus members, kinesthetic activities among other activities. Singing was a favorite activity for

the majority of chorus members, either in class or with the radio. Although former choral students generally did not enjoy singing, they reported liking singing with the radio.

Lucas (2011) investigated the factors that influence adolescent males to enroll in school choir as an elective class and assessed their attitudes toward singing in general, their self-concept with respect to their voice, and their perception of others' views regarding adolescent males' choral participation. The participants consisted of 101 seventh- ($n = 40$) and eighth-grade ($n = 61$) choral students from six schools: four in Kansas and two in Oklahoma. The analyses of the survey through descriptive statistics and chi-squares showed that the factors that most influenced the sampled adolescent males to enroll in choir were enjoyment and students' perceived ability. In other words, students joined choir because they enjoyed singing and perceived themselves as good singers. The results also indicated that peer and family pressure were not decisive factors influencing students' decision to enroll in choir. However, the participants perceived a greater level of support from their principals, non-music teachers, families, and peers in relation to singing in choir than from their coaches at school. If scholarship has shown that love and enjoyment of singing are key factors for choral enrollment, Neill (1998), Clements (2002), Sweet (2003), and Lucas (2011) also suggest that those students enrolled in chorus have had positive previous exposure to the choral experience.

In this regard, Campbell (2009) argued that "by developing programs that encourage students to perceive music participation positively, both in-school and outside of school, children may develop musical behaviors that support a lifetime of music participation and appreciation" (p. 4). Holmquist (1995) showed this carryover effect in a

qualitative study with adults performing in community choirs. The author tried to identify the school-related determinants of carryover behavior, as well as the commonalities and differences among the experiences of the participants with respect to gender, age, and size of school. The sample consisted of 244 choir members (157 women and 87 men) in three Oregon cities. All of the members were surveyed, and 40 were interviewed. The results showed that all of the participants shared certain traits, including insider language, a sense of community, recognition of and desire for effective teachers, memory of a peak experience, and increasing performance involvement in high school. Holmquist also analyzed the influence of sex, school size, and age on remembered experience and attitude. Differences according to the sex of the participant revealed a gender imbalance in the composition of the choirs (157 women, 87 men). Interestingly, the author found that all but a few of the men interviewed had remarkably positive memories of their choral experience in school. School size did not have anything to do with participants' values and commitment to music performing. Finally, the study also revealed that the participants were products of their time. Differences attributable to era reflected changes in U.S. school music. For example, Holmquist pointed to the 1970s as a dark period for education, indicating that, according to the participants' accounts and compared to other decades (i.e., the 1950s, 1960s, and 1980s), there had been a lack of effective teachers, a wider repertoire, but one that was focused on entertainment, and a shortage of funds forcing many districts to cut music positions.

Intriguing was the fact that the peak experiences the participants remembered typically occurred when they were in upper-elementary (10 years old) to middle school

(14 years old). In relation to the peak experiences, Holmquist (1995) commented:

While listening to each 'peak experience' account, I even had the distinct impression that the person had told the story before, and that for each individual it was somehow defining, a way of explaining who they were. Most often, the subject was already interested and involved in music, but curious and eager to know more; in a religious context, such a person would be called a seeker. (p. 94)

According to Holmquist, this finding was consistent with the findings of other research, for example those of Kritzmire (1992), who conducted a study that evaluated elementary-school musical memories and attitudes toward music, using both pre-service and classroom teachers as participants. Kritzmire reported that most of the participants recalled an experience that occurred during the fourth to sixth grades that had either fostered or discouraged their musical growth.

Urban Music Education

Meeting Student Needs

Despite the fact that research on urban music education has been a relatively recent development, there is a growing body of literature in the field of teacher preparation, practice, perceptions, and experiences in the urban setting. In a pluralistic society like that of the United States, it is crucial that teachers be culturally competent and thus able to meet the needs of their students. Robinson (2006) emphasized, "It is clear that U.S. teachers and many of their students lie in geographically, ethnically, linguistically, and socioeconomically different worlds" (p. 37). Therefore, it becomes imperative for American colleges and universities to prepare student teachers to become

culturally responsive music educators.

For many years, U.S. educational pedagogy has been operating under what Palmer (1996) called the “traditional paradigm.” Palmer described this paradigm as: Unicultural...compartmental, analytical, and classificatory in its study... The traditional paradigm is elitist in its view of musicality...is exclusive and tends to be hegemonic in its relationship to other musics... The traditional paradigm is formalistic, relying on a list of great works to form the basis of study...suggests that music is a universal language... The traditional emphasizes product...emphasizes a transmission curricular model, a learning about music sometimes referred to as discipline-based...has a fetish about notation...emphasizes a contemplative, art-for-art’s sake aesthetic. The traditional bifurcates subject and object, largely distrusting the subject for information about the aesthetic event. (pp. 129–130)

Robinson (2006) maintained that “educators used to believe that this pedagogy was universally acceptable for all students” (p. 37). This, in part, has occurred due to the unsatisfactory teacher preparation in colleges and universities. For example, in some interviews that Abril (2006) conducted with outstanding (as identified by a local music supervisor and a music education professor) veteran music teachers from urban schools, one teacher expressed her discontent with her undergraduate teacher training. Abril stated that the teacher felt that “her undergraduate teacher training did nothing to prepare her for this challenge” (p. 85). These outstanding teachers, however, through personal experience, have served as agents of change despite the circumstances.

Moreover, scholars have asserted that, despite the challenges the urban setting may present to teachers – for example, lack of funding at the district level, issues with administrative support, and ineffective and non-continuous scheduling – there are also significant rewards, including student musical improvement, student personal improvement, and general student success (Fitzpatrick, 2008). Fitzpatrick (2008) revealed the challenges and rewards experienced by teachers in the urban environment, exploring the ways in which instrumental music teachers navigated the urban landscape in a large, urban Chicago public school district. In her mixed methods study, Fitzpatrick had a sample of 90 elementary and high-school teachers who participated in a survey. Fitzpatrick also conducted interviews and observations with the high-school teachers. The author revealed that the participants demonstrated knowledge of context gained from personal experience rather than training. Participants indicated that their teacher education program had offered a moderately low level of preparation for the urban context. The author also found that participants believed that successful teaching in the urban environment required the employment of specialized skills, understanding, and dispositions. In terms of teacher beliefs about themselves, their students, and their programs, data showed that the teachers believed they held high expectations of their students. Also, the participants felt responsible for helping their students in musical and nonmusical ways.

At the same time, Fitzpatrick (2008) noticed strong resistance to incorporating culturally relevant music. She found a mismatch between the quantitative data, in terms of teachers' beliefs in incorporating culturally relevant musics into their programs, and

the qualitative phase of the study, in which teachers exhibited a strong resistance to incorporating popular and multicultural musics, as well as non-traditional ensembles in their music classrooms. In effect, the teachers in Fitzpatrick's study placed more value on the expansion of students' knowledge of Western art expressions than on musical approaches that were culturally relevant to their urban students. According to Fitzpatrick, the teachers' resistance to incorporating other types of music into their repertoire could be attributed to the fact that the teachers may have never been exposed to a music program that has successfully incorporated popular and community musics into the curriculum. Although the author urged teachers to incorporate relevant music into the repertoire of these ensembles, she nevertheless raised the issue of authenticity. The author posited, "If traditionally-defined American performance ensembles were to incorporate more community and popular musics into the curriculum, questions would arise as to the ensemble's capacity to do so in an authentic way given traditional instrumentation" (p. 271).

The concept of authenticity is also often addressed in choral music as well, usually associated with a static definition of performance practices regulated by a fixed set of rules. In this regard, Rao (2012) argued,

While the adherence to established musical traditions and historical situated performance practices is generally acknowledged as a sign of distinction, particularly within the formalized contexts of academic institutions, it is not always recognized that traditions and performance practices are necessarily dynamic, and that they offer opportunities for change and innovation. (p. 238)

In debunking the aforementioned rigid conception of authenticity, Rao advanced, “To practice authenticity is to be genuine, adaptable, cooperative, and respectful in relation to the music and the singers” (p. 239). Rao further stressed, “What may have been considered ‘authentic’ in nineteenth-century European society is not necessarily authentic for twenty-first century cultures around the globe” (p. 243).

Lehmberg’s (2008) examination of effective, urban, elementary general music teachers’ perceptions of effective teaching and pre-service preparation for urban, elementary general music classrooms revealed results that were consistent with those of Fitzpatrick (2008). Lehmberg surveyed a national sample of 23 experienced, effective, urban, elementary general music teachers and selected six participants from southeast, midwest, and southwest urban schools for the interview phase. The author used the Cross-Cultural Adaptability Inventory developed by Kelley and Meyers (1995) as the quantitative instrument to select the participants for the qualitative portion. Lehmberg found that the interviewees believed that general knowledge of cultural diversity and in-depth knowledge of students’ cultures, families, home lives, and musics were vital components of effective urban teaching. This finding resonated with Fitzpatrick’s (2008) view of the participants’ cultural awareness as “knowledge of context.” Furthermore, like Fitzpatrick’s participants, all of Lehmberg’s interviewees were dedicated to creating and facilitating the best possible learning experience through music, with a focus on educating the whole child. There was a consensus that organized classrooms were important, as well as the display of instructional materials and student work. However, as Fitzpatrick’s study showed, the teachers’ caring attitude toward the students was also

important. Lehmborg's interviewees strived for emotional safety, classroom management, and self-reflection for professional growth; therefore, they often attended workshops or enrolled in graduate degree programs. In line with Fitzpatrick's findings, Lehmborg also found that undergraduate pre-service teacher preparation was inadequate in terms of preparing teachers for the realities of urban teaching. The findings suggested that such preparation lacked field experience opportunities.

Lehmborg (2008) arrived at some unexpected findings, which included the acknowledgement of interviewees' own cultures and how they exerted an influence on instruction. In effect, some of the participants manifested cultural biases – a result that was unanticipated, considering that all of the participants obtained high scores on the CCAI, in which they showed great potential for cross-cultural adaptability. In contrast with Fitzpatrick's participants who had high expectations of their students, half of Lehmborg's participants lowered their musical expectations of students after becoming urban teachers. Also, interviewees gained knowledge of cultural diversity and continued to learn about their students' cultures on their own, primarily through cultural immersion experiences, interaction with people of other cultures, and graduate studies. Lehmborg explained that this was an unanticipated finding given the heavy emphasis on standardized testing in U.S. public schools; one would expect urban school districts to provide professional development opportunities to enhance teachers' knowledge of cultural diversity and thus improve test scores through culturally relevant pedagogy. Another unexpected finding was the teachers' lack of awareness of cultural bias in teaching materials such as textbooks and bulletin board displays.

Interestingly, and contrary to other research, Lehmborg's (2008) participants did not notice cultural learning trends among their students. Citing Davis (1996), Gay (2012), and Robinson (2006), Lehmborg noted that cultural conventions related to communication, such as vocabulary, pronunciation, rate of speech, volume, pitch, attentiveness, and response time, have been found to vary widely among ethnic groups. At the same time, dissimilarities in conventions, such as nonverbal facial expressions, gestures, eye contact, frequency of touching, and physical proximity to others, have also been found (Bennett, 1993; Davis, 1996; Erickson, 1986; Gay, 2002; Robinson, 2006; Weaver, 1993, as cited in Lehmborg, 2008).

Focus on educating the whole child and caring attitudes toward students seem to be part of a trend in the practice of urban music teachers. Eros (2009) conducted a study with three European-American female teachers (one elementary general music teacher, one high-school band teacher, and one middle-school band, strings, and drum line teacher) who taught in urban settings and were in the second stage of their teaching careers (i.e., they had taught for between 6 and 10 years). Eros designed a qualitative, multiple descriptive case study that incorporated a background survey, journals, interviews, and a focus group discussion. The results showed that the participants were strongly committed to teaching music in a large city and created individual meanings for urban teaching. In line with Fitzpatrick's (2008) and Lehmborg's (2008) studies, the teaching priorities of Eros's participants were focused on the personal needs of the students, such as physical and emotional needs, among others. Eros identified the major challenges of the urban environment as the unequal distribution of resources, the impact

of a large bureaucracy, and the stigma (urban) that affects urban students from a personal and academic viewpoint. Eros also touched on another important trend in the research on urban teachers: the rewards present in the urban environment. Eros explained:

Although the three participants later discussed numerous significant challenges facing music education in large cities, they were also absolutely clear that they experienced a plethora of rewards. Ultimately, they derive a great deal of satisfaction from teaching in the city and are convinced that they would teach nowhere else. (p. 223)

The interviewees in the literature discussed thus far acknowledge the importance of cultural relevance when teaching in the urban setting, despite some teachers' resistance to incorporating culturally relevant music. As Frierson-Campbell (2006a) noted:

The change needed in urban music education is not only that music should be at the center of the curriculum in urban schools; it is also that culturally relevant music should be a creative force at the center of reform in urban education. (p. xii)

Emmanuel (2006) also emphasized that unless an educator examines his/her knowledge, attitudes, beliefs, and values, "he or she will continue to misinterpret both verbal and nonverbal behaviors and perpetuate cultural conflict" (p. 22).

The lack of self-examination of teachers' knowledge, attitudes, beliefs, and values highlighted by Emmanuel (2006) was evident in the results of Carlos's (2005) investigation of the pedagogical practices of three general music teachers in an urban school district in Milwaukee. The study was conducted in order to determine the extent to

which those practices could be deemed culturally relevant. Carlos found that all of the teachers wanted to be successful in their classrooms and wanted their students to succeed; however, their notion of success for their students involved underlying assumptions of compliance and parental involvement, based on the teachers' lived experiences. In effect, the teachers expected all of their students to exhibit compliant behavior; other types of behavior displayed by the students were construed as misbehavior. Furthermore, the teachers perceived involved parents as more cooperative. Therefore, the teachers viewed these particular student and parent behaviors as being desirable behavioral traits – an interpretation that has been shaped through cultural transmission (Carlos, 2005).

According to Carlos, the results showed that, in not being challenged, the teachers' beliefs had solidified over time. In this way, cultural conflict is perpetuated, as music educators begin to understand teaching in urban schools as difficult because they associate it with teaching deficit-laden students. In other words, music education in the urban setting becomes difficult when music educators use suburban students as the normative reference group to which urban students are negatively compared (Watson, 2007).

According to such a deficit model, urban schools are seen as places of disorder and disruption. Schmidt (2007) argued that this perspective is “often disconnected from an understanding of social, cultural and economic visions of schooling” (p. 257). Schmidt further explained that this disconnect is “emblematic of how much learning in music teacher preparation is then reproduced in classrooms” (p. 260), presenting musical ensembles as a case in point: “The preparation for the practices of music teaching,

particularly as they connect to the development and teaching of music ensembles, is particularly problematic for it can afford the space for disconnected practices” (p. 259). Schmidt used a purposive sample of four professors, five in-service teachers (practicing in urban schools), and twelve pre-service teachers to document the processes involved in music education teacher preparation programs and their connection to teaching in urban schools. The site was a large, private university located in a metropolitan area in the northeastern part of the United States. In his qualitative case study, Schmidt used participant observations and semi-structured interviews. Different themes were taken into consideration: *disconnect and perception of disconnect*; *the practical as the need for the technical*; and *circumventing and changing engagements*.

Schmidt (2007) proposed the thinking of pedagogic engagements, which presents critical analysis as a mode for the development of self-pedagogy, and a critique of the “discourse of enactments,” which conceives of discourse as rhetorical and often disconnected from moments of interaction. Such distancing in turn leads to pedagogies based on reproduction and repetition. Something that also emerged in Schmidt’s study was what he called “enactment in discourse,” which involves engaging in the constant reflexivity of pedagogical instances. The teachers engaged in attempts to critique their own practices and seemed concerned with conceptualizing teaching as an indefinite instead of a closed endeavor. However, struggle with the technical (the replacement of the musical or educational by the normative and structural – the development of musical skills) and the technician was present. Of particular importance was the author’s emphasis on the implementation of the technician views prevalent in the data, which, as Schmidt

proposed, are usually implemented “through an ideological view of ‘real-world’ situations in music teaching, and this is viewed in counterpoint to reflective and self-critic engagements” (pp. 290–291). Schmidt maintained that also prevalent in the data was “knowledge that follows structure bound replications, where best-practices are mainly accepted through the ‘tellings’” (p. 291).

At the same time, Schmidt (2007) also acknowledged the fact that there were “attempts to conceptualize teaching in urban schools through transformative pedagogies, where music is constructed as contextual and situated” (p. 297). In-service teachers perceived the urban environment as complex, yet Schmidt noticed biased use of language (i.e., preconceptions of what urban students are, the position of the Other in student-teachers’ discourse). However, Schmidt remarked, “The possibility for critical engagements and challenge presented in elements of the music teacher preparation seemed to have been sufficient... to lead these teacher [sic] to search for urban environments where they could engage in their chosen profession” (p. 297).

Making Music Culturally Relevant

Making classroom music culturally relevant to students is an issue that has become critical, especially in the urban setting. For example, in a qualitative case study in which he interviewed three faculty members of an urban middle school, Calloway (2009) reported that the students’ apathy and resistance to singing was due to their choral teacher’s decontextualized practice; although not necessarily advocating traditional choral music to the exclusion of other musics, the teacher’s selection of literature was heavily focused on mainstream choral repertoire published by large publishing

companies. Calloway emphasized that, besides not selecting much music that inspired students or represented their identities and interests, the choral teacher in the study “focused too much time on the acquisition of vocal skills and theory that seemed too abstract for many students” (p. 80). In light of this, Calloway argued, “There are ways to analyze and perform music of student interest while accounting for traditional theory and musicianship” (p. 80).

The lack of strong, vibrant, and culturally relevant choral experiences, as illustrated in the previous example, is a significant factor that leads students in urban schools to feel disinclined toward and to ultimately avoid choral participation. Most importantly, this decontextualized approach may affect boys more strongly than it does girls in elementary school, since research has shown that girls give higher preference ratings for a wider range of styles than boys (Gembris, 2002; Ginocchio, 2006; Siebenaler, 2008).

Referring to cultural relevance, Jones (2006) claimed:

Many of us were taught in our teacher education programs to proceed as if our students are musically vacuous and only we can impart music into their otherwise musically vacant souls. A greater example of arrogance cannot be found! Our students bring a vibrant musical life to school every day. We need to figure out what it is so we can cease operating in isolation from the musical ecology of the community we serve. (p. 28)

In the same vein, Abrahams and Schmidt (2006) maintained:

Music teachers at all levels and in all situations, but particularly in urban schools,

are faced with the issue of making classroom music relevant. As trends come and go, music teachers find it difficult to keep up with the music of pop culture and often find what they hear to be distasteful... Such music represents the social, cultural, political, and economic issues that define them, and therefore it deserves a prominent place in the organization and conceptualization of music curriculum and the planning of instruction. (p. 154)

Research has shown that popular styles are the most preferred styles in urban contexts (Ilari & Habibi, 2015; Ilari et al., 2016). This knowledge is crucial for music educators to operate in conjunction with their students' musical ecology.

Ilari and Habibi (2015) examined favorite songs and singing practices, using tasks from the AIRS Test Battery of Singing Skills (ATBSS). They conducted two studies with 24 public elementary school bilingual (Spanish and English) Latino children from working-class families living in a large urban center in the United States (California) and 24 elementary middle-class monolingual (Portuguese) Brazilian students in Brazil (Sao Paulo). The Latino students' mean age was 7.04 years ($SD = 0.28$), and most of them (around 60%) did not receive music classes in their schools. The students were tested on two components of the ATBSS: component (5) musical elements, and component (6) singing a favorite song, and singing "Happy Birthday" from memory. Through univariate analyses of variance (ANOVAs), the results showed gender differences favoring girls in musical elements and "Happy Birthday." With respect to favorite songs, more than half (54%) of the students reported that they liked a pop tune (e.g., Rihanna, Justin Bieber, Drake). The other students reported a preference for a theme from a movie soundtrack, a

school song, other styles, or no preference. Similarly, the majority of Brazilian children (76%) aged 7–8 (a mean age of 7.54, $SD = 0.50$) reported preference for a popular song, while the others reported a favorite song from a movie soundtrack, a song learned in school, or no preference. Ilari and Habibi pointed out that a slight majority of Brazilian students who preferred pop songs (56%) were more inclined to like popular songs in English, as opposed to the other 44% who reported a preference for Brazilian songs in Portuguese.

Ginocchio (2006) investigated students' music style preferences in relation to age, gender, ethnicity, music training, and rural, suburban, or urban upbringing. The sample consisted of 332 fifth graders and college non-music majors in a large metropolitan area in the Midwestern United States. Participants completed a personal information form, listened to a recording of 19 musical examples from seven styles of popular music (pop rock, hard rock, heavy metal, punk rock, dance music, rap, and country), traditional jazz (instrumental and vocal), and Romantic classical music (orchestral, piano, and vocal), and recorded their preference for each on the Music Preference Inventory (MPI). The MPI and personal information form were designed to help answer four research questions: (a) What are the overall preferences for the represented styles of popular music, and how are they ordered from most preferred to least preferred?; (b) Are preferences for traditional jazz and Romantic classical music comparable to those of popular music styles?; (c) Do preference indications vary for vocal and instrumental examples of traditional jazz and Romantic classical music?; and (d) Do preference indications differ by virtue of the subject's age, gender, ethnicity,

amount and specific type of musical training, and whether they grew up in a rural, suburban, or urban environment? (p. 76). The data for the variables in the fourth research question were analyzed using an ANOVA for overall music preference and for each variable. It was found that preferences for individual styles of music varied depending on the environment in which participants were raised. Specifically, participants from urban areas indicated significantly greater preference ($p < .05$) for dance music than those from rural and suburban areas.

Similarly, Johnson (1994) determined preferences for various types of music learning activities among low-income, urban-minority middle-school students. The study drew data from a sample of 688 low-income, urban-minority sixth-, seventh-, and eighth-grade students from nine cities in the state of Ohio enrolled in The Ohio State University's Young Scholars Summer Institute. The majority of the students were African American (75.1%). Johnson conducted a descriptive and quantitative study, using surveys (Preferred Musical Activity Survey) and personal interviews (Preferred Musical Activities Interview). The results showed that most low-income, urban-minority students preferred to participate in African American musical activities and had positive attitudes toward this music. Specifically, the students liked to sing and dance to rap music. Accordingly, the author hypothesized that using culturally relevant material, in this particular case African American musical materials, could serve as an effective jump-off point to expose students to a broader range of musical styles, genres, and periods.

