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This dissertation seeks to define feminist pedagogy, explore ways in which its values can be incorporated into women's choral rehearsal methodology, and illustrate its impact on female singers musically and personally. In order to provide a framework for feminist pedagogy, the review of literature includes an overview of current choral philosophies and pedagogies. By reviewing five choral methods textbooks commonly taught at higher education institutions, the values of current choral methodology are deduced and considered *traditional*. Literature about pedagogy for women's choirs and literature that expresses the need for the inclusion of feminine attributes in choral music and music education reveal that traditional methods do not meet the philosophies, needs and/or desires of some women singers and some women's choir conductors. A summary of the origins and values of feminist pedagogy, examples of its implementation in classroom settings, and its influence on the field of music give possible alternatives and/or supplementation to traditional choral pedagogy.

Because feminist pedagogy has scarcely been researched in performance ensemble settings, this dissertation includes a qualitative research case study that explores the incorporation of two of the values of feminist pedagogy in the women's choral rehearsal—collaboration and the inclusion of affective learning (i.e., emotion). The fieldwork for the case study consists of rehearsal observations of a collegiate women's choir conductor who aligns herself with the values of feminist pedagogy; an interview with the conductor; and nine individual interviews with female singers ranging in age

(undergraduate and graduate) and experience (non-music majors and music majors).

Two of the observed methods that align with feminist pedagogy were analyzed—initiating discussion relating to interpretation and meaning of the music by inviting the thoughts and opinions of singers and asking thought-provoking questions to help students make musical decisions. Through these collaborative methods, students experience increased mental engagement; ownership with the music-making process; confidence in making musical decisions; feeling valued; confidence to be honest and speak up/out; and increased understanding of the music, of others, and of their role as a team player.

Imagery, as well as collaborative approaches, encouraged an affective/emotional connection with the music. Through an affective/emotional connection with the music, singers experience ease in singing; increased expressivity; enhanced visual and visceral experiences during performance; heightened feelings of centeredness, wholeness and empowerment; opportunities for self-discovery, emotional release, and emotional escape; a stronger sense of purpose; expanded world-views; and increased sympathy for and understanding of others. The results of the case study reveal that methods incorporating the values of feminist pedagogy meet the philosophies, needs and/or desires of some female singers and some women's choir conductors. It is proposed that a combination of traditional methods and feminist pedagogy could be beneficial for female singers musically and personally.

WHERE PRACTICE MEETS PHILOSOPHY: FEMINIST PEDAGOGY IN THE
WOMEN'S CHORAL REHEARSAL

by

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To Anna, Alicia, Delaney, Dorothy, Hannah, Lilia, Maeve, Natalia, Sarafina, and
Professor Whitley, for sharing your hearts and voices. Thank you for your beautiful
vulnerability and courage.

To Mom, Dad, Galen, and Joe, for your unfailing love and support.

To Chris, for walking with me and encouraging me to keep going.

APPROVAL PAGE

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CHAPTER I

INTRODUCTION

Gould states, “Functioning much like autocratic conductors of the professional music world, teacher-led diagnostic pedagogical techniques are implemented with the primary goal to increase ensemble performance, often to the near exclusion of other types of learning” (Gould, 2011, p. 131).¹ The implicit goal of a conductor is to create the highest quality music possible through an efficiently run rehearsal. Group performance is traditionally more heavily emphasized than individual holistic learning. This hegemonic structure is accepted within the choral art form because making beautiful and technically accurate music as a group is often the ultimate goal. I posit, however, that the individual singer as multi-faceted human being and learner can be overlooked within the choral structure and inadvertently ignored.

As a woman who has participated in a variety of choral experiences both as student and as conductor, I have gradually become aware of ways in which I have been personally and emotionally formed by traditional choral pedagogy. It has been a harmful and enlightening process. It is my desire to explore a different kind of pedagogy, called feminist pedagogy, in the choral rehearsal and how its potential application could affect women participants. Shrewsbury describes the feminist pedagogical movement away from hegemonic power structure as a participatory process “in which at least some

¹ Elizabeth Gould is a professor of music philosophy and education at the University of Toronto. Her research topics include social justice, gender, and sexuality.

power is shared” (Shrewsbury, 1997, p. 167).² Shared power is often exhibited in the feminist classroom by creating a space for voices of individuals to be heard and/or by potential collaboration. One may think that singing in a choir automatically allows for every individual to be heard through singing, but the choral setting is deceptive in this arena. Although every voice is technically heard through song, the metaphorical *voice* of a person (i.e., inner workings of the heart and mind, personality, etc.) is often not heard or shared. A singer’s feelings may be heard within the expression of the music in the context of the whole choir, but it is not their individuality that is encouraged. In actuality, traditional choral pedagogy emphasizes the music-making of the group, while often silencing the individuals as unique people.

In this document, I seek to lay the groundwork for future research. Consequently, the literature review is somewhat extensive in order to provide readers who may be unfamiliar with feminist pedagogy with necessary information. A discussion of current choral pedagogy gives context and a basis of comparison to feminist pedagogy (Chapter 2). An overview of women’s choral pedagogy literature reveals the need for new pedagogical approaches for women’s choirs that differ from current choral pedagogy (Chapter 3). Finally, a chapter is devoted to the history of feminism, the inception of feminist pedagogy, characteristics of feminist pedagogy, examples of classroom implementation, and its influence on music and choral education (Chapter 4). An analysis of a qualitative case study follows the literature review. In the case study, I interview a female choir conductor who aligns herself with values of feminist pedagogy,

² Carolyn Shrewsbury is a professor emeritus of Minnesota State University at Mankato. Her areas of teaching and research include political science, aging, and women’s studies.

observe two of her rehearsals, and interview nine students in her Women's Ensemble.

The case study is designed as and can be used for a template for future research.

Although feminist pedagogy is intended for all people from various backgrounds (including gender, race, sex, sexuality, and social class, to name a few), I only focus on its impact on participants of one women's choir within the scope of this project.

Research Problem

Through a review of past and current choral methods materials; an examination of choral pedagogy literature for women's choir; an overview of feminism(s) and the values of feminist pedagogy; and an exploration of feminist pedagogy and feminine qualities in relation to music education, it is evident that essential pieces are missing. Methods described in the choral methods textbooks commonly used in higher music education do not fully reflect the philosophies espoused. According to the literature about women's choirs, the values portrayed by traditional choral pedagogy fail to meet the needs and desires of many female students. Feminist pedagogy offers alternative modes of teaching, structuring a classroom, and constructing knowledge that confront the hegemonic choral rehearsal and traditional values of the profession.

Need for the Study

O'Toole's (1994) qualitative dissertation research study *Re-directing the Choral Classroom: A Feminist Poststructural Analysis of the Power Relations within Three Choral Settings* is an anomaly. It is the only research that I have found that specifically studies aspects of feminist pedagogy from a feminist perspective in the choral rehearsal. The study includes three sites, one of which is a women's choral rehearsal. Although

feminist pedagogy has not been thoroughly studied within the choral setting, the small amount of research that does exist leads me to believe that feminist pedagogy within the choral women's rehearsal could positively and holistically impact singers musically and personally.

I have found other research in the choral setting that explore values that are similar to various facets of feminist pedagogy (Parker, 2014; Ramsey, 2013; Sweet, 2008; Wallace, 1992).³ None of the studies, however, start from the philosophical framework of feminist pedagogy that examines rehearsal strategies that move away from hierarchical structure. As a result, further research is needed in the choral setting that examines possibilities for the application of feminist pedagogy and its influence on singers.

Furthermore, I am a music performance graduate student who is not required to take any graduate music education courses. The courses that I have taken have been extremely helpful in conducting, score study, etc., but until this project, I have not had the opportunity within my coursework to delve into philosophies that might impact the choir rehearsals that I lead. Many choral conductors without music education backgrounds may benefit from this research.

Research Purpose

The purpose of the study was to explore the effects of feminist pedagogy on female singers in the women's choral rehearsal. To narrow the scope of the project, I

³ Themes addressed in these studies that are similar to feminist pedagogy include singers' self-growth, self-esteem, safety in the choral rehearsal, interpersonal interactions, ownership, and holistic development, as well as, topics exploring peer role models and emotional aspects of music-making,

chose to focus on the two values of feminist pedagogy—collaboration and the inclusion of the affective domain. In feminist pedagogy, power or authority is shared by teachers and learners alike, where the voice of each participant is equally valued and all are invited to make decisions together, contribute to each other's learning, and be consciously inclusive of each person's experience. It is, in essence, a collaborative environment built on dialogue and relationship while simultaneously upholding individuality. The second theme, inclusion of the affective domain, invites emotion and the personal into an intellectual classroom, celebrating a more experiential and holistic approach to learning. The other values of feminist pedagogy listed in Chapter 2 (diversity and social justice) were not directly researched within the case study. The inclusion of diversity and social justice are topics that are addressed by authors in the choral music profession through discussions concerning repertoire selection (Holt & Jordan, 2008; Wahl, 2009) and community engagement (Saltzman Romey with Sweet and Wanyama, 2009). I sought to primarily address methods (the execution of music already selected) within an ensemble rehearsal.

Through my research, I explored the connection between the female singers' feelings/beliefs about how choir has influenced them and instructional techniques in the choral rehearsal. I hoped to illuminate the effects of feminist pedagogy on the female singers' vocal and musical growth and personal growth. I hoped to discover if/how feminist pedagogy is beneficial for female singers' vocal and musical growth and personal growth.

Research Questions

The following questions guided the creation, implementation, and analysis of the case study:

1. To what extent are these female participants experiencing feminist pedagogical techniques in their rehearsals with the Women's Choir?
2. How does a collaborative environment in the choral rehearsal influence the musical and personal growth of these female participants?
3. How does affective learning through the inclusion of emotion and personal connection with the music influence the musical and personal growth of these female participants?
4. What pedagogical techniques are the most effective in positively influencing these female participants in their personal growth?

Positionality

[I]t is not unusual for people to approach singing as a mechanical process, but “mechanical” is not a part of our nature. And while it is helpful to understand the physiological and acoustical aspects of singing, those aspects alone are limited in their scope. Good technique must deal with the whole human organism. (Smith, 2007, p. 18)

For me, the quest to cultivate my feminism began as a spiritual journey. I grew up in a caring, Midwestern family with devout religious parents. We attended church every Sunday and I was greatly shaped by the teaching I absorbed. I lived my life doing all the things I thought ‘God’ (or who I thought was God) wanted me to do. I was productive, hard working, goal-oriented, busy, achievement-based, self-consumed. I was a machine.

I produced—good grades, after school activities, music, music, and more music. Music was the place in which I could feel, emote, be surrounded by beauty, and escape from myself. But, it was also a place where my mechanistic tendencies were affirmed.

Practice makes perfect.

My musical journey mirrored my spiritual one. Many of the choirs I sang in were dictator-like, although I did not think about it as such at the time. In one particular choir, the singers did not talk in rehearsal (ever). We sang when instructed. The conductor taught us exactly how he would like the music to sound. We responded—and it was high quality. We took pride in ‘our’ work, but my singing voice suffered. I changed it in order to be what I thought he wanted it to be, to fit in with the sound of the group. It was not until later that I saw the connection between my musical and spiritual paths. I changed myself to be what I thought was desired. The way in which I responded to patriarchy damaged my soul—my full, whole self. I thought my value was rooted in conforming, in performing, so I submitted to the powers placed above me at great cost to my emotional and psychological well-being.

Not all of my teachers and conductors were dictatorial. One summer, I attended an All-State Choir camp, in which the women’s choir was led by a renowned female conductor. She taught as I had never experienced before. In rehearsal, we discussed the poetry of the music and how it spoke to our lives. She stirred my soul. I felt as though she cared about us as young women, as human beings. It was at that moment I chose my career path as a choral conductor.

As I began teaching, I was a dictator. All of my calculated ways of thinking and being overflowed into my teaching: The classroom environment was productive, hard working, goal-oriented, and achievement-based. I tried to incorporate some of what I had learned from my less autocratic former teachers, but in my personal life, I was still living to *do* and accomplish. Finally, I broke. I realized I was fragmented, disconnected. I wanted to know my true self, to love life, to enjoy and create, rather than produce. Sue Monk Kidd's book, *The Dance of the Dissident Daughter: A Woman's Journey from Christian Tradition to the Sacred Feminine* made a huge impact on me. Kidd (1996) wrote, "If someone should ask me, 'What does the soul *do*?' I would say, it loves. And it creates. Those are its primary acts" (p. 208). I wanted to be *soulistic*, to live from my soul.

In graduate school, I began studying women's vocal development in connection with identity and voice and stumbled across Kimmel's chapter on feminist teaching in *Coming Into Her Own: Educational Success in Girls and Women*.⁴ She included a "Survey on Principles and Strategies of Feminist Pedagogy" (Kimmel, 1999, pp. 58-59). I was moved. The principles listed seemed so humanistic, holistic, soulistic. I wanted to give women the space and opportunity to explore their souls, to love and create, to be fully and uniquely themselves. Feminist pedagogy pointed the way.

Becoming a feminist pedagogue is a process. Just as it has taken me years to sing healthily and freely, in the manner that my voice was meant to function, it has taken time

⁴ Ellen Kimmel is a professor emeritus of education and psychology at the University of South Florida. She is past president of the Psychology of Women division of the American Psychological Association.

to unlearn my mechanistic behaviors. I am slowly seeing a beautiful change in the rehearsals I facilitate—a shift toward greater engagement and aliveness among students, toward a sharing of voices, of selves. I have embarked on this research project to learn how to better champion women (including myself) in our soulistic journeys through the medium of the choral arts. By sharing the stories of young women and how choral pedagogy has influenced them, I hope to inspire other conductors of women to do the same.

CHAPTER II

REVIEW OF RELATED LITERATURE – CURRENT CHORAL PEDAGOGY

The philosophies and the methods of current choral pedagogy are difficult to summarize because choral conducting is viewed as a highly “personal” art (Hanna-Weir, 2013, p. 121). In order to gather philosophies and methods that are the most common among current choral conductors, I give a brief overview of the evolution of choral music education before 1992; I review recent surveys on choral conducting and methods materials; and I summarize the commonalities between five of the choral methods textbooks most used in higher education today. Based on this review of literature, I compile a list of values that seeks to reflect the most taught philosophies and methods of choral music education and comment on the apparent relationship between the two aspects of the profession.

To reiterate—not all choral conductors share these philosophies or methods. I present what I find as *most common* in the literature to illuminate the differences between the most common aspects of current choral pedagogy and feminist pedagogy.

Overview of the Evolution of Choral Music Education (1913-1992)

In 1992, Constanza and Russell compiled a summary of research in choral music education. They found that the research

focused on selected aspects of techniques to improve choral singing (including the teaching of music reading), aspects of the choral rehearsal, and techniques that the choral conductor uses to improve choral singing (including those that assist the choral conductor in detecting performance discrepancies). The research that has been reported is so narrow in scope as to render unchanged the choral curriculum. (Constanza & Russell, 1992, p. 505)

Constanza and Russell (1992) conclude that “little has changed since Gonzo (1973) reported that the structure of the choral curriculum has not changed in 60 years” (p. 501). Between Gonzo’s study (1973) and Constanza and Russell’s overview (1992), it is reported that the choral curriculum evolved little between 1913 and 1992.

Surveys of Choral Conducting and Methods Materials After 1992

Since 1992, various studies compiling, comparing, and summarizing choral conducting and choral methods textbooks (Gibala-Maharidge, 2005; Hanna-Weir, 2013; Hart, 1996; van der Sandt, 2001) reveal aspects of the profession that are most valued based on the comparative length and depth of discussion. Authors of the studies also provide important commentary and conclusions on current philosophies and methods of choral education. Hart (1996) and Hanna-Weir (2013) conclude that literature focuses on the physical (i.e., conducting gesture) and intellectual spheres of the art form. Gibala-Maharidge (2005) and van der Sandt (2001) support the claims by Hart and Hanna-Weir and also express the need for a greater emphasis on developing philosophy in order to influence method.

Hart (1996) reviews choral conducting books and secondary music education texts published between 1939 and 1995 that are written in English. He identifies eight recurring ideas throughout the texts: “performance practice, gesture, conductor as

teacher, conductor as fixer, conductor talking too much, choral tone, multifaceted responsibilities, [and] choral versus instrumental conducting” (p. 50). Only two areas, however, produce evolution of thought—performance practice and gesture. He claims that performance practice evolved toward the latter part of the century by placing a greater emphasis on “knowledge of music history” and the “dichotomy between conductor and composer intention” (p. 52). Through the texts, the conducting gesture grows more and more important, as evidenced by its gradually increasing length and depth of discussion in the choral pedagogy textbooks (p. 14). Conducting should be practiced (p. 16); reflect increased detail (p. 18); be more expressive (p. 15); and relate to choral tone (p. 19). Similar to Hart (1996), Hanna-Weir’s (2013) review of the conducting literature showed a significant emphasis placed on the physical conducting gesture.

Hanna-Weir (2013) reviews conducting textbooks, as well as, syllabi and course materials from “significant” collegiate professors in the United States and Canada (p. 6). In his comparison, he concludes that the primary attention of the texts and course materials was placed on conducting technique (first and foremost), score knowledge, and mastery of the voice. He states: “The trajectory of the texts and of the study of conducting is toward a mastery of technique that can then be successfully applied to repertoire” (p. 21). Other skills, such as musical knowledge, communication skills, interest and expertise in other fields, and leadership qualities were also discussed. Nevertheless, “this type of discussion is generally [mentioned in] the introduction by the author to the text and while acknowledged as critical to the development of a conductor,

is quickly left in favor of a detailed approach to baton technique and considerations specific to conducting” (p. 18). Hanna-Weir observes that “group rehearsal technique” (i.e., method) is typically not included in the first conducting course in higher education: “Unless the student is studying music education, in which case they will likely receive further instruction in conducting, most music students have little focused instruction in group rehearsal technique” (p. 82). Hanna-Weir concludes that, “philosophical *statements* about what it means to be a conductor, how one is an effective leader, and what qualifications are required for this leadership” are only mentioned (p. 68, italics added). Authors of conducting textbooks and course materials, “discuss *thoroughly* the manual technique of conducting” (p. 68, italics added).

Van der Sandt (2001) sought to develop a new undergraduate choral conducting curriculum that focuses on the characteristics of effective choral conducting. In the new curriculum he creates, he explores “fundamental components for a choral conducting curriculum” through a literature review of books, magazines, reports, documents, and 22 curricula in North America and South Africa (p. 1-2). Through his research, van der Sandt proposes that the new teaching curriculum include the following components:

1. Comprehensive **Musicianship** skills [focus] on 5 areas of technical concern in choral music (tone quality, diction, balance/blend, intonation, precision)
2. Efficient skills in **Score Study**
3. Knowledge about **Auditions**
4. Sufficient knowledge and insight into **Choral Literature**
5. Disciplined and well ordered **Rehearsal Technique Skills**
6. The ability to **communicate** successfully.
7. Informed insight into the art of **Performance**.
8. Satisfactory awareness of **Performance Practices**.
9. A reliable **Conducting Technique**. (p. 5-3)

Based on this list, van der Sandt echoes the observations of Hart (1996) and Hanna-Weir (2013). He observes that the current choral conducting materials and curriculum focus on “technical mastery” (p. 4-30). Although he believes that technical mastery is important and necessary, he states that it “should be seen as only one of the tools in experiencing aesthetic qualities. It is this aesthetic experience that impacts singers and listeners helping people to make music part of their lives” (p. 4-30). In addition to technical mastery, he argues that, “a module on philosophy and aesthetics of music education would set out to promote an understanding [of the nature of aesthetic education] and relate it to music and choral music education” (p. 5-4). He believes it is of utmost importance that young conductors be exposed to a variety of philosophies, so that they can develop their own philosophy. He purports:

It is a danger that the conductor’s self-esteem and sense of self get in the way of the real essence of performing: communicating the meaning of music. It is important that the student conductor gets exposed to a variety of philosophies of music education in order to develop his own philosophy. (p. 4-30)

Although van der Sandt iterates the importance of including philosophical discussions in conductor training, technical mastery consumes the majority of his curriculum. In his survey, he spends six pages on philosophy and how it affects method, in contrast to 28 pages that delve into technical aspects.

Through a study on the evolution of the choral profession in the 20th century, Gibala-Maharidge reiterates van der Sandt’s petition for philosophical grounding in conductor training (Gibala-Maharidge, 2005). Similar to Hart, Hanna-Weir, and van der Sandt, Gibala-Maharidge notices that the greatest emphasis in conducting books is given

to expressive conducting, vocal training, musical training, and scholarly knowledge (i.e., technical mastery). Three conducting textbooks by Durrant (2003), Hammar (1984), and Garretson (1961), however, include portions that deal with philosophy and the importance of recognizing why people sing. They suggest that “notions of group and aesthetic realization” are two of the main motivations for singing (Gibala-Maharidge, 2005, p. 102). From these few authors, Gibala-Maharidge recognizes a new skill that needs to be taught in conductor training:

The role of the conductor is no longer envisaged solely in function of the technical skills that must be developed in the singers, or with the knowledge he must himself possess, but in function of a higher concept of the humane value of choral singing, and the necessity to promote it. (p. 102)

Gibala-Maharidge describes a shift toward aesthetic philosophy that incorporates the humane value of choral singing evidenced in the choral rehearsal in this way:

It is possible to care for a performance without caring for the performers themselves. This is observable in the work of a choral trainer using as a sole teaching technique—the “drill.” Singers are given instructions, and are conditioned to perform a work a certain way. The emphasis is not on the performers but the performance . . . [It] is possible to focus on technical development without considering the personal growth. By orienting their work toward the personal growth and fulfillment of the people with whom they work, conductors function essentially as educators. This reorientation toward singers, however, does not contradict the significance of technical mastery. Aesthetic accomplishment and need for success require it. But in addition to the technical aspect, one sees a new concern with the psychological make-up of the choir, and the aspiration of its members. In order to be successful in his endeavor, the conductor must understand this psychological aspect, and adapt both his way of communicating and his methods to the personal needs of the singers . . . In other words the *methods* used to achieve the goals of choral technique have become as important in the literature as these goals themselves. (p. 102)

Gibala-Maharidge believes that moving from a technical rehearsal method of drilling toward an aesthetic, educational and humane method that focuses on the personal growth of the singers is the direction that the choral conducting profession is beginning to take. In the recommendations for future research, the author encourages current professionals that train and write for future conductors:

Instead of yet another series of new warm-up exercises, or beat patterns, one could make better use of reflections on the training of future conductors (i.e., literature for conducting teachers), on the presentation of *innovative* technical elements, or on the musical, artistic, and philosophical development of conductors. In particular it seems absolutely necessary for authors to regularly help conductors to take their eyes off the technical aspects and meditate on the educational, artistic and human values of choral music. (p. 126)

Since so many conducting textbooks emphasize technique, it is time to change the emphasis toward the other aspects of music and teaching in the choral rehearsal—aspects that focus on the singers and enhance their experiences. In a footnote of the conclusion, Gibala-Maharidge qualifies his claims concerning a shift toward an education, artistic, and human philosophy and its affects on method: “Even though we have devoted a significant amount of this research to the ideas of such authors, quantitatively these types of discussions are absolutely a minority in the sum of the literature on conducting” (p. 126). Although presented as important, philosophy and its potential affect on rehearsal approaches remains overshadowed by technical mastery in current choral pedagogy textbooks.

Recent studies (Gibala-Maharidge, 2005; Hanna-Weir, 2013; Hart, 1996; van der Sandt, 2001) that review choral conducting and methods materials agree that the

technical aspects of choral conducting are imperative to the profession and receive the most prominence within the body of literature. Some researchers (Gibala-Maharidge, 2005; van der Sandt, 2001), however, warrant the need in the literature for a greater emphasis on developing a personal philosophy based on aesthetic, humane, and educational purposes. Conductors who have not received a degree in music education may not receive training that combines philosophy with group choral technique (i.e., method) (Hanna-Weir, 2013, p. 82). Furthermore, the methods within the choral rehearsal are becoming as important as technical mastery and should focus on the singer's personal growth and fulfillment (Gibala-Maharidge, 2005, p. 102).

Current Choral Methods Textbooks: Philosophy and Method

According to ChoralNet, the American Choral Directors Association's online forum (Nielsen, 2004; Rensink-Hoff, Haan, Parr, Bowers, & Satre, 2010), the following choral methods textbooks are currently five of the most commonly used at the collegiate level: *Choral Music Methods and Materials: Developing Successful Choral Programs, Grades 5 to 12* (Brinson & Demorest, 2014), *Teaching Choral Music* (Collins, 1999), *Comprehensive Choral Music Education* (Hylton, 1995), *The School Choral Program: Philosophy, Planning, Organizing, and Teaching* (Holt & Jordan, 2008), and *Directing the Choral Music Program* (Phillips, 2004). These five textbooks contain a variety of subjects pertaining to secondary education, such as, administration, recruitment, structure of a program, performances logistics, discipline, assessment, repertoire, programming, the changing voice, and score preparation. For the purposes of this paper, I will only focus on the sections in each text that address philosophy and rehearsal methods.