Being cognizant of students' musical cultures and preferences is paramount for developing culturally relevant curricular and pedagogical approaches through which to

disrupt practices in the music classroom that do not serve students' lived musical experiences. Such culturally relevant approaches may bridge the gulf between students' experiences in and outside of school (Kelly-McHale, 2011; Kelly-McHale & Abril, 2015; Shaw, 2014). The results of Kelly-McHale's (2011) study revealed the existence of disjointed musical practices. The author examined the relationships between an elementary general music teacher's curricular beliefs and practices and the expression of musical identity among second-generation students (i.e., students who were born in the United States to at least one foreign-born parent) whose families had immigrated to the United States from Mexico. Although Kelly-McHale conducted her study in a suburban instead of an urban setting, she scrutinized the influence of the elementary general music program on the development of a musical identity of students who were not members of the dominant culture. In her qualitative collective case study, data were collected from the music teacher and four fifth-grade students who were children of immigrants. Through semi-structured interviews with the students and the teacher, as well as observations, journal entries, and artifacts, Kelly-McHale found that the teacher's self-concept as musician and educator, in conjunction with the choice of instructional approach, created a music classroom environment that successfully met the teacher's instructional goals. Additionally, the musical experience in the classroom allowed students to develop fluency in terms of notational literacy and a high level of singing proficiency. However, the data revealed that the "choice of instructional approach resulted in an isolated musical experience that did not support the integration of cultural, linguistic, and popular music experiences, and that did not address issues of cultural

responsiveness” (pp. 274–275). Kelly-McHale argued that this disconnect was due to the fact that the beliefs and practices in the teacher’s classroom were “widely informed by her view of herself as musician and educator, in contrast to her view of the students” (p. 275). Kelly-McHale pointed out that, even though the teacher acknowledged the cultural difference of her students, her pedagogical approaches reflected “a commitment to the attainment of musical literacy based on the Western paradigm” (p. 276), to the extent that the students “developed a distaste for singing in their primary language in the general music classroom” (Kelly-McHale & Abril, 2015, p. 165).

As an extension of Kelly-McHale’s research, Shaw (2014) explored adolescent choral students’ perceptions of culturally responsive teaching in a non-profit, multi-racial, urban community children’s choir organization. Shaw selected three after-school choirs as cases. The participants consisted of three students and one teacher from each site, for a total of nine students and three teachers. The participants had diverse racial and ethnic backgrounds, including African American, Puerto Rican, Honduran, Guatemalan, and Korean American, as well as biracial and multiethnic backgrounds. Through the use of a multiple embedded case study design, Shaw generated data from ethnographic field notes from rehearsal observations, semi-structured interviews with teachers and students, and material culture, including teacher biographies, lesson plans, concert programs, audio and video recording of choir performances, musical scores, and the choir’s mission statement. Shaw pointed out that students’ perception of a culturally responsive pedagogy “must be understood in light of teachers’ beliefs and practices” (p. 280); therefore, she used Banks’s (2010) approaches to multicultural curriculum reform as a framework to

distinguish between the three teachers' behaviors related to cultural diversity.

The results revealed three different approaches. A teacher's practice at one of the sites, which Shaw (2014) called West Side, exhibited Banks's (2010) notion of a "transformation approach," in which the curricular structure permits issues, concepts, events, themes, and problems to be viewed from the perspective of different racial, ethnic, and religious groups. Shaw indicated that this teacher "was able to respond to culture at the level of the individual by honoring and validating the cultural identities of specific singers in his choir" (p. 281). Conversely, the teacher from the North Side choir followed Banks's "additive approach" through which "students view ethnic groups from Anglocentric and Eurocentric perspectives" (Banks, 2010, p. 249). With this approach, according to Shaw, the teacher utilized music that represented diverse cultures; however, the ethnic content was not only viewed through the lens of a mainstream curriculum, but also introduced "without necessarily attempting to align these experiences with the cultural backgrounds of particular students" (p. 281). The teacher from the South Side exemplified Banks's "social action approach" – the last phase of multicultural curriculum reform, which "enables students to improve their thinking, value analysis, decision-making, and social action skills" (Banks, 2010, p. 250). This teacher's approach allowed for learning experiences conducive to helping the students to "recognize and challenge oppression, inequality, and social injustice." These are meaningful experiences, especially for those students who identify themselves with marginalized and oppressed cultural groups.

Regarding students' perceptions of their teachers' efforts to teach choral music in

a culturally responsive way, the students in Shaw's (2014) study reported that they were aware of their teachers' endeavors to teach music representative of the students' ethnic background. These efforts made the students feel respected, valued, proud, and motivated. However, the students expressed a need for their teachers to go beyond validating the students' own culture to help them expand their cultural perspectives and explore musics from other cultures. Students' perceptions of the norms of sociocultural discourse, such as repertoire, singing technique, and so on, differed across sites. For example, the students from the North Side choir, in which the additive approach was predominant, placed more value on the Western canon; as such, reading traditional music notation was seen as a more valuable approach than learning music aurally. Likewise, singing technique aligned with Western choral music was their standard for excellence. On the other hand, the students from the South Side choir, who experienced choral music through the social action approach, perceived the discourse norms as a White way of singing and preferred singing with their regular voices, e.g., African American stylistic singing qualities such as the use of chest voice and glides. Students also reported three barriers to culturally responsive music education: "educators' comfort level with teaching diverse music, the complexity involved in determining what music students find culturally relevant, and practical challenges inherent in practicing CRP equitably given constraints on instructional time" (p. 289).

Shaw (2014) also found that factors, including family, educational environment, self-efficacy, and self-confidence, played important roles in students' musical identity. The choral experience for these students served as a catalyst to strengthen their self-

identification as singers and musicians. In most cases, the nature of this self-identification was a reflection of Banks's (2010) different approaches to curriculum reform that the students experienced. For example, the discourse norms related to Western classical vocal technique defined the North Side singers' musical identities. In contrast to this site where some of the students did not consider themselves as true musicians due to a lack of technical proficiency, "participation in a culturally responsive children's choir seems to have supported students' identification as musicians" (Shaw, 2014, p. 300).

Music as Intervention

Abrahams and Schmidt (2006) maintained that, when connected to urban students' experiences and meanings, music education adds value to their lives. Moreover, the authors maintained that "for inner-city children, music education serves as an intervention for a reality where failure is often present" (p. 156). The following research studies have supported the notion of music as intervention.

Jenlink (1993) examined the attempts of one school to raise the self-esteem of at-risk students and, in particular, investigated the role that participating in a select musical group had in building the self-esteem of the participants. Jenlink selected a purposive sample of 16 fourth- and fifth-grade students who were members of a select performance group from an urban public elementary school in a southwestern state of the United States. Jenlink conducted observations and interviews, collected artifacts, and used the Piers-Harris Children's Self-Concept Test. The music curriculum was designed specifically for at-risk students, and the researcher was the music teacher at the school at the time of the research. Several stages were used for the collection, analysis, and

interpretation of data: During the *unitizing* stage, the researcher broke down into bits of information any part of the data that was an incident, idea, or event that could be given a name representing a phenomenon or concept; during the second stage, *categorizing*, text segments with the same identifying codes were used for further analysis and interpretation. Once Jenlink had identified the relationships among the categories, she wrote a *case study* report. Finally, an external auditor was brought in to examine the data collection and analysis process, producing an *audit trail*.

Jenlink's (1993) data analysis showed that the performances by the choral group "created both positive anticipatory attitudes and feelings of success after the performances were over" (p. 82). Furthermore, the group helped some students to improve in other school subjects. In addition, the performances served as a means for the students to have the attention that they craved. They gained leadership and teamwork skills, which transferred to other activities such as the rehearsals for Winter program and the dance group. Participation in the performance group positively affected other students at the school, and the parents of the group members perceived that their children had positive feelings about the group. The members of the group showed an increase in self-confidence and self-esteem, and valued the experience of learning, musically and socially. In general, the opportunity to participate in the ensemble had a profound impact on students.

In a similar study with at-risk students, Goss-Shields (1997) determined and described the role and importance of music education as intervention in the lives of at-risk adolescents. The author sampled 36 sixth-grade middle-school students (42% female,

58% male; 56% Black, 44% White) from an arts-focused alternative middle school in a large metropolitan area. The participants joined a choral group three times a week and a creative percussion group two times a week. They also attended general music classes twice a week. Goss-Shield measured student self-perception through a pre-test and post-test using the Self-Perception Profile for Children (Harter, 1985a) across the following domains: scholastic competence, social acceptance, musical competence, physical appearance, behavioral conduct, and global self-worth. The importance that students attached to the several domains in their lives was also measured prior to and after 16 weeks of intervention by employing the Importance Rating Scale. Additionally, the students' sense of social regard and support were measured using the Social Support Scale for Children (Harter, 1985b) across the following domains: parental support/regard, classmate support/regard, teacher support/regard, and close friend support/regard. Furthermore, Goss-Shield conducted interviews with students and parents. To analyze the data, Goss-Shield used descriptive and correlational statistics, as well as qualitative analysis.

Goss-Shields's (1997) findings indicated that the self-perceptions of at-risk students regarding their musical competence showed a significant ($p < .03$) increase over time through their inclusion and participation in a musical performance group while receiving mentoring from the music teacher. In addition, the qualitative data drawn from the interviews with parents and students revealed that at-risk students might value inclusion and participation in musical ensembles; their music teacher as mentor could become a potentially significant person in the students' school life. In the category of

inclusion, participation, and mentoring in selected musical settings, the students' responses yielded three themes: eliciting emotions of pleasure, happiness, and pride; socially beneficial; and fun. Finally, students might find that their behaviors, the behaviors of others, and economic factors place limitations on their musical participation. Nevertheless, responses from the student and parent interviews indicated that music was an important part of the students' lives.

The profound impact of music participation on students in the urban context shown in Jenlink's (1993) and Goss-Shields's (1997) studies has been extensively evidenced by research. Green and Shapiro (2006), commenting on urban students from New York City with different ethnic backgrounds (e.g., Jamaica, Haiti, Puerto Rico, Trinidad), declared that these students "had found many reasons to feel the world did not make sense and was against them. They were subjected everyday to injustice; their lives were horribly affected by the profit-driven economy" (pp. 170–171). For that reason, gaining access to a musical group, and particularly a school choral ensemble, provides an opportunity for urban students "to block out the negative societal issues they live in each day" (Brown, 2006, p. 76).

Brown (2006) provided further evidence of the positive impact of music on urban students, as she documented the founding and evolution of the (Boys) Choir Academy of Harlem – a public school in New York City attended essentially by minority at-risk students who would otherwise attend their neighborhood public schools. The author conducted a historical case study, interviewing the founder and director of the Boys Choir of Harlem (BCH) and the school, Walter J. Turnbull, and several administrative

personnel and leaders. Other primary sources of data included documents generated by the New York City Board/Department of Education (NYCBOE), a variety of documents produced by staff and board members of BCH, and other documents. The author also used secondary data sources such as newspapers, journals, books, and various correspondences between members of both NYCBOE and BCH staff.

The school was created in the 1980s in order to address both the artistic and academic needs of boys as an alternative solution to their difficult street lives, as well as the high drop-out rate among minority students. It was initially created as a satellite school through a partnership between the public school system (which provided the academics) and BCH (which was in charge of the artistic education). With its dedication to excellence, the academy had a rigorous schedule and high standards. The students had strict dress requirements, such as wearing uniforms with ties, white collared shirts or blouses, and dress pants or skirts. The school gained autonomy in 1993, and later, the girls from the Girls Choir of Harlem also attended. However, the classes remained same-sex classes with separate preparatory and performing choirs for boys and girls. The repertoire consisted of “classical, 20th century music, spiritual, gospel, jazz, and contemporary/popular music with choreography” (Brown, 2006, p. 123). The program was very successful, at least up until Turnbull’s death in 2007 (Centre of New York City Affairs, 2016), with students consistently having “high attendance rate averaging approximately 90% and above each day according to New York State Comprehensive Reports (CEP) from 1993–2003” (Brown, 2006, p. 152). The findings of Brown’s (2006) study suggested that students’ attendance was an outcome of their love for singing and

their participation in a world-class choir, which gave them celebrity status. Attendance at the school was consistently higher than at the average New York City public school with similar populations.

Approximately 80% of the students graduated every year and were accepted to prestigious American colleges and universities, many of them receiving scholarships for music or other academic fields. Despite its closure in 2016, this nontraditional school was unique to the entire nation. Brown (2006) affirmed that researchers believed that the Choir Academy of Harlem was “one of very few models of its kind in the United States of America” (p. 9). This model prevention program was highly recognized to the extent that the Kellogg Foundation awarded a three-year grant for program replication in cities such as Miami, Washington, D.C., and Chicago.

Isaac-Johnson’s (2007) study also explored music as intervention, using technology to help students learn reading, writing, and lyric development for science and history content through a “hip-hop opera.” The study explored the possibilities of culturally relevant learning through music that is representative of African American youth. The study was conducted with 22 participants in an urban elementary school in a suburb of a major metropolitan city. The experimental groups were comprised of three sixth-grade, three fifth-grade, two fourth-grade, three second-grade, and two third-grade classes. The control group was a third-grade class that attended music twice a week. For this mixed methods study (case study, quasi experimental), different instruments were used: interviews with 20 students before, during, and after the project; a pre-test to determine their knowledge of science and history; the students writing the libretto/words

of the opera, and learning the songs to perform at a concert; and a post-test after the opera presentation. The study was guided by three research questions: How does the *learning process* differ between culturally relevant hip-hop operas and culturally non-relevant operas? What do children who create culturally relevant hip-hop operas *learn* about history and science content compared to an opera utilizing music from outside the students' culture? How does creating a culturally relevant hip-hop opera impact students' *desire to learn* science and history?

The process was based on Campbell's (1995) six basic steps for a well-designed interdisciplinary project: selecting a topic; providing the rationale for studying a particular topic; planning and getting started; carrying out the project; closing the project; and evaluating the project. The process was briefly as follows: The students were taught culturally relevant songs with historical African rhythms and non-culturally relevant songs. The culturally relevant music (i.e., rap and hip-hop karaoke songs from familiar tunes) was choreographed; the music not related to African rhythms was a John Lennon karaoke song with which the students were unfamiliar. Writing new lyrics employing concept web designs, the students worked on a song based on historical content to the melody of either the culturally relevant (experimental) or non-culturally relevant (control) music. These songs, served as the material for the performance of the history opera (Isaac-Johnson, 2007).

Isaac-Johnson's (2007) study showed that both culturally relevant and non-relevant operas could maintain students' involvement in history and science. However, students exhibited more desire to participate in instruction that employed culturally

relevant melodies. Students made gains in their basic understanding of some history and science topics embedded in opera-based instruction, but the cultural relevance of the music did not impact the learning outcomes. The study revealed that involving the students in the composition of lyrics based on any musical text, culturally relevant or non-relevant, led to greater learning gains than having students learn and perform texts written by the teacher. Some students increased their desire to learn history and science in school because of the opera instruction.

In a study with a random sample of 801 fifth-grade students (401 male, 400 female) attending 112 schools in an urban school district in the state of Maryland, Hood-Mincey (2005) examined the relationship between students' participation in music classes and achievement in reading and mathematics. Hood-Mincey also examined the interaction effects between gender and participation in music classes. All of the schools in the study were Title I schools, and 73% of students received free or reduced lunch. For this causal comparative study, the author used a Comprehensive Test of Basic Skills, Terra Nova. The independent variables for the study were music participation (i.e., students who participated in music classes, and students who did not participate in music classes) and gender. The dependent variables were students' fifth-grade reading and mathematics scores derived from the Comprehensive Test of Basic Skills. The results of the study suggested that the students' participation in music classes had a positive effect on their reading and mathematics achievement. In terms of the interaction effects between gender and participation in music classes, Hood-Mincey found that gender did

not moderate the effect of participation in music classes on the reading and mathematics achievement of the sample population.

Students' Attitudes Toward Participation

Hedden (2007) conducted a study on the differences between elementary student participants and non-participants in a choral festival. Hedden focused on collecting information regarding what influenced students to participate or not participate in a special music event. One hundred and eighty-seven fourth- and fifth-grade students participated in the study, of which 72% were female ($n = 134$) and 28% were male ($n = 52$). All participants were general music students from 11 elementary schools in an urban school district in a Midwestern state. The study addressed the following research question: What are the differences between participants and non-participants in a choral festival? Hedden distributed a survey containing 16 questions to collect information on factors influencing participation and non-participation in a choral festival, as well as demographic information. The variables examined included self-perception of the child's singing ability; enjoyment of singing; current involvement with music lessons or other music activities such as piano, band, or orchestra, or singing in a church or community choir; gender; and attributional factors that affect the child's choice to participate in a choral festival.

The results from Hedden's (2007) study revealed that festival participants described their singing ability as excellent ($n = 48, 45.7\%$), good ($n = 45, 42.9\%$), or average ($n = 12, 11.4\%$), whereas the non-participants rated themselves as excellent ($n = 11, 13.4\%$), good ($n = 44, 53.7\%$), or average ($n = 22, 26.8\%$). With regard to the

question referring to their enjoyment of singing, participants were more positive ($n = 104$, 99.0%) than non-participants ($n = 70$, 85.4%). When subjects were asked if they took piano lessons, 30.5% of the participants and 13.4% of the non-participants responded affirmatively. The author pointed out that a greater degree of involvement was noted for band or orchestra, with 47.6% of participants and 29.3% of non-participants responding affirmatively. Furthermore, a considerable number of students in each group indicated that they sang along to the radio or CD (participants, $n = 67$, 63.8%; non-participants, $n = 61$, 74.4%). Only seven participants (6.7%) and four non-participants (4.9%) were involved in a church choral endeavor, with none involved in a community choir. Gender differences were evident, following the pattern mentioned previously. In effect, participants were principally female ($n = 84$, 80.8%; male, $n = 20$, 19.2%), as were non-participants (female, $n = 50$, 61.0%; males, $n = 32$, 39.0%). The results also showed that parental involvement was fundamental for participants ($n = 97$, 92.4%) and non-participants ($n = 59$, 72.0%). Similarly, the encouragement of a teacher was also important for both groups: 97 (92.4%) participants and 69 (84.1%) non-participants. The results provided evidence of the factors influencing participation, which included personal motivation to sing and encouragement from a teacher, parent, or friend. On the other hand, some of the factors influencing non-participants in their decision to not sing in the choral event included lack of encouragement from their chorus teacher, another teacher, or parent, not liking to sing, scheduling issues, and absence of friends' participation. Hedden noted that an interesting finding was that most of the participants in the study were female, since the pool of potential respondents consisted of intact general

music classes. Accordingly, the author posited that girls would respond more readily to participation in the festival and perhaps exhibited more interest in doing so.

In a study involving high-school African American choral students ($N = 445$) in the Minneapolis/Saint Paul (Twin Cities) metro area of Minnesota, Horne (2007) investigated the factors that either promote or inhibit students' participation in choral ensembles, and developed a model for student recruitment and retention. Horne used a three-pronged, mixed methods approach that included surveys, interviews, and observations. The data gathered revealed that the most determining factors for high school students' choral participation were the love of singing, having fun, being with peers, being members of a social group that promoted creativity and unity, and the love of performing. Additional factors were related to the teacher and included the relevance of the repertoire, teaching students necessary vocal techniques and musical skills, developing genuine relationships with students, validating students' talents, and providing opportunities for students to explore various musical styles. Although the data showed some factors that limited student participation, such as state-mandated course requirements, participation in sports or drama, scheduling conflicts, and playing an instrument, the two major factors that contributed to the lack of choral participation of African American high-school students were the students' participation in a church choir and their identification with either a male or female solo artist. Students' participation in a church choir indicated a mismatch between school music and the music the students made outside of school. A high percentage of the African American students in Horne's study sang mainly Gospel music in worship settings like church. The repertoire and

techniques relevant to this context differ greatly from those of traditional high-school choral programs across the United States, which are mostly based on the Western European canon. Most of the time, Gospel requires a soloist or lead singer who sings the verses of a song, with a three-part (soprano, alto, and tenor) choir delivering a unison melodic response. By contrast, in a high-school choral ensemble, all of the members contribute to a vocal section. These culturally antagonistic approaches may diminish African American students' choral participation. Horne's study revealed that 74% of the African American students surveyed did not sing in their high-school choral ensemble, and that 37% of the surveyed students indicated their dislike of the repertoire being performed as one of the main reasons for their lack of participation.

Horne (2007) also pointed out that, in order to increase and maintain participation, it is necessary for choral directors to establish clear communication with students and parents in relation to all choral activities, and to ensure effective strategies to get information home. Sometimes lack of parental involvement is, in part, due to parents' financial obligations, which forces many of them to have a second job and, consequently, presents time constraints and transportation issues, among other things, that affect students' participation. Horne pointed out other factors preventing students from participating in the school choral ensemble, including the school culture and school counselors. With regard to the school culture, Horne hypothesized that when the school has a student population of 1,500 or more, students experience lower morale and less satisfaction with their overall educational experience, and participate in fewer activities such as choir. Specifically, at one of the participating schools, Horne found that African

American students did not feel that their culture was validated, particularly by the choral music department. Horne also mentioned the lack of role models in positions of leadership and faculty at the schools, as well as the perception of issues related to racial injustices and discrimination. Horne explained that school counselors are also influential, since they assist the students with course registration – for both state-mandated and elective classes – throughout high school; during this process, the elective classes “may be influenced by the subjectivity of both counselor and student” (p. 164). The participants’ responses (students and choral directors) revealed that the most effective factor in the recruitment, participation, and retention of African American students in high-school chorus was the presence of a teacher or choral director who strove to establish a personal relationship with students and parents. Horne identified other factors, including the provision of incentives such as tours and awards, the validation of students’ talents, communication with parents and the school community in general, the performance of various musical styles, and the selection of relevant repertoire.