The authors of each of the five books express the importance of exploring educational philosophies and, in particular, *aesthetic education*, although the approach toward philosophy and the definition of aesthetic education varies between them. I will summarize the approach toward philosophy and definition of aesthetic education within each book. Following an overview of philosophy, I will present the rehearsal methods that are common between the five books. Rather than presenting every rehearsal method from each book, I will list the commonalities that are found in all five books and provide page numbers for reference. I will conclude this section with a list of values that seeks to reflect the methods found in five of the most commonly taught choral methods textbooks in collegiate classrooms. I will also comment on the evident relationship between the two values of the profession: philosophy and method.

Current choral methods textbooks: Philosophy. The authors of each selected text express the necessity of developing a philosophy of choral music education (Brinson & Demorest, 2014, pp. 1-12; Collins, 1999, p. 48; Holt & Jordan, 2008, pp. 1-39; Hylton, 1994, pp. 252-256; Phillips, 2004, pp. 20-28). The authors closely relate (or equate) philosophy to advocacy—reasons that support the inclusion of choral music programs in the schools. Each textbook lists both extrinsic and intrinsic qualities of music that promote the necessity of choral music. Extrinsic qualities are benefits that students experience from participating in music-making within an ensemble, but could also be experienced in other subjects. The intrinsic qualities of music are unique to choral music and other art forms. I discuss the philosophies regarding extrinsic qualities found in the selected choral methods textbooks in chronological order based on publication date.

Philosophy: Extrinsic qualities of choral music education. Hylton (1994) lists a variety of extrinsic qualities of choral music and more specifically describes the potential for increased critical thinking. Non-musical (or extrinsic) outcomes include “development of citizenship, learning about pride in the group, promoting good health through teaching about correct posture and breathing, developing leadership and human relational skills” (p. 256). He also lists conclusions from various research studies that show how choral music education meets “student needs in terms of knowledge of self, knowledge of others, need for achievement, spiritual growth, [and] communication skill” (p. 268). He specifically discusses how the music-making process can be a site for growth in critical thinking:

Rehearsal experiences should be structured so students are encouraged to make musical decisions as an ongoing part of the rehearsal process . . . [I]n order to teach students how to think critically, they must be engaged in the rehearsal process at a higher level than rote learning of a vocal line . . . This requires the relinquishing of some of the instructor’s autonomy in the interest of encouraging student creativity and independence. (p. 273-274)

In this excerpt, Hylton describes how the pedagogical method is directly related to an extrinsic benefit of choral music education. In other words, singing in a choir does not necessarily cause a student to think more critically. If they are engaged in a specific way within the rehearsal process, they will experience critical thinking as a benefit of music-making. He states, “students are aesthetically educated if they participate in artistic decisions concerning music’s intrinsic expressive qualities” (p. 273). This aesthetic education will be discussed more thoroughly in relation to the intrinsic qualities and benefits of music.

Collins (1999) summarizes many philosophies related to education and aesthetic education. Referentialists, in particular, focus on the external rewards of participating in choral music:⁵

(1) [music] improves learning skills, (2) it strengthens moral character, (3) it fulfills various social needs, (4) it provides an outlet for repressed emotions, (5) it encourages self-discipline, (6) it is a good way to spend leisure time, (7) it helps to give focus to one's efforts, and (8) it improves health. (p. 61)

Since these by-products are shared by other disciplines, Collins claims that the referentialist approach is not enough to justify music in the schools. He states that, "many educators have come to realize that music should be justified because it is intrinsically music (it has aesthetic value)" (p. 61).

Phillips (2004) lists some extrinsic benefits of choral music education, but does not expound upon them. He maintains:

- It creates self-discipline.
- It allows for self-expression.
- It fosters creativity . . .
- It boosts self-confidence . . .
- It exalts the human spirit.
- It serves as a basic form of communication.
- It involves cooperative learning . . .
- It develops abstract thinking, problem solving, and higher-order thinking skills. (pp. 21-22)

⁵ Referentialists believe that music can hold meaning outside of itself and relate to meaning external of the composition. Nonreferentialists, on the other hand, maintain that the intrinsic attributes of music are its meaning.

Phillips believes these qualities are experienced and understood by all conductors.

Nevertheless, he proposes that more research is needed to prove the “personal, social, and educational benefits” of ensemble participation (p. 28). Although Phillips only lists the extrinsic benefits, he more fully explicates the intrinsic products of choral music education (which is discussed later).

In the methods textbook compiled by Holt and Jordan (2008), Arasi briefly discusses various philosophies of music education and lists the extrinsic outcomes of music learning as, “social and emotional development, increased critical thinking skills, and academic achievement, among other areas” (Arasi, 2008, p. 10). Arasi’s chapter also gives an overview of her qualitative research dissertation project that explores the lifelong effects of choral methodology and philosophy (p. 35). In the case study, she interviews former choral music students asking about their personal development as a result of participation in a university choir. The conclusion of the study reveals positive musical and extramusical outcomes, including personal growth, confidence, socialization, and teamwork (pp. 32-34).

Similar to Phillips (2004), Brinson and Demorest (2014) list various extramusical skills that can be learned in the choral rehearsal environment, but do not explicate them:

Students learn to work together toward a common goal, to take turns, to work hard and persevere in tough times, to make mistakes and practice harder to get it right, to be punctual and dependable, to take risks, to understand the value of failure, to respect other people and their abilities, [and] to manage time well. (pp. 7-8)

These skills are cultivated in an environment that “can engender trust, respect, and tolerance” (p. 8). Conversely, if such an environment does not exist, these extramusical skills may not be learned. Brinson and Demorest claim that these are life-long skills that all students need to learn regardless of their vocational trajectory and should not be taken lightly.

Some authors often make general statements that equate participation in choral music with music’s so-called extrinsic benefits. For example, Collins’ and Phillips’ lists of benefits use the term ‘it’ to refer to choral music education or participation in choral music programs. Using general terminology implies that participation in choral music programs causes these benefits. In contrast, Hylton, Arasi, and Brinson and Demorest specifically correlate extramusical benefits to the environment and/or methodology in the choral rehearsal. Hylton (1994) describes a “rehearsal process” that teaches “students how to think critically” by being a part of the decision-making process (pp. 273-274). Arasi’s research explores teacher philosophy and methodology and the culminating musical and extramusical influences on students. Brinson and Demorest discuss an environment that is conducive for such positive outcomes to occur. Hylton, Arasi, and Brinson and Demorest purport that the positive extrinsic products of choral music education are directly related to the environment and methodology in the choral rehearsal and not only the act of participation in a choir. How students are taught in a choir and the environment in which the subject is taught are just as important as what is taught.

The authors of these commonly used choral methods textbooks all recognize various extrinsic products of singing in a choir. These “personal, social, and educational

benefits” are important to consider in creating a philosophy of music education (Phillips, 2004, p. 28). Hylton (1994), Arasi (Holt & Jordan, 2008), and Brinson and Demorest (2014) specifically correlate these outcomes with methodology and/or the environment within the choral rehearsal. In addition to extrinsic qualities, all of the authors believe that the intrinsic qualities of music are a necessity in creating a philosophy of choral music education and for its advocacy.

Philosophy: Intrinsic qualities of choral music education. All five textbooks include various intrinsic qualities of music that support the advocacy of choral music education. The authors do not explore identical benefits, but five themes can be found that are shared among three or more of the textbooks—knowledge of musical composition, exposure to various cultures and historical contexts, utilization of whole brain learning, and opportunities for aesthetic experiences. Five of the authors also mention a “human” element of music (Hylton, 1994, p. 255; Phillips, 2004, p. 23; Collins, 1999, p. 63; Brinson & Demorest, 2014, pp. 9-10), which I discuss following the aesthetic education theme.

All five texts advocate that learning about music and possessing musical knowledge is valuable in and of itself. Arasi (Holt & Jordan, 2008) states that, “To value music intrinsically, one seeks to understand and engage in music for its own sake as an art form” (p. 10). According to Phillips (2004), music “is a complex body of knowledge worth knowing” and “it permits musical intelligence to be nurtured” (pp. 21-22). Although some authors reiterate these statements (Brinson & Demorest, 2014, p. 8; Collins, 1999, pp. 56-59), Hylton (1994) discusses the exploration of musical knowledge

within the rehearsal in the most detail. In an overview of the history of choral music education, he describes an approach to choral music education that emerged in the 1950s called *comprehensive musicianship*:

History, style, theory, expression, and all aspects of music were to be approached *together*, in an integrated fashion . . . the comprehensive approach was to guide the student to understand *why* that articulation was appropriate, based on an understanding of the various aspects of musical structure. (Hylton, 1994, pp. 262-263)

Hylton believes that the multiple aspects of music should be taught through a variety of literature from diverse backgrounds and cultures (p. 277).

Hylton (1994), Phillips (2004), Holt and Jordan (2008), and Brinson and Demorest (2014) assert that exposure to various cultures and historical contexts are intrinsic benefits of choral music. At the end of his book, Hylton (1994) includes a section called “The Multicultural Imperative” that urges future educators to select repertoire from multiple traditions that reflects the diversity within the United States (p. 277). Within a listing of the benefits of music, Phillips (2004) maintains that music “promotes multicultural understanding” and “ connects people to their traditions and heritage” (pp. 21-22). Holt and Jordan (2008) include three chapters consisting of multicultural considerations for the school choral program (pp. 375-469). Brinson and Demorest (2014) believe that “history and culture of any group can be transmitted . . . through the study of music,” but also recognize how musical ensembles can be cultures of their own where students feel at “home” (p. 11). In addition to (and possibly in conjunction with) learning about, understanding, and appreciating multiple cultures and

traditions, students can have an opportunity to create their own culture or family consisting of singers from varied backgrounds.

Phillips (2004), Collins (1999), and Brinson and Demorest (2014) discuss how students have the opportunity to access the affective domain or whole-brain learning in choral music. Phillips (2004) purports that music “uses ‘whole-brain’ learning” (p. 21). He describes whole-brain learning as using the cognitive (i.e., knowledge), psychomotor (i.e., skills), affective (i.e., attitudes and feelings), and kinesthetic (i.e., the senses) domains (pp. 22-23). Through music, students engage in the “thinking process in its entirety” (p. 23). Like many of the choral textbooks analyzed in this project, Phillips is referring to *Taxonomy of Educational Objectives* (Bloom, 1956; Krathwohl, Bloom, & Bertram, 1964), which is commonly called Bloom’s Taxonomy. Collins (1999) uses Bloom’s Taxonomy in writing example behavioral objectives to meet the National Standards and covers the cognitive, affective, and psychomotor domains (pp. 76-82). Brinson and Demorest (2014) dedicate a section of their philosophy chapter called “Educating Feelings” to the affective domain (p. 10). They state:

Now, more than ever, provision must be made in education for developing student’s feelings as well as their minds and bodies . . . Music teaches the whole child and can address all three domains of learning: cognitive, affective, and psychomotor . . . Young people are too often receiving an incomplete—or, at least, a lopsided-education. (p. 10)

Brinson and Demorest emphasize the importance of helping students develop emotional intelligence, in particular. They summarize the results of a study by Daniel Goleman (Sadker & Zittleman, 2009):

EQ may be a better predictor of success in life than the more traditional intelligence quotient (IQ). EQ is a type of social intelligence that involves the ability to monitor your own emotions and those of others, to discriminate among them, and to use the information to guide your thinking and actions. Meaningful musical experiences can certainly involve feelings, as well as the mind and the body, and can assist your students as they grow emotionally, socially, and academically. (Brinson & Demorest, 2014, pp. 10-11)

By devoting an entire section to the education of feelings, it seems that Brinson and Demorest view the affective domain as the least addressed domain in education, but recognize and emphasize its importance. Brinson and Demorest connote that music can be a vehicle for emotional growth and should be approached as such. Holt (2008) appears to agree with Brinson and Demorest:

We all know that the text is what makes choral music so different from other forms of music. The text makes choral music personal, heightening the emotional impact of the music. How much time do we allow for analyzing the text of the music we perform during weekly rehearsals? How active are our singers in that process? . . . Choral music is truly a marriage between text and music. As choral directors, it is up to us to create harmony in that marriage, being ever mindful of the relationship between the two. (p. 97)

In other words, the combination of text and music within the choral art can be beneficial to students emotionally. Brinson and Demorest (2014), Collins (1999), and Phillips (2004) address how music can utilize whole brain learning, while Brinson and Demorest and Holt (2008) specifically direct their discourse on the influences of the affective domain and its importance in choral music education.

Brinson and Demorest (2014), Collins (1999), Hylton (1994), and Phillips (2004) contend that music benefits singers by giving opportunities for aesthetic experiences. The aesthetic experience of music is difficult to define because of variant explanations

between authors. Brinson and Demorest (2014) mention peak aesthetic experiences by referring to “flow” experiences (Csikszentmihalyi, 1997), but Collins (1999), Hylton (1994), and Phillips (2004) discuss the topic in more depth and in different ways: Collins seeks to articulate the aesthetic experience using multiple definitions; Hylton connects the aesthetic to affective learning; and Phillips combines aesthetic philosophy with praxialist philosophy.

Collins (1999) defines the intrinsic quality of music as having “aesthetic value” (p. 61). He offers an overarching definition of aesthetic philosophy by quoting Abeles, Hoffer, and Klotman (1994). An aesthetic experience

1. has no practical or utilitarian purpose . . .
2. involves feelings . . .
3. involves the intellect . . .
4. involves a focus of attention . . .
5. must be experienced (as in a first-hand encounter) . . .
6. the result is a richer and more meaningful life (Abeles, Hoffer, & Klotman, 1994, pp. 74-76)

This definition seems to echo Bloom’s taxonomy in some ways: The aesthetic experience includes the affective domain (feelings) and the cognitive domain (the intellect). When using the whole-brain in a focused manner, one can experience something that is richer and more meaningful.

Similar to Collins, Hylton (1994) also connects aesthetic experience with the affective domain. He states that:

Music is an excellent vehicle for affective and aesthetic experiences. The affective domain focuses on feelings or emotions. Perhaps to a greater degree than any other subject, music facilitates the education of feelings as students respond to the

qualities of great choral music in rehearsal and performance. The feelingful response of students to the choral music they experience, based on a heightened understanding of the content of the music studied, brings us to the realm of aesthetic education. (p. 255)

It seems that Hylton is saying that affective responses to music can cause aesthetic experiences: Feelingful responses to music bring us to the realm of aesthetic education. He also contends that “students are aesthetically educated if they participate in artistic decisions concerning music’s intrinsic expressive qualities” (p. 273). Being a part of the decision-making process about the expressive aspects of music can cause feelingful responses and lead to aesthetic experiences.

Phillips (2004) explores various philosophies, but primarily discusses ideas by Bennett Reimer (1989) and David Elliott (1995).⁶ Reimer (1989) contends that students can develop aesthetic sensitivity through the arts, particularly in the performance of music. Phillips (2004) explains:

It . . . becomes the teachers’ job to lead the student into a knowledge of the composition so that a meaningful communication of thoughts and ideas takes place. All choral directors have had the experience of chorus members turning up their noses to a new work that is difficult, challenging, or in an unfamiliar style or language. Similarly those same directors know that such compositions often become the choir’s favorite pieces once mastered and understood. Unlocking the doors to a profound aesthetic experience takes time and patience, but it is the ultimate intrinsic goal of music teaching. (p. 25)

⁶ Reimer is an American music educator and scholar whose work *A Philosophy in Music Education* (1970) is influential in the fields of music philosophy and music education. Elliott is a Canadian music educator, composer, and scholar and currently is a professor at New York University. He challenges Reimer’s philosophical ideas in his internationally recognized publication *Music Matters: A New Philosophy of Music Education* (1995).

Phillips states that the aesthetic experience is the ultimate intrinsic goal of music teaching, but aesthetic experiences are difficult to communicate to non-musicians and are a quality of all of the arts (not just music). As a result, the aesthetic value of music is not a strong argument for advocacy in the schools (p. 27). The praxialist approach (made popular by David Elliott in the 1990s) challenges aesthetic philosophy by placing greater value on the process of music-making, rather than the product. Phillips summarizes Elliott's (1995) outcomes of an education focused on the process. The outcomes include, "self-growth, self-knowledge; musical enjoyment (or 'flow'); self-esteem; musical expressions of emotion; musical representation of people, places, and things; musical expressions of cultural-ideological meanings; building a sense of community; and multicultural sensitivity" (Phillips, 2004, p. 27). Similarly to the aesthetic reasoning for music advocacy, Phillips does not believe that the praxialist view can stand on its own. He believes that it "fails to produce a defensible product . . . It is a worthy idea, but the time a conductor can give to developing a knowledge base in any rehearsal is limited" (p. 27). As a result, Phillips believes in a combination of the two philosophies by upholding both the intrinsic and the extrinsic, the process and the product (p. 28).

Collins (1999), Hylton (1994), Phillips (2004), and Brinson and Demorest (2014) discuss the human aspect of music as an intrinsic quality. Collins (1999) relates the aesthetic experience with the "human" experience (p. 62-63). In his section about aesthetic philosophy, he quotes Paul R. Lehman, a past president of Music Educators National Conference. Lehman (1987) states that music offers the opportunity to understand the "nature of humankind" (p. 11) and exalts and transforms the "human

experience” (p. 13). Hylton (1994) claims that music is a “basic expression of our humanity . . . Through music experiences, we become more fully human” (p. 255). Phillips (2004) states that music exalts the “human spirit” and “connects us with ourselves and humanity” (p. 23). In contrast to Collins, Hylton, and Phillips, Brinson and Demorest (2014) give a different perspective on humanity and music. They contend that the choral rehearsal is needed for students to connect with each other as human beings without the distraction of technology (Brinson & Demorest, 2014, pp. 9-10). This face-to-face interaction gives students the opportunity to grow in their communication skills. Collins (1999), Hylton (1994), Phillips (2004), and Brinson and Demorest (2014) describe the human element of choral music as an experience of becoming and/or connecting with oneself and/or others through the similar experience of music-making.

The main intrinsic quality of music is simply knowledge of music as an art form. In addition, many authors express other intrinsic qualities of music, such as, exposure to a variety of cultures and histories, utilization of the whole brain, providing opportunities for aesthetic experiences, and facilitating human connection between people and personal growth within individuals. Some authors assert that the methods used in the rehearsal influence intrinsic qualities of music, such as, repertoire selection, approach to text (Holt, 2008), methods that facilitate critical thinking (Hylton, 1994), and emotional intelligence (Brinson & Demorest, 2014). I agree with these authors that connect methodology in rehearsal with the *potential* influence of intrinsic musical influences. Music can be a vehicle to positively impact singers, but does not necessarily automatically do so.

Current choral methods textbooks: Method. Based on a thorough reading of the methods sections of each textbook (Collins, 1999; Holt & Jordan, 2008; Hylton, 1994; Phillips, 2004; Brinson & Demorest, 2014), I created a summary of the methods that are common between all five books. For the purposes of this paper, I consider this list of commonly used techniques as “traditional” choral methods. With each technique, I cite where they are found in each textbook. These common methodological approaches are organized within four categories—characteristics of a conductor, rehearsal structure, rehearsal approach, and communication. Following the list of commonalities, I also discuss an additional approach that was found in two texts—question-asking (Hylton, 1994; Brinson & Demorest, 2014).

Four characteristics are mentioned in each book that address leadership qualities and the preparation of the conductor:

1. It is important to create a positive and supportive atmosphere in the rehearsal (Brinson & Demorest, 2014, p. 288; Collins, 1999, p. 98; Holt & Jordan, 2008, p. 31; Hylton, 1994, p. 59; Phillips, 2004, p. 4)
2. Conductors should have a thorough understanding of the score. In particular, he/she should have a mental image of how he/she would like the piece to sound (Brinson & Demorest, 2014, pp. 236-252; Collins, 1999, pp. 368-373; Holt & Jordan, 2008, p. 97 [implied]; Hylton, 1994, p. 77, pp. 142-156; Phillips, 2004, pp. 164-174).⁷

⁷ Although, Holt and Jordan (2008) do not address score study thoroughly in this textbook, Jordan (1996) devotes a chapter to the topic in *Evoking Sound*.

3. Conductors should possess the ability to quickly and accurately analyze problems within the rehearsal (Brinson & Demorest, 2014, pp. 275-294; Collins, 1999, p. 392; Holt & Jordan, 2008, p. 97; Hylton, 1994, pp. 76-77; Phillips, 2004, pp. 309-312).
4. Conductors of secondary level singers should have knowledge of the changing voice (Brinson & Demorest, 2014, pp. 174-183; Collins, 1999, pp. 106-118, pp. 189-206; Holt & Jordan, 2008, p. 362; Hylton, 1994, pp. 79-89 [male voice change only]; Phillips, 2004, pp. 108-118).

Similar to the conclusions of choral methods materials surveys (Gibala-Maharidge, 2005; Hanna-Weir, 2013; Hart, 1996; van der Sandt, 2001), these texts show that the technical aspects of the profession are emphasized: The preparation of the conductor includes score preparation and understanding; the ability to identify, analyze, and address problems; and possessing knowledge of the changing voice. The one non-technical facet of the rehearsal found in all of the textbooks is the atmosphere: A conductor should create a positive and supportive atmosphere.

According to all five texts, the rehearsal should include the following five structural elements:

1. An ideal overall structure begins with warm-ups, placing the toughest work near beginning of rehearsal and ending with music that requires less concentration (Brinson & Demorest, 2014, pp. 258-259; Collins, 1999, pp. 393-394; Holt & Jordan, 2008, p. 99; Hylton, 1994, pp. 52-54; Phillips, 2004, p. 302).

2. Warm-ups that build vocal and choral tone are a necessity for every ensemble (Brinson & Demorest, 2014, pp. 142-167; Collins, 1999, pp. 211-230, pp. 283-213; Holt & Jordan, 2008, p. 99, pp. 185-199; Hylton, 1994, pp. 5-29; Phillips, 2004, pp. 222-274).
3. Teaching sight-reading is important for students in secondary education (Brinson & Demorest, 2014, pp. 204-224; Collins, 1999, pp. 235-281; Holt & Jordan, 2008, p. 99, pp. 173-183 [with a focus on the listening process within a harmonic context]; Hylton, 1994, pp. 74-75; Phillips, 2004, pp. 278-289).
4. To introduce a work, it is suggested to listen to a recording; sight-sing the piece in its entirety from beginning to end; hear a piano play it through; and/or read the text (Brinson & Demorest, 2014, p. 277; Collins, 1999, p. 389; Holt & Jordan, 2008, p. 100; Hylton, 1994, p. 57; Phillips, 2004, p. 296, p. 298).
5. When rehearsing specific pieces, allow singers to sing through a section, followed by addressing issues or details, followed by singing the section through again to put the issues/details back in context. This approach is called a variety of terms: synthesis/analysis/syntheses, macro/micro/macro, or whole/part/whole (Brinson & Demorest, 2014, p. 284; Collins, 1999, pp. 390-391; Holt & Jordan, 2008, pp. 99-105 [gives examples of synthesis/analysis or analysis/synthesis]; Hylton, 1994, p. 57; Phillips, 2004, pp. 301-304).

Vocal warm-ups, activities that build choral tone, sight-reading, introducing a new work by giving an overview of it, and a macro-micro-macro approach to rehearsing music are common structural aspects of the choral rehearsal. Working on the technical elements of

music in combination with creating building blocks for learning produce efficient rehearsals and beautiful singing.

The approach/method that the conductor uses while rehearsing has four commonalities between the five textbooks:

1. Have as many sections sing at one time as possible (Brinson & Demorest, 2014, p. 289; Collins, 1999, p. 391; Holt & Jordan, 2008, pp. 104-105; Hylton, 1994, p. 57; Phillips, 2004, pp. 300-301).
2. Teach by isolating some musical elements. Examples include singing on neutral syllables; count singing; speaking the text in rhythm, etc. (Brinson & Demorest, 2014, p. 280; Collins, 1999, pp. 311-312; Holt & Jordan, 2008, pp. 103-104, pp. 148-153; Hylton, 1994, pp. 57-58; Phillips, 2004, pp. 298-301).
3. The conductor initiates all activities and learning (Brinson & Demorest, 2014, p. 283; Collins, 1999, p. 391; Holt & Jordan, 2008, p. 98 [in addition, student leadership of sectionals is encouraged for note-learning]; Hylton, 1994, pp. 54-58, pp. 75-77; Phillips, 2004, p. 299). For example, Brinson, states: “The conductor decides “*who* will sing . . . *what/where* students will sing . . . and *how* the choir will sing to remediate the problem” (Brinson & Demorest, 2014, p. 283).
4. Use kinesthetic movement to aid in internalizing rhythm, expressing musicality, and/or solving vocal problems (Brinson & Demorest, 2014, p. 169, pp. 292-294; Collins, 1999, p. 330; Holt & Jordan, 2008, pp. 513-560; Hylton, 1994, pp. 68-70; Phillips, 2004, p. 230, pp. 311-312).

Conductor-initiated methods are intended to create building blocks for musical learning and fix musical problems. The students respond through singing and using kinesthetic movement to help learn the music.