Siebenaler (2008) used a convenience sample of 258 third-, fourth-, and fifth-grade students in two public schools in Austin, Texas, to examine student attitudes toward singing and choral participation, particularly within the Hispanic and African American communities. The study included a total of 249 participants (139 girls and 110 boys), of which 167 were Hispanic and 82 were African American. Nine students from other ethnicities were eliminated given the small sample size. Siebenaler found a few significant differences between the boys’ and girls’ responses with respect to their attitudes toward singing. When asked whether they liked to sing along when they heard

songs on the radio, 74.5% of the girls responded yes compared to 64.2% of the boys. Siebenaler also found significant differences ($p < .05$) for ethnicity in terms of attitudes toward singing. When asked whether they liked to sing in music class, 50% of the Hispanic respondents responded affirmatively compared to 72.2% of the African American participants. In terms of gender within the two ethnic groups, the African American population yielded no significant differences regarding their attitudes toward singing. However, the results showed significant differences between Hispanic and African American boys in their responses to whether they liked to sing in music class. Approximately 79% of the African American boys responded affirmatively compared to 45.2% of the Hispanic boys. When asked whether they liked to sing when they were by themselves, the African American boys were more positive (61.8%) than the Hispanic boys (38.2%). In terms of choral participation, more girls (72%) than boys (57%) said that they would continue singing in a choir. Significantly more African Americans (71%) than Hispanics (30%) belonged to a choir. When asked whether they wanted to sing in a choir, or continue singing in choir if they were already doing so, more African Americans (87%) than Hispanics (59%) answered affirmatively.

The underrepresentation of African American students in choral participation found in Horne's (2007) study was corroborated by Elpus and Abril (2011), who sought to determine the proportion of U.S. high-school students participating in music ensembles. The findings of their study indicated significant associations between ensemble participation and variables such as gender, race/ethnicity, socioeconomic status, native language, parents' education, standardized test scores, and GPA. Elpus and Abril

found that 21% of seniors ($n = 621,895$) in the U.S. class of 2004 participated in school music ensembles (band, choir, and/or orchestra). Some groups, including boys, Hispanics, Blacks, English language learners, children of parents with a high-school diploma or less, and children in the lowest socioeconomic status (SES) quartile, were significantly underrepresented. Conversely, female students (61%), White students (65.7%), students whose primary native language was English (90.4%), students from higher SES backgrounds (highest quartile, 32.2%; third quartile, 27.8%; second quartile, 23%; lowest quartile, 17%), students of parents with advanced degrees, and students with GPAs ranging from 3.01 to 4.0, were significantly overrepresented.

Through a sequential explanatory mixed methods study, Hawkinson (2015) investigated the factors and barriers that influence secondary students' decisions to not participate in school music programs. Hawkinson based her study on the expectancy-value theory from educational psychology, as well as constraint negotiation theory from leisure sociology. For the quantitative phase, Hawkinson collected data (using surveys) from 319 students in a Midwestern high school; for the qualitative phase, Hawkinson chose 12 students for an instrumental collective case study to examine non-participation and collected data through semi-structured interviews, transcripts, observations of music classes, field notes, and artifacts. The quantitative results showed significant differences between participants and non-participants in school music programs. Consistent with Elpus and Abril's (2011) findings, Hawkinson's findings showed a statistically significant relationship between participation in school music and sex, race/ethnicity, native language, free or reduced lunch status, grade point average, and highest parent

educational achievement. As in Elpus and Abril's study, Hawkinson found that Hispanic students and non-native English speakers were underrepresented among school music participants. By contrast, White students and students of parents with advanced degrees were significantly overrepresented. Furthermore, Hispanic students, non-native English speakers, and students who received free or reduced lunch were significantly overrepresented among school music non-participants. School music participants had significantly more positive attitudes toward school music, higher confidence in their music abilities, greater expectations for success in music, and lower musical task difficulty than non-participants. Hawkinson also found significant differences in students' perceptions of the usefulness, interest, and importance of music inside and outside of school, with participants having higher mean values. Furthermore, music participants experienced lower levels of constraints than non-participants.

Hawkinson (2015) identified seven predictors of school music participation: perceptions and attitudes toward school music, personal perception constraints, conflicting activity constraints, and school music structural constraints. Although race/ethnicity, free or reduced lunch status, and musical task difficulty were not significant predictors, they were nevertheless important in the researcher's multivariable logistic regression model as predictors of participation in school music. Hawkinson argued that, according to the results, "a combination of demographic characteristics, personal perceptions, and structural factors contributed significantly to participation" (p. 275). Consistent with previous literature, Hawkinson found a disconnect between students' culture and school practice. The study yielded an array of qualitative data

regarding students' musical lives outside of school, which indicated that non-participation did not equate to lack of musicality. Rather, Hawkinson underlined, "such students often find musical fulfillment outside of school that is more personally meaningful than school musical experiences" (p. 388). Hawkinson remarked that the contradictory findings among school music non-participants suggested the existence of two groups: *non-participant musicians*, who were musically active outside of school, and *non-participants*, who were not musically involved, but "likely used music in their daily lives" (p. 422).

Hawkinson (2015) discovered that the qualitative results regarding attitudes toward school music contradicted the quantitative findings. The majority of the non-participants interviewed described the school music program from a positive perspective. Hawkinson clarified, however, that a careful review of the participants' transcripts and her field notes implied that the non-participants' positive descriptions of the music program cast it as a good program for those involved, but not necessarily for themselves. The results also suggested that the influence of parents followed by that of peers on shaping students' values in terms of school activities and participation were the strongest factors influencing students' involvement in music endeavors. Barriers that students perceived to their participation included the course content and procedures of music classes, their perceptions of the music teachers, and aspects related to cost and transportation (i.e., related to socioeconomic factors). Personal barriers included low self-perceptions of music ability and high evaluations of musical difficulty. These perceptions were conducive to former band and choir participants' feelings of frustration in relation

to performance and inferiority compared to student participants. Some students faced challenges related to time, given their full-time status as students and their full-time jobs to cover financial responsibilities, their involvement in activities such as sports among others, or a heavier focus on academics, which were all reasons for their lack of musical participation. Students made a strong recommendation that teachers should develop student-centered pedagogical practices in order to increase music participation at school. They envisioned music approaches more focused on students' interests, including popular music, music technology, and world musics; the extension of existing ensembles (e.g., show choir, jazz choir, men's choir, a capella, pop, and rock music choirs, and individual and group instrumental lessons like guitar or piano, rock band); and the establishment of a collaborative learning environment in which students learn on their own and from each other with the teacher as a facilitator. Students' other suggestions for engaging more students in school music included promoting the school music program, improving perceptions of school music (e.g., making music classes more enjoyable), creating an atmosphere that welcomes and engages all students regardless of their music ability, and being sensitive to the individual needs of students.

Summary of the Literature

This study of urban, upper-elementary students' attitudes toward singing and choral participation is fundamentally based on two domains of the literature: the choral experience and urban music education. The research presented in this chapter offers a clear picture of the gender imbalance, which has been discussed by the music education profession for a long time (Gates, 1989; Koza, 1993). This imbalance has been attributed

to boys' disinterest in participating in the choral experience, as well as their disinterest in singing from elementary through high school and beyond. Comparatively, since the early 1990s, girls have outnumbered boys in mixed choral ensembles (Campbell, 2009; Hale, 2006; Mizener, 1990), and even beyond the school setting (Holmquist, 1995). The reviewed body of literature on music education within the urban context, which serves to contextualize this study, presents a similar panorama in terms of boys' disinterest in participation in the music classroom or ensemble. This attitude has been attributed partly to the enormous "gap between conventional music curricula in North American schools and the musical practices in which most people engage in every day life" (Bowman, 2004, p. 29). If the lack of cultural relevance to which Bowman (2004) refers applies to all North American schools, the cultural disconnect becomes even more critical in the urban environment. This has been one of the most consistent findings of studies within the urban setting.

Despite the efforts of the music education profession, the research addressing issues on music education in the urban context is relatively new. Nevertheless, a growing body of literature (Benedict, 2006; Brown, 2006; Calloway, 2009; Carlos, 2005; Carlow, 2006; Dodd, 2012; Doyle, 2014a, 2014b; Emmanuel, 2006; Eros, 2009; Fitzpatrick, 2008, 2015; Ginocchio, 2006; Goss-Shields, 1997; Hood-Mincey, 2005; Ireland D'Ambrosio, 2015; Isaac-Johnson, 2007; Jenlink, 1993; Johnson, 1994; Lehmborg, 2008; Robinson, 2006; Salvador & Allegood, 2014; Schmidt, 2007; Shaw, 2014; Watson, 2007) has contributed to the development of this topic. It is evident from this chapter, however, that there is a scarcity of literature on upper-elementary students' attitudes toward singing and

choral participation in the urban context. In addressing this gap in the literature, this study makes a timely contribution. This review of the literature on both the choral experience and urban music education serves as the contextual framework for this study. By investigating the urban, upper-elementary school students' attitudes toward singing and choral participation, this study provides data that contribute to the body of literature and the future development of an egalitarian, rich, and vibrant singing and choral experience in the urban elementary-school setting.

CHAPTER 3: METHODOLOGICAL APPROACH

This chapter provides a detailed explanation of the procedures used for this study. Specifically, it outlines the study design, the selection of the participants, the instrumentation, the collection and analysis of the data, and the delimitations and limitations of the study.

Purpose of the Study

The purpose of this study was to examine the influence of gender, choral membership, and ethnicity on urban, upper-elementary students' attitudes toward singing, choral participation, and future choral enrollment in a school district in the state of Florida.

Research Questions

The following research questions were addressed in this study:

- How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward singing?
- How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward choral participation?
- How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward future choral enrollment?
- Is there a correlation between urban, upper-elementary school students' attitudes toward singing, choral participation, and future choral enrollment?

Research Design

In this nonexperimental study, I explored the influence of gender, choral

membership, and ethnicity on urban, upper-elementary students' attitudes toward singing, choral participation, and future choral enrollment in a school district in Florida. I used a multivariate analysis of variance (MANOVA), as the study mainly sought to assess the extent to which the students' attitudes toward the above-mentioned variables could be explained by their gender, choral membership, and ethnicity. The three independent variables were gender, choral membership, and ethnicity, and the three dependent variables were attitudes toward singing, attitudes toward choral participation, and attitudes toward future choral enrollment. In addition, I used correlation analysis to examine possible associations between the dependent variables.

Participants

In order to determine which public schools would be part of the study, I requested the 2013–2014 school demographic data (i.e., gender, ethnicity, SES – the most current information at the time) from the District's Research Department. In addition, I requested the total enrollment figures for girls and boys in the fourth and fifth grade, along with the music teacher's schedule from the schools whose principals granted final approval. Once the district granted pre-approval (see Appendix A) and provided the school demographic data, I chose 13 schools that met the criteria of "urban," as defined in this study: (a) schools with a large student population from low-SES families, i.e., I chose only schools with a population of at least 50% economically disadvantaged students; (b) schools with a large, highly diverse population, i.e., I included schools in which there was no ethnicity with an overwhelming majority, for instance, the Black, White, or Hispanic population alone made up 80% of students; and (c) schools with a high concentration of students of

color, i.e., I chose schools where the combined percentage of students from different ethnicities was not much lower than the percentage of the White population. For example, for the purpose of this study, I excluded schools with less than 50% students of color. Another criterion used to select the schools from the demographic data provided by the district was that the schools had to have a functional upper-elementary chorus that rehearsed during school hours. Overall, the selection of these schools was purposeful and non-random, although the selection methodology may present problems in terms of the external validity or generalizability of the results.

The total number of participants was 600 (which was the maximum number the Boston University IRB Office would approve, see Appendix B), comprised of fourth- and fifth-grade students and both chorus and non-chorus members. At first glance, it may seem rather futile to include both chorus and non-chorus members in the sample, as one might assume an obvious association between attitudes toward singing and attitudes toward choral participation. However, “we cannot expect that everyone with a positive attitude toward a musical activity such as singing will join a chorus and will remain in the chorus they have joined” (Gates, 1991, p. 3).

Data Collection

Instrument

I designed a cross-sectional survey in order to explore the influence of gender, choral membership, and ethnicity on urban, upper-elementary school students’ attitudes toward singing, choral participation, and future choral enrollment. Cross-sectional survey designs allow the researcher to collect data at one point in time, and to examine current

attitudes, beliefs, opinions, or practices (Creswell, 2008). The survey instrument for the study was a questionnaire, which I administered.

It is necessary to point out that chorus members received a slightly different questionnaire (see Appendix C) than non-chorus members (see Appendix D). The two questionnaires differed slightly in the wording of the six statements used to measure students' attitudes toward choral participation. Specifically, chorus members responded to a series of statements that began with "I am in chorus because...", whereas non-chorus members responded to analogous statements that began with "I am *not* in chorus because..." Besides these differences in wording, the content remained the same.

The questionnaire consisted of 14 statements, the majority of which were taken from Mizener's (1990) study (discussed in Chapter 2). The questionnaire addressed affective, behavioral, and cognitive statements, i.e., statements that had to do with how students felt, what students did, and what students thought. At the beginning of the questionnaire, each participant was asked to identify his or her individual gender, grade level, and ethnic background for the purpose of gathering demographic data. Participants were not asked to provide their name, so as to maintain their anonymity and ensure more honest responses.

Of the 14 statements, statements 1–6 investigated students' attitudes toward singing, both in general and under specific settings, for example, "I like to sing," "When I hear songs on the radio, I enjoy singing," and "I like to sing by myself in music class." Statement 6, "I think that everyone should sing, not just the singers on radio, TV, or CD recordings," generated responses about students' attitudes toward singing as an activity

suited for most people.

Statements 7–13 investigated students' attitudes toward choral participation. Statement 7 prompted students to assess the importance of chorus compared to other core subjects such as mathematics and science. Statements 8–13 addressed students' motivations for participating in chorus or reasons for not being in chorus, for example, "I am/am not in chorus because my family wants/doesn't want me to sing in chorus," "I am/am not in chorus because my friends are/are not in it," and "I am/am not in chorus because I like/don't like to sing." Statement 14, "I would like to be in chorus next year," measured students' attitudes toward future choral enrollment.

Students responded to all of the statements using a 6-point Likert scale, in which 1 was "strongly disagree" and 6 was "strongly agree."

Reliability and Validity of Survey

In order to test for internal consistency, I employed Cronbach's coefficient *alpha*, since the survey's items were scored as continuous rather than dichotomous variables (Creswell, 2008; Gall, Borg, & Gall, 2003). The internal consistency for each scale was as follows: attitudes toward singing ($\alpha = .82$) and attitudes toward choral participation ($\alpha = .75$). Statement 14 was the only statement measuring attitudes toward future choral enrollment. Therefore, I could not evaluate the internal consistency for attitudes toward future choral enrollment. The alpha coefficients were satisfactory according to the standards set by George and Mallery (2010). A more detailed analysis of internal consistency reliability, which included the Inter-Item Correlation Matrix and Item-Total Statistics tables, is presented in Chapter 4.

Mizener (1990) used a pilot study to generate items for her singing interest and choir participation questionnaire. To ensure that the survey for my research was a valid measure of attitudes toward singing and choral participation, I employed statements from Mizener's research with the same participant age group (elementary-school students). The original singing interest and choir participation questionnaire used in Mizener's study consisted of 44 items, and was then revised by music education professors and graduate students in music education with experience working with elementary students. Since then, the questions/statements from Mizener's questionnaire on singing interest and choir participation have been used extensively in U.S. scholarship, for example, in Siebenaler's (2008) study with elementary African American and Hispanic students, which examined attitudes toward singing and choir in two public schools in Austin, Texas.

As previously explained, I developed a modified version of Mizener's questionnaire for this study, which consisted of 14 statements to measure the participants' attitudes toward singing and choral participation. Accordingly, I did not include items unrelated to these two variables.

Procedures

Principal Contacts

After choosing the 13 schools that met the aforementioned criteria, I sent an e-mail to the principals along with the Request for School Principal Agreement to Conduct Research in School form required by the School District (see Appendix E). In the e-mail, I informed the principals about the district's pre-approval of the study. Of the 13 schools,

five principals were willing to participate and returned the signed form; one approved via e-mail, but never sent the signed form; one reported to not have a music teacher at the time and therefore declined; five did not respond even after a follow-up; and one principal refused.

Teacher Contacts

Once the five principals had agreed to conduct the study in their schools, I contacted their respective music teachers via e-mail (see Appendix F). I greeted the teachers, introduced and explained the purpose of the research, and expressed gratitude for their assistance. In the e-mail, I asked the teachers to respond to the e-mail and to provide numerical data on the gender make-up of their school's chorus. I also asked them to provide dates and times that would be convenient for me to visit the school to administer the questionnaire.

After receiving final approval from the School District (see Appendix G), I arranged the dates and times with the five music teachers (who were willing to support the study) to administer the survey. The Boston University Institutional Review Board (IRB) waived the requirement for me to obtain consent from parents and assent from students per 45 CFR 46.116 (d) (see Appendices H and I).

Participating Schools

One of the criteria for selecting the schools was that they had to have a functional chorus that rehearsed during school hours. Therefore, I verified, using the teacher schedules provided by the District Research Office, that all of the schools met this criterion before contacting the principals. However, I failed to notice that, in the music

schedule of one of the five schools that agreed to participate in the study, the chorus rehearsals were scheduled before school. Consequently, this school was excluded from the study. The other four schools met all the aforementioned criteria, namely they all had a functional chorus that rehearsed during school hours, a high percentage of students from low-income families, and a culturally diverse population with a high concentration of students of color, in which no ethnicity was an overwhelming majority, nor was the combined percentage of the students from different ethnicities much lower than the percentage of the White population. Tables 1 and 2 show the enrollment and demographic figures, respectively, for each of the four participating schools.

Table 1

Enrollment Data for Participating Schools

School	Total School Enrollment	Grade 4 Enrollment	Grade 4 Females	Grade 4 Males	Grade 5 Enrollment	Grade 5 Females	Grade 5 Males
School 1	609	89	38	51	94	41	53
School 2	697	93	45	48	112	53	59
School 3	520	76	33	43	91	48	43
School 4	573	88	39	49	103	48	55

Table 2

Demographic Data for Participating Schools

School	White, non- Hispanic	Black, non- Hispanic	Hispanic	Asian/ Pacific Islander	American Indian/ Alaskan Native	Multiracial	Economically Disadvantaged
School 1	36.3%	25.0%	31.5%	2.8%	0.2%	4.3%	56.5%
School 2	30.7%	18.2%	41.8%	4.9%	0.0%	4.4%	52.1%
School 3	43.5%	33.3%	11.3%	5.6%	0.2%	6.2%	56.0%
School 4	50.8%	13.6%	21.5%	10.8%	0.2%	3.1%	60.7%

In all four schools, there were two periods of chorus: one period (between 40 and 50 minutes each week) for fourth-grade chorus rehearsal and another period of approximately the same duration for fifth-grade chorus rehearsal. The choruses performed in different school activities, including the school Winter and Spring concerts. The four choruses were not auditioned ensembles, meaning that all fourth- and fifth-grade students could voluntarily sign up for chorus. The music teachers of the four schools were White females with experience teaching students of color.

Based on these data, the four schools clearly presented the characteristics of an urban school as defined in the present study. Furthermore, all four schools were located in densely populated areas (urban), rather than in rural, small towns or suburban areas. The School District of the four schools was among the top 10 largest of the more than 60 school districts in the state, and among the top 30 largest of the more than 15,000 school districts in the United States. More than 40% of the School District's population was

composed of students of color, and more than half of the students were eligible for free/reduced-price lunch. In addition, according to the State Department of Education data, all four schools were eligible to be Title I schools. Title I is a federally funded program available to select schools with the highest percentages (at least 40%) of students from low-income families. Title I funds are supplemental to district funds given to schools and are to be used to address the academic needs of students in order to increase student achievement and, thereby, meet challenging state academic standards (Florida Department of Education, n.d.).

Administration of Survey

I collected the survey data in May 2014, during which time I visited each school for several days to survey the classes previously scheduled. In most cases, the survey was administered during music class, with the exception of a few cases in which the music teacher arranged a time with some of the fourth- or fifth-grade classroom teachers for me to administer the survey in their classrooms.

Before distributing the surveys to the students in each school, the music teachers (or classroom teacher) introduced me. In turn, I greeted the students and briefly explained to them the purpose of the questionnaire. After that, I proceeded to distribute the questionnaire. I asked chorus members to stand up in order to receive a green questionnaire, and then distributed a yellow questionnaire to non-chorus members. I verified that the students had the right color by reminding them of the color chorus and non-chorus members should have, and asking them to raise their hand if they had the wrong color. The music teacher also walked around to verify that chorus and non-chorus

members had the right questionnaire. Similarly, in order for me to verify that each student had the survey, I asked the students to raise their hands if they had not received the questionnaire.

I emphasized that students should not write their names on the questionnaire in order to ensure their anonymity and made clear that I, as the researcher, was the only one who was going to see the anonymous answers. After the pencils were passed out, I reminded students not to write on the survey until instructed to do so. Instructions were given with respect to the demographic information requested at the top of the questionnaire, which included gender (i.e., boy/girl), grade level (i.e., fourth/fifth grade), and ethnicity (i.e., White, African American, Hispanic, Asian, none of the above). As soon as I verified that the students had answered the top portion of the questionnaire (demographic data), I gave instructions on how to respond to the questions using the Likert scale. Subsequently, the students were instructed to proceed with the survey.

Ahead of time, I asked the music teacher to mark an asterisk on the surveys of those students who could not handle answering the questionnaire due to cognitive or intellectual disabilities, or language issues, so that I could discard those surveys and not include them in the analysis. It is worth noting that, despite the fact that the schools had high percentages of Hispanic students, most of them were fluent in the English language. This is perhaps because they were upper-elementary students who had been exposed to the English language for several years.

Before I collected the survey, the students were advised to review each answer to make sure they had not missed any of the questions. While collecting the questionnaires,

the music teacher and I made certain, where possible, that the students had not omitted any questions.