Communication between the conductor and the ensemble within the rehearsal has four similar themes:

1. Use eye contact with each section and each person in the choir as much as possible (Brinson & Demorest, 2014, p. 287; Collins, 1999, p. 298; Holt & Jordan, 2008, p. 103; Hylton, 1994, p. 77; Phillips, 2004, p. 4, p. 303, pp. 306-307).
2. Give clear, brief instructions (Brinson & Demorest, 2014, p. 290; Collins, 1999, p. 392; Holt & Jordan, 2008, pp. 101-102; Hylton, 1994, p. 77; Phillips, 2004, pp. 306-307).
3. Give specific, constructive feedback for singers (Brinson & Demorest, 2014, p. 292; Collins, 1999, p. 392; Holt & Jordan, 2008, p. 5; Hylton, 1994, pp. 54-56, p. 77; Phillips, 2004, p. 303).
4. Communication occurs in three ways in the rehearsal—through speaking, singing, and conducting. Verbal instructions should be kept to a minimum. Conducting should be clear. Accurate and healthy singing demonstrations are sometimes more efficient than speaking, but should not occur while the choir is singing (Brinson & Demorest, 2014, pp. 290-291; Collins, 1999, p. 298, p. 392; Holt & Jordan, 2008, p. 100; Hylton, 1994, pp. 54-56; Phillips, 2004, pp. 3-4, pp. 302-303, pp. 306-307).

The conductor uses eye contact and efficient verbal and non-verbal communication to help keep the attention of singers and execute an efficiently run rehearsal.

In addition, both Hylton (1994, p. 51) and Brinson and Demorest (2014, pp. 291-292) include question-asking of the ensemble or discussion as important aspects of their methods. Hylton suggests that macro-micro learning of each piece should be followed by a discussion about various aspects of the piece. Also, discussions should occur throughout the rehearsal process. Various musical “concepts to be discussed are in the form of questions. This is a most effective way to help students develop conceptual, critical thinking” (Hylton, 1994, p. 51). Brinson and Demorest (2014) include interactive activities in the example rehearsal plan, such as, asking students where they think they should breathe, analyzing a recording (by asking questions), discussing time period musical characteristics, and splitting groups into two where each group assesses each other (pp. 295-272). Although these activities are included in the sample plan, the section that gives a step-by-step approach to rehearsing the choir does not include these types of interactions (Brinson & Demorest, 2014, pp. 275-285).

Values Implied by Current Choral Methods Textbooks

As discussed, authors of five choral methods textbooks that are currently taught in higher music education purport that a philosophy of music education is important for conductors (Brinson & Demorest, 2014; Collins, 1999; Holt & Jordan, 2008; Hylton, 1994; Phillips, 2004). Each author ties philosophy with advocacy for the inclusion of music in the schools. They believe music is valuable for singers because of its extrinsic and intrinsic qualities. Mentioned extrinsic qualities include, but are not limited to,

improving learning skills, providing an outlet for repressed emotions, encouraging self-discipline, allowing for self-expression, fostering creativity, boosting self-confidence, involving cooperative learning and teamwork, developing abstract thinking and problem solving, and nurturing social development. Intrinsic qualities discussed by at least three of the five authors are knowledge of musical composition, exposure to various cultures and historical contexts, utilization of whole brain learning (specifically, the affective domain), opportunities for aesthetic experiences, and the human aspect of music that can help people grow individually and connect with others. Some authors imply that music automatically results in these intrinsic and extrinsic qualities, while a few briefly connect these positive outcomes with specific methodology in the rehearsal (Brinson & Demorest, 2014; Holt, 2008; Hylton, 1994).

It is evident from the common methods found in these currently used choral methods textbooks that the following pedagogical practices are valued in the profession and taught to prospective conductors:

1. Conductors should be knowledgeable and proficient in vocal pedagogy, conducting, score study, score analysis, and aural skills (ability to hear and identify musical problems).
2. Conductors should facilitate an efficient and productive musical learning process by deconstructing the musical elements and reconstructing the work as a whole.

3. A productive musical learning process is made possible via effective and efficient communication, including, specific and feedback, minimal verbal directions, vocal demonstrations, and conducting.
4. Conductors are encouraged to create a positive rehearsal environment. This theme is listed last because it is discussed with little depth.

Based on the above summary of commonly published rehearsal approaches, I deduce that the following values are implied:

1. Conductors are viewed as the givers of knowledge in the rehearsal, almost exclusively.
2. Rehearsals often focus on the technical aspects of the music that reflect the knowledge of the conductor (i.e., vocal pedagogy, aspects of the score, and vocal accuracy).
3. Students receive this knowledge and respond to conductor-initiated actions, including repertoire selection, score study and preparation, rehearsal methods, identification of problems, and approaches to solving problems.
4. The rehearsal environment is positive, fast-paced, efficient, and productive by the conductor solving problems as quickly as possible through various ways of communication (i.e., brief verbal instructions and conducting gesture).

For the purposes of this paper, I label these methods and values as ‘traditional’ because they are found in five of the choral methods textbooks that are commonly taught in many higher education institutions today.

Summary of Current Choral Pedagogy Literature

Authors of surveys of choral conducting and methods texts conclude that conductor curriculum should include the development of a personal philosophy and exploration of the reasons why people sing (Gibala-Maharidge, 2005; van der Sandt, 2001). The technical aspects of musicianship and conducting, however, largely overshadow the small references and/or sections pertaining to philosophy within the materials reviewed.

Five commonly used choral methods textbooks in higher education also express the importance of philosophy and root their philosophical discussions in the rationale for music advocacy. Choral music should be taught because it influences singers in many positive ways that are both musical and non-musical. Based on the previously discussed summary of methods, these five commonly used choral methods textbooks portray the following concurrent values: (1) Conductors hold the knowledge in the classroom and initiate rehearsal approaches; (2) Rehearsal approaches often focus on the technical aspects of the music; (3) Students receive the conductor's knowledge and respond to conductor-initiated approaches; and (4) Rehearsals are positive and productive through efficient problem solving by the conductor via effective verbal and non-verbal communication (Brinson & Demorest, 2014; Collins, 1999; Holt & Jordan, 2008; Hylton, 1994; Phillips, 2004). Choral conducting is a complex art that requires these traditional methodologies and values in order to produce high quality music.

Conclusion of Current Choral Pedagogy Chapter

I suggest that the methods portrayed within five of the most commonly used choral methods textbooks in higher education do not align with the philosophies that are expressed within them. Rather, methods tend to focus primarily on technical mastery, confirming the conclusions of surveys that have reviewed choral conducting and methods materials (Gibala-Maharidge, 2005; Hanna-Weir, 2013; Hart, 1996, van der Sandt, 2001). I proffer that new methods need to be explored in order for singers to more fully experience the potential positive influences of music. Similarly, the next chapter shows that literature related to the pedagogy of women's choirs reveals disparities between philosophy and method. An exploration of new pedagogical approaches is needed to bridge the gap.

CHAPTER III

REVIEW OF RELATED LITERATURE – PEDAGOGY FOR WOMEN’S CHOIRS

Literature focusing on women’s choirs is a recent development in music and choral education publications. Writings that address philosophy and pedagogy for women’s choirs are few. In this portion of the review of literature, I illustrate why traditional choral models may not be beneficial for females (Koza, 1994b); provide an overview of literature about women’s choirs (Spurgeon, 2012); and summarize writings concerning philosophy and pedagogy in relation to women’s choirs (Gackle, 2011; Hopper, 2012; Levine, 2012; Norris, 2012; Snow, 2012).

Feminist Critique on Choral Methods Textbooks

Koza (1994b) evaluates choral methods materials from a feminist perspective and draws pertinent conclusions in relation to female choral singers.⁸ In preparing to teach a choral methods course, Koza analyzed choral methods materials published between 1982-1992. In addition, she analyzed all references to gender appearing in those texts. She recognizes many problematic issues, but I outline those that pertain to traditional pedagogy and pedagogy for female singers.

⁸ Julia Eklund Koza is a professor of music education, a faculty affiliate in the Department of Gender and Women’s Studies at the University of Wisconsin at Madison, and the founder of the Consortium for Research on Equity in Music Education. Her areas of teaching and research include education, music, and multicultural education.

As one familiar with feminist theory may expect, Koza (1994b) critiques the “unquestioned presentation of hierarchical power relations as the standard and norm in choral ensembles” (p. 74). The role of the director/teacher is one that is in control or “controlling” (p. 74). They are the experts that make all decisions regarding the course, including (but not limited to), repertoire selection, performance venues, rehearsal methods, and classroom management. Koza argues that some feminists “express the concern that top-down power models may train students for passive compliance and obedience. Such training may not be helpful for students, especially for girls” (p. 74). In Koza’s experience with single-sex middle school choirs, she sees less confidence and greater self-consciousness in girls than boys in taking risks and singing out, which causes less expressive singing. As a result, Koza believes that “different socialization produces different results; the traditional White, middle-class ideal of femininity may not serve female singers well” (p. 75). She explains this ideal of femininity as “sweet, passive, nice, and meek” (p. 75). In order to encourage these young female singers to be more expressive in their singing, Koza suggests that conductors “may need to revise or augment that socialization” through alternative approaches to leadership, such as, collaboration (p. 75). Koza states, “Emphasizing students’ agency and recognizing that students gain valuable experience from using power effectively — from making choices and decisions — may be part of an educational agenda that turns away from unquestioned acceptance of top-down models” (p. 74).

Through an evaluation of choral methods materials published between 1982-1992, Koza purports that the hierarchical model displayed in the materials may not serve

females well. An alternative model that emphasizes collaboration and shared power could help young women break out of the negative effects of socialization and help develop confidence and expressive singing.

Pedagogy for Women's Choirs Literature

Literature primarily about women's choirs is scarce (Spurgeon, 2012, p. 4). In 2012, Spurgeon reviewed the available literature that consisted of seven books and monographs, six dissertations, and several articles. Of the seven books and monographs, one is a history of women in music, five review repertoire for women's choirs, and only one discusses pedagogy (called *Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing the Adolescent Female Voice* by Gackle published in 2011). Authors of the six dissertations discuss aspects of repertoire and one investigates attitudes of choral directors and students toward female choirs. Various articles have been written about women's choirs, but most of them focus on repertoire selection (Spurgeon, 2012). In addition to Gackle's book, the only other book published that addresses women's choral pedagogy is *Conducting Women's Choirs: Strategies for Success* edited and compiled by Spurgeon (2012). It contains her overview of the literature and chapters of various topics by women's choir conductors. Following a summary of Gackle's book, I discuss the chapters of *Conducting Women's Choirs: Strategies for Success* that include choral pedagogy for women.

In *Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing the Adolescent Female Voice*, Gackle (2011) gives important information concerning aspects of teaching the young female singer, including specific vocalizations to help train the voice and how

to categorize singers throughout their voice change. She particularly emphasizes the connection between self-esteem and singing. Since adolescence can be an insecure time of life, she believes that singing helps many young women move through adolescence in positive ways, if handled with care and knowledge of the changing voice. Over a three-year period, she surveyed young women (ages 11-36) who sing or have sung in choirs seeking to illuminate the connection between singing and self-esteem. Out of 391 collegiate singers, 89% state that “when I sing, I feel better about myself and my abilities;” 86% express that “when I sing, I feel as though I can express my inner feelings;” and 84% do not agree with the statement “singing made little or no difference in my life” (p. 121). When asked, “Has singing had an effect on how you view yourself as a person? If so, in what way?” (p. 129), students answer with recurring phrases:

Given me confidence . . . way to connect with others . . . greater sense of self . . . ability to change one’s outlook on life . . . music has given me a better understanding of myself . . . emotional outlet . . . raised my self-esteem. (pp. 129-132)

This study raises many questions for me. Although the students describe positive effects of singing, the questions asked in the survey do not distinguish between simply singing in a choir, the teacher’s approach, and the methods used in the rehearsal. Did she interview students in her program? If not, what was the teacher like? How did the teacher teach in their choral rehearsals? Does singing in a choir automatically give a young singer positive self-esteem? I think how one is taught in choir is just as important (if not more important) than simply singing in a choir. I purport that the results of Gackle’s survey

about self-esteem and choir may have more to do with pedagogy than the survey suggests.

Gackle's (2011) suggestions on preparation and execution of the rehearsal focus on vocal technique, score preparation, and musical artistry, similar to traditional choral pedagogical techniques found in five of the most commonly used choral methods textbooks (pp. 37-68). From first-hand observation of an All-State Chorus rehearsal, I have seen Gackle employ additional approaches to the relation between music and text in that reflect her philosophy in nurturing the singer as a person, as well as their voice (p. 148). Unfortunately, they are not included in this book.⁹ I suggest that something may be missing between her philosophy of teaching and the published rehearsal strategies—how the skill is taught (i.e., pedagogy).

In *Conducting Women's Choirs: Strategies for Success*, Hopper, Levine, and Snow discuss the desires and needs of women singers that differ from men, but none of the authors offer specific pedagogical methods within the choral rehearsal to meet them (Hopper, 2012; Levine, 2012; Snow, 2012). Hopper (who teaches in a collegiate setting) explores the importance of creating community in a women's ensemble. She achieves this mainly through repertoire and text selection by choosing music by women composers that speak to women's issues (Hopper, 2012, p. 221). She also stresses the importance of spending time together outside of the rehearsal (e.g., meals, games, tours, etc.) to give

⁹ Gackle briefly describes a few methods regarding connecting text and meaning in "Bringing the East to the West: A Case Study in Teaching Chinese Choral Music to a Youth Choir in the United States" (Gackle & Fung, 2009).

women opportunities to build relationships (p. 128). Unfortunately, Hopper does not discuss specific techniques in the rehearsal that foster community.

Levine (2012) claims that women choose to be in a women's choir because of "women-centered" values (p. 227). A survey completed by a number of women's community choir members reveals the main reasons the survey participants joined a women's community chorus:

- a desire for a safe place . . . ;
- a safe place for emotions;
- a sense of belonging and acceptance; . . .
- searching for a collaborative spirit . . . ; . . .
- a desire for a connection between the artistic director and singer; . . .
- a real sense of community and shared goals among the singers (pp. 227-228)

Like Hopper, Levine does not mention specific rehearsal strategies to meet the women's desires and needs listed above.

Snow (2012) states that although women and men share similar reasons for singing, women "seem to value the deliberate connection of personal story or emotion to the unfolding of the rehearsal process" (p. 109). As a result, she believes that repertoire selection is of utmost importance for women's choirs to give female singers the opportunity to connect personally and emotionally through text. She believes that singing is a "site for connection intellectually, emotionally, and spiritually. We sing ourselves, our stories, and interact with the stories of others" (p. 114). Snow's holistic and personalized philosophy implicates pedagogy, but similarly to Gackle, Hopper, and

Levine, she does not articulate specific methods for the application of such philosophy in the choral rehearsal.

In *Conducting Women's Choirs: Strategies for Success*, Norris (2012) does discuss pedagogy in women's choirs that potentially promote confidence in female singers. She suggests strategies, such as, creating safety in rehearsal through respect, giving opportunities for solo singing, creating steps for musical literacy, and student-led sectionals. Although the titles of two of her sections are labeled "Confidence Through Teamwork" and "Confidence Through Leadership," both of them describe student-led sectionals. Her teamwork and leadership suggestions do not address music-making within the large ensemble setting.

In all of these texts about women's choirs, authors suggest that many female singers have desires and needs relative to choir and learning that may differ from some men: These themes include connection, emotional safety, collaboration, acceptance, and confidence-building. Although the desires and needs expressed by many female singers are evident in these writings, the current pedagogical material does not differ from methods for men's and mixed gendered choirs in the large ensemble setting expressed in the commonly used choral methods textbooks. I see that philosophy concerning female singers is disconnected from the choral methods described in the published material on women's choirs: Traditional technique-focused methods do not address desires of needs of some women singers, such as connection, emotional safety, collaboration, acceptance, and confidence-building.

Conclusion of Pedagogy for Women's Choirs Chapter

Little has been written about philosophy and pedagogy specifically for women's choirs. Although the literature suggests that some conductor's philosophies and approaches toward women's choirs may differ from mixed-gendered choirs, published methods do not vary from traditional approaches found in five of the commonly used choral methods textbooks. Koza (1994b) believes that young women may need an alternative model to help them develop more fully as people and singers. I posit that incorporating the values of feminist pedagogy into the women's choral rehearsal could be beneficial for female singers and positively affect music-making. By moving away from a hierarchical choral structure and moving toward a collaborative environment that values the holistic becoming of each individual, methods may meet the desires and needs expressed by some women's singers, such as, connection, emotional safety, acceptance, and confidence-building.

CHAPTER IV

REVIEW OF RELATED LITERATURE – FEMINIST PEDAGOGY

Moving from Feminism to Feminist Pedagogy

Feminist pedagogy is directly related to the development of feminism. In order to grasp the facets of feminist pedagogy, it is helpful to have a fundamental understanding of the history of feminism. In this section, I present an overview of the various historical waves of feminism and briefly describe their influences on education; discuss publications influential in the inception of feminist pedagogy; summarize the main facets of feminist pedagogy; and give examples of ways in which feminist pedagogy can be executed in the classroom setting. Finally, I differentiate feminist pedagogy from other pedagogies and attempt to define it as I have come to understand it through my research.

Brief history of feminism and influence on education. The development of feminism in Europe and North America is divided into three waves. The first wave was evident in the mid-19th century through post-World War II, the second wave occurred in the 1960s through the 1980s, and the third wave began in the 1990s. The following summary is primarily based on the overviews of feminism found in Lamb, Dolloff, and Howe (2002) and Gould (2011).¹⁰

¹⁰ Roberta Lamb is a music education professor at Queen's University. Her areas of research include gender in music and music education. Lori-Anne Dolloff is a professor of music education at the University of Toronto. Her research interests include sociology, political science, music education, and Inuit studies. Sondra Wieland Howe is an

One of the first influential feminist works was Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792) published in England. She challenged Enlightenment philosophy that gave free white men equal rights (regardless of class) by advocating equal rights for women as well. Although this work was published in 1792, the first wave of feminism does not accelerate until the mid-19th century. In America, the Seneca Falls convention was held in 1848, which is known as the first convention for women's rights and promoted women's suffrage, among other topics. Women's suffrage became the primary focus for international feminist groups between the late 1850s and early 1920s. It is also important to note that the first wave of feminism coincided and overlapped with the abolitionist movement.

The second wave of feminism intertwines with the American civil rights movement and integrates "political action and intellectual thought" (Lamb, Dolloff, & Howe, 2002, p. 649). Women of color were active inside and outside the feminist movement challenging sexism and racism. Between the 1960s and the 1980s, women within feminism were primarily concerned with equal rights for women and women's issues, including reform dealing with legal equity and reproductive rights. In education, single courses on women's studies became the basis for feminist research. Research was published that showed how many women develop and learn differently from the current research (which was based on men's experiences) and, as a result, introduced new approaches to teaching (Belenky, Clinchy, Goldberger, & Tarule, 1986; Gilligan, 1982). Feminist theory began to connect with feminist practices in the classroom by reclaiming

independent scholar and author located in Minnesota. Her areas of research include history of music education and women in music.

“feminine” qualities, such as caring, connectedness, and intuition (Lamb et al., 2002, p. 651).

The third wave of feminism shifted from a focus on women’s rights to “the differences among women and among women and men” (Lamb et al., 2002, p. 650). Rather than two sexes (male-female), postmodern performativity presented multiple genders. Masculinity and femininity were viewed as traits held by people of all genders on a continuum. As a result, *women’s* studies shifted toward *gender* studies. In addition, feminism shared and integrated principles from various theories, including racial, social, and feminist theories. As a result, feminist thinking began to incorporate social justice issues of “race, ethnicity, class, sexual orientation, age and ability” and how those differences related to gender (p. 650). The third wave celebrates multivocality, rather than emphasizing one voice or perspective. These multiple voices and sources of difference caused feminists in education to explore power relations within the classroom, with an emphasis on collaboration, democracy and social justice.

Feminism incorporates values from all three waves. It uplifts equal rights for all people (especially marginalized populations, like women), respects myriad differences among people including sex, gender, race, ethnicity, class, religion, and age (to name a few), and welcomes varied and even conflicting voices. Above all, it challenges hierarchical ways of being and thinking that oppose values of equality, respect of difference, and inclusion of voice. Because of these foundational values, feminism and feminist theory not only formed what feminist educators call feminist pedagogy, but also greatly influenced education in the current postmodern era.

Research and theoretical influences on feminist pedagogy. There are many works of literature influential to the inception of and early development of feminist pedagogy. Within the research that I have conducted, three pieces of literature are quoted or referred to most often: Listed in chronological order, they are *In a Different Voice: Psychological Theory and Women's Development* (Gilligan, 1982), *Caring: A Feminine Approach to Ethics and Moral Education*, (Noddings, 1984), and *Women's Ways of Knowing: The Development of Self, Voice, and Mind* (Belenky et al., 1986). Gilligan and Belenky et al. discuss how many women develop, learn, and function in relationships, which can be different than many (or most) men.¹¹ Noddings proposes an approach to ethics and moral education based on what some consider 'feminine' qualities.¹² Previous to the publication of these works, women and feminine qualities were often excluded in research and theoretical discourse. Because of their absence in preceding research and theory, these works focus on women or feminine qualities, but men are not excluded. Some men may develop, learn, and function in the ways presented, which may differ from conclusions found in the previous research and theories (Belenky et al., 1997;

¹¹ Carol Gilligan is a psychologist, author, and feminist and currently is a professor at New York University School of Law. Previously, she was a professor at Harvard University for over 30 years and received numerous awards for her research and writings in women and girls' development, psychology, and education. Mary Field Belenky is a developmental psychologist, researcher, and author. Formerly, she was a professor at the University of Vermont. Blythe McVicker Clinchy was a psychology professor at Wellesley College for 35 years. Her research interests included intellectual development and epistemology. Nancy Rule Goldberger was a professor Simon's Rock Early College, The Fielding Institute and a Visiting Scholar at New York University. Jill Mattuck Tarule was a professor and dean of the College of Education and Social Services at the University of Vermont and recently retired in 2004. Her areas of research include social justice, collaborative learning, and women in leadership.

¹² Nel Noddings is an education professor emeritus of Stanford University. She is a feminist, a philosopher, and an author of over 17 books and 200 articles.

Gilligan, 1993, 2011). Each author also recognizes that each woman does not develop, learn, and function in relationships in the same way as one another. I will focus on the sections of the books that speak directly to education and methods and/or to themes that appear in other sections of this paper.

In a Different Voice: Psychological Theory and Women's Development (Gilligan, 1982) includes three studies: a college student study, an abortion decision study, and a rights and responsibilities study (pp. 2-3). The college student study is made up of 25 randomly selected college students in early adult years who took a course on moral and political choice. The participants were interviewed as seniors and again five years after graduation. In addition to the 25 college students, 16 women were interviewed in their senior year who had dropped the course. The abortion study included 29 women (ages 15-33) who were interviewed in first trimester. 21 of them were interviewed a second time after their choice was made. In the rights and responsibilities study, 144 people (from six to 60 years of age) were interviewed from nine different age brackets that spanned the age range. 8 men and 8 women were interviewed in each age bracket. The study explores the connections between psychological processes, theory, voice, relationships and development resulting in theories about girl's and women's development of morality. Morality refers to what the women believe is good, what is caring (Gilligan, 2011, p. 17). Because this study is complex and multi-faceted, I will use Gilligan's later writings to help summarize her research (Gilligan, 1993; Gilligan, 2011).

When Gilligan wrote *In a Different Voice*, women were excluded from psychological research, and therefore, were not represented in the current theories on

‘human’ development. The male-based research uplifted “the separation of the self from relationships and the elevation of mind over body, reason over emotion” (Gilligan, 2011, p. 28). These concepts were considered “markers of progress toward maturity” (p. 28).

Gilligan (2011) writes,

When children are initiated into cultures that divide reason from emotion, mind from body, self from relationships, when these splits become tied to gender identity and the roles they are expected to play, they will feel pressed to reject or dissociate themselves from aspects of themselves that would lead them to appear unmanly or not what a woman should be. (pp. 25-26)

These ideas inspired Gilligan to conduct her study to include women in psychological development and relational research. Through her study, she saw tendencies for different relational errors among women and among men. She writes,

. . . for men to think that if they know themselves, following Socrates’ dictum, they will also know women, and for women to think that if only they know others, they will come to know themselves. Thus men and women tacitly collude in not voicing women’s experiences and build relationships around a silence that is maintained by men’s not knowing their disconnection from women and women’s not knowing their dissociation from themselves. (Gilligan, 1993, p. xx)

This silence, disconnection, and dissociation are not healthy for women and men in relationships. Gilligan found that adolescence was often the time when the silence and dissociation began to occur for women. Gilligan (1993) describes in more detail:

. . . the coming not to know what one knows, the difficulty in hearing or listening to one’s voice, the disconnection between mind and body, thoughts and feelings, and the use of one’s voice to cover rather than to convey one’s inner world, so that relationships no longer provide channels for exploring the connections between one’s inner life and the world of others. (p. xxi)

Silence and dissociation caused women in this study to feel disconnected from themselves and in relationships. Therefore, Gilligan (1993) states that, “a new psychological theory in which girls and women are seen and heard is an inevitable challenge to a patriarchal order” (p. xxiv). By listening to the voices of women, the results of the study reveal that girl’s and women’s development of morality are based on “notions of responsibility and care,” mutual creative consensus, exchange of views, and mutual understanding (Belenky et al., 1986, p. 8).

The discussion above distills five main points from Gilligan’s (1982) writings. First, we live in a culture that divides reason and emotion, mind and body, and self and relationships. Second, this type of culture can cause women and men to dissociate or reject parts of themselves. Third, this dissociation causes many women to be silent and not voice their experiences. Fourth, many women’s beliefs about what is considered good (moral) is based in care, responsibility, and collaborative interactions with others. Last, many women need relationships in which to explore the connections between their inner lives and the worlds of others (Gilligan, 1993, p. xxi).