Data Analysis

I employed a three-way MANOVA with the three dependent variables. I calculated a composite attitude score for each set of statements, which acted as the relevant dependent variable. For example, the first six statements in the questionnaire generated a composite score for attitudes toward singing, and statements 7–13 generated a composite score for attitudes toward choral participation. There was no need to calculate a composite score for attitudes toward future choral membership, as statement 14 was the only statement that measured the variable. Performing a three-way MANOVA allowed me to analyze the main effects of each individual independent variable on the dependent variables. The analysis also provided me with information about the interaction of the independent variables (Dattalo, 2013).

I analyzed the fourth research question (“Is there a correlation between urban, upper-elementary school students’ attitudes toward singing, choral participation, and future choral enrollment?”) by employing the Pearson product moment correlation coefficient (r) to determine whether the sets of variables were related to one another (Salkind, 2008). As Gall et al. (2003) stated, “The form of the variables to be correlated and the nature of the relationship determine which technique is used” (p. 334). Since “the product-moment correlation coefficient is computed when two variables that we wish to correlate are expressed as continuous scores” (p. 334), the technique was appropriate considering that the variables in this particular question were continuous.

A quantitative approach could provide a precise, numerical estimate of the effect of the phenomenon being studied, as opposed to the more subjective nature of a qualitative approach. Furthermore, quantitative approaches are usually based on larger samples, which can improve the generalizability of the data. Moreover, such approaches enable hypothesis testing (i.e., tests of statistical significance) and can be easily replicated, as they require fewer resources (i.e., time and money) to obtain a large amount of data. Nonetheless, compared to the qualitative paradigm, the insights derived from quantitative research are restricted to the information contained in the questionnaire. Therefore, other important themes might have emerged in this study with the inclusion of qualitative interviews. Moreover, the statistical tests employed utilized averages across the sample, which did not allow for the examination of person-to-person variation (i.e., individual differences).

Delimitations

This study had the following delimitations: First, the sample was limited to public schools within one school district. Second, I collected data only from fourth- and fifth-grade students, both chorus and non-chorus members. Despite collecting data from students at these two grade levels, I did not include grade level as a variable in the present study, and the grade levels were combined for all statistical analyses. Third, the design of the study adhered to an exclusively quantitative paradigm.

Limitations

This study also had several limitations. First, some research has pointed to the difficulty that some children may have understanding survey questions (McNeeley,

2012); consequently, reading a questionnaire out loud to children has been a practice used in some previous studies (Mizener, 1990). However, I did not read the statements from the survey to the students in order to avoid intimidation, as the survey included questions related to the music teacher who was in most cases present. For example, questions such as “I am not in chorus because I don’t like the chorus teacher” would have caused students discomfort had I read it. This discomfort might have interfered with the students providing honest responses (McNeeley, 2012), as the students might have felt either surprised to give their opinions or apprehensive (edutopia, 2016). Moreover, it is important to recall that, as I had anticipated not reading the statements, I asked the music and classroom teachers ahead of time to mark an asterisk on the surveys of those students who could not properly answer the questionnaire due to cognitive or intellectual disabilities, or language barriers. Consequently, I discarded those surveys and did not include them in the analysis. Furthermore, despite the fact that the schools had high percentages of immigrant students, as upper-elementary students most of them were fluent in the English language, having been exposed to the English language for several years.

In addition, the survey used in this study yielded satisfactory alpha coefficients, indicating good reliability (attitudes toward singing, $\alpha = .82$; attitudes toward choral participation, $\alpha = .75$). Moreover, as explained earlier, Mizener (1990, 1993) used a pilot study to generate items for her singing interest and choir participation questionnaire. Although Mizener’s pilot study took place at a private school, the original singing interest and choir participation questionnaire consisting of 44 items was revised by music

education professors and graduate students in music education with experience working with elementary students. Since then, the questions/statements from Mizener's questionnaire on singing interest and choir participation have been used extensively in U.S. scholarship; for example, Siebenaler's (2008) study with elementary African American and Hispanic students examined attitudes toward singing and choir in two public schools in Austin, Texas (see Chapter 2). Therefore, I ensured that the survey for my research was a valid measure of attitudes toward singing and choral participation by employing statements from Mizener's research among the same participant age group (elementary-school students). In light of the aforementioned considerations, I did not check for the validity of the survey in this study.

CHAPTER 4: UNCOVERING FINDINGS

Data Management

Upon collecting the questionnaires, I manually input the raw data into a Microsoft Excel spreadsheet. I organized the spreadsheet according to the order of school visits, and input the data shortly after the conclusion of each data collection session. The spreadsheet included the student number, which was assigned during the recording process, school name, gender, grade level, ethnicity, choral membership, and the 14 statements as Q1, Q2, Q3, and so on.

After all the raw data were compiled, I imported the data into SPSS (Statistical Package for the Social Sciences), which I used for all statistical procedures. I utilized MANOVA to assess the extent to which students' attitudes toward singing, choral participation, and future choral enrollment could be explained by their gender, choral membership, and ethnicity.

As previously mentioned, I calculated the composite score for attitudes toward singing using the mean of items 1 through 6 on the survey instrument. I calculated the composite score for attitudes toward choral participation using the mean of items 7 through 13 on the survey instrument. In order to ensure good internal consistency, I conducted a Cronbach's alpha reliability analysis on the newly created composite scores. I evaluated the alpha values using the guidelines put forth by George and Mallery (2010), according to which alpha values of .90 or higher indicate excellent reliability, values of .80 to .90 indicate good reliability, values of .70 to .80 indicate acceptable reliability, values of .60 to .70 indicate questionable reliability, and values less than .60 indicate

unacceptable reliability. As pointed out in Chapter 3, attitudes toward singing had an alpha value of .82, indicating good reliability, and attitudes toward choral participation had an alpha value of .75, indicating acceptable reliability. The results of the Cronbach's alpha reliability analysis are presented in Table 3.

Table 3

Cronbach's Alpha Reliability for Attitudes Toward Singing and Attitudes Toward Choral Participation

Composite	α	No. of items
Attitudes toward singing	.82	6
Attitudes toward choral participation	.75	7

The Cronbach's alpha if item deleted indicates the value that the Cronbach's alpha would be if that particular item were deleted from the scale. The removal of most of the questions would have resulted in a lower Cronbach's alpha. The corrected item-total correlation value (Tables 5, 7) was high for statements 1–13. In addition, there was a positive correlation among questions 1–6, and a positive correlation among questions 7–13. Therefore, I did not remove any of questions 1–13. Tables 4–7 present the Inter-Item Correlation Matrix and the Item-Total Statistics.

Table 4

Inter-Item Correlation Matrix

Question	Q1	Q2	Q3	Q4	Q5	Q6
Q1	1.000	.496	.582	.589	.528	.487
Q2	.496	1.000	.330	.317	.417	.365
Q3	.582	.330	1.000	.464	.535	.319
Q4	.589	.317	.464	1.000	.367	.388
Q5	.528	.417	.535	.367	1.000	.336
Q6	.487	.365	.319	.388	.336	1.000

Table 5

Item-Total Statistics

Question	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Q1	20.21	36.258	.751	.575	.753
Q2	21.81	39.639	.513	.294	.805
Q3	19.77	40.425	.606	.427	.787
Q4	20.65	38.086	.567	.380	.793
Q5	20.29	37.064	.584	.386	.790
Q6	21.07	39.639	.503	.275	.807

Table 6

Inter-Item Correlation Matrix

Question	Q7	Q8	Q9	Q10	Q11	Q12	Q13
Q7	1.000	.239	.184	.132	.250	.161	.136
Q8	.239	1.000	.244	.280	.422	.330	.337
Q9	.184	.244	1.000	.139	.351	.361	.242
Q10	.132	.280	.139	1.000	.477	.355	.458
Q11	.250	.422	.351	.477	1.000	.601	.428
Q12	.161	.330	.361	.355	.601	1.000	.447
Q13	.136	.337	.242	.458	.428	.447	1.000

Table 7

Item-Total Statistics

Question	Scale Mean if Deleted	Scale Variance if Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Deleted
Q7	14.16	45.206	.272	.092	.761
Q8	15.89	42.959	.467	.234	.714
Q9	14.15	40.767	.386	.180	.740
Q10	16.04	45.257	.445	.312	.720
Q11	15.94	39.680	.669	.499	.670
Q12	15.45	38.748	.580	.426	.685
Q13	16.22	45.081	.514	.330	.710

Prior to conducting any analyses, I screened the data for multivariate outliers. Tabachnick and Fidell (2012) defined multivariate outliers as those observations with Mahalanobis distance values greater than a chi-square critical value of $p = .001$, with the degrees of freedom equal to the number of variables. I created Mahalanobis distance values based on attitudes toward singing, attitudes toward choral participation, and attitudes toward future choral enrollment. I found no multivariate outliers and therefore did not remove any of the observations.

Descriptive Statistics

A total of 600 students took part in the study. After discarding surveys with missing data, as well as those from students who were not cognitively able to handle the survey (as indicated by their teacher), the final sample consisted of 561 students. There were 295 boys (53%) and 266 girls (47%). Approximately half of the sample was in fourth grade (277, 49%) and the other half was in fifth grade (284, 51%). Although most of the participants classified their ethnicity as White (196, 35%), there were more students of color combined (African American, Hispanic, Asian, Other: 365; 65%) than White students in the sample population; 139 students (25%) were Hispanic, 95 (17%) were African American, and 31 (6%) were Asian. One hundred students (18%) classified their ethnicity as "Other." Approximately half of the students were chorus members (263, 47%), and the rest were non-chorus members (298, 53%). Table 8 shows the demographics of the surveyed participant population in terms of the frequencies and percentages of gender, grade level, ethnicity, and choral membership. The frequencies for choral membership by gender and ethnicity are presented in Table 9.

Table 8

Frequencies and Percentages for Nominal Variables

Variables	<i>n</i>	%
Gender		
Boy	295	53
Girl	266	47
Grade Level		
Fourth	277	49
Fifth	284	51
Ethnicity		
African American	95	17
Asian	31	6
Hispanic	139	25
Other	100	18
White	196	35
Choral Membership		
Chorus	263	47
Non-Chorus	298	53

Note. Due to rounding error, percentages may not add up to 100.

Table 9

Frequencies for Choral Membership by Gender and Ethnicity

Gender	Ethnicity	Choral Membership	
		Chorus	Non-Chorus
Boys			
	African American	22	30
	Asian	6	8
	Hispanic	21	57
	Other	18	29
	White	39	65
Girls			
	African American	20	23
	Asian	12	5
	Hispanic	31	30
	Other	29	24
	White	65	27

Students' scores for attitudes toward singing ranged from 1.00 to 6.00, with an average score of 4.13 ($SD = 1.22$). Their scores for attitudes toward choral participation ranged from 1.00 to 6.00, with an average score of 2.57 ($SD = 1.06$). Scores for attitudes

toward future choral enrollment ranged from 1.00 to 6.00 with an average score of 4.09 ($SD = 2.08$). These means and standard deviations are presented in Table 10.

Table 10

Means and Standard Deviations for Continuous Variables

Variable	<i>M</i>	<i>SD</i>
Attitudes toward singing	4.13	1.22
Attitudes toward choral participation	2.57	1.06
Attitudes toward future choral enrollment	4.09	2.08

Research Questions 1 – 3

1. How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward singing?

2. How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward choral participation?

3. How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward future choral enrollment?

To assess research questions 1 through 3, I conducted a MANOVA with attitudes toward singing, attitudes toward choral participation, and attitudes toward future enrollment as the dependent variables. Gender, choral membership, and ethnicity were included as the independent variables.

Analytical Assumptions

Prior to the analysis, I assessed the assumptions of the MANOVA (Dattalo, 2013; Mayers, 2013). Observations were independent of one another. The independent variables were categorical. The dependent variables were measured on a continuous scale. I evaluated the assumption of normality by conducting Shapiro-Wilk tests for each dependent variable. Results of the tests showed significance for attitudes toward singing ($p < .001$), attitudes toward choral participation ($p < .001$), and attitudes toward future choral enrollment ($p < .001$), suggesting that the assumption of normality was not met for any of the dependent variables. I assessed multivariate normality using Mardia's test, which was significant for skew ($p < .001$) and significant for kurtosis ($p = .007$); thus, multivariate normality was not met. However, Stevens (2009) suggested that when sample sizes are sufficiently large ($N > 50$), one can maintain that the assumption of normality holds, despite these violations. Furthermore, as Stevens (2009) indicated, violations of normality assumptions have very little effect on the Type 1 error rate.

I checked the assumption of equality of covariance matrices of each group using Box's M test. The results of the test were significant ($p < .001$), indicating that the assumption was not met. To determine the impact of this violation on the analyses, I examined the variances of each cell (combination of independent variables). Tabachnik and Fidell (2012) suggested that when cell sizes are equal, violations of this assumption have very little impact on the Type 1 error rate. However, when cell sizes are unequal (as was the case with this data), the following guidelines should be used: If the larger cell size also has a larger variance, then the MANOVA is considered robust, that is, it can be

used without an increase in the Type 1 error rate (although this will decrease the power of the test). When the smaller cell size has the larger variance, a more stringent test (i.e., Pillai's trace instead of Wilk's lambda) should be used. In the case of this study, the smaller cells, in some instances, had larger variances; therefore, I used Pillai's trace multivariate statistic to ensure that there was sufficient Type 1 error control and no bias in the conclusions.

MANOVA

The results of the multivariate test were significant for gender, $F(3, 539) = 18.18$, $p < .001$, $\eta^2_p = .09$, Pillai's trace = .09, and significant for choral membership, $F(3, 539) = 121.18$, $p < .001$, $\eta^2_p = .40$, Pillai's trace = .40. The results of the multivariate test were also significant for the gender by choral membership interaction, $F(3, 539) = 4.27$, $p < .01$, $\eta^2_p = .02$, Pillai's trace = .02. No other variables or interactions were significant. This suggests that there was a difference by gender, choral membership, and the gender by choral membership interaction on the set of dependent variables. The results of the MANOVA are presented in Table 11.

Table 11

MANOVA Results for Attitudes Toward Singing, Attitudes Toward Choral Participation, and Attitudes Toward Future Choral Enrollment by Gender, Choral Membership, and Ethnicity

Variable	<i>F</i>	<i>p</i>	Pillai's Trace	Partial Eta Squared
Gender	18.18	< .001	.09	.09
Ethnicity	1.65	.071	.04	.04
Choral Membership	121.18	< .001	.40	.40
Gender*Ethnicity	0.82	.626	.02	.02
Gender*Choral Membership	4.27	< .01	.02	.02
Ethnicity*Choral Membership	1.68	.064	.04	.04
Gender*Ethnicity*Choral Membership	0.86	.591	.02	.02

On the basis of these results, I examined the univariate ANOVAs with gender and choral membership as the independent variables. For the first analysis, with attitudes toward singing as the dependent variable, the results indicated a significant main effect of gender, $F(1, 557) = 84.89, p < .001, \eta^2_p = .13$. Boys had significantly lower scores than girls. There was also a main effect of choral membership, $F(1, 557) = 51.75, p < .001, \eta^2_p = .09$. Students who were in chorus had significantly more positive attitudes toward singing than those who were not in chorus. The results of the ANOVA are presented in Table 12, and the means and standard deviations are presented in Table 13. Figure 2 provides a visual depiction of these means.

Table 12

ANOVA Results for Attitudes Toward Singing by Gender and Choral Membership

Source	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	Partial η^2
Gender	95.59	1	95.59	84.89	< .001	.13
Choral Membership	58.28	1	58.28	51.75	< .001	.09
Gender*Choral Membership	3.16	1	3.16	2.80	.095	.01
Error	627.21	557	2.80			

Table 13

Means and Standard Deviations for Attitudes Toward Singing by Gender and Choral Membership

Gender	Choral Membership	<i>M</i>	<i>SD</i>	<i>n</i>
Boys	Chorus	4.17	1.06	106
	Non-Chorus	3.35	1.28	189
	<i>Total</i>	<i>3.65</i>	<i>1.26</i>	<i>295</i>
Girls	Chorus	4.87	0.70	157
	Non-Chorus	4.36	1.09	109
	<i>Total</i>	<i>4.66</i>	<i>0.91</i>	<i>266</i>
Total	Chorus	4.59	0.92	263
	Non-Chorus	3.72	1.30	298

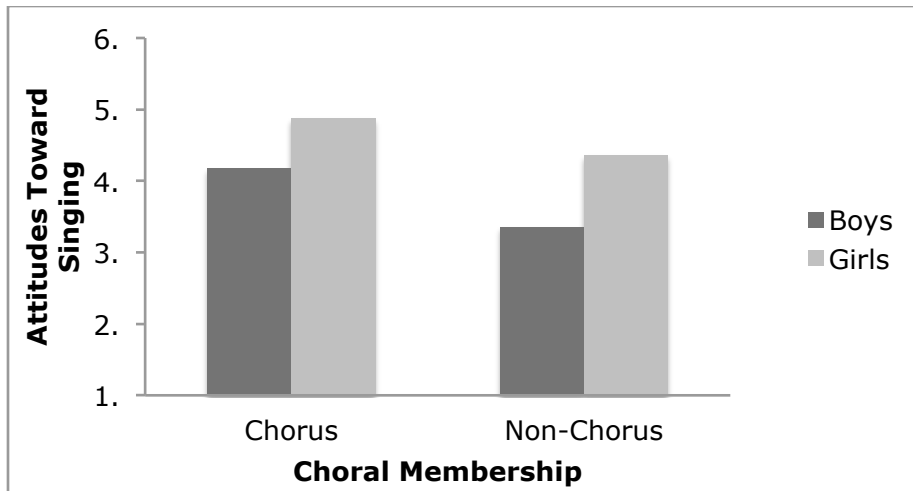


Figure 2. Attitudes toward singing by gender and choral membership.

For the next analysis, I used attitudes toward choral participation as the dependent variable. The results did not reveal a significant main effect of gender ($p = .530$); however, there was a significant main effect of choral membership, $F(1, 557) = 373.89, p < .001, \eta^2_p = .40$. These main effects were qualified by a significant gender x choral membership interaction, $F(1, 557) = 13.34, p < .001, \eta^2_p = .02$. Therefore, I conducted post hoc pairwise comparisons to assess the nature of the differences. The results indicated that, for students enrolled in chorus, girls had more favorable attitudes toward choral participation than boys ($p = .04$). For students not enrolled in chorus, boys had higher scores than girls, indicating that they had more *unfavorable* attitudes toward choral participation ($p = .002$). The results of the ANOVA are presented in Table 14, and the means and standard deviations are presented in Table 15. Figure 3 provides a graph of the means. Note that for students enrolled in chorus, higher scores indicated more favorable attitudes toward choral participation; for students not enrolled in chorus, higher

scores indicated more unfavorable attitudes toward choral participation (see discussion under Measurement of Attitudes Toward Choral Participation in Chapter 5).

Table 14

ANOVA Results for Attitudes Toward Choral Participation by Gender and Choral

Membership

Source	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	Partial η^2
Gender	0.26	1	0.26	0.39	.530	.001
Choral Membership	248.42	1	248.42	373.89	< .001	.40
Gender*Choral Membership	8.87	1	8.87	13.34	< .001	.02
Error	370.23	557	0.67			

Table 15

Means and Standard Deviations for Attitudes Toward Choral Participation by Gender and Choral Membership

Gender	Choral Membership	<i>M</i>	<i>SD</i>	<i>n</i>
Boys	Chorus	3.16	1.05	106
	Non-Chorus	2.05	0.68	189
	<i>Total</i>	2.45	0.99	295
Girls	Chorus	3.37	0.96	157
	Non-Chorus	1.74	0.46	109
	<i>Total</i>	2.70	1.13	266
Total	Chorus	3.29	1.00	263
	Non-Chorus	1.93	0.62	298

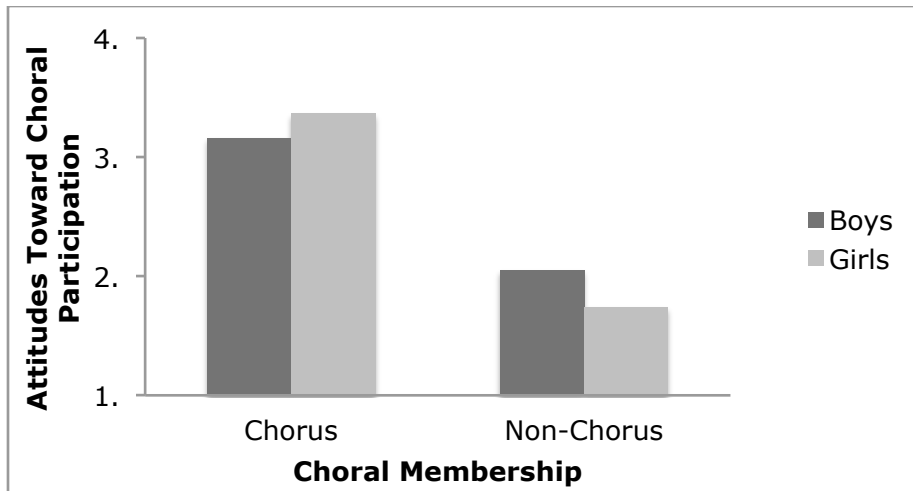


Figure 3. Attitudes toward choral participation by gender and choral membership.

Note. For students enrolled in chorus, higher scores indicate more favorable attitudes; for students not enrolled in chorus, higher scores indicate more unfavorable attitudes.

The final analysis was conducted with attitudes toward future choral enrollment as the dependent variable. The results indicated a significant main effect of gender, $F(1, 557) = 30.96, p < .001, \eta^2_p = .05$, as boys had significantly lower scores than girls. There was also a main effect of choral membership, $F(1, 557) = 145.92, p < .001, \eta^2_p = .21$. Students who were in chorus had significantly more positive attitudes toward future chorus enrollment than those who were not in chorus. The results of the ANOVA are presented in Table 16, and the means and standard deviations are presented in Table 17. The means are also presented in Figure 4.