In *Caring: A Feminine Approach to Ethics and Moral Education*, Noddings (1984) presents a feminine approach to moral education that challenges the dominant model of ethics. Noddings considers this dominant ethical model as masculine and “presents a hierarchical picture of moral reasoning” based on principles (p. 4). These principles imply “exception[s] and . . . function to separate us from each other” (p. 5). She maintains that separation can cause hierarchy by devaluing people that may not hold the same principles. In contrast, Noddings presents a feminine perspective (in which all

of humanity can participate) that is based in caring. Caring is rooted in relationship between two entities, “one-caring” and one “cared-for” (p. 4). Noddings states that, “The one-caring has one great aim: to preserve and enhance caring in herself and in those with whom she comes in contact” (p. 172). This ethic of care includes caring for others as whole people, as cognitive and affective beings, intellectually and personally. It also emphasizes that the ‘one-caring’ encourage the growth of caring in others. In the classroom, an ethic of care would result in an emphasis on dialogue—in talking, listening, sharing, and responding—in order to “come in contact with ideas and to understand, to meet the other and to care” (p. 186).

Women’s Ways of Knowing presents the results of a qualitative research study conducted by four women psychologists who interviewed 135 female students (high school, college, or recent alumnae) and 45 mothers from various social classes and races (found through family agencies) (Belenky et al., 1986). The study explores “how women’s self-concepts and ways of knowing are intertwined” and “how women struggle to claim the power of their own minds” (p. 3). In addition, they examine how the institutions of the family and the school “promote and hinder women’s development” (p. 4). I summarize the aspects of the study that discuss the inclusion of personal experience in learning, the midwife-teacher model that helps students voice and develop their ideas, and connectedness within the process of learning.

Belenky et al. (1986) state, “Most of the women we interviewed were drawn to the sort of knowledge that emerges from firsthand observation” (p. 200), even though the majority of their institutional educational experiences emphasized abstract (i.e., out-of-

context) learning. Although the women did not oppose an abstract approach to learning, they preferred to “start from personal experience” (p. 202) in order to “make meaning of their experiences” (p. 203). The women participants named out-of-school learning experiences as the most powerful in their lives (p. 200), but the courses that were the most powerful for them were courses that helped them “translate their ideas . . . [from] private experience into shared public language” (p. 203). Giving women time to explore the connections between first-hand experiences and constructing new knowledge may be a more beneficial educational approach for women (p. 229).

Most of the women in the study “lacked confidence” in themselves as thinkers (Belenky et al., 1986, p. 193). This struggle, according to the study, is directly related to suppressing one’s thoughts and ideas. The authors present a new model of teaching called the midwife-teacher model that addresses this struggle. The authors describe the midwife-teacher model in comparison to the other models:

None of the women we interviewed wanted a system in which knowledge flowed in only one direction, from teacher to student . . . Many women expressed—some firmly, some shakily—a belief that they possessed latent knowledge. The kind of teacher they praised and the kind for which they yearned was one who would help them articulate and expand their latent knowledge: a midwife-teacher. Midwife-teachers are the opposite of banker-teachers. While the bankers deposit knowledge in the learner’s head, the midwives draw it out. They assist the students in giving birth to their own ideas, in making their own tacit knowledge explicit and elaborating it . . . They support their students’ thinking but they do not do the students’ thinking for them or expect the students to think as they do. (pp. 217-218)

The midwife-teacher model opposes the banker-teacher model because it encourages students to voice and develop their own ideas, rather than simply giving ideas to

students.¹³ In addition to the banker-model, Belenky et al. describe the adversarial doubting model as a current educational approach that does not work for most women (p. 228). In this model, teachers aggressively challenge student ideas in order to help them develop their cognitive growth. The authors state, “[b]ecause so many women are already consumed with self-doubt, doubts imposed from outside seem at best redundant and at worst destructive, confirming the women’s own sense of themselves as inadequate knowers” (p. 228).

A theme of connectedness through shared knowledge construction weaves through the results of the research study. The midwife-teacher model described above encourages dialogue and community within the classroom, which can result in connectedness through shared knowledge construction. The authors contrast this midwife approach to a hierarchy. In community, rather than a hierarchy, “people get to know each other. They do not act as representatives of positions or as occupants of roles but as individuals with particular styles of thinking” (Belenky et al., 1986, p. 221). Within this dialogue, both teachers and students, “engage in the process of thinking, and they talk out what they are thinking in a public dialogue” (p. 219). This shared process of knowledge construction and thinking was powerful for the research participants to experience. It gave women the opportunity to watch professors solve and fail to solve problems giving them “models of thinking as a human, imperfect, and attainable activity” (p. 217).

¹³ Educator and philosopher Paulo Freire introduced the banker-model analogy.

Belenky, et al. (1986) purport that traditional education “does not adequately serve the needs of women” (p. 4). They conclude:

[E]ducators can help women develop their own authentic voices if they emphasize connection over separation, understanding and acceptance over assessment, and collaboration over debate; if they accord respect to and allow time for the knowledge that emerges from firsthand experience; if instead of imposing their own expectations and arbitrary requirements, they encourage students to evolve their own patterns of work based on the problems they are pursuing. These are the lessons we have learned in listening to women’s voices. (p. 229)

For many women in the study, the following types of pedagogical approaches were beneficial to them: the inclusion of personal experience in learning, the opportunity to voice and develop their ideas, and co-constructing knowledge with teachers and students through dialogue.

Each of these works challenge a hierarchical model that places some people (in this case, men) above other people (in this case, women). Gilligan (1993) advocates for a psychological theory where women are heard and seen, which challenges a patriarchy (p. xxiv). Noddings (1984) believes that an ethic of care is not based on principles that can cause hierarchical thinking and believing. Based on their study, Belenky et al. (1986) claim that women may benefit from classrooms that are less hierarchical than the traditional model. These classrooms promote collaboration and dialogue that help female students vocalize and develop their thoughts and ideas. This hierarchical model is contrasted by environments that promote shared knowledge construction through collaboration and dialogue, giving women opportunities to voice thoughts and explore connections between personal experience and new knowledge in caring environments.

Feminism starts with a focus on the liberation of women and develops into a liberation of all peoples, inclusive of difference. Focusing on these three pieces of literature may seem like taking a step backward in the development of feminism because they emphasize women's ways of learning/knowing and feminine qualities (that were previously excluded from research and theory). On the other hand, the groundbreaking feminist studies and philosophies are not intended for women only. Men and women alike can possess such qualities and ways of learning/knowing. They begin to open a long-standing narrow perspective and encourage a broader picture in which all humans can function in a more holistic and healthy way.

Characteristics of feminist pedagogy. Feminist pedagogy is often misconstrued only as “curriculum reform, analysis of girls’ and women’s experiences in educational environments, teaching about women, teaching feminist ideas, and teaching done by self-identified feminists” (Crabtree, Sapp, & Licona, 2009, p. 2).¹⁴ Feminist pedagogy is inclusive of these ideas that advocate for women as a marginalized population, but is not exclusive to them. Feminist pedagogy reflects the values from all three waves of feminism, which promote the inclusion and liberation of all people, particularly those that are marginalized. In addition to the above characteristics, feminist pedagogues move toward the following five aspects in praxis: equalization of power, collaboration, affective learning, inclusiveness of diversity, and social responsibility (Crabtree et al.,

¹⁴ Robbin Crabtree is the Dean of the College of Arts and Sciences at Fairfield University. Formerly, she was a professor of in the Department of Communications. David Sapp is an English professor at Fairfield University. His research interests include business communication, social justice, and community engagement. Adela Licona is an English professor at the University of Arizona and an affiliated faculty in Gender and Women's Studies and Mexican American Studies.

2009; Kimmel, 1999; Shrewsbury, 1997). These aspects go hand-in-hand with one another, interlacing common values of mutual respect, the necessity of community, and the importance of holistic learning.

Moving toward an equalization of power counteracts the hierarchical construct of the teacher dominated classroom and teacher-student relationship by empowering each individual to express his/her voice (Shrewsbury, 1997, p. 168). Rather than limiting the power of students by treating the teacher as the only individual who brings knowledge to the classroom, each individual, student and teacher alike, are considered knowledgeable by the intellectual and experiential insights they bring. Both kinds of learning are valued. The teacher seeks to empower students to share their voices in order to enhance the learning of all present (including the teacher) and encourage the development of students as individuals and collaborators. The term 'voice' is defined in many ways: It can be literal, metaphorical, or political (Hayes, 2000, p. 80).¹⁵ Metaphorically, the term represents an expression of identity. Politically, it represents possessing power or authority to challenge oppression. All three meanings of voice play a part in the nonhierarchical, intention of feminist pedagogy. All persons are encouraged to talk and listen to one another, to express their inner selves, and to honor each individual. This respectful relating leads to collaboration.

Collaboration is multi-dimensional in the feminist classroom, potentially involving (but not limited to) curriculum, method, and community. The presumed

¹⁵ Elisabeth Gee (formerly Hayes) is professor at Arizona State University Teacher's College and an affiliate faculty with the English department. *Women as Learners* was awarded the international Houle Award for Outstanding Literature in Adult Education.

responsibility of the teacher is to create, compile, and/or organize the curriculum of a course. In contrast, feminist pedagogues invite “students to participate in decisions about the content and process of the class, asking for feedback about the class and teaching methods throughout the course, and co-teaching the course” (Kimmel, 1999, p. 65). Students are given greater levels of involvement and responsibility in almost all aspects of the course. As a result, they use high level cognitive skills and “develop skills of planning, negotiating, evaluating, and decision making” (Shrewsbury, 1997, p. 168). Being involved in a course to this degree not only engages students intellectually, but also creates a space for relationships to develop among students and between student and teacher. This sense of “connectedness” (Shrewsbury, 1997, p. 171) caused by collaborative decision-making and feedback combined with the autonomy of sharing voice inspires community in the classroom.

At a feminist practice conference in 1994, a pedagogical group decided on the major tenets of feminist pedagogy and agreed that, “emotions are central to learning” (Kimmel, 1999, p. 67). Kimmel expounds: “Inclusion of the affective domain is part of a student-centered education movement that focuses on student development as part of the instructional mandate” (p. 67). Intellectual and emotional development are intertwined. To separate them in the classroom negates a part of the student. Since feminist “teachers demonstrate sincere concern for their students as people and as learners,” they seek to

support students as whole individuals (Crabtree, et al., 2009, p. 4). Social activist bell hooks (1994) compares this holistic learning to a mind/body split:¹⁶

One of the central tenets of feminist critical pedagogy has been the insistence on not engaging the mind/body split . . . While women's studies over the years has had to fight to be taken seriously by academics in traditional disciplines, those of us who have been intimately engaged as students or teachers with feminist thinking have always recognized the legitimacy of a pedagogy that dares to subvert the mind/body split and allow us to be whole in the classroom and as a consequence wholehearted. (p. 193)

Fostering the integrity of the student—the person inside and outside of the course, the emotional and cognitive growth, the individuality and membership of a team—allows students to be wholehearted in the classroom.

Not only is feminist pedagogy “concerned with gender justice and overcoming oppressions” (Shrewsbury, 1997, p. 167) within the classroom, it seeks to connect students’ classroom education to the “larger project of social change” (Crabtree, et al., 2009, p. 4). Diversity has myriad forms including gender, sex, sexual orientation and identity, race, ethnicity, culture, religions, and class, to name a few. Feminist pedagogy recognizes that these identities intersect and commits to addressing these “myriad types of difference” (Kimmel, 1999, p. 67), especially in regards to oppressed marginalized populations. Pedagogues seek to include these multiple and differing voices within the curriculum and invite such voices in the classroom. Classroom learning, encompassing diversity, is then linked to political responsibility through social action (Crabtree, et al.,

¹⁶ bell hooks is an award winning author, social activist, feminist and professor. hooks’ writings critically challenge racism, classism, and sexism. She has held faculty positions at Yale University, Oberlin College, the City College of New York, Berea College, and The European Graduate School.

2009, p. 4). Students are given opportunities to apply the values of feminist pedagogy in the community and in the world.

The values that are evident in feminist praxis—reciprocal respect, collaboration, and developing integral learners—are seen in the main facets of its application. Moving toward equalization of power, collaboration, affective learning, an inclusive approach to diversity, and advocating social responsibility are truly characteristics needed in society, and therefore, should be cultivated in the classroom.

Examples of feminist pedagogy in the classroom. Feminist pedagogy has influenced education across many disciplines, particularly in higher education, because of its beneficial characteristics to students, teachers, and society. Davis (1999) and Williams and Ferber (2008) give examples of two different types of non-musical learning settings in which feminist pedagogical methods are used and the resulting benefits to students and teachers.¹⁷ Coeyman (1996) gives examples of how feminist pedagogy could be implemented in the college music curriculum and states potential influences of its application.¹⁸ Personally, I have experienced many of her suggestions in graduate music classroom settings.

¹⁷ Sara Davis is a psychology professor at Rosemont College. Her areas of research include women's studies, women in the classroom, and the comprehension of narrative texts. Rhonda Williams and Abby Ferber are professors at University of Colorado at Colorado Springs. Williams' areas of research include experiential education, adolescent and gender issues, and educational leadership collaboration. Ferber is a professor of sociology and recognized scholar and author. Her areas of teaching and research include race, gender, and sexuality.

¹⁸ Barbara Coeyman was a music history professor at West Virginia University. Her research interests included women's studies in music and early music performance. She currently is a Unitarian Universalist minister.

Davis (1999) gives an account of a social science research course that she designed to be collaborative, which moved “away from a static image of both knowledge and place to an environment in which ongoing discovery becomes the paramount goal” (p. 123). The process, the content, and the relationships (among students and between students and the teacher) that developed were all influenced by the infusion of collaboration. Davis chose various readings that introduced the students to feminist critiques of traditional social science approaches and examples of research influenced by feminist theory. With this theoretical foundation, the class collaborated on the following other aspects of the course. The course consisted of two qualitative research projects. Davis chose the first project topic, but the students decided upon the research parameters of the project. For the second project, the students decided upon the topic and the parameters of the research. In the first project, the group chose the relevant literature to read, selected additional literature to help them contextualize the topic, created a coding scheme to work for analyzing the data, and thematically analyzed the data. After this collaborative effort, the group decided to conduct mini-individual projects that complimented and “enabled comparisons” with the work they had done as a group (p. 129). Because the teacher had never worked on this particular topic before, she was able to join in the process of discovery, but also served as a guide in sharing her experiences with other research projects. As a result, she used her other experiences to help her make decisions about how to approach this topic. The students were able to see her process of decision making and working (p. 133). This model gave students the opportunity to be more actively engaged in applying knowledge and, thus, the learning experience became

more meaningful. Through engagement, the students became empowered to assume greater responsibility in understanding the material and more deeply involved in their learning process (p. 136).

Williams and Ferber (2008) describe the creation, procedures, and outcomes of a community program called Smart-Girl, designed to support adolescent females based in feminist pedagogical methods. Initiated collaboratively by feminist scholars, educators, and business women, the program developed into a partnership with the university to give opportunities to college students for service learning internships. Currently, mentor-led small groups explore an experientially based curriculum in after-school programs and day camps. Within these diverse small groups (that vary in age, class, race, etc.), relationships and trust develop through collaboration. Working together helps participants grow in self-awareness and empathy for others, as well as, critical thinking skills.

The primary goal of Smart-Girl is to develop critical thinking and problem solving skills. Williams and Ferber (2008) describe the method the mentors use within the small group to facilitate this development:

[P]articipants discover their own answers to questions through the guidance of the group facilitators. This program utilizes the power of mentoring in a non-hierarchical environment. The “guides” . . . are not there to “teach” the girls; rather, their role is to facilitate the group process so that the girls learn from each other and look to themselves for answers. Guides never give answers or tell the girls what to do. Participants learn from their experiences to question assumptions and to solve problems in a more effective manner. (p. 51)

Williams and Ferber are describing a relationship between the mentor and the participant that imitates the midwife-teacher model that Belenky et al. (1986) portray in *Women's Ways of Knowing*. Rather than depositing knowledge into the participants, guides help participants solve problems themselves. A prerequisite in constructing such knowledge and skill in their participants is feeling valued and self-confident. Williams and Ferber (2008) state, "Girls will not grow up to be successful, fulfilled, and independent adults . . . unless they are encouraged to see themselves as capable and valuable and to develop self-confidence and resiliency" (p. 51). Growth in these young women results from the combination of collaboration in a safe environment; peer and facilitator-mentor-guide relationships; and feeling valuable and confident.

Both participants and guides have benefited from the program. Based on pre- and post-program surveys, participants show growth in areas, such as, "problem solving/critical thinking, emotional intelligence, resilience, conflict resolution, and refusal skills" (Williams & Ferber, 2008, p. 48). The program also has a positive influence on the mentors. One guide said, "I've learned more about myself than I have in all my college years . . . Believing in myself is HUGE . . . This was my mantra. Believe, believe, believe that you have something of value to pass on to others" (p. 60). Through feminist pedagogical approaches, Smart-Girl impacts girls and women in 'huge' ways.

Because feminist pedagogy has been slow to affect the field of music, Coeyman (1996) presents its potential application for college music classroom settings by incorporating diversity, opportunities for all voices, shared responsibility, and orientation to action (pp. 82-84). She encourages the diversifying of repertoire, including music by

women composers or activities of women musicians in courses, lessons, and rehearsals. Restructuring classrooms (such as music history) with small-group interactive sessions, team projects or presentations, peer evaluations, and peer coaching that would give more opportunities for the voices of each student to be spoken and heard. She encourages shared responsibility, such as active listening and talking or increasing individual ownership by giving students various tasks within a large group. An action-oriented classroom could include activities, such as, journaling and conscious-raising discussions about historical developments, advocacy, and why marginalized groups are missing from the musical canon. Coeyman (1996) believes that such changes to a college music curriculum could benefit music departments in a variety of ways, including enhancing teaching, enlightening students, exploring a greater relevancy of the material, addressing students from diverse backgrounds, and providing opportunities for interdisciplinary studies (p. 84).

Davis (1999) and William and Ferber (2008) show the benefits of applying feminist pedagogy to non-musical learning environments, particularly for students. Through collaboration facilitated by a mid-wife teacher or guide, students engage in their learning at deeper levels by co-constructing knowledge. They are empowered to assume greater responsibility and exercise their abilities to think critically and solve problems for themselves. For the young women and mentors in the Smart-Girl program, gaining confidence in themselves is a catalyst for growth in other areas as well, such as, “emotional intelligence, resilience, conflict resolution, and refusal skills” (William & Ferber, 2008, p. 48). Coeyman (1996) gives suggestions for the application of feminist

pedagogy in college music classroom teaching, however, Coeyman does not address implementation for performance ensembles.

Seeking to define feminist pedagogy. O'Toole (1997) describes multiple forms of feminism—liberal feminism, radical feminism, and postmodern feminism, to name a few.¹⁹ Multiple feminism(s) have resulted in various forms of feminist pedagogy(ies), including gender equality pedagogy, women-centered pedagogy, and feminist pedagogy of difference, that share similar values, but differ in the analysis of the causes of oppression and the prescription of strategies for liberation (O'Toole, 1997, p. 134). Looking at article titles from the last four years of the *Feminist Teacher* journal reveals myriad pedagogies that align with the values of feminism(s), such as, participatory pedagogy, engaged pedagogy, Black feminist pedagogy, and post-structural feminist pedagogy. As mentioned in the overview of the history of feminism, this multivocality is considered a strength by feminists and reflects the essence of feminism by celebrating various voices. Rather than using the term *feminist pedagogy(ies)*, I choose to use *feminist pedagogy* within the context of this paper because I focus on the main tenets of feminist pedagogy that are prevalent among various feminist pedagogy(ies).

The commonality of these multiple voices of feminism(s) challenges the values that are “promoted by capitalism and patriarchy” (O'Toole, 1997, p. 139). At its core, feminist pedagogy, therefore, is a “movement against hegemonic educational practices that . . . reproduce an oppressively gendered, classed, racialized, and androcentric social

¹⁹ Patricia O'Toole has held music faculty positions at The State University of New York and Ohio State University. Her dissertation was named Honorable Mention for the American Educational Research Association's Outstanding Dissertation Award.

order” (Crabtree et al., 2009, p. 1). Moving toward an equalization of power, an emphasis on collaboration and relationship, the incorporation of affective learning, an inclusive approach to diversity, and advocating social responsibility are five ways that feminist pedagogy challenges “hegemonic educational practices.” Feminist pedagogues seek the wholehearted development of individuals through learning environments that are “cooperative rather than competitive, attentive to student experiences, and concerned with the personal and relational aims and sources of knowledge” (Maher & Tetreault, 1992, p. 58).²⁰ Feminist pedagogy is simultaneously caring, holistic, inclusive, engaging, empowering, and liberatory.

Feminist Pedagogy in Music Education and Choral Music Education

Feminist pedagogy influences many fields of study, especially in higher education practices, through the implementation of “shared decision-making and negotiation” and “increased student collaboration and independence,” whether or not teachers identify themselves as feminist pedagogues (Gould, 2011, p. 130). It has been slower to influence the field of music, particularly in ensemble performance. In this section, I give a brief overview of the influences of feminism(s) and feminist pedagogy in music education; provide feminist critiques on music philosophies portrayed in the most commonly used choral methods books (discussed in the Current Choral Methods Textbooks section); review literature by authors that advocate for feminine qualities in music education and

²⁰ Frances Maher currently works in the Women’s Study Research Center at Brandeis University and is a Professor Emerita of Education at Wheaton College. Her areas of research include women’s studies education, feminist theory, and diversity issues in education. Mary Kay Tetreault is a provost emerita of Portland State University at Vanguard and author.

choral music education; show overlap between feminist pedagogy and “collaborative learning” (Gaunt & Westerlund, 2013); and present research that reveals the effects of feminist pedagogy in choral music education.

Influences of feminism(s) and feminist pedagogy on music education. In my research, I have found that Lamb et al. (2002) and Gould (2011) give the most recent and thorough overviews of the influences of feminism(s) and feminist pedagogy in music education. Despite the variance in their publication dates, the conclusions mirror one another.

In a chapter included in *The New Handbook of Research on Music Teaching and Learning*, Lamb, Dolloff, and Howe (2002) give an overview of the influence of the second and third waves of feminism on music education. The second wave encouraged the discovery and recognition of women composers and performances and the addition of women and music courses into the curriculum, which continued into the third wave (Lamb et al., 2002, p. 652). In the third wave, feminist/gender/queer music scholars began to draw attention to “difference, postmodernity, and contextualizing gender/feminism to be inclusive of race, ethnicity, social class, and sexuality” (p. 653). Lamb et al. establish three categories in which feminism, feminist research and gender research have influenced music education: (1) unacknowledged influences of feminist research, women’s studies, and gender studies; (2) compensatory research; and (3) research that challenges disciplinary.²¹ The first category, unacknowledged influences, reveals changes in music education that are not acknowledged as resulting from feminist

²¹ Disciplinary refers to the historical systems, ideologies, and strategies that dominate a discipline (Shumway and Messer-Davidow, 1991).

theory, research, and discourse. Examples of this kind of research advocate for equal opportunities and compensation for men and women in music education and the usage of the term ‘gender’ rather than ‘sex.’ The second category, compensatory research, aligns with the 2nd wave of feminism by recognizing the lack of women composers and musicians in the curriculum by adding women composers, gender issues, or feminist thinking to the curriculum, but “without disturbing disciplinary boundaries of the political balance of power” (p. 655). The third research category challenges disciplinarity through examining relationships between gender, difference, and power. After giving an overview of these three types of research, Lamb et al. conclude that feminism, feminist research, and gender research have influenced music education mainly in unacknowledged ways. Studies in compensatory research and disciplinarity that relate to feminism and feminist theory are, “lagging behind progress made by scholarship in other areas” (p. 667). The authors believe that,

[W]e need to examine power relations in teaching and how meaning about teaching, learning, and teachers circulate through many cultural forms. Such examination is difficult because it calls into question the very structures of knowledge and of music and the means we use to transmit knowledge and music through social structures of education. (Lamb et al., 2002, p. 668)

Nine years later after the publication of *The New Handbook of Research on Music Teaching and Learning* (Lamb et al., 2002), Gould (2011) reiterates the conclusions by Lamb et al. Gould (2011) states that although classrooms in other fields have been influenced by feminist pedagogical techniques (which are often labeled as critical,

liberatory, post-structural, or postmodern), feminist philosophies have had little impact on music education (p. 130-131). She states,

This is particularly true in North American music education where it is fair to say that despite its articulation in a number of publications (notably, *Philosophy of Music Education Review*; *Gender, Education, Music, Society*; *Action for Change in Music Education*; *The Quarterly Journal of Music Teaching and Learning*—discontinued for approximately 10 years), feminism has had virtually no discernible impact on the practices and processes of the profession—beyond the occasional inclusion of music by women composers. (p. 130-131)

To reiterate Gould's point using the categories set forth by Lamb et al., music education has been influenced by the compensatory category of research by adding women composers into the curriculum, but feminism(s) has not yet made a discernible impact on other areas, including disciplinarity.