Table 16

ANOVA Results for Attitudes Toward Future Choral Enrollment by Gender and Choral Membership

Source	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	Partial η^2
Gender	95.50	1	95.50	30.96	< .001	.05
Choral Membership	450.05	1	450.05	145.92	< .001	.21
Gender*Choral Membership	8.93	1	8.93	2.89	.089	.01
Error	1717.92	557	3.08			

Table 17

Means and Standard Deviations for Attitudes Toward Future Choral Enrollment by Gender and Choral Membership

Gender	Choral Membership	<i>M</i>	<i>SD</i>	<i>n</i>
Boys	Chorus	4.83	1.76	106
	Non-Chorus	2.72	1.95	189
	<i>Total</i>	3.48	2.14	295
Girls	Chorus	5.42	1.31	157
	Non-Chorus	3.83	1.95	109
	<i>Total</i>	4.77	1.78	266
Total	Chorus	5.18	1.53	263
	Non-Chorus	3.13	2.02	298

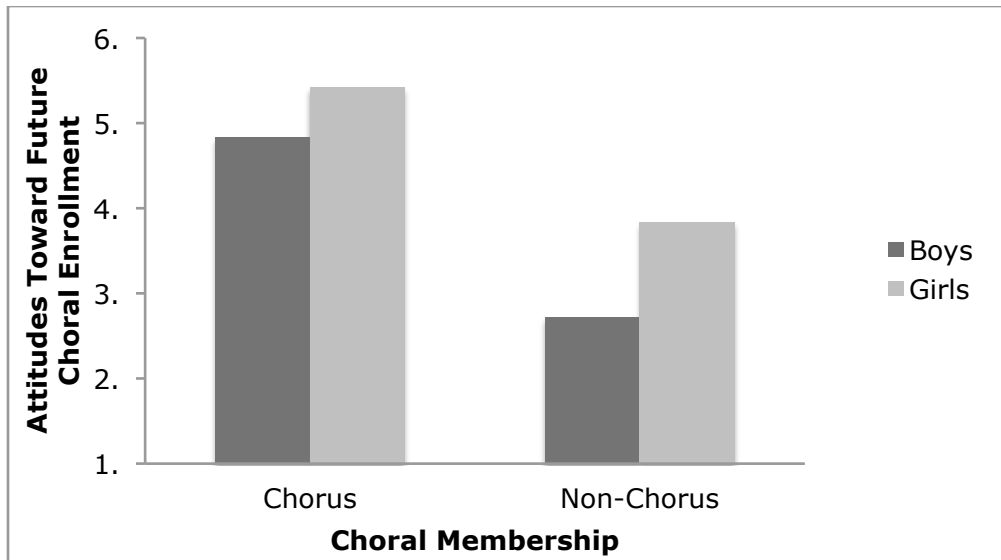


Figure 4. Attitudes toward future choral enrollment by gender and choral membership.

Research Question 4

Research question 4 asked: Is there a correlation between urban, upper-elementary school students' attitudes toward singing, choral participation, and future choral enrollment for students currently in chorus? To assess this question, I conducted a Pearson correlation analysis between attitudes toward singing, attitudes toward choral participation, and attitudes toward future choral enrollment split by choral membership. Because each variable was used twice, I employed a Bonferroni correction to the alpha level; thus, the new alpha level required to establish statistical significance was $.025$ ($.05 / 2$). For students in chorus, the results showed a significant positive correlation between each of the variables. As attitudes toward singing increased, so did attitudes toward choral participation and future choral enrollment. This finding indicated that students who had positive attitudes toward singing also tended to have favorable attitudes toward

choral participation. Accordingly, they were more likely to say that they wanted to participate in chorus in the future. The relationship between attitudes toward choral participation and attitudes toward singing was small ($r = .278$), according to the guidelines established by Cohen (1992). The relationship between attitudes toward choral participation and attitudes toward future choral enrollment was also small ($r = .244$). The relationship between attitudes toward singing and attitudes toward future choral enrollment was moderate ($r = .427$). The correlation matrix is presented in Table 18.

Table 18

Correlation Matrix for Attitudes Toward Singing, Attitudes Toward Choral Participation, and Attitudes Toward Future Choral Enrollment for Students Currently in Chorus

Variable	1	2
1) Attitudes Toward Singing	-	
2) Attitudes Toward Choral Participation	.278*	-
3) Attitudes Toward Future Choral Enrollment	.427*	.244*

* $p \leq .025$.

For students not enrolled in chorus, there was a significant positive correlation between attitudes toward singing and attitudes toward future choral enrollment. According to Cohen's (1992) guidelines, the size of the effect was moderate ($r = .510$). As students' attitudes toward singing increased, their attitudes toward future choral enrollment also increased. There was a small, significant negative correlation between attitudes toward choral participation and attitudes toward future choral enrollment ($r = -$

.212). As attitudes toward choral participation increased (indicating more unfavorable attitudes), attitudes toward future choral enrollment decreased. This finding indicated that those students who tended to have unfavorable attitudes toward choral participation were also less likely to say that they wanted to participate in chorus in the future. The relationship between attitudes toward singing and attitudes toward choral participation was not significant. The correlation matrix is presented in Table 19.

Table 19

Correlation Matrix for Attitudes Toward Singing, Attitudes Toward Choral Participation, and Attitudes Toward Future Choral Enrollment for Students Not Currently in Chorus

Variable	1	2
1) Attitudes Toward Singing	-	
2) Attitudes Toward Choral Participation	-.143	-
3) Attitudes Toward Future Choral Enrollment	.510*	-.212*

* $p \leq .025$.

Ancillary Analyses

Although the MANOVA indicated that ethnicity did not have an impact on the set of dependent variables, it was possible that any potential differences were obscured by the stringent procedures used to control Type 1 error. Given the aim of this research study, I conducted several ancillary analyses to investigate the role of ethnicity on attitudes toward singing, choral participation, and future choral enrollment.

The first ANOVA was conducted to test for differences in attitudes toward singing by gender, choral membership, ethnicity, and their interaction terms. The results

showed no main effect of ethnicity ($p = .433$), and ethnicity did not interact with any of the other variables ($p > .228$). The results of the ANOVA are presented in Table 20.

Table 20

ANOVA Results for Attitudes Toward Singing by Gender, Choral Membership, and Ethnicity

Source	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	Partial η^2
Gender	57.12	1	57.12	50.60	< .001	.09
Choral Membership	29.22	1	29.22	25.88	< .001	.05
Ethnicity	4.30	4	1.08	0.95	.433	.007
Gender*Choral Membership	1.93	1	1.93	1.71	.191	.003
Gender*Ethnicity	3.41	4	0.85	0.75	.556	.006
Choral Membership*Ethnicity	6.39	4	1.60	1.41	.228	.01
Gender*Choral Membership*Ethnicity	1.17	4	0.29	0.26	.904	.002
Error	610.73	541	1.13			

I conducted the next ANOVA to test for differences in attitudes toward choral participation by gender, choral membership, ethnicity, and their interaction terms. In this case, the results showed a main effect of ethnicity, $F(4, 541) = 2.91$, $p = .021$, $\eta_p^2 = .02$. However, this main effect was qualified by a significant ethnicity x choral membership interaction, $F(4, 541) = 3.11$, $p = .015$, $\eta_p^2 = .02$. Therefore, I used post hoc pairwise comparisons to determine the nature of those differences. For students enrolled in chorus, Asian students tended to have more favorable attitudes toward choral participation than

African American ($p < .001$), White ($p = .003$), or “Other” ($p = .003$) students. Hispanic students also had more favorable attitudes toward choral participation compared to African American ($p < .001$), White ($p = .031$), or “Other” ($p = .016$) students. There was no difference between Asian and Hispanic students. White students also had more favorable attitudes toward choral participation than African American students ($p = .034$). There was no difference between White students and students who indicated their ethnicity as “Other”; there was also no difference between African American students and students who indicated their ethnicity as “Other.”

For students not enrolled in chorus, there were no differences in attitudes toward choral participation between any of the ethnicities ($p > .594$). The results of the ANOVA are presented in Table 21, and the means and standard deviations are presented in Table 22. Figure 5 also provides a graph of the significant ethnicity by choral membership interaction.

Table 21

ANOVA Results for Attitudes Toward Choral Participation by Gender, Choral Membership, and Ethnicity

Source	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	Partial η^2
Gender	0.71	1	0.71	1.10	.295	.002
Choral Membership	181.54	1	181.54	283.07	< .001	.34
Ethnicity	7.45	4	1.86	2.91	.021	.02
Gender*Choral Membership	5.88	1	5.88	9.16	.003	.02
Gender*Ethnicity	3.18	4	0.80	1.24	.293	.01

Source	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	Partial η^2
Choral Membership*Ethnicity	7.98	4	1.99	3.11	.015	.02
Gender*Choral Membership*Ethnicity	2.92	4	0.73	1.14	.337	.01
Error	346.964	541	0.64			

Table 22

Means and Standard Deviations for Attitudes Toward Choral Participation by Gender, Choral Membership, and Ethnicity

Gender	Choral Membership	Ethnicity	<i>M</i>	<i>SD</i>	<i>n</i>
Boys	Chorus	African American	2.83	1.08	22
		Asian	3.69	0.57	6
		Hispanic	3.29	1.38	21
		Other	3.31	1.13	18
		White	3.12	0.81	39
	Non-Chorus	African American	2.16	0.80	30
		Asian	2.13	0.66	8
		Hispanic	2.09	0.61	57
		Other	2.02	0.72	29
		White	1.96	0.68	65
Girls	Chorus	African American	3.01	0.98	20
		Asian	3.96	0.93	12

Gender	Choral Membership	Ethnicity	<i>M</i>	<i>SD</i>	<i>n</i>	
Total	Non-Chorus	Hispanic	3.78	0.94	31	
		Other	2.97	0.72	29	
		White	3.36	0.96	65	
		African American	1.71	0.37	23	
		Asian	1.63	0.28	5	
		Hispanic	1.73	0.44	30	
	Chorus	Non-Chorus	Other	1.68	0.56	24
			White	1.85	0.48	27
			African American	2.92	1.02	42
			Asian	3.87	0.82	18
			Hispanic	3.59	1.15	52
		Chorus	Other	3.10	0.90	47
			White	3.27	0.91	104
			African American	1.97	0.68	53
			Asian	1.93	0.59	13
			Hispanic	1.96	0.58	87
Non-Chorus	Other	1.87	0.67	53		
	White	1.92	0.62	92		

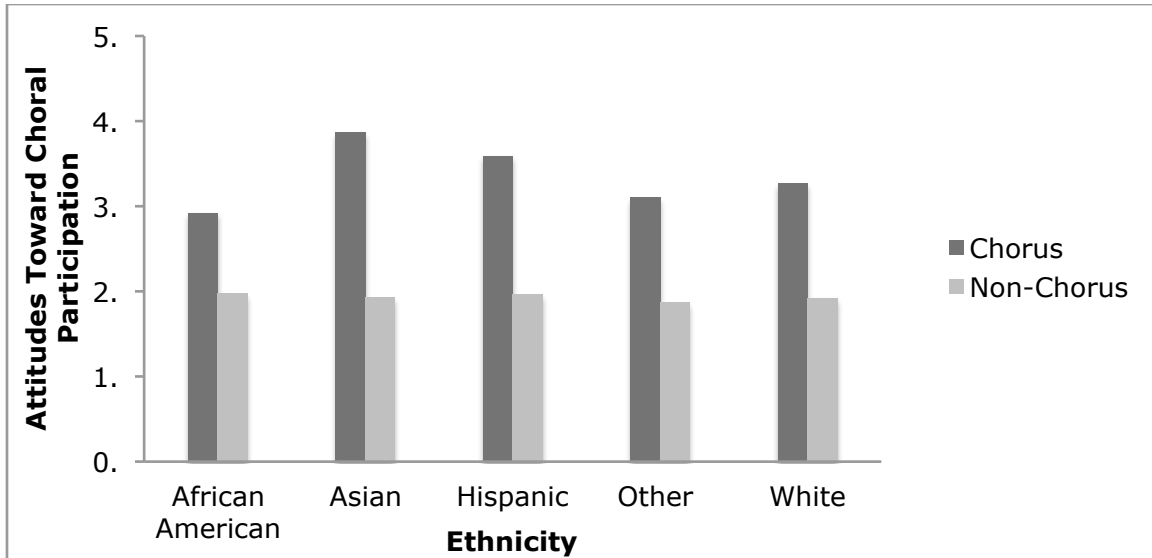


Figure 5. Attitudes toward choral participation by ethnicity and choral membership.

Finally, I conducted an ANOVA to test for differences in attitudes toward future choral enrollment by gender, choral membership, ethnicity, and their interaction terms. In this case, the results showed that ethnicity was not significant ($p = .210$), and it did not interact with any of the other variables ($p > .257$). The results of the ANOVA are presented in Table 23.

Table 23

ANOVA Results for Attitudes Toward Future Choral Enrollment by Gender, Choral Membership, and Ethnicity

Source	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	Partial η^2
Gender	52.28	1	52.28	16.98	<.001	.03
Choral Membership	281.57	1	281.57	91.44	<.001	.15
Ethnicity	18.09	4	4.52	1.47	.210	.01
Gender*Choral Membership	7.67	1	7.67	2.49	.115	.005
Gender*Ethnicity	9.96	4	2.49	0.81	.520	.006
Choral Membership*Ethnicity	10.44	4	2.61	0.85	.495	.006
Gender*Choral Membership*Ethnicity	16.41	4	4.10	1.33	.257	.01
Error	1665.94	541	3.08			

Summary of Results

The MANOVA indicated that gender, choral membership, and their interaction terms accounted for significant differences on the set of the dependent variables. I subsequently conducted univariate ANOVAs in order to further understand those differences. I found that there were significant main effects of both gender and choral membership on attitudes toward singing. Girls had more positive attitudes toward singing than boys, and chorus members had more positive attitudes toward singing than non-chorus members. I also found a significant interaction between gender and choral membership on attitudes toward choral participation, indicating that the effect of gender

was dependent on choral membership. For students who were enrolled in chorus, girls had more favorable attitudes toward choral participation, whereas for students not enrolled in chorus, boys had more unfavorable attitudes toward choral participation. The main effects of gender and choral membership were also significant for attitudes toward future choral enrollment, in that, girls had more positive attitudes toward enrolling in chorus in the future than did boys; in addition, students already enrolled in chorus had more positive attitudes toward future enrollment than those not in chorus.

I found a significant positive correlation between attitudes toward singing, attitudes toward choral participation, and attitudes toward future choral enrollment among chorus members. Although all of the relationships were significant, the relationship between attitudes toward singing and attitudes toward future choral enrollment was much stronger than the other relationships.

Although the MANOVA did not identify ethnicity as a factor accounting for statistically significant differences on the dependent variables, I further examined ethnicity in a series of ancillary analyses because of its relevance to the study and the specific population used. There was tentative evidence showing that ethnicity might have accounted for some differences in attitudes toward choral participation for students already enrolled in chorus (but not for those who were not chorus members). Asian and Hispanic students tended to have more favorable attitudes toward choral participation compared to other ethnicities. Furthermore, African American students tended to have less favorable attitudes toward choral participation compared to other ethnicities. These findings are discussed in detail in Chapter 5.

CHAPTER 5: THE FINDINGS IN PERSPECTIVE

In the final chapter, I begin by restating and responding to the hypotheses. After discussing generalizability, I discuss the findings in terms of each research question, linking the outcomes to the extant literature. I subsequently discuss the implications of the findings of the study for music education practice, presenting pedagogical approaches and practical strategies for elementary music and choral educators. I continue with recommendations for future research, and conclude the chapter with a summary.

Responses to the Hypotheses

In the subsequent sections, each of the hypotheses presented in Chapter 1 will be addressed utilizing the results of the statistical analyses performed.

Hypothesis 1a

Hypothesis 1a stated: There will be no significant difference between boys and girls in this sample regarding their attitudes toward singing. The between-groups variable of student gender was statistically significant at the .05 level. The MANOVA revealed a main effect of gender on the set of dependent variables; the follow-up univariate ANOVA indicated that there was a statistically significant difference between boys and girls in this sample regarding their attitudes toward singing. Therefore, hypothesis 1a was rejected.

Hypothesis 1b

Hypothesis 1b stated: There will be no significant difference between chorus and non-chorus members in this sample regarding their attitudes toward singing. The between-groups variable of choral membership was statistically significant at the .05

level. The MANOVA revealed a main effect of choral membership on the set of dependent variables. The univariate ANOVA indicated that there was a statistically significant difference between chorus and non-chorus members in this sample regarding their attitudes toward singing. Therefore, hypothesis 1b was rejected.

Hypothesis 1c

Hypothesis 1c stated: There will be no significant difference between ethnic groups in this sample regarding their attitudes toward singing. The between-groups variable of ethnicity was not significant at the .05 level. The MANOVA revealed that there was no main effect of ethnicity on the set of dependent variables; therefore, the univariate ANOVA was not conducted. This finding suggested that there was no statistically significant difference between ethnic groups in this sample regarding their attitudes toward singing. Therefore, hypothesis 1c was supported.

Hypothesis 2a

Hypothesis 2a stated: There will be no significant difference between boys and girls in this sample regarding their attitudes toward choral participation. The between-groups variable of gender was significant at the .05 level. Because attitudes toward choral participation were measured such that higher scores for chorus members indicated favorable ratings, whereas higher scores for non-chorus members indicated unfavorable ratings, the effect of gender on attitudes toward choral participation was expected to be evidenced through a significant gender x choral membership interaction. The MANOVA indeed revealed a main effect of gender, as well as a significant gender x choral membership interaction, on the set of dependent variables. In the univariate ANOVA, the

gender x choral membership interaction on attitudes toward choral participation was found to be statistically significant. Pairwise comparisons revealed that girls (both chorus and non-chorus members) had more favorable attitudes toward choral participation than boys. Therefore, hypothesis 2a was rejected.

Hypothesis 2b

Hypothesis 2b stated: There will be no significant difference between chorus and non-chorus members in this sample regarding their attitudes toward choral participation. The between-groups variable of choral membership was significant at the .05 level. The MANOVA revealed a main effect of choral membership on the set of dependent variables, and the univariate ANOVA indicated a statistically significant effect of choral membership on attitudes toward choral participation. Thus, there was a statistically significant difference between chorus and non-chorus members in this sample regarding their attitudes toward choral participation. Therefore, hypothesis 2b was rejected. However, it is important to note that the response scale for this measure differed between chorus and non-chorus members, making the direct comparison of means difficult. This issue will be discussed in detail below.

Hypothesis 2c

Hypothesis 2c stated: There will be no significant difference between ethnic groups in this sample regarding their attitudes toward choral participation. The between-groups variable of ethnicity was not significant at the .05 level. The MANOVA revealed that there was no main effect of ethnicity on the set of dependent variables, and, as such, the univariate ANOVA was not conducted. There was no statistically significant

difference between ethnic groups in this sample regarding their attitudes toward choral participation. Therefore, hypothesis 2c was supported. Although the null hypothesis was supported for the effect of ethnicity, ancillary analyses suggested that there were some differences by ethnicity in terms of attitudes toward choral participation. However, the results of these analyses should be interpreted very tentatively.

Hypothesis 3a

Hypothesis 3a stated: There will be no significant difference between boys and girls in this sample regarding their attitudes toward future choral enrollment. The between-groups variable of gender was significant at the .05 level. The MANOVA revealed a main effect of gender on the set of dependent variables. The univariate ANOVA indicated that there was a statistically significant difference between boys and girls in this sample regarding their attitudes toward future choral enrollment. Therefore, hypothesis 3a was rejected.

Hypothesis 3b

Hypothesis 3b stated: There will be no significant difference between chorus and non-chorus members in this sample regarding their attitudes toward future choral enrollment. The between-groups variable of choral membership was significant at the .05 level. The MANOVA revealed a main effect of choral membership on the set of dependent variables. The univariate ANOVA indicated that there was a statistically significant difference between chorus and non-chorus members in this sample regarding their attitudes toward future choral enrollment. Therefore, hypothesis 3b was rejected.

Hypothesis 3c

Hypothesis 3c stated: There will be no significant difference between ethnic groups in this sample regarding their attitudes toward future choral enrollment. The between-groups variable of ethnicity was not significant at the .05 level. The MANOVA revealed that there was no main effect of ethnicity on the set of dependent variables; thus, the univariate ANOVA was not conducted. There was no statistically significant difference between ethnic groups in this sample regarding their attitudes toward future choral enrollment. Therefore, hypothesis 3c was supported.

Hypothesis 4

Hypothesis 4 stated: Among chorus members, regardless of ethnicity, there will be no significant correlation between their attitudes toward singing, attitudes toward choral participation, and attitudes toward future choral enrollment. Employing the Pearson product moment correlation coefficient (r), it was determined that there was a positive correlation between chorus members' attitudes toward singing, attitudes toward choral participation, and attitudes toward future choral enrollment. Therefore, hypothesis 4 was rejected.

Discussion**Generalizability**

Since no tests (pre/post) were administered and no interventions or treatments were utilized, issues of history, maturation, regression, mortality, and some external validity threats (e.g., Hawthorne effect and John Henry effect) did not apply. In addition, teacher effects, in which "the participants' teacher affects their responses in a manner not

typical of the population” (Phillips, 2008, p. 162) were unlikely, since I administered the questionnaires. However, the lack of a randomized sample impacts the generalizability of the study; there is greater potential error that the sample differed from the general population (Creswell, 2008).

Despite this limited generalizability, important information can be learned from the results of this study, which may be of particular use to elementary music educators and choral directors in urban settings.

Research Question 1

Research Question 1 asked: How do gender, choral membership, and ethnicity influence urban, upper-elementary school students’ attitudes toward singing? The results revealed a significant effect of gender on attitudes toward singing; girls (both chorus and non-chorus members) had more positive attitudes toward singing than boys. There was also a significant effect of choral membership, according to which chorus members had more positive attitudes toward singing than non-chorus members.

Gender and attitudes toward singing. As pointed out in previous chapters, gender has played a determining role in students’ attitudes toward singing and choral participation in the United States. Previous research has indicated that girls have more positive attitudes toward singing and choral participation than boys, at the elementary-, middle-, and high-school levels (Campbell, 2009; Elpus, 2015; Gates, 1989; Hale, 2006; Hedden, 2007; Ilari & Habibi, 2015; Mizener, 1990; Williams, 2011). The results of the present study are consistent with this literature, demonstrating a clear gender difference in attitudes toward singing.

Examination of the individual items that comprised the attitudes toward singing composite provided more information about the nature of these gender differences. The descriptive statistics for each item by gender and choral membership are presented below in Table 24.

Table 24

Descriptive Statistics for Attitudes Toward Singing Composite Items by Gender and Choral Membership

Item	Chorus Members				Non-Chorus Members			
	Boys		Girls		Boys		Girls	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
I like to sing.	4.91	1.23	5.58	0.76	3.39	1.63	4.72	1.61
I like to sing by myself in music class.	3.13	1.64	3.43	1.60	2.40	1.61	3.06	1.80
When I hear songs on the radio, I enjoy singing.	4.99	1.34	5.54	0.81	4.29	1.76	5.43	1.04
It is fun to sing with a few friends or people in my family.	4.25	1.66	4.87	1.38	3.29	1.81	4.32	1.70
I like to sing when I am all by myself.	3.94	1.99	5.34	1.10	3.72	2.00	5.02	1.52
I think that everyone should sing, not just the singers on radio, TV, or records.	3.81	1.70	4.44	1.44	3.04	1.68	3.61	1.75

Note. Scores range from 1, *strongly disagree* to 6, *strongly agree*

For all of the items in the scale, a consistent pattern emerged in which girls showed more favorable attitudes toward the statements than boys. On the items assessing enjoyment of singing when hearing songs on the radio, again, girls had higher scores than

boys. Nonetheless, all groups of students had a relatively high level of agreement with this statement. Furthermore, among all items in the attitudes toward singing composite, boys not involved in chorus tended to agree most with this statement. This is an interesting finding, suggesting that even boys not involved in chorus to some extent enjoy singing under this particular circumstance. This finding was anticipated, however, not only because of the extant research showing that most students like singing along to CDs or the radio (Hedden, 2007; Ilari et al., 2016; Mizener, 1990; Siebenaler 2008; Sweet, 2003), but also because of today's growth in digital technology. Such growth has expanded children's access to recorded music, which they then listen to, watch, and reproduce – a practice that might motivate students to sing along. It is worth noting that, when I gave instructions informing the students how to respond to the questionnaire, I clarified that this question was not limited to enjoying singing when hearing songs on the radio, but also applied to enjoying singing when hearing songs on the television, computer, tablet, CD player, cell phone, smartphone, or any other technological device.

One interesting pattern that emerged was that, collapsed across gender and choral membership, the statement reflecting singing alone in music class (or singing by themselves) had the lowest mean score among all the composite items ($M = 2.95$, $SD = 1.70$). This finding is consistent with past research suggesting that this activity is not popular among students (Calloway, 2009; Campbell, 2009; Mizener, 1990). This lack of popularity may be explained by what Campbell (2009) referred to as a *music 'feared' possible self* – the students' fear of their singing being ridiculed or judged by others. As Campbell put it, “With the current popularity of reality television shows such as

‘American Idol’ where many contestants are harshly informed that they sing appallingly, singing may be perceived as an embarrassing activity” (p. 186) or an activity suited only for those with “talent” (Demorest & Pfordresher, 2015; Ilari & Habibi, 2015). In addition, Calloway (2009) argued, “For most people, singing in public is stressful and intimidating, as audiences can very quickly make assumptions and judgments regarding one’s voice and talent” (p. 104). Bazzy (2010) noted that this activity can be even more uncomfortable for boys who, due to gender stereotypes, might feel inhibited to sing in front of the girls they want to impress with their masculinity.

Girls’ more favorable attitudes toward singing also manifested in how they thought about singing as an activity suited for most people. Although the mean scores were relatively low for both boys and girls, the girls were more inclined to agree with the statement, “I think that everyone should sing, not just the singers on radio, TV, or records.” There was a statistically significant difference between boys and girls with respect to this item, $t(559) = 5.51, p < .0001$. This finding supports Mizener’s (1990) research, but conflicts with Siebenaler (2008), who did not find a significant difference by gender in response to the same statement.

Choral membership and attitudes toward singing. The results of this study also revealed a statistically significant difference between chorus and non-chorus members regarding their attitudes toward singing. Students in chorus had more positive attitudes toward singing than those not enrolled in chorus. This finding supports Hedden’s (2007) and Sweet’s (2003) research demonstrating that chorus participants are more likely to report an enjoyment of singing, as well as research showing that music

participants have more positive attitudes toward school music activities than students not involved in music (Clements, 2002; Hawkinson, 2015; Siebenaler, 2006).

As noted earlier, the descriptive data showed that singing by themselves in music class was the least preferred activity for most students, perhaps since “singing in the presence of others can be seen as a daunting task, for adults and children alike” (Ilari & Habibi, 2015, p. 268). Chorus members, however, seemed to be more inclined to favor this activity than students not in chorus. It is important to note that at the schools (and in the School District) in which this study was conducted, all students take a general music class at least once a week for 40–50 minutes. Collapsed across gender, chorus members also reported higher scores ($M = 4.62$, $SD = 1.53$) than non-chorus members ($M = 3.67$, $SD = 1.84$) for the question “It is fun to sing with a few friends or people in my family.” This confirms Clements’s (2002) results, which showed that music participants spent more time making music with family and received more support from parents than non-participant students. Although chorus members reported liking to sing alone more than non-chorus members, even those students not in chorus showed a relatively high level of agreement with this statement, suggesting, in line with Hawkinson’s (2015) findings, that not joining chorus did not equate to a total apathy toward singing. Instead, while non-participants may not be musically involved in school, they are likely to use music in their daily lives. After all, singing, in particular, “is a behavior that most children engage in, to some extent, in everyday life” (Ilari et al., 2016, p. 3). At the same time, cultural and societal norms emphasizing performance and perfection in singing may cause some of these non-participants to identify themselves as “non-singers.”

Ethnicity and attitudes toward singing. This study explored the novel hypothesis that differences in ethnicity might impact attitudes toward singing. However, the results did not support this hypothesis: There were no statistically significant differences between students of different ethnicities in terms of attitudes toward singing, and student ethnicity did not interact with gender or choral membership to impact attitudes toward singing.

Research Question 2

Research Question 2 asked: How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward choral participation? The results demonstrated an effect of gender and choral membership on attitudes toward choral participation. Chorus members had higher scores on this measure than non-chorus members. Given the way the response scale was structured, the gender effect was revealed through the significant gender x choral membership interaction. Girls (both in chorus and not in chorus) had more favorable attitudes toward choral participation than boys.

Measurement of attitudes toward choral participation. It is important to recall that the items measuring attitudes toward choral participation were assessed differently for chorus and non-chorus members. Students who were enrolled in chorus responded to items assessing factors for participating in chorus (e.g., "I am in chorus because I like to sing") with higher scores indicating more agreement with reasons for participating in chorus. Conversely, non-chorus members indicated their level of agreement with items assessing factors for *not* participating in chorus (e.g., "I am not in chorus because I don't

like to sing”). Consequently, for these students, higher scores reflected more agreement with reasons for *not* being in chorus. This difference in measurement does pose a challenge for interpretation, particularly in terms of comparing the means of chorus and non-chorus members. For the purposes of this study, the measure was conceptualized to reflect favorable or unfavorable attitudes toward choral participation.

One notable exception was item 7, which asked all participants (chorus and non-chorus members) to rate their agreement with the statement, “Chorus is as important as other classes like science, math, or reading.” Although exclusion of this item from the composite measure did not influence any of the previously reported results, it is possible that this question tapped into a different aspect of students’ attitudes toward choral participation than the other items (i.e., perceptions of the chorus overall vs. reasons for participating in [not participating in] chorus). When this item was assessed individually, there was a significant effect of choral membership, in which chorus members ($M = 4.57$, $SD = 1.64$) agreed more with the statement than non-chorus members ($M = 3.15$, $SD = 1.81$), $F(1, 557) = 76.08$, $p < .001$, partial eta squared = .12. There was also a significant effect of gender, in that, girls ($M = 4.25$, $SD = 1.74$) agreed more with this statement than boys ($M = 3.42$, $SD = 1.90$), $F(1, 557) = 12.76$, $p < .001$, partial eta squared = .02. These results support the inferences made on the basis of the composite measure results, and are consistent with the results of Clements (2002), Hawkinson (2015), and Mizener (1990), demonstrating gender and choral membership differences in attitudes toward choral participation.

Choral membership on attitudes toward choral participation. The finding that non-music participants had a more negative perception of the choral/music program than participants is significant because, “The values that music learners develop will serve as points for orientation for key decisions that they make about music learning in the future; decisions such as whether or not they continue music learning” (O’Neill, 2012, p. 175). Thus, one can assume that some students did not enroll in chorus because they lacked a positive perception of its value. Studies such as O’Neill’s (2012) and Sichivitsa’s (2003, 2007) have shown that the positive valuing of music participation is one of the most important reasons for students to continue with music learning. As Lehmann et al. (2007) argued, “Children’s perceptions of the importance of a particular enterprise may be more consequential than their believed prospects for success. This perception will determine their interest in participating in it and whether they decide to further their development” (p. 56).

The subsequent items measuring students’ attitudes toward choral participation consisted of statements related to exogenous (external) and endogenous (intrinsic motivation or personal volition) factors influencing students’ decision to join or not join chorus. The descriptive statistics for each item are presented in Table 25.

Table 25

Descriptive Statistics for Attitudes Toward Choral Participation by Gender and Choral Membership

Item	Chorus Members				Non-Chorus Members			
	Boys		Girls		Boys		Girls	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Chorus is as important as other classes like science, math, or reading.	4.24	1.84	4.80	1.45	2.96	1.78	3.47	1.82
I am [not] in chorus because my family wants [doesn't want] me to be.	2.51	1.85	3.64	1.78	1.75	1.41	1.42	1.03
I am [not] in chorus because I [don't] like to sing.	4.75	1.67	5.54	0.88	2.98	1.95	1.92	1.55
I am [not] in chorus because my friends are [aren't] in it.	2.27	1.54	2.29	1.43	1.78	1.39	1.36	0.87
I am [not] in chorus because I [don't] know the chorus teacher.	2.81	1.85	2.87	1.79	1.40	0.98	1.20	0.62
I am [not] in chorus because I [don't] like the chorus teacher.	3.42	1.87	3.34	1.85	1.84	1.48	1.67	1.52
I am [not] in chorus because my friends think chorus is [cool/dumb].	2.10	1.33	2.13	1.42	1.60	1.25	1.16	0.60

Note. Scores ranged from 1, *strongly disagree*, to 6, *strongly agree*. For chorus members, higher scores reflected more favorable attitudes toward choral participation. For non-chorus members, lower scores reflected more favorable attitudes toward choral participation.

Exogenous factors and attitudes toward choral participation. One item assessed the role of family pressure in the motivation for enrolling in or not enrolling in chorus (i.e., "I am [not] in chorus because my family wants/doesn't want me to sing in

chorus”). Across all groups, the mean scores were quite low, suggesting that, for the most part, family was not a deciding factor in students joining or not joining chorus. This finding supports Mizener’s (1990) results, in which 69% of respondents reported that this item was not true for them. In addition, Lucas (2011) and Sweet (2003) both independently demonstrated that family pressure was not a determining factor in students’ decision for choral enrollment. On the other hand, this finding conflicts with other research showing that parental influence is one of the strongest factors predicting involvement in music (Hawkinson, 2015), participation in choral festivals (Hedden, 2007), and involvement in singing (Adler, 2002).

In terms of peer influence, Lehmann et al. (2007) claimed, “The extrinsic motivation provided by peers can eclipse the influence exerted by parents and teachers. It can lead a child to either quit music instruction or continue” (p. 52). However, in this study, the mean scores for all groups on the item “I am [not] in chorus because my friends think chorus is [cool/dumb]” were on the lower end of the scale (~ 2 on a 6-point scale), suggesting that, for the most part, students disagreed with the statement. This finding is consistent with the results of Lucas’s (2011) and Mizener’s (1990, 1993) research, suggesting that peer pressure is not a major factor motivating students to enroll in chorus. Interestingly, Sweet (2003) concluded that some current choir students considered their friends as a factor to join choir, while many others did not. This suggests that perhaps there are individual differences in the extent to which peer influence informs choral participation attitudes that were not accounted for in this study. It should also be noted that other research is in conflict with these conclusions. Adler (2002), for example,

found that, “The singing boys considered public recognition from peers ... as being influential towards their persistence in singing” (p. 295). A study by Williams (2011) showed that participants ranked friends in chorus as the primary reason for choral participation among males. Hawkinson (2015) also found that peer influence was one of the strongest factors impacting students’ involvement in music.

The finding that peer influence did not seem to be a factor in non-chorus members’ decision to not join chorus partly contradicts Sweet’s (2003) results, which showed that half of non-chorus members’ decision to quit was informed in part by peer attitudes. This finding also conflicts with the results of Hedden’s (2007) study, which revealed that the absence of friends’ participation was a factor in non-participants’ decision to not sing in a choral event.

Two statements assessed the influence of the chorus teacher on the motivation to participate or not participate (“I am [not] in chorus because I [don’t] know the chorus teacher,” and “I am [not] in chorus because I [don’t] like the chorus teacher”). Chorus members had higher mean scores than non-chorus members, suggesting that for those in chorus, teacher influence did play a role in the decision to enroll. Clearly teachers are influential in students’ lives (Sloboda & Woody, 2007). For those not in chorus, this factor had relatively little impact on their decision to not enroll, a finding consistent with previous literature (Sweet, 2003).

Endogenous factors and choral participation. One item specifically assessed students’ intrinsic motivation for choral participation (“I am in chorus because I like to sing”). This was the most strongly endorsed item among chorus members. In other words,

the students in the sample more likely joined chorus by their own volition because they liked to sing, rather than because of external factors. This result supports research indicating that enrollment in chorus is the result of students' love and enjoyment of singing (Horne, 2007; Neill, 1998), and positive attitude toward music (Clements, 2002). Moreover, Sweet's (2003, 2010) study showed that enjoyment of singing was a factor not only in students' decision to enroll in chorus, but also in the decision to re-enroll. Some research has specifically focused on males' attitudes towards choral participation, demonstrating that love and enjoyment of singing is a critical factor in the decision to join and remain in chorus. Although the average score for chorus boys on this item was high, it is worth noting that girls in chorus agreed with this item significantly more than boys, $F(1, 557) = 16.11, p < .001$, suggesting that, for girls, liking to sing is a more important factor determining choral enrollment than it is for boys.

Interestingly, for non-chorus members, boys indicated a significantly higher level of agreement with this item than girls, $F(1, 557) = 31.60, p < .001$. This suggests that for boys, *not* liking to sing is a more important factor in preventing choral enrollment than it is for girls. This is consistent with Mizener's study (1990), in which a higher percentage of girls (69%) than boys (42%) disagreed with the statement "I don't want to be in chorus because I don't like to sing." This finding also partially supports the results of Sweet (2003), who explained that, although some former choir students did enjoy singing, they did not enjoy it enough to remain in chorus. Furthermore, Sweet suggested that it was possible that a dislike for singing was a factor for some students not continuing with chorus.

In addition to gender differences in attitudes toward choral participation, there were clear gender disparities in actual choral enrollment. Despite the roughly even split between boys and girls in the overall sample, choral participation of girls outnumbered that of boys by 23.1%; 106 boys (35.9%) were enrolled in chorus compared to 157 girls (59%). Thus, this result supports previous research indicating a lower participation rate of males than females in U.S. choral programs at the middle- and high-school levels (Elpus, 2015; Freer, 2012; Gates, 1989; Harrison et al., 2012; Koza, 1993; Williams, 2011). This sample statistic was confirmed by the numerical data provided by the music educators about their school choral membership. The four schools had a population of 401 boys and 345 girls in fourth and fifth grade; nonetheless, the choral participation of girls outnumbered that of the boys by 25.1%. However, the gender disparity figures identified here seem to be lower than the 40% difference in secondary school presented in Elpus's (2015) and Williams's (2011) studies based on national enrollment data. This may be due to the fact that the teachers who participated in the study were generally experienced music educators, who had been working at schools with culturally diverse students of low socioeconomic status for several years, which could have contributed to a slightly more balanced gender distribution. However, this gender disparity is still an important factor that warrants consideration when evaluating students' attitudes toward choral programs.

Ethnicity and attitudes toward choral participation. The results revealed no statistically significant differences in attitudes toward choral participation by ethnicity. This suggests that students' ethnicity does not play a role in the motivation to enroll in, or not enroll in, chorus programs. Despite the lack of significant effects in the main analysis,

some interesting findings were uncovered in the ancillary analyses. These subsequent findings shed a (tentative) light on how students' ethnic background might inform their attitudes toward choral participation. The results revealed a significant ethnicity x choral membership interaction; post hoc comparisons using Fisher's LSD test indicated that, for chorus members, White students had more favorable attitudes toward choral participation than African American students. Additionally, Asian students had more favorable attitudes toward choral participation than African American, White, or "Other" students. Hispanic students also had more favorable attitudes toward choral participation than African American, White, or "Other" students. This finding conflicts with the results of Siebenaler's (2008) study, which showed that African American students had more positive attitudes toward choral participation than Hispanic students.

Ethnicity and choral enrollment. One important aspect to consider when discussing the role of ethnicity is the disproportionate level of enrollment in chorus by ethnicity. Of the 263 students in chorus (47% of the sampled population at the time of the survey), 39.5% were White, 19.8% were Hispanic, 17.9% were "Other", 16.0% were African American, and 6.8% were Asian. Most importantly, White students presented a higher percentage of choral membership among the students in the sample; more than half (53%) of the White students surveyed ($n = 196$) were school chorus members at the time of the study ($n = 104$). In addition, 44.2% of the African American students surveyed ($n = 95$) were school chorus members ($n = 42$) – a higher percentage than that of Hispanic students (37.4%; $n = 52$ of 139 surveyed). The only ethnicity that had a higher percentage of choral membership than Whites was Asian; 58% of the Asian

students surveyed ($n = 31$) were school chorus members ($n = 18$). In addition, “Other” students had the third highest percentage of choral membership; 47% of the “Other” students surveyed ($n = 100$) were in the school chorus ($n = 47$). In other words, Asians had the highest percentage of choral membership among the surveyed students, followed by Whites, “Other,” and African Americans. The ethnicity with the lowest percentage of choral membership among the surveyed students was Hispanic.

The presence of differences in choral enrollment between ethnicities raises some important questions when interpreting the results. For example, if Hispanics have a more favorable attitude toward choral participation than most other ethnic groups, why, then, did Hispanics have the lowest percentage of choral membership among the surveyed students? Examination of the endogenous and exogenous motivating factors might help to shed light on this question.

Ethnicity and endogenous/exogenous motivation for choral participation.

Even though the majority of the composite scale was comprised of items reflecting external motivating factors, African American choral students scored lower than Hispanic students on the items “I am in chorus because I like to sing” (African American: $M = 4.79$, $SD = 1.66$; Hispanic: $M = 5.15$; $SD = 1.31$) and “Chorus is as important as other classes like science, math, or reading” (African American: $M = 4.12$, $SD = 1.90$; Hispanic: $M = 4.58$, $SD = 1.76$). This suggests that African American students’ participation in chorus is less intrinsically motivated. Conversely, White students in chorus actually scored higher on the two items assessing motivation based on liking to sing ($M = 5.43$, $SD = 1.19$) and the perceived value of the school choral ensemble ($M =$

4.76, $SD = 1.49$) compared to Hispanic students in chorus. This may be an indication that White students' choral participation is more intrinsically motivated and less motivated by external factors.

Across the items assessing external motivation for choral participation, Asian and Hispanic students consistently reported the highest means, and African American students reported the lowest mean scores. These results mirrored the findings on the composite measure, suggesting that perhaps the overall difference between students of these ethnicities is driven primarily by exogenous factors.

Research Question 3

Research Question 3 asked: How do gender, choral membership, and ethnicity influence urban, upper-elementary school students' attitudes toward future choral enrollment? The results revealed a significant main effect of gender on attitudes toward future choral enrollment; girls had more positive attitudes toward future enrollment in chorus than boys. This finding is consistent with the results of Hale's (2006) and Siebenaler's (2008) studies, demonstrating that girls are more likely than boys to want to continue with singing activities.

In addition, the results revealed a significant main effect of choral membership on attitudes toward future choral enrollment; in effect, students already enrolled in chorus had more positive attitudes toward future enrollment than non-chorus members. This finding might be explained – as argued by Fazio and Roskos-Ewoldsen (2005), and Glasman and Albarracín (2006) – by the fact that direct behavioral experience may increase attitude accessibility and thus better predict later behavior than attitudes based

on indirect experience. In other words, chorus members may have more favorable attitudes toward choral participation and future choral enrollment because these students have had direct experience with chorus. Accordingly, Sweet (2003) found that former chorus students were less likely than current chorus students to see themselves involved in future musical endeavors.

There was no effect of ethnicity on students' attitudes toward future choral enrollment, nor did ethnicity interact with gender or choral membership to predict attitudes.

Research Question 4

Research Question 4 asked: Is there a correlation between urban, upper-elementary school students' attitudes toward singing, choral participation, and future choral enrollment for students currently in chorus? For students in chorus, the results revealed a significant positive relationship between singing and choral participation. Students who had positive attitudes toward singing also tended to have favorable attitudes toward choral participation. This finding supports Mizener's (1990, 1993) research, which demonstrated a correlation between the two variables.

In the present study, this relationship was small to moderate; Mizener, by contrast, found a strong relationship between wanting to sing in a choir and liking to sing. Although these observations seem to reflect the same general construct, it is possible that measurement differences between studies could account for this discrepancy. Furthermore, the results of the present study showed a significant positive correlation between choral participation and future choral enrollment, again corroborating the link

found by Fazio and Roskos-Ewoldsen (2005) between accessibility of experience and intention to perform the behavior in the future.