Gould (2011) lists authors and publications that critique music education from a feminist point of view. Writings by Gould, Lamb, Koza, Morton, and O'Toole critique music education philosophy; feminized positionalities of music and music education; the stratification of music education occupations; music education materials; and music education teaching practices (Gould, 2011, pp. 138-139). Most of these writings critique ideas and trends in music education and offer suggestions for change. Out of this listing, only one dissertation constitutes a study of the effects of feminist pedagogy in music education—*Re-directing the Choral Classroom: A Feminist Poststructural Analysis of the Power Relations within Three Choral Settings* (O'Toole, 1994). O'Toole's dissertation will be discussed later in this section.

Lamb et al. (2002) and Gould (2011) agree that feminism(s) (including feminist pedagogy) have had little impact on music education. Lamb et al. (2002), in particular, voice the need for further research that examines power relations in teaching and how meaning and knowledge is constructed in the field of music (p. 668).

Feminist critique on philosophies and methods in choral methods textbooks.

Koza (1994a; 1994b) and O'Toole (1994; 1997; 2000; 2005) examine music philosophies and methods portrayed in five of the most commonly used choral methods textbooks (as discussed earlier in the literature review) through an overt feminist theoretical lens. More specifically, they challenge philosophies articulated by Reimer (1989) and Elliott (1995). Jorgensen (2003) and Rao (2009; 2012) confront philosophies and methods in ways that align with the values of feminist pedagogy, even though they do not overtly claim a feminist position.

Koza criticizes many aspects of aesthetic philosophy as articulated by Reimer's 2nd edition of *A Philosophy of Music Education* (1989). Koza (1994a) explains how aesthetic philosophy has a "masculinistic" bias by excluding knowledge, voices, and meaning from marginalized populations (p. 89). I will summarize her argument into three points that address philosophical topics found in the most commonly used choral methods textbooks examined in Chapter 2. First, Reimer's philosophy is rooted in humanist philosophy, which is based in universal ideas (i.e., human nature is inherent, fixed, given). He believes that music is a vehicle for understanding our shared experience. Koza (1994a) states that these ideas, "often play an integral role in the maintenance of hegemony" (p. 77). Those who define what is universal hold power over

those who do not fit into that definition. It upholds consensus rather than diversity. Claiming that all humans have the same, shared experience marginalizes those who have experiences that are outside of what has been deemed ‘the norm’ and does not allow for multiple perspectives. Second, Reimer differentiates between artists and non-artists in a hierarchical manner. He equates musicians to laborers laying bricks that carry out the wishes of the master (i.e., conductor or teacher) (Reimer, 1989; pp. 64-65). Based on this differentiation between artists and non-artists, Koza suggests that Reimer values thinking over doing. The conductor (who *thinks*) is an artist, but the musicians in the ensemble (who *do* the music) are considered non-artists. Third, Reimer believes the meaning of music is internal to the work, which is considered a structuralist point of view. From a poststructuralist view, Koza argues that meaning making is “complex, interactive, and political” (Koza, 1994a; p. 81). Meaning is created from multiple and changing perspectives based on the time period of the work and the participants, the culture of the work and the participants, and the background of each individual that participates. Lastly, Koza claims that Reimer values “rationality, objectivity, and the mind over emotions, subjectivity, and the body” (p. 86). He upholds what feminist theorist bell hooks calls the mind/body split, rather than the “wholehearted” or holistic approach of feminist pedagogy (hooks, 1994, p.193). Koza (1994a) challenges the hierarchical foundation of aesthetic philosophy and its tenet that does not allow for multiple meanings that diverse participants bring to the experience.

O’Toole (2000) examines philosophies articulated by Elliott in *Music Matters* (1995). Elliott’s theory moves from the aesthetic focus of performance (as espoused by

Reimer) to a focus on the practice of music (called praxial philosophy). O'Toole (2000) points out that Elliott limits music-making to performers, does not address identity issues or diversity among people, and dismisses non-traditional music (p. 30-31). The philosophy is hierarchical because it values certain people over other people and certain musics over other musics. Limiting music-making to performers shows a disregard for audience members and the meanings they create through listening. Elliott includes examples from various ethnicities and cultures, but excludes discussion regarding "race, class, gender, sexuality, patriarchy, consumerism, age, ability," etc. (O'Toole, 2000, p. 31). In other words, the theory disregards the contexts that individuals bring to the music-making process. O'Toole turns to Small's theory that she believes aligns more closely with feminist thinking. Small describes music as a verb (musicking) that does not distinguish between performers and participants (such as the audience) (as cited in O'Toole, 2000, p. 30).²² Music is something people do together that celebrates diversity by acknowledging the multiple contexts that each individual brings to the musicking process. This diversity gives participants opportunities for identity exploration and formation because of its nature of multiplicity. O'Toole (2000) expounds:

[T]hrough the act of musicking we affirm, explore, and celebrate our identity . . . As teachers, then, we need to recognize, support, and offer a variety of identity positions to accommodate and encourage differences between students. It is perfectly reasonable for children to explore their own and others' ethnic identities through music, even if this process looks different than conventional music education . . . Identity is the process of becoming that is as much about who one imagines oneself to be or not to be. (pp. 30-31)

²² Christopher Small was born in New Zealand and passed away in 2011. Through his writings, Small challenges former philosophies of music and traditional values by viewing the process of music-making as a place to learn healthy relational skills.

Based on Small's musicking theory and a feminist perspective, O'Toole believes that music can be a site of celebrating diversity among students and engaging in the process of becoming as holistic individuals.

Rao (2012) supports Koza and O'Toole in the critique of aesthetic (Reimer, 1989) and praxial (Elliott, 1995) philosophies of music. Rao (2012) states,

In the end, both the aesthetic and praxial views posited in current music education philosophy are based on standards related to rational and intellectual clarity, patriarchal assumptions that have guided our practices in choral music for too long. Historically, the starting point of our work as choral conductors in the Western tradition has been limited to *reason* – reason construed, rather narrowly, as the work of logic and intellect. With few exceptions, conductors and choral teachers today perform our canon of repertoire according to the rules closely aligned with a nineteenth-century, Western European aesthetic. *Is this a problem?* (p. 247)

Rao sees these philosophies as current in 2012, even though they were introduced two decades earlier. She believes these philosophies result in “decontextualized methodologies” that do not connect choral singing and everyday life (Rao, 2009, pp. 236-237). Instead, she proposes a new approach called “engaged musicianship” that is socially situated (aligning with feminist and critical theories) and “guided by concern for right action with and toward Self and Other” (based in a theory of *phronesis* introduced by Wayne Bowman) (Rao, 2012, p. 250).²³ Engaged musicianship embodies openness, receptivity, cooperation, respect, caring, and collaborative leadership (pp. 250-251). Engaged musicianship includes, but also “transcends,” the technical, the factual, and a

²³ Bowman is an American music educator and scholar who currently teaches at Brandon University in Manitoba, Canada. His book, *Philosophical Perspectives of Music* (Oxford, 1998) received *Choice's* Outstanding Academic Book award.

particular set of skills “to make a difference in people’s lives” (p. 251). In other words, the aim of *engaged musicianship* goes beyond the technical aspects of music-making and seeks to engage with other human beings at a deeper and meaningful level. These socially contextualized values and methodologies combined with a genuine care for relating to students well echo the aims of feminist pedagogy that move toward equalization of power, collaboration, and the inclusion of the affective/personal through a less hegemonic and more holistic approach.

In *Transforming Music Education*, Jorgensen (2003) gives an overview of many philosophies related to music education, including the aesthetic and praxial approaches. She introduces a tripartite alternative approach that weaves pieces of each philosophy together. The approach invites teachers to transform their thinking, being, and acting (Jorgensen, 2003, pp. 119-139). First, a transformation in thinking calls for teachers to break out of rigid, traditional thinking by de-centering the self and refocusing on empathizing with others through “divergent” and critical thinking (p. 138). Jorgensen emulates feminist theorists when she says, “[M]usic is influenced by such social factors as gender, class, ethnicity, age, sexuality, and economic status, and its role as an agent of propaganda and oppression on the one hand or education and liberation on the other” (p. 123). Awareness of the traditional social constructs of education coupled with an openness to possibilities of liberatory methods are first steps in her approach. She also purports that teachers need to recognize that students also contribute to their own learning. Students and teachers alike are able to offer knowledge to each other through two-way dialogue. Second, a transformation in being requires a dynamic sense of

“becoming” (p. 123). Teaching is not formulaic or static. A teacher is not removed or above the students. Rather, a new way of being is holistic, alive, active, engaged, and passionate. Teachers and students alike are changing and growing intellectually, emotionally, personally, and spiritually. Third, a transformation in acting results in new ways of teaching and leading. Jorgenson explains:

The liveliness of transforming teaching arises from the fact that it is genuinely open-ended. A teacher opens dialogues or conversations with a student; cares for the student and the subject matter; reflects before, in the midst of, and after instruction; and forges an instructional process that delights in questions, resists foreclosing options, engages the many, sometimes conflicting tensions that abound in education and music, and relates knowledge to the lived experience of teacher and student. (p. 130)

Feminist values are clearly evident in this excerpt. Truly ‘open-ended’ dialogue is both collaborative and challenging the teacher-student hierarchy. ‘Car[ing]’ for the student reflects the inclusion of the personal and the affective. Engaging in ‘conflicting tensions’ and ‘lived experience(s)’ shows a celebration of diversity and the multiple identities and meanings that both students and teachers bring.

Koza (1994a), O’Toole (2000), and Rao (2012) challenge aesthetic and praxial philosophies that have long influenced music education and choral methods. O’Toole (2000), Rao (2009; 2012) and Jorgensen (2003) offer alternative philosophies that echo the fundamental premises and values of feminism(s). I see three common tenets between them—the importance of movement toward equalizing power relations through collaboration and/or open-ended dialogue (Rao, 2009; Rao, 2012; Jorgensen, 2003); the construction of knowledge and meaning is contextual and personal (O’Toole, 2000; Rao,

2009, 2012; Jorgensen, 2003); and the necessity of respect and openness to diversity and multiplicity (O'Toole, 2000; Jorgensen, 2003).

Including the feminine to create balance. I found three authors published within the last decade that advocate for the inclusion of feminine qualities in music education (Jorgensen, 2003; Rao, 2009; Snow, 2012). Rao and Snow specifically advocate for the field of choral music education. I do not believe that any of these authors propose the inclusion of the feminine to the exclusion of the masculine (Jorgensen, 2003, p. 24; Rao, 2009, p. 234; Snow, 2012, p. 110). Nor do they claim that characteristics of one are better than the other. They are all seeking to increase awareness of a missing piece in philosophy and practice. They uplift the feminine in order to counter balance the masculine attributes that have been so long upheld in the field.

Before Jorgensen (2003) lists attributes that are commonly associated with the feminine and the masculine, she makes an important and necessary foundational statement based in social-psychological research: Feminine and masculine qualities are possessed by both men and women and a combination of these qualities is “desirable” for all individuals (p. 21). Jorgensen lists the following attributes often associated with extreme views of the feminine and the masculine in relation to art as the starting point to her argument that advocates for masculine-feminine balance. Even though the polarity between the attributes presents a stark contrast, I include them simply as a point of reference in Table 1.

Table 1. Feminine and Masculine Views of Art

Feminine View of Art	Masculine View of Art
Art is centered in the present, joyful, playful, erotic	Art is directed toward the future, purposeful, work-oriented, and cerebral
Art is a part of life	Art is a discrete entity apart from life
The approach to art is holistic, contextual, and thereby unified	The approach to art is logocentric, decontextualized, and therefore alienating
The perspective of art is feelingful	The perspective of art is intellectual
The organization of art is informal, communal, cooperative, and egalitarian	The organization of art is elitist, formal, individual, competitive, and hierarchical
Art is shared	Art is hoarded as a source of power
Art is subjectively valued	Art is objectively valued

(p. 23)

Jorgensen does not claim that such dichotomous definitions are accurate, but rather explains the fluidity and blurred boundaries between the two. She states that both perspectives contribute something to the “whole of humankind” (p. 25). Nevertheless, the masculine perspective has dominated education, as well as many other aspects of the world (p. 25). Jorgensen’s new paradigm is “dialogical and dialectical” and includes both perspectives integratively (p. 47).

Rao (2009) observes that, “most women on the podium have been taught to behave like men . . . free of emotion or personal expression . . . rehears[ing] efficiently for maximum productivity” (pp. 241-242). She posits that the inclusion of feminine

values would help lead the profession to a more diverse and inclusive model of leading. She illustrates her point using three feminine qualities found in the *sacred feminine* (which is often associated with Hinduism and Buddhism)—unity, the ability to recognize reality, and a “healthy, exuberant and sensual vision of life” (p. 245). Unity represents relationships between diverse and multiple entities. Unity is not uniformity. Rather, relationships can be unified without being the same. The second characteristic, the ability to recognize reality, is rooted in intuition and deep listening that leads to greater awareness of what is happening at the deeper levels of the situation or within people. It causes openness, receptivity, and a willingness to learn. The third quality, “a healthy, exuberant, and sensual vision of life,” does not separate the mind, body and spirit. This vision works toward joyful wholeness, rather than “unnatural perfection” (p. 245). Based on these three qualities, Rao “re-dreams” a feminine approach to teaching and conducting choral music (p. 247). In her proposal, she urges conductors to consider the situation in which he/she teaches, the backgrounds of the singers, and how context may affect methodology in rehearsal; to commit to “*diversity* over uniformity, *inclusion* over exclusivity, and *reflection* over perfection” (p. 252); and to foster community through respectful relationships and processes of collaboration. She labels this approach as ‘gender-inclusive’ that values humanity over gender by its holistic and integrative nature of the sacred feminine (p. 259).

Snow (2012) focuses Rao’s vision that includes values of the sacred feminine toward its use in women’s choir rehearsals, particularly pertaining to the relational and caring aspects of the feminine archetype. Snow recognizes gender as “socially

constructed phenomena” that is fluid and adaptable, which implicates a balanced approach of masculine and feminine energies within any choral rehearsal (p. 110). This means combining high levels of artistry and performance with methods that foster community and caring. Fostering a balanced approach in a women’s choir rehearsal, by including the feminine and selecting repertoire that celebrates diversity (particularly musics by women), can provide women with “a portal for identity affirmation” (p. 104). Snow sees the voice as an expression of the holistic self and, therefore, the chorus rehearsal as an opportunity to share the self with others (p. 114).

Jorgensen (2003), Rao (2009), and Snow (2012) recognize an imbalance in music education philosophies and methodologies. Each author expresses the necessity of a balanced approach that includes feminine attributes in order to provide more integrative, holistic methods (that align with feminist pedagogy). They also imply (overtly or inadvertently) a way of being that may be different from traditional philosophies or approaches: They describe a presence of caring, of personal engagement, of listening and learning. From this feminine (and/or balanced) way of being, they approach music education. It results in open-ended dialogue (Jorgensen, 2003); an inclusive celebration of diversity through contextual reflexivity (Rao, 2009); and personal connection (Snow, 2012).

Collaborative learning. In my search for recent literature referring to feminist pedagogy, I came across *Collaborative Learning in Higher Music Education* (Gaunt & Westerlund, 2013), which is a compilation of theoretical writings, research studies, reports, and narratives by various authors from Europe, Australia, and the United States.

The prelude and postlude chapters that give a case for the necessity of collaborative learning largely follow the literature I have read about feminism(s), feminist pedagogy, and the inclusion of attributes of the feminine archetype. The research within the book explores collaboration in various educational settings on many levels within the classroom and within the community, but not one study discusses collaboration within large performing ensembles. I include a summary of the prelude and postlude chapters to show the continuation of the values of feminist pedagogy.

In the prelude chapter, Gaunt and Westerlund (2013) believe that the potential for collaboration in higher music education has not yet been reached (p. 2). They espouse:

[H]igher music education needs to extend beyond a focus on technical or historically rooted knowledge for a particular discipline . . . [U]nderstanding of learning in higher music education still rests heavily on the transmission of content-specific and repertoire-related knowledge and musical skills, and this transmission is generally assumed to take place first and foremost in a master-apprentice setting, from one individual to another. (p. 1)

In contrast to the master-apprentice model, collaborative learning invites teachers to be “facilitators” and “co-learners” (p. 1). This model challenges hierarchical relationships between teachers and students and between competition and collegiality by

. . . cultivating shared goals and joint problem-solving, to illuminate the complexities of interactions . . . and how these impact our learning, and to provide inspiration through the improvisatory and creative aspects of collaborative learning that may break/interrupt the routines of canonized professional interactions. (p. 4)

Not only are these authors describing how collaboration challenges hierarchical constructs, but also the construction of knowledge: “The process of widening and

democratizing knowledge production therefore involves significant reorganization of our thoughts concerning expertise” (p. 1). These two ideas emulate premises of the third wave of feminism(s) (and postfeminism) that challenge power relations and invite multivocality into the meaning-making of learning (which could also be called co-constructing knowledge).

In the postlude chapter of *Collaborative Learning in Higher Music Education*, Renshaw (2013) discusses attributes of collaboration that could be considered feminine. Renshaw explains that the vehicle of collaboration is dialogue, which allows people to co-construct knowledge and explore meanings within the group. In essence, it connects people. Working together is enabled through “mutual respect, trust, tolerance, honesty, humility, sincerity, integrity, authenticity, compassion, empathy and openness” (p. 238). In order for collaboration to be successful, the environment needs to be “emotionally supportive” allowing all participants to feel safe to share and be creative (p. 239).

Renshaw likens collaboration to using both sides of the brain by referencing *The Master and His Emissary: The divided brain and the making of the Western world* (McGilchrist, 2009). McGilchrist describes how the Western world is founded on cognitive capacities of the left hemisphere of the brain, but to its detriment. He believes this imbalance has resulted in mechanistic, utilitarian, and product-oriented ways of being, which causes disconnectedness and depersonalization. Left-brain dominated thinking is abstracted from context (McGilchrist, 2009, pp. 27-28). He makes a case for uplifting the hemisphere of the right brain, which envelops more human qualities of creativity, empathy, emotional understanding and wholeness. McGilchrist claims that a

reconnection with the functions of the right hemisphere of the brain is critical to the health of society (Renshaw, 2013, p. 210). Although Renshaw does not draw the connection, I see the capacities of the right brain that are described here as akin to qualities that have been described as ‘feminine’ by authors earlier discussed and the capacities of the left brain emulate more ‘masculine’ qualities. Renshaw (2013) purports that collaborative learning can best function in organizations that are committed to nurturing the characteristics of the right brain in order to create a safe environment for honest and authentic collaboration (p. 242).

The prelude and postlude chapters of *Collaborative Learning in Higher Music Education* reiterate many values of feminist pedagogy. Gaunt and Westerlund (2013) and Renshaw (2013) echo many points in the writings and research of feminist authors Belenky et al. (1986), Gilligan (1982), Noddings (1984) without referring to the feminine. Viewing teachers as ‘facilitators’ and ‘co-learners’ moves toward an equalization of power. Using the capacities of the right hemisphere of the brain implies the inclusion of the personal and the affective into the learning environment. Co-constructing knowledge uplifts diversity and multiplicity. Collaborative learning does not, however, directly address the value of social responsibility, although it can indirectly influence learners toward social justice outside of the classroom.

Feminist pedagogy in the choral rehearsal. Within my research of choral literature, I found only one case study that explicitly addresses feminist pedagogy in the choral rehearsal—*Re-directing the Choral Classroom: A Feminist Poststructural Analysis of the Power Relations within Three Choral Settings* (O’Toole, 1994).

O'Toole's dissertation focuses on one aspect of feminist pedagogy—moving toward an equalization of power (which is closely tied in with collaboration). O'Toole found two high school conductors that shared her belief that choral education should be focused on the students, rather than the performance (O'Toole, 1994, p. 18). In collaboration with O'Toole, each conductor chose a project that provided opportunities to challenge the traditional power structure within the choir rehearsal. Each of the three projects was specific to the ensembles of its conductor and the goals for his/her classroom.

The first project, called “What’s My Role?” gave students in an auditioned mixed choir the opportunity to assume a different role in the classroom (O'Toole, 1994, p. 68). The students reflected in journals about what roles they could play in the choral rehearsal, the conductor and students collaborated on deciding how to implement the new role, and the conductor oversaw the students and helped them carry out these leadership roles. The conductor felt that throughout the process, students were empowered by a “mentor/mentee” relationship, rather than a “teacher/student” relationship, which allowed “them to grow not only as singers, but also as multifaceted musicians and performers” (O'Toole, 1994, p. 343). Although it was not discussed in the case study, I suspect that these leadership roles also allowed students to develop qualities that would be beneficial to them outside of the choral rehearsal. The project restructured power relations to allow more voices to be heard and holistically supported students as individuals.

The conductor of the second study, “What Should This Choir be About?,” wanted to create a greater sense of community within his women's choir and understand the ensemble better (O'Toole, 1994, p. 158). The group consisted of a diverse group of

women with varying degrees of musical background and proficiency. In this project, they explored various aspects of their contribution to choir, their experiences, and their attitudes toward Women's Choir through journaling and small group discussion. Next, they interviewed students outside of class asking what they thought choir should be about and discussed their findings in small groups. Finally, as a class, they discussed ways to "confront and tolerate diverse thinking" (O'Toole, 1994, p. 180) within the choir. Most of the members felt that the choir possessed a greater sense of community at the end of the project. In the final interview with O'Toole (1994), the conductor commented on what he learned from the experience:

[I]n our profession there is so much emphasis on the technical and cognitive....even dealing with the affective is really rare. I feel like most professional material and most anything of interest that is being written for choral directors deals specifically with the choral art but not with this kind of subtext that is going on all the time with regard to the relationship between the director and the students and the students and the students and all those other things which I think, because we are in the arts, that that should be our curriculum . . . dealing with that affective stuff and yet . . . there is just so little guidance and literature and even discussion about that aspect. It's like people are almost afraid of it . . . it's still such foreign territory. (p. 230)

Not only were the students given a safe place to share their voices with each other and to experience increased community, the conductor recognized the importance of affective learning in the choral rehearsal. Incorporating the affective into a music rehearsal was a foreign pedagogical technique to the conductor. He felt unprepared to address the affective domain with his students. This project seemed to help him recognize ways to initiate such learning and see its benefits on the singers and the group.

The third project called “Where’s the Thrill?” allowed students in a mixed choir to create their own lesson plan to learn a piece of music (O’Toole, 1994, p. 238). They decided upon multiple creative ways to explore the poetry and receive feedback from various sources on their progress, in addition to traditional ways of learning the music. In the seventh week, they discussed the poetry in small groups and shared with the large class their findings. Students listened to each other, expressed their thoughts freely, and created an excitement based on the text. The conductor was elated (and surprised) with the students’ thoughtful analysis of the text and intrinsically motivated energy toward the music. The conductor enjoyed the project because he felt that having them “thinking about what they need to do as singers to create a quality choral rehearsal is a great way to get them to focus and be more serious, which creates a really productive, positive kind of learning experience“ (O’Toole, 1994, p. 310). He felt this choir was weeks ahead of other choirs. In my words, he felt the project was beneficial because it created motivation that caused productivity. As a result, the choir achieved goals faster.

The students and conductors both came away with new and valuable insights. Through interviews with students and reading journal entries, O’Toole (1994) summarizes the following desires students expressed:

1. to be more personal with the music . . .
2. to explore affective strategies that enhance and motivate technical study . . .
3. to have time in rehearsals to get to know each other better . . .
4. to create a sense of community in which they could also recognize their individuality . . .
5. to learn about and to participate in the tasks that traditionally belong to the director (p. 398, numbers added)

Based on O'Toole's list, students expressed a longing for all aspects of feminist pedagogy in the choral rehearsal, not only a less hierarchical structure. Although the original intent of the case study was to address asymmetrical power relations in the choral rehearsal, the students experienced almost all of the values specific to feminist pedagogy—expressing voice, increased responsibility in their roles in the choir, collaboration within projects, an exploration of emotion, and learning to facilitate and respect diversity within the group.

Although all three conductors experience positive outcomes of feminist pedagogy in practice, each conductor took away different lessons from the experience. The first two conductors saw their students benefit from leadership roles, interacting more intentionally with one another, and affective learning. Students gained confidence, began to respect each other in greater ways, and expressed excitement when exploring the emotional side of the musical text. The conductors saw these effects of feminist pedagogy on the students' holistic selves (O'Toole, 1994, p. 230, p. 343). The last conductor experienced the energy among the students caused by feminist techniques, but seemed to only see the result as beneficial to the efficient choral rehearsal process, rather than an opportunity for students to flourish (p. 310). O'Toole concludes:

We three teachers felt that while it is not inefficient in the sense that it wastes time, allowing this multitude of voices and experiences to affect and to infect the rehearsal is 'messy business.' It is much simpler to deal with one set of expectations (the director's); however, it is much more educational to encourage and allow students to take charge of their learning. (p. 379)

Based on the responses from students and teachers, it seems that the ‘messy business’ is absolutely worth the effort. Students thrived in a more feminist environment within the choral rehearsal and conductors evidenced their growth. Because feminist pedagogy challenges many aspects of traditional choral pedagogy, it took effort to change the hegemonic structure. Nonetheless, doing so motivated students and teachers to engage at a deeper level with each other, with the learning process, and with the material.

Feminist pedagogy in music education conclusion. A brief overview of the influences of feminism(s) and feminist pedagogy in music education reveals that feminist pedagogy has not been fully utilized in the field of music education. Some authors (Koza, 1994a; O’Toole, 2000; Rao, 2012) challenge traditional aesthetic and praxial music philosophies that are found in commonly used choral methods textbooks and offer new philosophies that closely align with feminist pedagogy. Additionally, Jorgensen (2003), Rao (2009), Snow (2012), and Renshaw (2013) advocate for a balanced approach to music education by including qualities of the feminine and/or functions of the right hemisphere of the brain in a greater capacity. Gaunt and Westerlund (2013) and Renshaw (2013) necessitate collaborative learning in music higher education (a value of feminist pedagogy), but recognize how it challenges traditional views of knowing and ways of teaching. Through O’Toole’s case study (1994), it is evident that students desire values represented in feminist pedagogy—moving toward an equalization of power, collaboration, including the affective and the personal, inclusion of diversity, and social justice. The inclusion of such values in choral rehearsal methods (particularly moving toward an equalization of power) motivates students and teachers alike to engage more

actively with each other, the learning process, and the material. Because O'Toole's research is an anomaly in studying feminist pedagogy in ensemble settings, further research is needed that explores the praxis and examines the effects of feminist pedagogy in the choral rehearsal.

CHAPTER V

METHODS AND CONTEXT

Site Selection

Within the span of three days approximately one year ago, I spoke with two female conductors about my research on feminist pedagogy research. Both of them were current or former students of Professor Whitley's and both encouraged me to speak with her. They both felt her methods aligned with my research. As a result, I contacted Professor Whitley and she was open to learning more about my dissertation project. I shared the parameters of the project with her and about the values of feminist pedagogy. Although she told me that she preferred the term, 'feminine archetype,' she felt that her philosophy and methods aligned with those that I described. As a result, she happily agreed for her collegiate Women's Ensemble to be the site for the study.

Ensemble and Singer Descriptions

The Women's Ensemble conducted by Professor Whitley is made up of women who range in age and musical ability, from undergraduate non-music major freshman to vocal performance doctoral students. The age range of members within the group is between 17-40 years of age. The group is auditioned, but not required for any major. Many of the singers participate in one or more other ensembles. The women interviewed in my study reflect the various age ranges and fields of study represented within the

ensemble: Two are undergraduate non-music majors, four are undergraduate music majors, and three are graduate music majors. Of those that are enrolled as music students, their primary areas of study are music education, composition, and choral conducting.

Participant Selection

I had no previous connection with Women's Ensemble or its members. I sent an email to Professor Whitley inviting students to participate in the study (Appendix A) with an attachment that described the details of the study (Appendix B). Those that wanted to participate clicked on a link that led them to a short online survey (Appendix C). The survey asked questions that helped me determine if these women were 'experts' in the field (i.e., if they had other experiences singing in choirs outside of Women's Ensemble). I desired choral singer experts, so that the participants could compare their experiences in Women's Ensemble with previous experiences in other choirs (elementary, middle school, high school, women's, mixed, etc.). Professor Whitley forwarded my email to her graduate assistant, who forwarded the email to every member of Women's Ensemble. 13 choir members took the survey. Of the 13 that responded, 12 were invited to participate. Only one was not invited to participate because she was the only person who took the survey who had not participated in choir before college. Since it was the beginning of the year, I felt that her experiences in other choirs may not have given her enough experience to be considered an expert. Of the 12 that were contacted with a follow-up email (Appendix D), nine responded. Those are the nine women represented in this case study.

Methods for Data Collection

I sought to employ triangulation as much as possible throughout this project to establish the validity and trustworthiness of the research (Glesne, 2011, p. 49). I observed two consecutive 80-minute Women's Ensemble rehearsals as an onlooker, not a participant, noting Professor Whitley's pedagogical strategies, student responses, and recording my thoughts and interpretations (Patton, 2002, p. 283). The observation notes were typed up and expanded immediately following the rehearsals for accuracy. I conducted nine 75-minute individual interviews with student participants (some interviews ended up lasting approximately 90 minutes) and one 120-minute interview with Professor Whitley. The initial data collection totaled 17 hours and 55 minutes of contact time. The participants and the conductor received different interview questions and were emailed the questions the day before the interview (Appendix G). I did not conduct a focus group, even though "understanding group perspectives on social phenomena" could be beneficial (Hatch, 2002, p. 140). During a pilot study I conducted during the semester before this project, I found that the women in the focus group were not as comfortable being vulnerable about their experience and I felt that individual interviews were more substantive. As a result, I decided to only use individual interviews for this project. Each interview was audio recorded. I hired someone not associated with Professor Whitley or the site to transcribe the audio recordings. I double-checked each transcription by comparing it to the recording.

Ethics

The procedures for confidentiality as set up by the Institutional Review Board of The University of North Carolina and the case study site have been followed. Students understood that this a voluntary study and they could withdraw at any time. All nine students that responded to my initial email chose to participate in the project for its duration. Each participant read and signed a consent form and received a copy of it for their records (Appendices E and F).

Each interviewee and the conductor chose pseudonyms for themselves. The conductor chose the name Professor Whitley. The nine interviewees chose the names Alicia, Anna, Delaney, Dorothy, Hannah, Lilia, Maeve, Natalia, and Sarafina Peccala (who will be shortened to Sarafina in the transcripts). Professor Whitley and the students did not have access to any of the real names of the students that I interviewed. Pseudonyms were used in all recorded interviews, so that the recordings cannot be traced to the participants of the study by the transcriber.

Methods for Data Analysis

In the analysis of the data and revision of the findings, I initially coded my rehearsal observations, two interviews, and the notes in my journal, but went back and “recoded” and “recategorized” after noticing common patterns (Saldaña, 2009, pp. 4-10). Some of the categories were chosen based on my research questions (e.g., collaboration, emotional/personal connection) and some were chosen based on themes in the data (safe place, no fear, stereotypes, empowerment, repertoire, singing freely, traditional pedagogical methods, other methods that align with feminist pedagogy, etc.). I did not

have time within this project to analyze each theme. So, I focused on answering the research questions by discussing the conductor philosophies and methods involving collaboration and emotional/personal connection and the impact on the singers musically and personally.

Quotes of interviews used within the analysis have been slightly edited: Small words, such as, 'um' have been deleted, portions of sentences where participants corrected themselves have been deleted; and some incorrect grammar has been edited. The sentence structure has not been changed. These edits have been made to improve the flow for the reader without taking away from the essence of the interview.

Trustworthiness

Once I completed the analysis, I set up Skype or phone interviews with each participant to receive their feedback (Weis & Fine, 2000, p. 64). The follow-up interviews ranged from 12-36 minutes each for a total of three hours and 53 minutes. Each participant felt that they were accurately represented and were comfortable with my comments and analysis of their interviews. As a result of the follow-up interviews, only a few small changes were made, including deleting one section of a quote and reworking my description of the tone of voice of an interviewee. Some women agreed with or confirmed other parts of the analysis in which they were not included: Those women are recognized within footnotes.

Reflexivity Statement

In my process of becoming a feminist pedagogue and in my beginnings as a qualitative researcher, I have learned that being reflexive about my inner thoughts,

struggles, and perspective is of utmost importance (Pillow, 2010). Throughout my journey with this project, I have been challenged by how my background as a white, middle class woman has shaped my views and the language that I have tended toward. I desire to move in a new direction.

Many feminist scholars believe that,

[W]omen share a history of gender oppression, primarily through sex/gender hierarchies. These experiences transcend divisions among women created by race, social class, religions, sexual orientation, and ethnicity and form the basis of a woman's standpoint. (Collins, 2003, p. 53)

Although I align myself with these scholars, a “majoritarian story” is often told that assumes all people (women in this case) have the same experience (Solórzano & Yosso, 2002, p. 53). These assumptions can be inaccurate for many individuals. In my efforts to be a champion of all women, I have found that I do not know how to talk about the differences among women (especially after immersing myself in books and articles on feminist pedagogy and women's choral pedagogy mainly by white women authors). In order to include the myriad backgrounds of women, I will avoid using words that imply majoritarianism. I will use words such as ‘some’ or ‘many’ and will consciously refer to the interviewee's statements as hers alone or theirs together (e.g., Anna believes, rather than ‘women’ believe) to acknowledge that women do not necessarily have the same experience. It will then be up to the reader to apply proposed theories to a larger population as they feel appropriate.

CHAPTER VI

COLLABORATION

Conductor Philosophy

Professor Whitley: What I want students to take away from the experience . . . is that they have a better understanding of who they are as people. I always say to students that my job is to hold a mirror up so they can actually see what I see, which is great potential. I really enjoy when I see students have a growing sense of who they are and [their] identity. Not surprisingly, that doesn't really have a lot to do with content, does it? . . . I feel like my calling is to really help people understand that they are strong and that they have a lot to contribute. Music is my vehicle.

Professor Whitley: I think my basic approach to teaching and pedagogy is as inclusive as I can make it . . . In broad strokes, I want students to see me as approachable. I want them to know that I am there to collaborate and to facilitate. I am not there to tell them how to do it. I want them to be able to leverage their own knowledges and experiences and grow that in the context of community—the idea that corporate expertise is always stronger than any single person's.

At the heart of Professor Whitley's philosophy is the belief that singers in the choir are knowledgeable and individually valuable. Knowledge is defined in a broad sense: Regardless of a singer's musical expertise, they are considered knowledgeable through their various talents, their intellectual pursuits, and life experiences.²⁴ Rather than a classroom focused on the conductor sharing his/her knowledge and creating the music based on the conductor's interpretation alone, she invites singers to creatively

²⁴ Welcoming knowledge that originates from various personal experiences is similar to results of the study by Belenky, et al. (1986).

engage in the music-making process and actively share their various ways of knowing.

This approach does not negate the knowledge or preparation of the conductor. Professor Whitley enters the rehearsal with a thorough preparation of the score, her conducting gesture, the rehearsal procedure, etc. In addition, she approaches the music-making process in ways that give students opportunities to lead, to make their own musical choices, and to share their thoughts about the collective music-making process.

This philosophy manifests in Professor Whitley's rehearsal through myriad approaches, such as, rehearsing and performing selected repertoire without a conductor; ensemble rehearsal formations that decenter the conductor; discussing the reasoning behind various conductor decisions (e.g., soloist selection and voice placement); voting on criteria for soloist selection and voting on soloist selection; encouraging students to lead portions of the rehearsal; singing in the choir when graduate students conduct; initiating discussion relating to interpretation and meaning of the music by inviting the thoughts and opinions of the singers; and asking thought-provoking questions to help students make musical decisions. Although each of the listed approaches influence singers positively and align with feminist pedagogy, the last two were the most thoroughly discussed by the interviewees. For the purposes of this paper, I focus on those two approaches of rehearsal collaboration—initiating discussion by inviting the thoughts and opinions of singers and asking thought-provoking questions to help students make musical decisions.

What is a Collaborative Rehearsal Setting?

Professor Whitley seeks to collaborate with her students, but does not view the environment as entirely democratic. She explains:

Professor Whitley: What if you are presented with a student who says, “Why are we singing that phrase in that way because to me it looks like actually this is an intensity in the composition, not a retreat?” I am the teacher in front of the room, right? So, my natural inclination might be to be defensive because, my gosh, I have spent more time looking at this music than this person has, right? But what if, in fact, we don’t take a defensive posture and say, “Let’s try it that way. Let’s sing it that way. What do we think about that?” Am I willing as a teacher to shift my view because of the input of an ensemble member? I hope so. And that is a very different thing, isn’t it, than what we think of as a democratic classroom? So the idea that students vote on where the breath happens, that is a misunderstanding, I think, of an inclusive classroom that allows for the views of students to be expressed.

Nana: Can you describe some specific things you do to help create that inclusive environment?

Professor Whitley: You have to provide that opening for them to participate. So there has to be an invitation. That can be a direct invitation in the form of a question. It can be an indirect invitation, which is to say that they know that their thoughts are valued and I will hear them. If they put their hand up, they will be recognized. And that informal invitation comes over a period of time because you have to set up a situation of safety and trust in order for that to happen.

In this excerpt, Professor Whitley describes rehearsal collaboration as inclusive, where students’ thoughts and ideas are welcomed, heard, and considered in the music-making process. She differentiates this inclusive environment from a democratic environment. A democratic environment gives each participant the opportunity to vote on every decision. In a choral rehearsal setting, an exclusively democratic approach could prove to be inefficient and laborious. Contrastingly, an inclusive environment intentionally invites students to participate more fully in the music-making process. Through thought-

provoking questions, students are invited to discuss musical ideas and think about the music more deeply rather than simply respond to what they see in a conducting gesture, what they are verbally told by the conductor, and/or what they see in the musical score.

Inviting discussion of thoughts and opinions of singers. Each interviewed singer describes the collaborative process through discussion within the rehearsal. Maeve, Dorothy, and Lilia recount specific examples of these conductor-initiated conversations:

Maeve: When [Professor Whitley] is conducting she asks, “What do you think the composer is trying to say here?” or “What emotion is she trying to convey?” or “How should we interpret this?” and we will raise our hand and give our input. She will gather that into some sort of metaphorical thing and [tell us], “This is what you should think about when we are doing this piece.” And I think that is really cool—the kind of back and forth dynamic between the director and the ensemble.

Dorothy: If Professor Whitley is conducting then she has made the decisions musically that she wants, but she is not afraid to try different things . . . She will say, “Let’s try this sound with this piece of music,” or maybe “Let’s try this or maybe I like that better.” So, it is like she has that structured, formulated plan of what she wants it to sound like, but it is almost like she is still playing devil’s advocate in her mind . . . And she will even ask us, “Do you like that sound better? Good. Me too.” So it is a collaborative environment. Yes, she is leading, but she is also asking our input as well.

Lilia: A lot of times she asks us for opinions about, “Okay, how should this sound and why?” . . . There is always that sense of democracy. A lot of times we make musical decisions together, but I think she guides us in the direction that she wants us to go [Lilia heartily chuckles].

Professor Whitley has a clear sense of her musical options as a conductor and leans toward her preferred interpretive decisions. In the above excerpts, however, she includes

the singers in the interpretive process by inviting their input via thought-provoking questions. Maeve mentions how she gathers the ideas of the singers, summarizes them, and then uses them to encourage the students to think about the composition in a different way. Dorothy describes an experimentation process in rehearsal. Professor Whitley has a rehearsal plan, but allows time to sing portions of the music multiple ways asking for feedback. Dorothy and Lilia both give a picture of a conductor who knows what ‘she wants,’ but still felt they were included in a process where some musical decisions were made ‘together.’ Lilia believes the process has a ‘*sense of democracy*’ (italics added). Although it is not a true democracy, these descriptions point toward a collaborative environment where singers feel included in making musical decisions.

Inviting decision-making through sound. Asking thought-provoking questions encourages students to make their own musical decisions. In contrast to initiating conversation, these questions are evidenced by a change in singing. Natalia describes the difference between both kinds of questions. First, she echoes the descriptions above and then follows with an example of a question that does not require a verbal response. The question provokes students to think about the musical composition in a different way and respond through singing.

Natalia: For interpretation of phrases or color, she does a lot of “Okay, so sing it this way. Now what if we sang it with this in mind? And then what if sang it with this in mind?” And then she says, “Okay, I like them all. Which one do you guys like?” So, then we kind of sing it again and in my voting, [I] do a combination of what I liked best and what felt the most comfortable and then also what I think is most performance practice correct (what is the most informed). She does that almost constantly, although not in that formal of a way. We will sing it once and then she says, “Now can you look in this section and see where your color may change?” And then she just has us do it. So, it is involving us almost entirely, but

there is never really any direct thing like, “Oh, look. I am involving you now.” It is just saying, “Use your musicianship, please.” But it is not passive aggressive. It is, “What do you think?”

Professor Whitley poses a question asking about where an appropriate color change should occur based on the composition. She does not tell them where or how. She simply asks the question, gives the singers an opportunity to choose, and then has them sing again. To Natalia, it is a reminder to use her ‘musicianship’ and an opportunity to share her thoughts through her singing.

I observed this pedagogical approach multiple times throughout each rehearsal.

Below are two examples that include my thoughts on what I observed [Notes].

After running more of the piece, Professor Whitley said, “Nice job on articulation. Now, in addition to contrasting articulation, can you also contrast the vocal color? Make it a ‘hot’ forte and then something different later.” [Note: I liked her use of the word ‘hot.’ It sparked my imagination. She did not specify the color of the contrast. She let them decide what that contrast would be.]

Professor Whitley said, “Think through this section. Are [the phrases] all equal? We will sing through it and be ready to answer that question after we sing.” They sang through to the end. She responded, “Very nicely done. How many measures comprise a phrase – 2 or 4?” [Many singers answered 4.] “So, what’s going to help you know how to sing this section?” [A few students responded.] “How about harmony? Texture? Where you are in your range? Altos, I love what you are doing in m. 23. Let’s sing again and change it with those things in mind.” [Note: She did not give them any answers. They did not really even talk about the answers. She simply asked them questions to think about the composition and then decide for themselves how they would sing it differently.] While they were singing, she said, “New idea!” to help remind them to change. [Note: she did not dictate what the change was going to be or what the idea was.]

She asks questions to help the singers engage with the composition at a deeper level, but does not dictate for the singers how to interpret the music. Rather than giving them

specific verbal direction, she poses questions to the singers regarding ways to think about the composition and how that could affect their sound. This invites the singers to be more thoughtful about the music and allows them the freedom to make their own musical decisions based on the composition. Professor Whitley communicates her ideas through her conducting gesture and the singers communicate their ideas through their singing, both of which are based on the composition itself.

As an observer, it seems as if she is teaching them to be conductor-singers: She encourages them to think about the composition as a conductor, analyzing all aspects of the music and its implications to the sound. Singers then sing from that knowledgeable and engaged place. Many of the students in this choir are pursuing music education and performance degrees in conducting. They are receiving preparation for their field through Professor Whitley's collaborative and inclusive pedagogy.

The Influence of Collaborative Learning on Singer Musicianship

Each singer expressed experiencing positive outcomes on her musicianship resulting from the two types of questions listed above (inviting discussion of thoughts and inviting decision-making through sound). The common effects can be summarized into three categories—increased mental engagement, confidence in one's abilities, and ownership of the musical product. Before delving into the ways in which these singers felt they have been affected by these collaborative processes, it is important to mention an underlying current of Professor Whitley's collaborative process that naturally came up in conversation with at least five of the women—having a choice in musical decision-making.

Choice – An underlying current. Among others, Anna, Delaney, Dorothy, Hannah, and Sarafina talk about the freedom to make their own choices within Women’s Ensemble. They connect the act of individual decision-making with their growth in musicianship. In the examples below, italics are added to emphasize the various ways the women describe individual decision-making.

Nana: Looking at all of your experiences, what teaching approaches do you feel have influenced you most as a musician?

Anna: One would definitely be Professor Whitley’s way of just *letting us come to our own conclusion* about how we want to let it sound.

Delaney: I feel *there is a lot of individual choice* with tone and what you want to do with the music. I mean, yes, you need to blend, but . . . if you want to make the note grow here and you want to try it out, then you can and maybe the people around you are going to like it and they will also do it.

Nana: How does that process influence you as a musician?

Dorothy: Makes me think more about how music can be performed in different ways and that there is not one right answer . . . *I am able to make decisions as a musician . . . in that it is not just one right way.*

Hannah: I think *the amount of trust that is in the way Professor Whitley teaches helps me grow as a musician* on my own versus [in] previous choirs they plot out everything they want you to do and you can perform it that way. You perform it well, but you are not connecting to the music as much or making the decisions to be a musician . . . *I think to make those decisions on your own is really when you are becoming more of a musician.*

Sarafina: *She gives you room to explore and make corrections on your own* without being nit-picky . . . *she lets you be a musician . . .* She has the confidence that you are there to do your job.

These five women express the importance of being able to make individual musical choices. Anna and Sarafina take ownership of their music-making by drawing conclusions or making corrections ‘on their own.’ Delaney explains how decisions by individual singers can influence the singers around them. Hence, they begin to make decisions together. Dorothy describes the choice she has in musical-decision making and how having a choice helps her think about musical options. Hannah describes how this collaborative process is different from her previous choirs. In previous choirs, she was told what to do and she did it. In Women’s Ensemble, she ‘connects’ more to the music because she is making decisions and, as a result, is ‘becoming more of a musician.’ Professor Whitley entrusts her singers with part of the music-making process. The simple act of having a choice combined with feeling trusted to make good musical decisions by the director positively influences each of the singers as musicians.

What is so unique about these descriptions is that they collectively describe a rehearsal in which the singers do not seem to cognitively strive to achieve the conductor’s musical vision.²⁵ Their thought processes are not based on the conductor’s aural picture of the music. On the contrary, they recognize that the music can be sung multiple ways and that each singer has a choice in how she sings it. The conductor guides this thought process through asking questions intended for discussion and/or individual choice and shows her thoughts through her conducting gesture.

Initiating discussion by inviting the thoughts and opinions of singers and asking thought-provoking questions to help students make musical decisions gives the singers

²⁵ The conductor’s musical vision is a traditional rehearsal approach found in five of the most commonly used choral methods textbooks as described in Chapter 2.

the freedom to make their own musical decisions. This choice positively affects their musicianship in three common ways—increased mental engagement, confidence in one’s abilities, and ownership of the musical product.

Increased mental engagement. Anna, Dorothy, Natalia, and Sarafina describe an increased mental engagement with the music after thought-provoking questions are posed in rehearsal. Dorothy (quoted earlier) describes an increased sense of mental engagement in general terms. She says, “[Collaboration] *makes me think more* about how music can be performed in a different way.” Anna expresses a greater understanding of the music, while Natalia and Sarafina describe heightened creativity. In the excerpts below, italics were added for emphasis.

Nana: How does [being allowed to have an opinion] make you feel?

Anna: I like it a lot better ‘cuz it *helps me understand things better because then I actually get it rather than memorizing something.*

Natalia: Sometimes on days where I am very tired, I just want her to say, “Can you sing this with a warmer color?” . . . We practice at kind of a crummy time of the day. I am very tired. So, sometimes I just get into the mode of, “Ok. Let’s just figure out my part. Let’s just hammer through.” And when she says that it makes me realize, “Okay, *switch your brain back on. You are a talented musician. What choices would you make in this piece?*”

Sarafina: *A lot of it has to do with the left brain because you are working on things and you are thinking and you are listening and then at the end you perform it and then you try to make the music happen. And she will many times say, “So, this word here, how can we color this differently?” And then we make a musical choice together and I think that making musical choices is a right brain activity. Instead of saying, [She uses a forceful and commanding way of speaking and lowers her voice:] ‘This note could really use some vibrato. Sing more vibrato here. This note could be straight, just sing this note straight. [Her tone of voice*

changes. She sounds gentle and speaks higher in pitch:] What do you think the color is on the word ‘serene?’ . . . Sing it!’

Nana: So it uses your imagination?

Sarafina: Right.

Anna feels that her understanding of the music increases when she is asked her opinion. Simply memorizing a response or doing what she is told, does not give her understanding. Having an opinion helps her ‘get it.’ When Professor Whitley asks questions, Natalia is reminded to think critically about the music and sing with intention. It helps bring her musicianship from a posture of going through the motions of learning the notes to creating expressive music. Sarafina delineates the difference between the effects of a conductor telling singers what to do versus a conductor inviting singers’ choices in the music-making. She experiences the use of primarily left-brain activity when told by a conductor what/how to sing. In contrast, when she is asked a question that invites her to make a decision and sparks her imagination, her whole mind is more fully engaged.²⁶ With all four women, the inclusive decision-making process produces greater mental engagement through opportunities to make decisions, enhanced understanding of the music, and/or more imaginative creativity.

Confidence. The collaborative and inclusive environment of Women’s Ensemble has given Alicia, Delaney, and Lilia a greater sense of confidence.²⁷ Alicia conveys how

²⁶ This statement contradicts traditional philosophies that purport that music is a whole-brain activity in and of itself. Making decisions within music-making (especially concerning interpretation) helps Sarafina use her whole brain.

²⁷ In her follow-up interview, Natalia also identified with statements by Alicia, Delaney, and Lilia dealing with confidence.

choice through experimentation has given her confidence in her own conducting decisions. As a less experienced singer, Delaney feels that making her own choices in rehearsal has increased her confidence in her musicianship. Like Alicia, Lilia also recounts experimentation in rehearsals, but talks about how the follow-up invitation to share opinions after the experimentation bolsters all of the singers' confidence in their musicianship, including her own. Italics have been added in the following excerpts.

Alicia: Whenever [Professor Whitley says], 'I could not decide if I want this cut off here.' or 'Here, can we please sing it both ways?' as a conductor, I feel relieved . . . *It is nice to know I have room to experiment with that before I make the decision because I feel that the perfectionist in me says that you need to make a decision now so you look prepared in front of people.*

Although Alicia does not use the word 'confidence,' the meaning of her statement points toward confidence. For Alicia, seeing Professor Whitley experiment in rehearsal has given her the freedom and confidence to make decisions within her own rehearsals, rather than feeling the need to be prepared with all of the 'right' answers. She believes this freedom counteracts her struggle with perfectionism.

Nana: Do you feel like learning that lesson [of individual choice] is important for you?

Delaney: Yeah. It has brought up my confidence as a musician especially because I am so new. I don't really have very much experience, so *it is nice to still be respected and know that I can make my choices . . . That really boosted my confidence* and it helps me feel that I belong here and this is what I am born to do.