These results are also in line with the theory of planned behavior, which identifies three components as important predictors of human action: (a) attitude toward the behavior (a favorable or unfavorable evaluation of the behavior); (b) subjective norms (perceived social pressure to perform or not perform the behavior); and (c) perceived behavioral control (self-efficacy in relation to the behavior). Combined these components “lead to the formation of a behavioral intention” (Davis, Ajzen, Saunders & Williams, 2002, p. 811). In light of this theory, it may be assumed that chorus members have more favorable attitudes toward singing in chorus, perceive stronger social pressure to do so (maybe from parents, peers, or teachers), believe that they have control over this behavior (being in chorus), and form stronger intentions to stay in chorus.

The Pearson correlation analysis in the present study showed that, although all of the relationships were significant, the strongest relationship found was between attitudes toward singing and attitudes toward future choral enrollment. This finding supports Kelley’s (2015) results, which showed that “students who chose to continue elective music instruction after elementary school were significantly more positive about music... than those students who did not choose to continue” (p. 142).

Implications for Music Education Practice

The results of this study provide music educators with an awareness and deeper understanding of how gender, choral membership (or lack thereof), and (possibly) ethnicity influence urban, upper-elementary students’ attitudes toward singing, choral

participation, and future choral enrollment. This knowledge is critical for music educators in order for them to contribute to the formation and promotion of positive attitudes in students in the music classroom. According to the results of this study, I posit important implications and present pedagogical approaches and strategies for the field of urban music education, particularly in the singing and choral arena at the upper-elementary level.

Acknowledgement of the Role of Gender

It is evident from the results of this study that there is a gender disparity in terms of students' attitudes toward singing. Girls, regardless of ethnicity, had more favorable attitudes toward singing than boys – a finding that reinforces a large volume of literature. As noted earlier, more than half of the boys from the sample population were not in chorus, and girls vastly outnumbered their male counterparts in terms of choral enrollment. Although there are likely several factors contributing to this difference, one important consideration is that psycho-social issues embedded in society in many instances impede boys' participation in singing activities. The perception of singing as a feminine endeavor, for example, may lead boys to avoid singing from an early age. As Hall (2005) suggested, children begin gender identification as early as 2 years old and strengthen their gender stereotypes when they are between approximately 6 and 14 years of age (Ilari & Habibi, 2015). Therefore, by the time boys are in upper-elementary school (10–11 years old), many of them have already perceived singing as a behavior incongruent with what Connell (2000) articulated as “hegemonic masculinity,” which endorses the avoidance of all that is perceived as feminine. The results of the present

study may, in the middle of the second decade of the 21st century, corroborate a trend of hegemonic masculinity in singing that has persisted for almost a century. These results are in line with Warzecha's (2013) remarks that despite all that our culture has done to counteract the gender stereotyping pervading other areas of society, "Unfortunately, we have not been as successful in neutralizing the perception of something as innate as singing" (p. 44). Moreover, the results of this study suggest that, consistent with the argument of Baker-Kimmons and McFarland (2011), some boys across race, ethnicity, and class are subject to dominant models that support hegemonic masculinity.

Music educators need to acknowledge the determining role played by gender in students' attitudes toward singing in order to better prepare to disrupt stereotypes in the music classroom. Although this is true for all music and choral educators, it is even more critical for elementary music and choral teachers; this is because the outset of boys' rejection of singing, according to Hall (2005), "may be occurring in early childhood" (p. 5). As Warzecha (2013) affirmed, "The willingness to sing that is often seen in early-Kindergarten-aged boys seems to suggest that, if hegemonic masculinity could be confronted at an early age, boys would be free to pursue singing throughout their lives" (p. 50).

Male peer modeling. One implication of the study results is that music teachers should find strategies to disrupt gender stereotypes in singing. A significant strategy is the use of positive or successful peer/older male modeling (Freer, 2009; Hall, 2005; Harrison, 2007; Kennedy, 2002; Warzecha, 2013; Williams, 2011). Although for many years music educators and researchers have made positive efforts to address the issue of

gender stereotyping in order to maintain male participation in singing in secondary schools in the United States, these efforts have not increased enrollment (Elpus, 2015; Williams, 2011). It is important to highlight that most of these efforts have been focused on secondary schools. This is perhaps based on the assumption that because, in general, music is compulsory at the elementary level, singing is addressed in the National Standards, and, as shown by research, it is a prevailing activity in elementary general music classes, boys may be more apt to sing in the elementary grades. On the contrary, it is imperative that these strategies be more emphatically addressed in music education scholarship and practice at the elementary level, since, as this study has demonstrated, poor perceptions of singing may emerge during the elementary years, particularly among boys who do not participate in chorus. In terms of male peer modeling, Adler's (2002) exploration of the singing experiences of adolescent boys found that the participants whose musical enjoyment had been combined with public visibility and social rewards during their elementary school years were able to form a stronger identity as a singer/performer. Therefore, teachers should encourage boys by providing musical and performing experiences that spark and strengthen boys' motivation and identity as singers. Giving them public visibility and recognition (e.g., as soloists in chorus, leading roles in musicals and singing activities, etc.) may provide opportunities for excellent peer modeling experiences; as Fitzpatrick-Harnish (2015) expressed, the newly motivated and engaged boys "can begin to influence others, who influence still others, until we have a critical mass of students with whom we can truly start to revitalize and reinvigorate our program" (p. 88).

Older male role models. It would also be of great benefit if music teachers exposed boys to older male role models by organizing middle-school, high-school, college, or community choruses, or other vocal ensembles to perform at the school. By watching and listening to older boys singing successfully, younger boys may consolidate their identity as singers, as well as their male identity. When they see other males (peers or older) singing, they may start to internalize the idea that singing is a behavior suitable for both girls and boys, thereby weakening the pressures of hegemonic masculinity; consequently, boys may feel more comfortable participating in singing activities. Through the lens of the possible selves construct discussed in Chapter 2, this strategy may be conducive to boys realizing their potential possible selves. Furthermore, it is important that music educators make students aware of, or remind them about, how males have challenged dominant norms, playing important roles as singers in several popular music genres such as rock and roll, heavy metal, and jazz.

During this process of older male role modeling, it is imperative that music educators make children aware of the lack of correlation between vocal range and gender by demonstrating, for example, vocal ensembles with countertenors or males using falsetto. It would also be of great value to showcase female tenors and basses. As Ashley (2009), Conway (2000), and O'Toole (1998) argued, disrupting the societal norm of high pitch for girls and low pitch for boys is fundamental for helping upper-elementary students to question stereotype boundaries. In addition, music teachers need to enhance students' awareness of the important role males have played as singers in different cultures around the world (e.g., Iceland, South Africa, Pacific Islands, Fiji, and some

indigenous cultures of Australia); as Demorest (2000) and Hall (2005) elaborated, these cultures support male involvement in singing. Furthermore, in an effort to keep boys engaged during these processes, it is important for music practitioners to not neglect the personal efforts, as well as the vocal and musical needs, of the girls in the music or choral classroom – a point highlighted by O’Toole (1998) and Wilson (2010, 2012).

Attention to voice change. Research has also pointed to how the physiological issues middle-school students face, particularly the voice change for boys, become a factor in the disengagement from singing and choral participation. Much of the literature in this area has been aimed at middle-school choral directors because this phenomenon seems to take place mostly during adolescence. Nonetheless, education on children’s changing voices should be imperative during the elementary years (particularly at the upper-elementary level, among 10–11-year-olds) so that when students have the opportunity to enroll in middle-school (or elementary) chorus, they do not avoid it or drop out because of their discomfort or embarrassment caused by a misconception or lack of knowledge about this physiological stage. If elementary music teachers inform the upper-elementary students through lessons about the voice mechanism, when voice maturation arrives, students can embrace it as part of their nature; accordingly, this physiological change would not preclude boys from participating in and enjoying the singing and choral experience. Interestingly, a study by Fisher (2010) showed that larger percentages of fourth- and fifth-grade African American boys were classified as having changing voices than Hispanic and White students. Education on voice change is even more crucial when working with urban, elementary students. Indeed, as Fisher’s (2008)

study indicated, “Elementary music educators in urban school settings may encounter a larger percentage of males in various stages of the voice change than music educators in other school settings” (p. 75).

The single-gender approach. Another strategy that has been used to increase elementary and secondary boys’ participation in singing activities is the formation of single-gender settings in music class or ensembles. Research has shown that this approach has both advantages and disadvantages. Some of the advantages pointed out by Bazzy (2010), Carp (2004), and Hawkins (2015) include the creation of a team-like atmosphere, the exploration of boys’ vocal range (e.g., singing an octave lower), greater enjoyment during the singing activities in music class, a supportive learning environment that leads to improved participation, more confidence, and faster music and vocal progress. However, research has shown that this approach can lead to behavioral disadvantages at the elementary-school level, as boys may become more “spirited” and “energetic.” Nonetheless, Bazzy (2010) maintained that effective teachers can tackle this issue successfully through kinesthetic activities and efficient instructional pacing, among other approaches. Conversely, at the secondary level, Carp (2004) and Hawkins (2015) found this approach to decrease classroom management issues. In cases where there are no alternatives to a co-educational structure in the elementary music classroom, Bazzy (2010) suggested that teachers provide boys and girls with single-sex singing opportunities (e.g., in partner songs, boys sing one song while girls sing the other). Bazzy noted, however, that this is not ideal, since boys may still be inhibited by the girls’ presence; but at least it “will spotlight the boys’ singing participation” (p. 100).

The results of the present study also have implications at the district and state levels. School district music departments in the United States usually organize an annual festival featuring an Elementary All County Honors Chorus. In some (if not most) cases, as shown in Hedden's (2007) study, this is a mixed choral ensemble with females outnumbering males. Districts that suffer a shortage of boys involved in singing might consider establishing (at least temporarily until the approach has had a positive impact on boys' participation) an Elementary All Boys County Honors Chorus as a motivational vehicle for more boys to join each school's choral ensemble and to share the choral experience with boys from other schools. This experience might help to further strengthen their identity as singers; in turn, ensemble members would serve as peer role models to other boys who may attend the event. Since similar events are usually organized at the state level, an Elementary All State Boys Honors Ensemble should be encouraged to perform alongside the All State Mixed Honors Chorus.

Acknowledgement of the Need to Redefine Singing

Despite the fact that the chorus members participating in this study reported favorable attitudes toward singing, the results also revealed generally low scores on singing by themselves in the music classroom. As discussed earlier, this is likely an intimidating pursuit. Music educators should strive to create an emotionally safe and nurturing environment in the music classroom, in which both girls and boys view singing as a natural, joyful, and enriching experience. While always maintaining high expectations, music educators should avoid negative comments about their students' singing abilities, which could have devastating consequences. Welch and McPherson

(2012) emphasized that early experiences in music, and particularly in singing, can be powerfully negative when teachers make inappropriate comments at a time when the child is still developing his/her singing skills. As Whidden (2008) argued,

Students, who have been labeled as non-singers in grade school by one who they deemed as a musical expert, internalize this judgment and allow it to curtail future singing endeavors throughout adolescence and adulthood. Such students in later life may become adult non-singers. (p. 1)

In light of this, music educators must establish an atmosphere of trust through positive reinforcement during the developmental process of singing, thereby removing any sense of rejection, fear, humiliation, and failure. Educators should instead promote and increase a real sense of singing confidence and musical self-concept. In other words, as music educators, we should strive to become an enabling human agent for our students, through which they can form (or strengthen) positive attitudes toward singing and embrace singing as an activity for all, rather than as an innate trait for the privileged few.

The item from the study survey “I think that everyone should sing, not just the singers on radio, TV, or records” yielded generally low scores, implying that many students, although liking singing, may view the meaning of singing from the Western classical music perspective that is embedded in the U.S. music education system. This perspective emphasizes mastery of musical literacy (with a fetish for music notation) and vocal skills; performance and perfection; and a distinction between singers and non-singers. In a society as pluralistic as that of the United States, according to Pascale (2002, 2005), the sole inclusion of such a paradigm – rooted in the singing-school movement –

is not only exclusive and limiting, but can have negative consequences in terms of future school singing and choral engagement (Calloway, 2009; Horne, 2007; Shaw, 2014). As Palmer and de Quadros (2012) argued when referring to the musical diversity in the United States, “The mining is expected to continue to stimulate all genres of musical activity. How can the schools be exempt from the enormous hustle and bustle of cultural diversity?” (p. 27). “There is little excuse and no justification for a music teacher today,” the authors advanced, “to remain confined to a Western musical orientation” (Palmer & de Quadros, 2012, p. 28).

Music educators need to create an environment in the music classroom and school in which everyone sings and everyone is a singer through non-traditional approaches necessitating a redefinition of singing. Community singing, for example, engages everyone in singing (e.g., students, classroom teachers, etc.), as it emphasizes process instead of product, vernacular repertoire instead of classical, and singing for fun and recreation instead of ability. This inclusive approach, in conjunction with the traditional approach, is an alternative that could enhance students’ interest in singing and choral participation. In this regard, Pascale (2002) advanced, “With imagination, both aesthetics can be held equally in the minds of all educators. Supporting two aesthetics is not only possible, it is essential” (p. 127). By incorporating both approaches to singing, recognizing the unique value of each, and acknowledging that singing is a socially and culturally constructed behavior, music educators will better meet the needs of their racially, ethnically, and socioeconomically diverse students in the urban setting.

Acknowledgement of Students' Needs

It is crucial that urban music educators know their students' needs, since there are children of different ethnic backgrounds with diverse characteristics, such as “voluntary and involuntary minorities,” and first- and second-generation immigrants among the voluntary minorities (Ogbu & Simons, 1998. See Voluntary and Involuntary Minorities under the Definition of Terms section). For example, 57% of Mexican Hispanics and 58% of Caribbean Hispanics in Florida are native born. On the other hand, only 33% of Central American Hispanics and 29% of South American Hispanics in Florida are native born (Egalite, Kisida, & Winters, 2015). All of these ethnic groups differ in substantial ways. Music educators should be familiar with these differences in order to implement pedagogical strategies conducive to the enrichment of all students in the urban setting. As Davis (2012) maintained, “To foster a musical say is to respect children's lived experience and to incorporate their experience, their musical choices... as part of relevant and authentic pedagogical design” (p. 430). Music educators, however, need to know what those lived experiences, musical choices, and realities are in order to avoid isolating themselves from the musical ecology of the community for which they work.

Patrick Jones (2006; Jones & Langston, 2012), in his Special Curriculum Design Seminar, presented some useful strategies for teachers to perform a musical ethnography of their community. First, he recommended doing a computer search to find out the musical offerings of the school community, such as places where the teacher can go as an audience member or participate in community performing ensembles. These offerings can also be found in newspapers, community bulletins, flyers, and coffee shops.

Furthermore, Jones recommended asking community members deemed as informants of community musical practices. Finally, in order for teachers to be aware of their students' musical interests and activities, it is necessary to survey all students, not only those who are already more involved in school music offerings. Jones (2006) advised that, when conducting the student survey, teachers should ask questions that address musical interests (e.g., genres, groups, and so on) both in and outside of school; for example, what musical offerings do they know outside of school, and what type of musical activity are they involved in outside of school? Once the teacher knows the musical ecology of the community and students' particular musical interests and practices, the teacher is better equipped to reach the students through the use of culturally relevant pedagogy.

Acknowledgement of the Need to Implement Culturally Relevant Pedagogy

Ladson-Billings (2009) defined culturally relevant pedagogy as a “pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes” (p. 20). In other words, what the students know is “acknowledged, valued, and incorporated into the classroom” (Ladson-Billings, 2009, p. 95). The descriptive data from the present study showed that the highest percentage of choral membership was among Asian students, followed by White, “Other,” and African American students. At the same time, the data showed that Hispanic students had the lowest percentage of choral participation among surveyed participants, despite being the largest ethnic group in the sample population after Whites. Furthermore, among girls and boys not in chorus, many students across ethnicities reported that their lack of choral participation was not because of a dislike for singing. As presented in

previous chapters, research has identified the underrepresentation of Hispanic and/or African American students in U.S. school choral ensembles. A plethora of research, notably Calloway (2009), Fitzpatrick (2008), Horne (2007), and Kelly-McHale (2011), has pointed to the lack of cultural relevance to the students' lives as a critical factor, among others, in such underrepresentation, leading to an abundance of literature on the importance of a culturally relevant pedagogy in urban music education (Barnett, 2010; Calloway, 2009; Campbell et al., 2007; Carlow, 2004; Fitzpatrick, 2008, 2015; Horne, 2007; Isaac-Johnson, 2007; Kelly-McHale, 2011; Kelly-McHale & Abril, 2015; Ladson-Billings, 2015; Lum & Marsh, 2012; Shaw, 2014).

Kelly-McHale and Abril (2015) contended that many music programs in the United States continue to employ a traditional approach in terms of “ensemble structure, style, and repertoire” (p. 158). In light of this, it is essential to disrupt traditional choral ensemble practices, since, as Abrahams (2006) noted, “the motivation to sing in school choirs is not always attractive to urban youngsters” (p. 110). As Barnett (2010) demonstrated, not adopting practices aligned with students' lives and interests, while continuing to place heavy emphasis on the canon, can cause anger and resistance in students. Overemphasis of the canon was also challenged by Matthews (2015) when he averred,

In privileging Eurocentric music, educators and scholars either assimilate other musical traditions as subordinate forms of the dominant tradition or denigrate them outright. When this happens, music education becomes a vehicle for Anglo-European cultural hegemony and musical dominance. (p. 243)

This is not to say that the canon should be ignored; rather, as Kelly-McHale (2011) posited, “We need to recognize that the canon is a one-sided construct, and that it ignores the reality of a broadly recognized musical world” (p. 287).

In light of this, music educators need to incorporate the music that their students value into their curricula, not only because the inclusion of their musics can serve as a powerful motivator for participation, but also because students will feel respected by their teachers honoring and validating their cultural identities. By contrast, the absence of their musics in the music classroom, overpowered by the traditional paradigm, may carry with it serious consequences; students “may develop a specific colonized consciousness, in this case the development of beliefs about the normativity and superiority of Eurocentric music. This carries with it negative evaluations of their musical traditions” (Matthews, 2015, p. 245). However, it is important to note that music educators should not limit themselves to the inclusion of isolated pieces representing different cultural traditions in the general music classroom or ensemble repertoire, as such a practice does not necessarily constitute cultural relevance. Rather, this type of inclusion reflects Banks’s (1999, 2010) first level of multicultural curricular integration, The Contributions Approach, in which common practices are limited to the celebration of ethnic heroes, holidays, and events. In music education, this translates into the incorporation of songs to celebrate Dr. Martin Luther King Day in January or Mexican songs during the Cinco de Mayo celebration. While these types of activities can enhance the visibility of ethnic heroes and celebrations, at the same time, Banks (2010) argued that they articulate a superficial cultural understanding of specific ethnic groups and cultural meanings in a

“mainstream-centric” (p. 233), unchanged curriculum. In effect, they are isolated experiences that trivialize and exoticize ethnic cultures, thereby reinforcing stereotypes and misconceptions. Nevertheless, Banks suggested that this approach is an important first step for teachers who are not familiar with how to address World cultures in their classroom.

In order to move beyond this initial stage of multicultural curricular integration, it is critical for music educators, as Roberts and Campbell (2015) observed, to provide urban students with outlets for expression. This is crucial from the elementary school years onwards. As Fitzpatrick (2015) argued, “It is our primary role to foster an atmosphere where students are encouraged to speak openly, ask questions, and conduct respectful dialogue with each another and with us about relevant issues” (p. 46). By doing so, elementary music educators can contribute meaningfully to the disruption of what Martignetti et al. (2013) called the “metanarrative of deficit, crisis, and decline” that has permeated U.S. society, and hence our music education system, for decades.

Shaw (2014) pointed out that “music teachers cannot be content to focus exclusively on musical concerns, but should be prepared to facilitate conversations about race, ethnicity, and culture as students learn to recognize and challenge stereotypes, prejudice, racism, and social injustice” (p. 311). In this regard, Bradley (2007) claimed, “We sing South African freedom songs without ever speaking of the apartheid system that underscores their meaning; we sing spirituals and field yells from the southern U.S. without reference to human slavery” (pp. 151–152). Without facilitating dialogue with students and using language to bridge gaps, “assumptions may tend to masquerade as

truth” (Barnett, 2010, p. 197). Consequently, music educators will help to perpetuate social inequalities, as “curriculum has the potential to emancipate or to colonize” (Bradley, 2015, p. 198). This dialogical process resonates with Banks’s (1999, 2010) third level of multicultural curriculum integration, The Transformation Approach, which “enables students to view concepts, issues, themes, and problems from several ethnic perspectives and points of view” (Banks, 2010, p. 242). In applying this approach to music education, Roberts and Campbell (2015) explained, “Transformation occurs as musical expressions are compared for their sonic structures, their uses and functions within cultures, their symbologies, and their cultural meaning and values” (p. 281).

Lum and Marsh (2012) also advocated for a contextualized approach in music education practice. The authors commented,

It would seem meaningless if music education merely focused on enabling children to learn and hone a discrete set of musical skills and knowledge prescribed by the music teacher and/or educational policy without any connection to their real-life encounters and contexts. (p. 389)

This is true, especially considering the rapid cultural and technological change of current times, which, as Webb and Seddon (2012) remarked, “offers music education a spectacularly diverse and potentially bewildering range of options for the developments and innovations necessary to meet the needs of emerging student populations” (p. 765). One of these options, given the expansion of technologies and digital revolution that permit students to have limitless access to music, is the incorporation of popular musics in the general music classroom/choral rehearsal. Gembris (2002) noted, “Between the

ages of 8 and 10, children begin to orient themselves toward popular music and lose interest in other... music” (p. 497). Furthermore, musical preferences “dramatically change between the 10th and 20th year of life. Around this time, musical preferences separate from the taste of parents and teachers” (Gembris, 2002, p. 497). For example, despite having the lowest percentage of choral participation in the present study, the descriptive data revealed that many Hispanic students – girls and boys, and chorus and non-chorus members – and students across ethnicities enjoyed singing when they heard songs on the radio. This finding is consistent with research reporting popular music styles as the most preferred styles for elementary children in urban contexts (Ginocchio, 2006; Ilari & Habibi, 2015; Ilari et al., 2016).