I find it interesting that Delaney comments, 'it is so nice to *still* be respected' (italics added). It seems as though she did not expect respect because she was new and

less experienced than other women in the ensemble. Having the opportunity to make decisions and share her thoughts (regardless of her level of experience) makes her feel respected and ‘boosted’ her confidence. In addition, it gave her a sense of belonging and assurance in her career path.

Nana: What has that [collaborative] process taught you about your own intuition, your own thoughts, your own musicianship?

Lilia: To trust it. I think that people don’t realize that their creative instincts are usually valuable. Even if it is different from someone else’s that might not work in an ensemble, that doesn’t mean that it is wrong. Sometimes we try things multiple ways. She will say, “Can you sing it like that? Okay now sing it like this.” And she asks us what we think . . . *I think that we probably all feel like really good musicians in her choir because she wants us to make decisions and she wants us to do what we think we should do with the sound.* I mean yesterday she said, “Oh I really like how you were doing with this sound in terms of color and we haven’t even talked about it.” It was reassurance that we are on the right track and we know what we are doing.

Because Professor Whitley asks for her thoughts, Lilia feels her thoughts are valuable. Lilia trusts her own musicianship because she is given the freedom to make creative choices and affirmed when they are made.²⁸ Her descriptions of trusting her musicianship and feeling like a good musician imply her sense of confidence as a musician through the collaborative process in Women’s Ensemble.

The confidence that Alicia, Delaney, and Lilia have gained stem from seeing Professor Whitley lead the process that incorporates the freedom of choice in music-

²⁸ Lilia’s statements remind me of Belenky et al. (1986). Their research shows that many women felt that they possessed knowledge, but needed assurance that they indeed possessed it.

making, from making musical choices of their own, and from feeling that their choices and opinions are valued and affirmed.

Ownership. As described previously, Anna and Sarafina indirectly speak of taking ownership in rehearsal through making their own musical choices. Delaney, Dorothy, and Natalia support this view more directly.

Nana: When she asks you questions about making decisions, how does that influence you as a musician?

Delaney: I think it makes me think about the music more because a lot of times when you are a musician you just listen to the conductor, and the conductor is right. They are always going to be right. But when she asks you how to do it right, you think about how can I do this better. What can I do to make it better?

Dorothy: [Professor Whitley] asked the choir, “How should this sound? What do you want the audience to be feeling here? . . . What do you think it should sound like?” So again, making it a more collaborative, more empowering environment, ownership for the choir.

Natalia: It makes me feel that your input into what this choir is doing is very important because you can’t hide in a choir no matter how much you think you can. So it does give you a sense of ownership, even if it is not super blatant or at the forefront.

Delaney describes how asking questions of the singers moves the responsibility of the music-making from the conductor to the singers. She now thinks about how ‘I’ can make it better. Dorothy sees that specifically asking for singers’ thoughts is empowering and ownership-giving for the choir. Natalia feels that she is given a sense of ownership when her ‘input’ in musical decision-making is invited and valued. Giving students

opportunities to make music-making decisions can empower them to take greater ownership of the musical process and product.

Summary of collaborative learning on singer musicianship. Collaboration through inviting the thoughts and opinions of singers and asking thought-provoking questions gives students the freedom to make musical decisions as individuals and as a group. The ability to choose in the music-making empowers them to mentally engage in an increased capacity, feel confident in one's abilities, and take ownership of the musical process and product.

The Personal Influence of Collaborative Learning on Singers

All of the women I interviewed experienced positive personal results from participating in the collaborative and inclusive environment in Women's Ensemble. Seven of the nine singers specifically discussed the positive personal influence from one of the pedagogical techniques discussed above—inviting conversational sharing of thoughts. The recurring themes resulting from this one aspect of collaborative learning include feeling valued as a person, experiencing greater confidence in being honest and speaking out/up for oneself, and understanding others through listening.

Feeling valued.

Delaney: [Professor Whitley] respects everybody in the room and she asks for our opinion . . . It makes it me feel pretty good because she is actually willing to listen, even though I am honestly not very experienced.

Delaney: I also think that respect is a very important key because the way that Professor Whitley treats us like we are all equal has really helped me grow.

Dorothy: I matter. *Everybody* matters in the choir to the holistic performance and how it is performed, how it is rehearsed . . . When Professor Whitley is conducting, it definitely feels like we all have a place. Yes, she is the ultimate decision maker, but there is a little bit of feedback that she is getting from us to factor into the music.

Maeve: Maybe somewhere speaking up . . . is not necessarily supported, but I have never had that experience [in Women's Ensemble]. I really like how everyone's opinion is valued.

Nana: How does that make you feel?

Maeve: It is really good and there is just a warm feeling that you get in every rehearsal, and . . . I always leave feeling really good and uplifted.

For Delaney, the simple fact that she was asked for her opinion, listened to, and respected has helped her grow as a person. When Professor Whitley asks for feedback, it tells Dorothy that she (and each individual) 'matters.' Not only does her singing voice matter in the sound of the performance, her thoughts are important to the rehearsal process. Because her opinion is valued in Women's Ensemble, it makes Maeve feel good about herself. I think these women are saying that Professor Whitley shows she values the singer's thoughts and ideas by inviting them, listening to them, and taking them into consideration. Through this act, Delaney, Dorothy, and Maeve feel valued as human beings—their thoughts, as well as their singing voices.²⁹

²⁹ In their follow-up interviews, Natalia and Hannah also identified with these statements about feeling valued.

Confidence to be honest and speak up/out. Anna, Alicia, Lilia, and Maeve talk about gaining confidence to honestly speak up both inside and outside of choir.³⁰ Lilia and Maeve specifically address their experiences in Women's Ensemble, whereas Anna and Alicia talk about a more personal growth and how that has influenced their relationships.

In the following excerpts, Lilia and Maeve reiterate the theme of feeling valued when asked for their thoughts. Additionally, they draw a connection between feeling valued and a sense of freedom to be honest. Italics have been added for emphasis.

Lilia: This is huge: Whenever [Professor Whitley] asks a question and people are hesitant to answer, she says, "Can't be wrong. Can't be wrong." It is an idiosyncrasy that I just love and have used it in a teaching setting 'cuz it makes you feel so good. She is going to accept what I say and *so I am going to say what I am really thinking.*

Maeve: I don't think someone should feel shy or nervous about putting forth an idea and being able to express those thoughts. That is very important because I don't think you should have to suppress things like that because if you do, I think that just leads to self-consciousness and low self-importance and self-esteem. *So being in an area where everyone can say something that they want to say, that is so great and liberating.*

Because Professor Whitley makes it very clear that all thoughts are accepted, Lilia feels she can say what she is really thinking. This statement implies that Lilia does not always say what she is really thinking.³¹ Maeve states that in Women's Ensemble, one can say

³⁰ In her follow-up interview, Natalia also identified with feeling confident in rehearsal and growing in confidence outside of rehearsal because of her participation in Women's Ensemble.

³¹ Hypothetically, Lilia could be saying that she sometimes says what others want to hear, confirming Gilligan's (1982) research conclusions about women and dissociation.

what she truly ‘wants’ to say. This encouragement of and space for honesty makes Lilia feel ‘so good’ and Maeve feel ‘great and liberat[ed].’ Conversely, Maeve describes the negative results of not honestly sharing one’s thoughts—self-consciousness, low self-importance, and low self-esteem. As a conductor, it makes me wonder: Can not allowing time for singers to voice their thoughts in rehearsal cause self-consciousness, low self-importance, and low self-esteem? Through these statements, I submit that Lilia and Maeve say that they feel they can be honest in what they say in Women’s Ensemble partially because of the safe environment that is in place.

Alicia shares her personal background growing up in Southern American culture. In part, she believes that this culture has caused her to have a ‘submissive personality.’ The collaborative and inclusive environment of Women’s Ensemble has given her a greater sense of confidence to speak up for herself.

Nana: How about as a person – do you feel like you have grown?

Alicia: I want to get my doctorate. I was afraid to tell my husband because I know that he does not want to move around very much anymore . . . I [told] him what I really wanted and it was everything I could have hoped it would be. It was, “If that is what you want, we are going to figure it out together. If that is your dream, we are going to find out how to go about it.” I don’t know if I would have been that quick to be that brave two years ago. So I am proud of myself for having that kind of courage to really express what I want.

Alicia sees a change in herself from two years ago (before she started her degree and started working with Professor Whitley). She now possesses more courage to express herself in her personal relationships.

Anna also speaks of a personal transformation comparing her past and present tendencies:

Anna: My sister is only two years older than me and it just always seemed that she got all the attention so I just withdrew into myself and let her take the limelight for everything and I guess that kind of made me who I was . . . Being in a choir that actually holds discussions, helps you . . . It helps when you are having a conversation with someone and actually getting to know them because I was always the shy one that would hardly ever speak first to the person beside me. Now I try really hard to be the first one to say something.

In her last sentence, she is referring to how she relates to others in Women's Ensemble. She now tends to initiate conversations and relationships with the women she stands near in rehearsal. She believes this is a transformation from her childhood caused, in part, by the discussions held in Women's Ensemble.

Because of collaboration in rehearsal, Lilia, Maeve, Alicia, and Anna see personal growth in their lives. Lilia and Maeve have gained confidence to speak honestly in Women's Ensemble. Alicia gained courage to share her dreams with her husband. Anna is more likely to initiate conversations with other singers in Women's Ensemble. Each of them gained confidence and courage to speak more honestly and openly with others.

Increased understanding through listening. Anna, Hannah, and Maeve felt aspects of their personal growth (also) result from the community aspect of collaboration—through hearing other women and discussing as an ensemble. Anna and Maeve talk about a broadening of their perspectives by hearing other singers' thoughts, while Hannah talks about learning how to function well in a group.

Anna: It makes me more open to other people's opinions and their perspectives. Just because I see something one way it doesn't mean everyone else does.

Maeve: You learn from what each person has to say and it is like every person's input is valued in a way.

Hannah: Any kind of collaborative process is good for team building—learning how to be a team player, understanding how people work together, and how we make decisions. That is just good for life.

Discussions in Women's Ensemble help Anna be more open to other's perspectives.

Maeve feels she learns from the other singers (as well as the conductor). Hannah feels she has learned to be more of a team player. Through listening to others and making decisions as a group, these three women have grown in their understanding of others, their understanding of music through others, and their understanding of being a member of a team.

Conclusion of Collaboration Chapter

I asked Delaney for advice that she would like to give conductors of women's choirs. In her response, Delaney summarizes the overall impression I received from all the interviewed singers:

You acknowledge that this is a great group of women and once you acknowledge that, you can achieve a lot of great things . . . When you embrace all the women in your group they are going to feel better about themselves. I feel so much better because [Professor Whitley] embraces all of us as musicians. So if you are in charge, especially of a women's group, and you take in all these people and you accept them as musicians, they are going to feel so much better and they are going to want to do more.

Professor Whitley values the thoughts of each student and seeks to incorporate their ideas in the music-making process. She carries out her philosophy in many ways, but two ways the research participants commonly discuss are inviting discussion of thoughts and inviting decision-making through sound. This collaborative philosophy made evident through question-asking methods uplifts singers and inspires their engagement with the music. They feel valued, have the confidence to share their thoughts, and can be more honest in their sharing. It gives them inspiration to engage mentally, have confidence in themselves and their skills, and take ownership of the music-making. Through collaboration, they have a better understanding of the music, of others, and of their role as a team player.

CHAPTER VII

AFFECTIVE CONNECTION

Conductor Philosophy

Affective connection and human understanding. When I created the interview questions for this project, I chose the phrase ‘emotional connection’ to describe affective learning as has been labeled by feminist pedagogues (Kimmel, 1999). I thought that ‘emotional connection’ or ‘personal connection’ would be an easier phrase for with which the research participants could identify and help spark their thoughts on their affective experiences. When I asked Professor Whitley about her philosophy pertaining to emotional connection, she said,

I don’t think of it quite so much as to be in touch with your emotional side as I do wanting them to be open and present. And this idea of openness also requires us to be vulnerable and even sometimes courageous. So, I think when you honor their contributions and you expect them to contribute, there is a growing sense that they have something to offer. And so if you exercise that consistently enough, then they are able to be open and by virtue of that, be in touch with singing—not just learning the piece, but as a really important human activity that tells them something about themselves.

In the above excerpt, Professor Whitley states that she encourages her singers to be open and present. Expecting and honoring the contributions of singers give them a safe place in which to be open, vulnerable, and courageous. This way of being allows students to connect with the music at a deeper level. This connection helps singers better understand themselves and others—a deeper human understanding.

Affective connection and contextual understanding. Professor Whitley

describes the exploration of the intertwining meaning of text and music as a vehicle to understand others—in history, in other cultures, from various backgrounds. It is a way to understand oneself in context of others, rather than as separate individuals. It is a path of learning respect of difference.

Nana: Why do you feel that it is important to help students to connect with their personal experience with the music?

Professor Whitley: Music does not happen in a vacuum, it happens in a situated, contextual way that if you allow them to connect with themselves, their own experiences, then that is what makes the music unique for the time-place in which it is performed . . . So I think for them to understand that singing is a way that they understand themselves in the world is really important. You know, when they sing something very unfamiliar to them, if set up in the right way, they can be very reflective about the fact that they don't really know anything about that world. I think, it teaches them a process for respect, for being respectful of differences. It is an ongoing process that says, "Here are my experiences, here are my experiences that are very different. How do I fit into this? Do I fit into it?"

This excerpt reiterates the aspect of feminist pedagogy that encourages activism in the world. I see it as the first steps of social justice—becoming aware of different groups or peoples or situations and respecting those differences. When exploring these differences and meanings, singers are given the opportunity to become more self-aware of their own thoughts and perspectives contextually.

Affective connection: Self-expression through human and contextual understanding. Professor Whitley believes that students are able to experience human expression and express themselves through the process of understanding the perspective of the composer, the context of the composition, and the meanings of the text.

Professor Whitley: I heard a teacher say one time that the job of artists is to explore all the facets of the human experience . . . He was trying to make the point that an artist's job is actually to disassociate in a way, so that we can tell the stories of people who likely had different experiences than our own. But, I think that is kind of the same thing regarding self-expression. It's not being disassociative, but it is actually associating with the range of human possibility. So, it is actually a journey to places we have not gone yet perhaps and music can do that by virtue of the text or composition. We experience a range of what it means to be human.

Professor Whitley: [Self-expression] requires the condition of vulnerability and when that condition is met, I think [you are] able to express something that has to do with a deep connection with yourself.

By being open and vulnerable, singers can experience the range of what it means to be human through associating with the context and meaning of the music. They can mentally and emotionally go places they have not yet gone. These places could relate to or intersect with their own experiences. As a result, music-making can be an opportunity for self-expression.

Vulnerability and openness is the groundwork for true awareness, respect, and understanding of the musical context and one's own experience in relation to the music. The vehicle for these emotional, human, and personal connections is thoughtful reflection in respect to the partnership between text and music.

Pedagogical methods: Multiple meanings and meaning-making. Professor Whitley believes it is important to draw attention continually to the interpretation of the relationship between text and music within the rehearsal in order for the emotional, human, and personal connections to occur.

Nana: Is there anything that you do in the rehearsal to help them to connect with the text or is it something that you feel that they automatically connect with?

Professor Whitley: No. I think, in an ongoing way, you have to connect the text to music over and over again. It is really the hallmark of a well-crafted composition that there is this marriage between the musical ideas and the text, so it becomes a major feature of interpretation. As a feature of interpretation, then we have to discuss what all those possibilities could be. We often come up with more than one view about what text could mean and I think that is really a positive and healthy thing actually. So, let's look at this range of possibilities and as the individual singer you are going to express the one that makes the most sense to you. It does not matter if people have different views because what comes out is thoughtful.

When discussing the text, Professor Whitley encourages the exploration of multiple meanings. Among these various meanings, students have more opportunities to make individual connections with the text. With this pedagogical approach, students have an opportunity to choose which of the multiple meanings 'makes the most sense' to her. Singers who are mentally and emotionally engaged with the music, as a result, are more thoughtful in their singing.

Summary of conductor philosophy. Honest reflection related to human and contextual meanings require an open, vulnerable, and present state of being. Through the reflection of the partnership between text and music, singers broaden their perspectives and understanding of other people regardless of location, background, or time period. In the search for understanding, students also have the opportunity to probe and express their own hearts and minds. The human and contextual facets of discussion allow students to choose how they personally connect with the meaning of the music. Professor Whitley encourages openness and presence in order to facilitate thoughtful reflection pertaining to the multiple meanings of the music so that students can make their own

personal and affective connections. Affective connection with the human and contextual meanings of music can be a catalyst for respect of difference, self-expression, and thoughtful singing.

Emotional Suppression: Why Affective Connection to the Meanings of Music is Important

When asked questions about pedagogical approaches that help singers connect emotionally with the music, each woman I interviewed believed such approaches were musically and/or personally beneficial to them, important for women, or important for people, in general, to experience. Four women (Delaney, Dorothy, Natalia, and Sarafina) expound on the need to overtly connect emotionally with music in choir specifically because of emotional suppression.³² Delaney, Natalia and Sarafina share their experiences of emotional suppression, while Dorothy talks about emotional suppression generally. Delaney and Dorothy link emotional suppression to worry about what others think. Natalia and Sarafina share more in depth about their own experiences with emotional suppression resulting from personal struggles or events.

Delaney believes that she will not be respected (especially by men) if she expresses her emotion. She says, “I used to feel really cut off from the emotional side of myself because I worried about being respected by my peers.” In middle and high school, she played a band instrument that was typically played by men. Being primarily surrounded by males in her section, she often thought, “I want to be respected. I want to be respected.” She also experiences this feeling at the university level:

³² In the follow-up interviews, Alicia, Anna, and Maeve identified with and supported the statements by Delaney, Dorothy, Natalia, and Sarafina concerning emotional suppression.

Delaney: I think as a woman, most people expect you to [pent up your emotions] because if you are too expressive, they say things like, “You are such a girl.” But if I want to be respected, then you have to hold your head up high and keep charging forward or you are not going to get anywhere. Especially men—if you show your emotion all the time, they are not going to respect you and I definitely need respect here if I want to succeed and be the best teacher I can be.

Delaney feels that being overly expressive is not respected in the academic world, even in the field of music. In fact, there is an expectation that emotions should be suppressed.

To be respected as a musician and succeed in music as a profession, she believes emotional suppression is necessary.³³

Dorothy generalizes Delaney’s experience. Based on her life experiences and years as a public school teacher, she believes that many women worry about what others (male and female) think.

Dorothy: I think women are emotional beings, but sometimes we keep that inside and we are afraid to express that for fear of being judged, or made fun of, or somebody talks about us behind our back. It seems like with women there is a lot of backstabbing or negative self-talk. And really for everybody there is self-talk going on and more than you would think because it is kept inside.

In addition to worrying about what others think, Dorothy believes that many women (and men) experience ‘negative self-talk’ that is ‘kept inside’ and not expressed. Women and men suppress these negative thoughts and feelings. With the phrase ‘negative self-talk,’ I think that Dorothy may be referring to low self-esteem. Dorothy believes that low self-esteem causes emotional suppression.

³³ In her follow-up interview, Sarafina identified with Delaney regarding the need to suppress emotion in order to succeed in the music profession.

Natalia links her experience of emotional suppression with her tendency toward perfectionism.

Natalia: I am more emotionally connected to all the pieces I do in [Women's Ensemble] compared to other choirs just as kind of a blanket rule . . . I think it is an environment that lets me do that, which is kind of cool because lots of times I just shut down that environment, maybe? I don't know, that is just me being very introspective.

Nana: Talk more about "shutting down" that part.

Natalia: I think in an attempt to be perfect, I don't think about my emotions. There are some times when, especially in very academic pursuits, I will say to myself, "Just do it. Don't think about it. Don't let it get to your emotions." But I think sometimes in the pursuit to be perfect, I forget that things can affect me emotionally and then they kind of hit me like a truck. So I think that has to do with me just bundling it all up . . . When I am in [Women's Ensemble], I am not required to be perfect.

In this excerpt, Natalia relates being perfect with succeeding in her academic accomplishments. To succeed academically, she often shuts off her emotions in order to more easily accomplish the task at hand. She suppresses her emotions by purposefully not thinking about them, but they surface strongly and unexpectedly. Because of the way in which Natalia uses the term 'academic,' I associate 'academic' with the word 'technical' (a term used in the music field). In Women's Ensemble, the lack of focus on perfectionism (i.e., excessive emphasis on the academic and technical aspects of music) frees Natalia to connect emotionally.

Sarafina courageously shares her personal story and its affects on the expression of her emotions.

Sarafina: I think one of the reasons why I like music so much is that it forces me to use another part of my brain and it forces me to be more emotional [Tears come to her eyes.]—that I am not very good at doing [laughs uncomfortably] . . . [Long pause] So, my mother . . . died when I was 18 . . . and I think when she died, then I closed myself off to that part of music-making. And I was really good at the analytical stuff, so that is what I excelled at. And with Women's Ensemble, it has helped me heal somewhat or at least opened up a way for me to explore that emotional side that I am really good at cutting off in any other circumstance . . . I think it has pushed me to explore my emotions, which I am not used to exploring . . . The text and the empowerment and the courage and the singing, it all works together to push those emotional boundaries and the space to feel that and not be so ashamed to cry when it touches you.

Sarafina's mother was also a musician, so this emotional journey through music has been particularly meaningful for her. To avoid the pain of her mother's death, she tends toward technical aspects in music, such as, analysis and theory. The exploration of emotional and personal connections with the texts in Women's Ensemble gives Sarafina a safe space to experience her grief. This release of emotion through singing, discussion, and tears plays a part in her healing.

Each of these women (Delaney, Dorothy, Natalia, and Sarafina) believe that exploring emotions within the context of a choral rehearsal is important for them as individuals, for women, or for all people because of the common struggle of emotional suppression. The causes of emotional suppression for these women vary—cultural pressures, the desire to be professionally respected, low self-esteem, academic achievement, or personal tragedy. Purposefully creating space to thoughtfully connect with music helps these singers (or singers around them) release held emotion connected with their deepest, human struggles.

Repertoire: Curricular Vehicle for Affective Connection

Nana: What advice would you give choral directors of women's choirs?

Professor Whitley: . . . I think the idea that the instrument is capable, the instrument meaning the women's choir is capable, of so much color and to encourage the full use of the voice in relationship to the musical ideas, which means you have to have a variety of musics to sing. The idea that texts matter and women will often naturally develop an affinity or a relationship with the text and that is an important part of the experience of singing the music. Maybe that is true for all choirs, but particularly, I think, more for women.

Professor Whitley believes that texts matter for all singers, but especially for women.

Having a relationship with the text is an important part of the singing experience. She also believes in singing a variety of musics that encourage the full use of the voice.

Singing this variety of music shows that the women's choir is capable of myriad colors.

Dorothy, Hannah, and Sarafina give specific examples of such repertoire that have been important to them—either through the text, through the story behind the text, or through the music itself.

The following three excerpts illustrate the importance of the actual text of the composition.

Dorothy: There is a song called "One Voice." It is an easier song and it is in English and has great relatable text as far as standing together as one, a group standing together and being strong . . . and I feel emotionally connected to that because . . . it just has a positive life message in general . . .

Nana: Describe a time in Women's Ensemble when you felt especially emotionally connected to the music or the story behind the music.

Hannah: There was a piece that we sang last year that is called, “Will the Circle Be Unbroken”, and that piece was all about community and you really felt a sense of one.

Sarafina: I also just loved Daniel Brewbaker’s “When I Was the Forest” . . . The text is incredible and can speak to many people, I think. And of course Professor Whitley is great at choosing texts that do that. That is one of the hallmarks of Women’s Ensemble is that she is very picky about what she chooses. It is not just your run of the mill women’s choir stuff.

For Dorothy, *One Voice* was relatable to her and has a positive life message. The text of *Will the Circle Be Unbroken* helped Hannah feel a sense of one with the ensemble through the focus on community. Sarafina loved *When I Was a Forest* the text spoke to her. The texts of the repertoire selections had an emotional impact on each of these three women.

Hannah also identified a composition where the story behind the music (rather than the actual text of the music) affected her emotionally.

Hannah: . . . There was one Latin piece . . . It had been sung in the past by nuns who were not allowed to perform out in public. They were behind curtains when they sang and they were not really allowed to talk, so this choir was the thing that brought them together and they were able to sing together and have a community despite the fact that they were not allowed to talk to each other and they were not allowed to be seen. This was the time that they got to express themselves, so putting ourselves in the shoes of those women, it really has a very powerful effect on how you feel when you sing that.

The women who originally sang this composition had only one opportunity to participate in community and for self-expression through singing choral music. Understanding the story behind the music helps Hannah connect on an emotional level to the music, which has a ‘powerful effect on her’ when she sings the piece.

Sarafina discusses non-textual aspects of *Moon Goddess* and its emotional effects:

Nana: Can you describe a time when you felt empowered in a Women's Ensemble rehearsal?

Sarafina: We sang "Moon Goddess" . . . it was the strength and it was just an incredible feeling. I mean that piece has four-hand piano and percussion and I had to wail up on a high A and it is stomping and you can't sing that with, you know, flowers and butterfly sounds [chuckling]. It is fierce!