Consequently, music educators need to keep abreast of new developments in popular musics, since “as teachers, we are often less familiar with the music of our students – or the music that our students appreciate and cherish as an everyday part of their lives. Most often, this is popular music” (Fitzpatrick, 2015, p. 56). Debunking Theodor Adorno’s posture on popular music, Bowman (2004) explicated Adorno’s failure to acknowledge its significance by underlining that popular music “is not an ‘it’ but a ‘them’ – a vast, multifarious, and fluid range of musical practices with remarkably different and divergent intentions, values, potentials, and affordances” (p. 34). As such, as Bell’s (2015) and Rodriguez’s (2004, 2012) studies indicated, the implementation of popular musics in the classroom may provide students with meaningful and rewarding learning experiences. Music teachers should make these experiences part of their elementary choral and general music education processes. For example, Fitzpatrick

(2015) described a highly effective, National Board-certified (by the National Board for Professional Teaching Standards), urban choral music educator's experience in a Chicago high school with mostly Hispanic students. For a long time, the teacher had refused to use popular music in his choral repertoire, considering it to be "crap" that would "cheapen" his students' musical experiences. However, once he included popular music practices along with Eurocentric choral approaches, he acknowledged that the students were "eating it up," appreciating "the diversity in the styles and the different skills that are needed to perform pop music" (p. 58).

As important as culturally relevant pedagogy is, Kelly-McHale and Abril (2015) contended, nevertheless, that relevant pedagogical approaches are not the only factors to be considered; the authors emphasized that "building connections with the students, showing respect and understanding, and creating a culture of caring in the classroom need to take precedence" (p. 168). This significant commitment, which is crucial in any school environment and paramount in the urban setting, cannot possibly be achieved "in the absence of a profound love for the world and for people" (Freire, 2000, p. 89). This philosophy underpins Silverman's (2012) emphasis of the importance of love as action in the future of music education:

If we love those around us, we more openly and willingly assume responsibility for, and accept accountability in, the human relationships in our professional spheres of action. And through love-as-action we enter these relationships fully, not as individuals filling roles, but as people caring for people. (p. 158)

When engaging in a culturally relevant pedagogical approach and its dialogical process with the students, it is important that music educators make sure that song lyrics are appropriate, not only from the perspective of the words' denotation, but also from the perspective of the lyrics' connotations. Although it is imperative to consider the denotation of words in the school setting, it is equally indispensable that teachers attend to the latter. Music educators should avoid the incorporation of songs whose lyrics are coded with influential messages carrying stereotypical, racist, misogynistic, or any other type of negative connotation. Palkki (2016), for example, claimed that misogynistic messages can be found in songs such as "I Bought Me a Cat," the lyrics of which convey problematic messages such as "I bought me a wife." Similarly, in the effort to motivate boys to sing by including songs appealing to their masculinity in the repertoire, music educators need to be cautious not to reinforce gender stereotypes in general and hegemonic masculinity in particular. This is especially important in light of gender identity and equality issues, such as those pertaining to transgender youth, which have gained recognition in the social and U.S. political arena. Although not within the scope of this study, it is of critical importance that music educators gain an awareness and understanding of gender identities that fall outside the binary normative conception, and which, as shown by Miller (2016), may be present in early childhood. Likewise, music educators need to carefully examine the lyrics to avoid songs that promote social injustices such as racism. Bradley (2015) expressed that, once the places where racism hides are recognized, "we may begin to engage in a music education that values all students and all musics" (p. 191).

Recommendations for Future Research

The voices of urban, upper-elementary students have been underrepresented in music education scholarship. Most research on attitudes toward singing and choral participation has focused on secondary students. Moreover, research exploring these variables among children of diverse ethnicities and explicitly studying ethnicity has been scarce. This is perhaps due to the fact that researchers face many ethical and methodological challenges when conducting studies with elementary children; Ilari and Habibi (2015) described these challenges as including recruitment, consent and assent, as well as the designing of tasks that are appropriate for children who have their own views of the world. As one of the first studies on urban, upper-elementary students' attitudes toward singing and choral participation in which ethnicity was studied together with gender and choral membership in diverse urban schools, it is important that future studies extend this research through the employment of a mixed methods design. In addition to approaching the different variables quantitatively, the use of open-ended questionnaires, as well as student interviews, observations, and focus groups with urban, upper-elementary students, would enable music educators and scholars to gain a deeper understanding of the cultural differences shaping attitudes toward singing and choral participation. Also, this study included only a small number of Asian students ($n = 31$) in the sample; therefore, replicating the current study with a larger sample size from this ethnic group could yield a more accurate estimate of the values related to this population, which would contribute significantly to the field. In addition, an extension of this study might include students' singing self-perception or musical self-concept as an independent

variable, since Clements (2002) and Kelley (2015) have shown these to be important predictors of music participation among suburban, secondary students.

In the current research, the schools' population consisted of at least 50% students from low socioeconomic status. Furthermore, it was a highly diverse population in which no ethnicity comprised an overwhelming majority (i.e., with the Black, White, or Hispanic population alone representing 80% of students), with a high concentration of students of color, i.e., the combined percentage of students from different ethnicities was not much lower than the percentage of the White population (that is, no school had less than 50% students of color combined). It would be very interesting to conduct a study comparing diverse (high concentration of students of color as in the present study) and non-diverse (mostly/all Hispanic, or mostly/all Black) urban schools in terms of students' attitudes toward singing and choral participation, and comparing the data of ethnicities in both types of schools, considering the fact that "schools in large urban centers today are more segregated than ever before. Most African American children attend schools with other African American children" (Ladson-Billings, 2009, p. 3). Equally interesting would be a comparison between urban, upper-elementary public school students and students of different ethnicities enrolled in private schools in terms of their attitudes toward singing and choral participation. Research by Ladson-Billings (2009), for example, has suggested that African American children attending private and independent African American schools consistently perform at higher levels of academic achievement than do those who attend public schools.

Milner (2012) provided a framework with which to define schools in urban

educational environments not necessarily within large districts or cities. Milner categorized these contexts as Urban Intensive, Urban Emergent, and Urban Characteristic. Urban Intensive describes schools concentrated in large metropolitan cities, such as New York, Chicago, Los Angeles, and Atlanta. Urban Emergent describes schools in cities that are large, but not as large as those in the Urban Intensive category; they share the scarcity of resource issues that Urban Intensive cities face, but on a smaller scale. Finally, Urban Characteristic describes schools that are not located in big or mid-sized cities, but may start to experience certain challenges, such as an increase in English language learners in rural or suburban areas. A study comparing culturally diverse urban, rural, and suburban schools in terms of students' attitudes toward singing and choral participation is needed.

Research has shown that the generational status of immigrant students exerts a major influence on academic achievement. Furthermore, McCarthy (1998) pointed out that the needs of first- and second-generation immigrant students vary significantly. McCarthy highlighted that first-generation immigrant students are more likely to overcome economic, cultural, and linguistic challenges more easily than second-generation immigrant students due to the high value their parents place on educational attainment. They are more willing to tolerate injustice and discrimination due to their belief that academic success will result in economic rewards later in life. According to The Pew Research Center (2004) generational differences also include demographic characteristics (e.g., household incomes, education level), attitudes toward social values, and personal experiences in the United States. In the present study, I did not delve into

the generational differences of the immigrant students in the sample population (Hispanic and Asian students). It would be of great value for music education researchers to explore attitudes toward singing and choral participation among first- and second-generation immigrant, urban, upper-elementary students in order to see how the acculturation process affects these attitudes.

As indicated previously, the four teachers that participated in the present study were White, female music educators, which is consistent with research that has pointed out the fact that the majority of teachers in public schools in the United States are White (Bradley, 2007; Ireland D'Ambrosio, 2015; Matias & Liou, 2015). Moreover, as Matias and Liou (2015) described, "A majority of urban teachers are White, middle class, and monolingual, and thus have access to normative speech of race that their students of color do not" (p. 609). Previous research has suggested that there are academic benefits to students having racially-ethnically congruent teachers, because these teachers can serve as role models and advocates. Egalite et al. (2015), in a study with students from Grades 3 through 10 in the state of Florida, found small but significant positive effects for Black and White students when they were assigned to teachers of their own race/ethnicity in reading, and for Black, White, and Asian/Pacific Island students when they were assigned to teachers of their own race/ethnicity in math, with the strongest results being for Black and White students at the elementary level. The overall effects for Hispanic students were negative. However, Egalite et al. warned that the results for Hispanics in Florida should be interpreted with caution, as the researchers' assumption of own-race-matching in this case was especially weak. Egalite et al. also examined the effects of race-matching by

students' prior performance level, finding that lower performing Black and White students benefited from being assigned to a teacher of the same race. This finding raises the question, if research reveals that there are positive effects of student/teacher race/ethnicity-pairing on student achievement, will this race/ethnicity-matching also have positive effects on attitudes toward singing and choral participation among urban, upper-elementary students? A study investigating the impact of African American, Hispanic, and Asian (or other ethnicity) music teachers on urban, upper-elementary students' attitudes toward singing and choral participation compared to that of White music teachers would contribute significantly to the field of urban music education.

Summary

The purpose of this study was to examine the influence of gender, current choral membership, and ethnicity on students' attitudes toward singing, choral participation, and future choral enrollment in urban, upper-elementary schools in a school district in the state of Florida. A cross-sectional survey design was used to assess these factors. The findings indicated that gender and choral membership and their interaction terms accounted for significant differences in the set of dependent variables. Compared to boys, girls had more positive attitudes toward singing and choral participation, and were more likely to want to enroll in chorus in the future. Similarly, chorus members (compared to non-chorus members) had more positive attitudes toward singing, choral participation, and future choral enrollment. Furthermore, the results revealed positive associations among the three outcome measures: Among chorus members, positive attitudes toward singing were associated with more positive attitudes toward choral participation and

(even more strongly) attitudes toward future choral enrollment.

Although the results did not identify ethnicity as a factor accounting for statistically significant differences in the dependent variables, ancillary analyses pointed to tentative evidence that ethnicity impacted attitudes toward choral participation among chorus students. Asian and Hispanic students tended to have more favorable attitudes toward choral participation, and African American students tended to have less favorable attitudes toward choral participation. However, the ethnic group with the lowest choral participation rate among surveyed students was that of Hispanics.

As this study is one of the first studies of its nature, it just barely scratches the surface of the issues at hand, particularly those related to the role of ethnicity. Further studies are needed to deepen the understanding of urban, upper-elementary students' attitudes toward singing and choral participation. Nonetheless, it is hoped that this research can contribute to the development of an egalitarian, just, rich, and vibrant singing and choral practice in the urban, upper-elementary school setting.

APPENDIX A

SCHOOL DISTRICT PRE-APPROVAL

[Redacted]

April 7, 2014

Mr. Hernan Pineda
230 34th Avenue N
St. Petersburg, FL 33704

Re: Proposal number 0709-1314

Dear Mr. Pineda:

Preliminary approval is granted for your research proposal, "The Urban, Upper-Elementary School Chorus: An Investigation of the Influence of Gender, Choral Membership, and Ethnicity on Students' Attitudes toward Singing, Choral Participation, and Future Choral Enrollment." Approval is based on the application submitted to this office for review.

You may contact school principals, and ask for their willingness to participate in this study. When making contact with school principals, please provide the principals with a copy of this letter and a copy of the Principal Agreement (Form A). This permission letter does not obligate schools, teachers, students or parents to participate in your study; participation is voluntary. Please take into consideration local and state assessments or other school activities when contacting schools for their participation in this study.

I also would like to reinforce our practice on monetary rewards to school board staff and students; the school board staff cannot be paid for work performed related to this study during working hours and students may not be rewarded money for participating in a study. Monetary rewards shall be given to school(s) participating in the study.

Compliance with the following item(s) is required to obtain final approval and conduct the research:

- Principal's Agreement (Form A) for each of the participating schools
- [Redacted]

Please notify this office of any modifications made to this study prior to initiating your study. If there are any questions or if additional information is needed, please contact the AAR office at 727-588-6253.

Best wishes for continued success.

[Redacted signature block]

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APPENDIX B
IRB APPROVAL TO ENROLL 600 SUBJECTS

Boston University Charles River Campus Institutional Review Board

25 Buick Street
Room 157
Boston, Massachusetts 02215
T 617-358-6115
www.bu.edu/irb



Notification of IRB Approval: Continuing Review (Progress Report)

June 20, 2013

Mr. Hernan Pineda
Doctoral Student
College of Fine Arts

Mailing Address:
230-34th Ave N
St. Petersburg, FL 33704

Protocol Title: The Urban, Upper-Elementary School Chorus: An Investigation of the Influence of Gender, Choral Membership, and Ethnicity on Students' Attitudes Toward Singing, Choral Participation, and Future Choral Enrollment
Protocol #: 2488E
Funding Agency: Unfunded
IRB Review Type: Expedited

Dear Mr. Pineda:

On 6/20/13, the IRB reviewed the Progress Report for the above-referenced protocol and granted renewal of this approval. Approval for this study is effective from 6/24/13 to 6/23/14.

This approval includes the following:

1. Progress Report – Approval to enroll 600 subjects
2. Two Questionnaires – Chorus Members and Non-Chorus Members

Please note that the approval for this protocol will lapse on **6/23/14**. Please submit a Progress Report, which is located on our website (<http://www.bu.edu/irb/>), six weeks prior to the expiration of your study.

If you have any questions, please contact me at 617-358-6117.

Sincerely,

A handwritten signature in black ink, appearing to read "Ed Szkutak", enclosed in a rectangular box.


Ed Szkutak
Senior IRB Analyst
Charles River Campus IRB

Enclosures

cc: Andre de Quadros

APPENDIX E

SCHOOL PRINCIPAL AGREEMENT

	
<p data-bbox="597 709 906 737">[Redacted]</p> <p data-bbox="558 741 1344 779">The urban, upper-elementary school chorus: An investigation of the influence of gender, choral membership, and ethnicity on students' attitudes toward singing, choral participation, and future choral enrollment.</p> <p data-bbox="607 798 760 823">Hernan Pineda</p> <p data-bbox="1036 798 1175 823">April 23, 2014</p> <p data-bbox="984 863 1141 919">[Redacted]</p> <hr data-bbox="399 961 922 968"/> <hr data-bbox="399 1003 922 1010"/> <hr data-bbox="867 961 1281 968"/> <hr data-bbox="1097 989 1256 995"/>	
<p data-bbox="354 1266 1354 1325">A survey (10 minute questionnaire) about singing and choral participation to 4th and 5th grade students.</p>	
<p data-bbox="354 1423 529 1449">Music teacher.</p>	
<p data-bbox="354 1581 683 1606">4th and 5th grade students.</p>	

No.
Surveying the students during music class.
The questionnaire will take the students about 10 minutes to complete. I will be at the school for 2 days, for approximately 3 hours per day in order to be able to collect data from both chorus and non-chorus, 4th and 5th grade students.
After the principal's approval, the music teacher will be contacted in order to help coordinate dates and times between the months of April and June, 2014 for me to administer the survey.
As soon as I finish surveying the 4th and 5th grade students during the 2 days that I visit the school.
<p style="text-align: center;">[REDACTED]</p> <p style="text-align: center;">[REDACTED]</p> <p><input checked="" type="checkbox"/> [REDACTED]</p> <p><input type="checkbox"/> [REDACTED]</p> <p style="text-align: center;">[REDACTED] [REDACTED]</p> <div style="border: 1px solid black; height: 80px; width: 100%;"></div>

APPENDIX F

E-MAIL TO MUSIC TEACHERS

E-MAIL to Music Teachers
Date

Dear Music Educator

I am currently a graduate student at Boston University and would like your students to participate in a research study, the purpose of which is to examine the influence of gender, choral membership, and ethnicity on urban upper-elementary school students' attitudes toward singing and choral participation. Your school has been selected from several schools identified as meeting the criteria for this study (i.e., having a functional upper elementary chorus). A survey questionnaire administered to 4th and 5th grade students (chorus and non-chorus members) will serve as the data-gathering instrument for this study, which is my doctoral dissertation.

Taking into consideration your daily obligations and hectic schedule, the survey will only take the students approximately 10 minutes to complete. In return, the information that the students provide will serve a useful and meaningful purpose in the continuing effort to support both students and music educators. Consequently, these data will have a positive impact on the development of the singing and choral experience in the urban, upper-elementary school in your school district and the state of Florida.

A summary report of the results of this study will be sent to each participating school, as well as your district music supervisor. Results of this study may be used for teaching, research, publication, or presentations at professional meetings. All information will remain confidential, and will be reported only in aggregate form.

I would greatly appreciate your support with this study, I would also like to let you know that Institutional Review Board (IRB) approval has been granted to implement this study, as well as approval from your school district and your school principal. Please feel free to contact me if you have any questions or require further information. Thank you in advance for your consideration.

Please reply to this email with the following information:

1. Number of boys currently in your 4th and 5th grade chorus.
2. Number of girls currently in your 4th and 5th grade chorus.
3. Date/s and time/s that would be convenient for you for me to visit your school to administer the questionnaire to your 4th and 5th grade students.

I would like to reiterate my gratitude to you for your involvement in this endeavor.

Sincerely,

Hernán Eugenio Pineda
Doctoral Candidate
School of Music
College of Fine Arts
Boston University

APPENDIX G

SCHOOL DISTRICT FINAL APPROVAL

[Redacted]

[Redacted]

May 6, 2014

Mr. Hernan Pineda
230 34th Avenue N
St. Petersburg, FL 33704

Re: Proposal number 0709-1314

Dear Mr. Pineda:

We are pleased to inform you that all required documentation has been received and reviewed. Your research titled, "The Urban, Upper-Elementary School Chorus: An Investigation of the Influence of Gender, Choral Membership, and Ethnicity on Students' Attitudes toward Singing, Choral Participation, and Future Choral Enrollment." has been approved. Approval is based on the application submitted to the Assessment, Accountability and Research (AAR) office.

Additionally, please notify the Assessment, Accountability and Research (AAR) office if any modifications are made to the study. Once the research is completed, forward a copy of the results to this office.

Best wishes for continued success.

[Redacted]

[Redacted]

APPENDIX H

IRB CONSENT AND ASSENT WAIVER

Boston University Charles River Campus Institutional Review Board

25 Buick Street
Room 157
Boston, Massachusetts 02215
T 617-358-6115
www.bu.edu/irb



Notification of IRB Approval: Amendment 4

March 13, 2014

Mr. Hernan Pineda
Doctoral Student
College of Fine Arts

Mailing Address:
230-34th Ave N
St. Petersburg, FL33704

Protocol Title:	The Urban, Upper-Elementary School Chorus: An Investigation of the Influence of Gender, Choral Membership, and Ethnicity on Students' Attitudes Toward Singing, Choral Participation, and Future Choral Enrollment
Protocol #:	2488E
Funding Agency:	Unfunded
IRB Review Type:	Expedited

Dear Mr. Pineda:

On 3/13/14, the IRB approved the amendment for the above-referenced protocol.

This approval includes the following:

1. Waived the requirement to obtain consent from parents and assent from students per 45 CFR 46.116 (d).

Please note that the approval for this protocol will lapse on **6/16/14**. Please submit a Progress Report, which is located on our website (<http://www.bu.edu/irb/>), six weeks prior to the expiration of your study.

If you have any questions, please contact me at 617-358-6117.

Sincerely,

A handwritten signature in black ink, appearing to read "Ed Szkutak", enclosed in a rectangular box.

Ed Szkutak
Senior IRB Analyst
Charles River Campus IRB

cc: Andre de Quadros

APPENDIX I

IRB RESEARCH APPROVAL

Boston University Charles River Campus Institutional Review Board

25 Buick Street
Room 154
Boston, Massachusetts 02215
T 617-358-6115
www.bu.edu/irb



IRB File #2488E

Title: "The Urban, Upper-Elementary School
Chorus: An Investigation of the Influence
of Gender, Choral Membership, and
Ethnicity on Students' Attitudes Toward
Singing, Choral Participation, and Future
Choral Membership"

June 24, 2011

Mr. Hernan Pineda
Doctoral Student
College of Fine Arts

Mailing Address:
230-34th Ave. N.
St. Petersburg, FL 33704

Dear Mr. Pineda:

The Charles River Campus Institutional Review Board has completed its review of your project. Expedited approval was granted in accordance with Federal Regulations **63 FR 60364 (7)** and **45 CFR 46**. I am enclosing originals of the informed consent forms, assent forms and recruitment material for this project. They have been stamped for your current use. As a reminder, you will need to submit a letter of support from a school principle before research can be conducted at a particular school.

Approval was granted for the following documents:

- IRB application

This approval is valid for one year, and will expire on **6/23/12**. Any changes or modifications to the protocol as now approved must be reported to and acted on by the IRB prior to implementation. Please call me at 617/358-6115 if you have any questions or if I can be of further assistance.

Sincerely,

A handwritten signature in black ink, appearing to read "Ed Szkutak".

Ed Szkutak, CRC-IRB

cc: Professor Jay Dorfman, CFA
Professor Ron Kos, CFA

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About the Author

Hernán E. Pineda was born in Palmira, Colombia, South America. He earned his Bachelor of Arts degree in Music Education from the Universidad del Valle in Cali, Colombia, a Master of Arts degree in Music Education from the University of South Florida, and a Doctor of Musical Arts degree in Music Education from Boston University. He has taught elementary general music, as well as conducted chorus, recorder, Orff, World Drumming, and Guitar ensembles in Pinellas County from 1996 to present, performing in local and state festivals and musical events. He was one of the first music educators in the United States to achieve National Board Certification awarded by the National Board for Professional Teaching Standards in 2002. He has served as a mentor for elementary- and middle-school music candidates to complete National Board Certification requirements, and has served in various music curriculum-writing teams for the School District. During the spring of 2013, he conducted the Pinellas All County Elementary Guitar Ensemble. Prior to his appointment as a music educator in the United States, he worked as a choral director at the National University of Colombia, Palmira campus, as well as director of the Casa de la Cultura “Ricardo Nieto,” a non-formal education arts school under the State Institute of Fine Arts, and also as a recording artist of popular music. In addition to the various committees he has served on in Pinellas County Schools, he is currently a member of the committee on Cultural Inclusion of the College Music Society.