The instrumental accompaniment, movement, and range of *Moon Goddess* give Sarafina a sense of empowerment. She experiences an incredible feeling when she sings it. She loves the strength and fierceness of the composition, which she believes is different from most women's choir repertoire.

Summary of repertoire as curricular vehicle. Each of these varied compositions has powerful impacts on these three women affectively through the relatable and meaningful texts, the story behind the music, and/or the non-textual aspects of the music. Their affective connections with the music were made possible through the chosen repertoire. These five pieces also show the diverse palate of color of which a women's choir is capable. For Sarafina, in particular, exploring such a strong piece influenced her affective connection to the music and caused her to feel empowered.

Collaboration and Imagery: Pedagogical Vehicles for Affective Connection

Affective connection with human and contextual meanings through collaboration. The following two excerpts display various ways in which students are given opportunities to connect with the meanings of the text and music. The first excerpt is from the second rehearsal I observed and exemplifies the first question-asking

approach (inviting discussion of thoughts and opinions of singers). In the second excerpt, Lilia describes this process via the question-asking approaches that were discussed in the chapter on collaboration—inviting discussion of thoughts and opinions of singers and inviting individual decision-making through sound. In both of these examples, the connection to the meaning of the music brings excitement and joy.

Professor Whitley: “Which one of you hams would like to stand and read with coraggio?” A few volunteered to read the program notes. She called on two different students to read the program notes, another to read the translation, and another to read the notes following the translation. After the reading, she said, “Good. Why does the pianist have to play that repetitive note so much [she sings it]? I am going to have you show the text with your bodies. You know, up until I was in middle school, I thought North was right in front of me, wherever I was. [She gestured her two hands stretched out in front of her body. All the singers laughed. One said, “Me, too!” Professor Whitley responded, “How egocentric was that [laughing]?” They all pointed to East, West, North, South, as in the text. Professor Whitley asked, “What do we create? Balance, symmetry, the circle of life. What could that repetitive G mean with that image in mind? What do you think?”

Singer: “I learned in my Asian studies class that Om is the center.”

Professor Whitley: “I love it when we have cross-class connections! Will you go, ‘Om’? [All the women chanted, “Om.”] It’s like a meditation bell. This is the same way she grows this composition. The phrasing is not traditional. Why are some phrases long and some short?”

Another singer: “We read that it was like a dance. Some movement is longer and some shorter. It reflects the movement.”

Professor Whitley: “What affect does that have on you—interrupting, escalating?”

Another singer: “It’s always forward pushing.”

Professor Whitley: “I like that. Yesterday, we talked about the work song.”

Another singer: “In Buddhism, they believe that you are reincarnated until you reach Nirvana. The section where we escalate could be the end of life. The one

where you soar, you finally reach it.” All explode in affirming comments and cheering.

Nana: You mentioned how in choir with [Professor Whitley] you discuss pieces and you mentioned that you haven’t necessarily done that in every choir [in which you’ve participated]. Can you describe more about how this is different than what you have experienced in other choirs?

Lilia: [In] probably all of my choral experiences there has been some discussion about pieces. But there are often pieces that . . . I don’t know who wrote that, I don’t know what it is about—I mean just looking back in any choir. I would say for 90% of the music we do in Women’s Ensemble, we know exactly what it is about or where it came from. Maybe it does not have a profound text. It is just a nice piece of music, but we know something about the style. Not just because we are being told how to sing it, but we relate it to something and I think that all choirs do that somewhat but we are very thorough about it in Women’s Ensemble. . . .

Nana: Are there any other things that are done in class . . . that help you connect emotionally to the piece?

Lilia: . . . Sometimes she will just give us a little bit of a thought prompt like, “Can you think about this or this when you are singing this?” Or she will say, “What does that mean to you?” Or she will just kind of bring our attention to the text and the musical meanings of different parts. And sometimes when we make certain musical decisions, we really pick a piece apart and analyze it. I think, “Oh my gosh . . . I wish we could tell the audience everything that we have thought about and all the musical decisions because I think that would will help them connect to it more too.” . . . I do think it really changes the way we sing it.

The observation excerpt gives an example of “really pick[ing] a piece apart and analyz[ing] it.” Through questions, Professor Whitley invites the students to make connections with a culture and tradition that may not be their own. Through opening up the discussion to the singers (as opposed to telling them the meaning the conductor thought of), the students come with many ideas, but one in particular sums up the composition well. This connection between meaning and music causes joy and cheering

among the ensemble. They are excited about their group realizations about the meaning(s) of the composition.

Lilia says that 90% of the time in Women's Ensemble, they 'relate it to something.' This in-depth reflection is different than what she has experienced in previous and other choirs. From her examples of questions that follow this statement, it seems that this 'relating' through thought-provoking questions helps instigate an emotional connection for her. These connections and decision-making processes are exciting to Lilia. So much so, that she wants to share them with the audience, so that they can connect in the same way.

Through inviting discussion of thoughts and opinions of singers and inviting individual decision-making through sound, the meanings of the text and music can be reflected upon. An exploration of the deeper meanings (human and contextual) can cause singers to experience affective connection. Connecting with music at this level can be a motivating and exciting experience.

Affective connection and self-expression through collaboration. The following excerpt shows how Alicia's thought process is a result of the second question-asking approach (inviting individual decision-making through sound).

Alicia: There is a song called "The Kiss" and I think it is about somebody's kiss not being as great as [they] had hoped for. And I thought, "This song is not that great and it is just lame, kind of poppy." Then Professor Whitley said, "Maybe you had a great first kiss, but maybe it doesn't have to be a kiss. Maybe you have had something in your life that you really hoped would have been great and it ended up just being a huge disappointment." All of this hung around my wedding. I mean, it's a happy day. I look back on it, but I can never look at those pictures without thinking of the pain. I know that will go away in time . . . And so that

emotional connection . . . as soon as she said it, I thought, “Oh great! I have it!
And every time I sang that song, there was emotional connection there.

In other portions of the interview, Alicia shares certain aspects of her wedding and events leading up to the event that were heart-breaking and disappointing. After Professor Whitley asks a question to help the students personally connect to the meaning of the music, Alicia is able to connect with that painful, personal experience. Connecting her experience to the composition helps her engage in singing the piece (even if she does not particularly like the song). She is able to express her emotion that is related to this personal experience. Through the thought-provoking questions that prompted Alicia to affectively connect on a personal level, she is able to express herself.

Affective connection through imagery. After the first rehearsal observation, I wrote, “Many of the questions [Professor Whitley] asks engage their imaginations ([using] adjectives, people, action, what do you picture here?).” Imagery is peppered throughout each of the rehearsal observations in myriad forms. Sometimes, a word that evokes an image is given within direct instruction, such as, “Make it a ‘hot’ forte.” Sometimes, imagery is used in context of both question-asking collaborative approaches. Below are three examples:

Professor Whitley: “At the end, think of your grandfather (not a creepy old guy) in long tails with a gold watch. So affected, so fantastic. Will you think of the old guy right there?”

Professor Whitley: “What adjectives do we have to describe this color? I think of dense. What else?”

Singer: “Intensity.”

Professor Whitley: “Like a horse at the gate?”

Singer: “Yes!”

Another Singer: “Yellow.”

Professor Whitley: “That’s great. Let’s sing it yellow.”

Professor Whitley: “What do you think this [repetitive] ‘s’ is?”

Singer: “Sneaking.”

Another Singer: “A work song.”

Professor Whitley: “I think of women are coming together. It keeps them organized.”

Another Singer: “A crackling fire.”

The first excerpt asks singers to make a decision and show their response through sound.

The second and third examples evoke discussion among the ensemble.

Dorothy and Delaney share their experience when imagery (like the examples above) is used in rehearsal:

Dorothy: She said in rehearsal a couple of days ago: “This part reminds me of a grandpa and a very mature grandpa asking, ‘May I have this dance?’” And kind of painting a piece for us if something’s in a foreign language: “This sounds like we should be tip toeing,” or “This part right here reminds me of warm caramel chocolate,” and all of us respond with, “Oooh that sounds great.” She will say, “Sing it like that!” So she has great analogies that are relatable, so that helps us connect to the piece a little bit more, painting a picture . . . It makes me more rigid if a director says, “Let’s connect these notes, no breath, more legato,” so I am thinking more rigid, very technical in my mind. “Okay, I got to get this right.” Where if Professor Whitley says something like, “Warm, dark chocolate caramel, gooey,” it gives me more of an emotional connection and more of like, “Oh that sounds so great right now.”

Delaney: She does not use strict theory terms. She will say, “You should be warmer here” and “This section reminds me of this.” She does not say, “You have to be piano here.” She says, “You need to feel the music.” That is what I was looking for: She wants us to feel it . . . Or she makes us describe the scenery that we are thinking of or what we think the singer or the storyteller is going through as they sing . . . with the Haydn piece she said, “At this section I want you to think of your elderly grandfather asking you to dance at like a formal ball. [She raises her voice] Nothing creepy, but very formal so you want it to be very light.” She creates pictures . . . Now when I sing that piece I think of this older man asking somebody to dance and it changes the articulation when you think of it and I think that is so interesting and I want to be able to do that [excitement is heard in her voice when she speaks].

Nana: How would you have sung it differently if she would have said, “Sing it shorter and lighter here?”

Delaney: Then I think so hard about doing it shorter and lighter that it would be almost too extreme.

Nana: So, are you saying that those pictures make it feel more organic to you?

Delaney: Yes, because I feel that I can be more expressive with it instead of really technical.

For both Dorothy and Delaney, pictorial references that represent portions of the music can be catalysts for their affective connection with the music.³⁴ Dorothy states, ‘It gives me more of an emotional connection.’ Delaney said that it helps her ‘feel the music.’ Both women describe a positive response to their affective connection with the imagery. Dorothy says, ‘Oh that sounds so great right now.’ Delaney states, ‘I think that is so interesting and I want to be able to do that [excitement is heard in her voice when she speaks].’ It seems that the use of imagery is motivating for them.

³⁴ In the follow-up interviews, Anna and Hannah supported the statements by Delaney and Dorothy that refer to imagery as a vehicle for affective connection.

Dorothy and Delaney both depict an alternative approach to using imagery. Dorothy gives an example: 'Let's connect these notes, no breath, more legato, so I am thinking more rigid, very technical in my mind. Okay, I got to get this right.' The technical approach Dorothy describes tells the singers how to precisely sing music (i.e., not breathing, singing legato). The statement, 'I got to get this right,' reminds me of Natalia's comments concerning perfectionism (see pp. 132-133). Dorothy believes direct technical instruction causes her to think 'rigidly,' similarly, I think, to Natalia's 'perfectionism.' Delaney describes the technical approach as using 'strict theory terms,' such as, 'You have to be piano here.' Again, she represents the alternative to imagery with an instructive comment that tells the singers exactly what to do or how to do it. She believes this kind of approach causes her to 'think hard' and 'be too extreme.'

Dorothy and Delaney describe positive visceral emotional responses to imagery. Alternatively, instruction that directly tells the singers what or how to sing using technical musical terms (i.e., legato, piano) causes a different experience in these two women: They describe their cognitive processes as 'rigid' and 'hard.' The use of imagery as a pedagogical practice plays a part in these two singers' affective connection with the music, whereas, a technical approach seems to play a role in their cognitive processes. Imagery helps engage the right brain in conjunction with the left brain (i.e. whole-brain learning). Engaging the functions of the right brain not only helps Dorothy and Delaney's technical singing, it is enjoyable and motivating to them.

Summary of collaboration and imagery as pedagogical vehicles. Alicia, Dorothy, Delaney, and Lilia give examples of how affective connection with the music

occurred for them in rehearsal. Alicia and Lilia describe their connection with human, contextual, and personal meanings through collaborative pedagogical approaches. Dorothy and Delaney show that imagery has been an initiator of their emotional connection. Collaboration and imagery can be vehicles for affective connections with the human and contextual meanings of music and self-expression.

Impact of Affective Connection on Singer Musicianship

Impact of affective connection on individual singing. Dorothy, Delaney, Maeve, and Natalia believe that imagery and/or affective connection with the music helps them sing better. Dorothy, Delaney, and Maeve specifically discuss imagery and its effects.

Dorothy: Having that emotional connection to food or that picture and seeing her face bring that out as she is conducting it, it makes me feel more free and happy to sing warm dark chocolate.

Nana: How does your sound change, do you think?

Dorothy: More freedom and more fluid.

Nana: Are you saying that those pictures make it feel more organic to you?

Delaney: Yes, because I feel that I can be more expressive with it instead of really technical.

Maeve: I really think that coming up with metaphors is always really important to a piece . . . emotional metaphors, as well, instead of sort of making it straight forward, rigid, like fitting within a little box like it is supposed to be . . .

Nana: Do you feel like those metaphors help you learn or how do they help you?

Maeve: They definitely help me . . . [with] being expressive.

Dorothy feels that emotional connection caused by imagery causes her to sing with more freedom and fluidity. Delaney and Maeve believe that imagery (or ‘metaphors’) assists them in singing more expressively. Maeve even uses the term ‘emotional metaphor,’ which, to me, reiterates Delaney and Dorothy’s previously discussed experiences relating to emotional connection through imagery: Imagery is a catalyst for relating to music affectively.

The vocal effects of emotional connection, in general, are explained by Delaney and Natalia. Delaney uses the phrase ‘emphasis on feeling,’ whereas Natalia talks about being an emotional person in Women’s Ensemble and allowing her emotions to help her singing.

Nana: Is there anything that [Professor Whitley] has done that has impacted you as a musician?

Delaney: The emphasis of feeling: That changed everything for me! I feel so much more comfortable and I feel . . . a real connection to the music now instead of always over-thinking . . . It is more of a flow, which is great and is totally new for me.

Natalia: And then when I sing in [Women’s Ensemble] (this is going to sound funny), I feel like I am not singing and that is because it is so easy . . . the way that [singing] is approached, it takes almost no effort, which is weird for me because I am a tryer, and so, it is really cool to be in there and be like, ‘Oh my gosh. Look at all that. I am not even tired.’

Natalia: So the real community aspect in [Women’s Ensemble] that [Professor Whitley] fosters helps me to then be an emotional person in there. And I think that is why I feel like it is some of my best singing, why it is so easy to sing in there. I said earlier it doesn’t feel like I am singing and I think it is because I don’t have to work at it because my emotions are finally able to help me with what I am trying to accomplish . . . I think that is part of why I love it so much because it is all of me that is involved in there when sometimes in other places it is just bits of me.

Nana: Do you think that is specific to Women's Ensemble?

Natalia: Right now in my life it is . . . Right now, just one of my best friends is one of the only other times where I just feel centered and all of myself.

Both Delaney and Natalia describe ease in singing resulting from emotional connection.

Delaney feels more 'comfortable' and experiences 'flow' in her singing. Natalia feels that singing takes 'no effort.' Natalia draws an even deeper connection with herself: She feels she can be 'all' of herself in Women's Ensemble because all of her (including her emotions) are involved. To me, this statement infers that making music in this holistic way is a means of self-expression for Natalia. Natalia also shares that Women's Ensemble is a unique place in her life in which she can be herself.

Impact of affective connection on ensemble singing. Lilia and Delaney generally talk about the group sound (as opposed to performance, as discussed later). Lilia simply mentions a change in the way the ensemble sings together, but Delaney goes into more depth about blend.

Lilia: Sometimes she will just give us a little bit of a thought prompt like, "Can you think about this or this when you are singing this?" Or she will say, "What does that mean to you?" Or she will just kind of bring our attention to the text and the musical meanings of different parts . . . but I do think it really changes the way we sing it.

Nana: So, when you feel like you are connecting more personally or thinking about that, how does your voice change?

Delaney: Yeah, my voice does change. I feel it is easier to blend with the rest of the group . . . I feel when I can connect with myself I can connect to the other voices around me so much easier and I am not fighting to get out notes and I am not fighting to blend with everyone. When you are truly feeling the music, then it is so much easier to reach out to all the voices around you.

Through asking questions, Professor Whitley draws ‘attention to the text and musical meanings.’ Lilia believes that it ‘changes the way we sing it.’ I deduce that by using the word ‘way,’ Lilia may be referring to the expression or interpretation of the music.

Delaney describes her emotional connection as ‘feeling the music.’ When she feels the music, it is easier for her to blend with the ensemble. When she says, ‘I am not fighting to get out notes,’ it seems her vocal technique is easier. When there is more ease in her singing, she can ‘reach out to all the voices around’ her and ‘connect’ with them.

Summary of affective connection on singer musicianship. Dorothy, Delaney, and Natalia sing with greater fluidity and ease in their singing as a result of connecting with their emotions through imagery and thoughtful questions about the text and meanings of the music. For Delaney, this ease assists her in blending with the ensemble. Delaney, Maeve, and Lilia notice heightened musical expressivity in their own singing or in the ensemble’s singing in relation to their emotional connection with the music. An affective connection with the text, meanings of the music, and imagery can cause freedom in vocal technique and increased musical expressivity. The affective connection enhances the technical and expressive execution through the release of tension.

Impact of Affective Connection on Performance

Each woman that was interviewed believes that a personal or emotional connection with the music positively influences their singing or the performance. Alicia, Anna, Delaney, Hannah, Lilia, Maeve, Natalia and Sarafina expound upon its influence specifically in performance. Alicia, Hannah, Delaney, and Sarafina talk about the impact on the interpretive or expressive aspect of performance; Alicia, Delaney, and Maeve

discuss the effects on the visual aspects of performance; and Anna, Delaney, Lilia, and Natalia, illuminate the influence on the visceral facet of performance.

Impact of affective connection on aural aspect of performance.

Alicia: [Professor Whitley] will open the floor for questions and have people offer their different opinions. One time we were singing a Haydn piece and she said, “What dress are you wearing to this party?” And we sang through it and she said, “Okay, what dress are you wearing?” And this girl raised her hand and said, “Purple flowing dress with frillies,” and we all saw the dress in our minds and sang it again with more poise and frilliness, I guess.

Nana: Did you experience a difference when you performed it when you were thinking about that visual picture? Can you describe the difference?

Alicia: I think it was just a reminder for me. This was sung in a time where people valued different things, wore different things, so would sing it in a style that I would not automatically want to sing it by just reading through it. So trying to access what elegance they valued in what they wore and what they sang and tried to match that and use that dress as an example.

Nana: And you felt the music changed? Can you describe how the music changed?

Alicia: It was a Haydn piece so we were thinking of a dance . . . Articulation and phrasing definitely . . . Imaginative, more precise and more colorful, I think. Precise goes along with specific in the fact that you have something in mind, you are not just singing the text, you are singing it through a filter of this picture.

The use of imagery in rehearsal assists Alicia in thinking about the historical context of the composition. Focusing on the societal aspects of the time in which the composition was written, helps her sing with ‘elegance,’ ‘articulation,’ ‘phrasing,’ and ‘color’ appropriate for the piece. The overall affect of the composition evident through musicality and interpretation is triggered by a pictorial representation of the historical

context. She feels her interpretation is more ‘specific.’ The image gives Alicia a clear sense of the expression of the piece.

In the previous excerpt, Alicia gives a specific example of how her expression was influenced through image. Below, Delaney discusses the influence of emotion on the musicality of the ensemble as a whole.

Delaney: She will say certain words that will bring on a certain emotion or mood in the whole group and we all build upon it and we move together in the music, instead of individually. For example, we will all start to crescendo all in one place, especially in “One Voice” when she is not conducting. We put our own stresses in and we don’t ever really think about it and it is just something that fits together with all of us and we just move together and I really like that.

In this excerpt, Delaney bases ensemble movement and expression (i.e., ‘crescendo’) on Professor Whitley’s words that conjure an ‘emotion or mood.’ The words that Professor Whitley uses allow the singers to ‘put in our own stresses’ or, in other words, make ‘our own’ musical decisions. The words and emotions influence them as a ‘whole’ group and how they sing and move ‘together.’ The expression and musicality of the ensemble is affected by words that evoke emotion.

Hannah also experiences a difference in performance through her emotional connection with the music.

Nana: Do you feel like feeling that emotion influences the performance as well?

Hannah: It would be more musical. When something is sung with passion it gives a different feeling and it gives a different sound than if it is sung without passion.

Nana: Can you describe that sound?

Hannah: Convincing

Hannah believes that the inclusion of emotion causes the performance to be more ‘musical,’ ‘passion[ate],’ and ‘convincing.’ These results are ‘different’ than if one did not experience an emotional connection with the music.

Sarafina hears a similar difference in the sound of the choir resulting from emotional connection. She describes it as using different parts of the brain.

Sarafina: It is a creative side of the brain and that is connected emotionally. I mean if we all went around singing left-brain all the time, it would be perfect, right? It would be beautiful, but there is no emotion in that. There is no connection to the music. There is no expression.

Sarafina believes that true expressivity results from creativity and emotional connection, which are right-brain activities. Left-brain functions would cause the music to be perfect and beautiful, but not ‘connected’ or ‘expressive.’

Alicia, Delaney, Hannah, and Sarafina believe that the sound of the choir is enhanced through heightened musicality resulting from the inclusion of emotion in rehearsal. It is more ‘imaginative,’ ‘colorful,’ unified among the ensemble, ‘musical,’ ‘passion[ate],’ and ‘expressive.’ These terms imply processes of the right brain. Again, methods that engage whole-brain functions seem to positively influence the delivery of the music.

Impact of affective connection on visual aspect of performance.

Maeve: You are feeling an undercurrent of emotions every time you perform and you are trying to convey those emotions to the audience. As a group, if you are able to understand those things together, then it is going to be very, very visible to the people who are seeing it and then you are going to feel it as you perform.

Nana: When you have that emotional connection with a piece, how does that influence your performance of it?

Alicia: So much. It's easy to make the facial expressions. It's easy to phrase things because you know that the music is expressing the emotion in a particular way and you can access that quicker. If you are just thinking crescendo or decrescendo here, fine. But if you are thinking this is a part where I am crying and I have to kind of show that in the shape of the music, and I am thinking about something that makes me want to cry, it is very easy to express that.

Nana: How does knowing about the text, talking about the meaning of the text, and everyone sharing their ideas about the meaning of the text influence the way you sing it?

Delaney: Because when you start singing it and you think . . . "How do I," (since I am one of the people that is telling this, right?), "How do I feel at this point? What fits with the sound and the language? How do you feel?" And that adds more depth. It adds a lot more passion. You want to understand your text so that you know what to do with your face. I feel if you don't understand your music then you are not going to portray what the composer is trying to say and that is kind of sad to me because people write music for a reason and they are trying to express themselves and it is our job to express it.

Maeve, Alicia, and Delaney describe the impact on the visual aspect of performance resulting from an emotional connection with the music. Maeve makes a general statement, 'it is going to be very, very visible.' Alicia and Delaney specifically refer to the effects on facial expressions. Alicia mentions that the emotional connection causes 'mak[ing]' facial expressions to be easier, in addition to the expressive qualities of music. Delaney feels that the passion that is created through identifying with and understanding the meaning of the text helps her 'know what to do with [her] face.' She is better able to portray the intention of the composer. With each of these women, the visual aspect of performance seems to come more naturally because of the exploration of the meaning of the text or the inclusion of emotion in rehearsal.

Impact of affective connection on visceral aspect of performance. Anna,

Delaney, Hannah, Lilia and Natalia describe intangible aspects of performance resulting from connection to meaning and emotion. Lilia, Natalia, and Delaney discuss their own personal experiences. Anna and Hannah describe the visceral experience of the audience.

Nana: How do you feel like that influences the performance?

Natalia: For me personally, it makes me feel like I am actually a part of the music. When I am emotionally connected to it, as a person (instead of a microphone), I am just performing it.

Nana: What impact do you think that has on your performance?

Lilia: It makes it a lot more meaningful. I feel like certain pieces in general in my musical life have been transformed by knowing what they were about and especially pieces that maybe I did not connect to initially and then you find out what it is about or you just analyze it a little bit and then it just brings new life to it and it is certainly much more enjoyable to perform and easier to deliver accurately.

Nana: So when you said that when you are digging in the music and the meaning of the music it adds more passion when you sing it. Can you describe how that feels?

Delaney: It makes you feel really good. If there is no passion, you are just really analytical and, "This is this part, and this is this part and I need to get this note," but when you are most passionate and you feel it, your performance is better because when you think too hard you are going to make more mistakes. But when you are feeling it and you feel good about it, it changes the meaning of everything. It is not, "I am supposed to do this here." Instead, "Oh of course this goes here because it is portraying this feeling."

Natalia, Lilia, and Delaney describe positive performance experiences in relation to the inclusion of emotion. Emotional connection with the music makes Natalia feel like she is actually a part of the music. She contrasts this idea by mentioning a microphone. She

does not feel that she is simply a conduit of the music. Rather, she *is* the music. Lilia believes her performances are more meaningful and enjoyable. Delaney says this emotional connection makes her ‘feel good’ in performance.

Both Lilia and Delaney talk about how the accuracy of their performance is influenced. Lilia believes the music is ‘easier to deliver accurately’ and Delaney says that she makes fewer mistakes. For Lilia and Delaney, one could deduce that the technical aspects of music come more easily to them with the inclusion of emotion.

Hannah and Anna describe the experience of the audience:

Hannah: She tries to get us to connect with each song so that it is convincing and we are feeling the emotions and conveying that to the audience, making the audience feel emotions.

Anna: One of my friends that goes here . . . is always raving about Women’s Ensemble and it is just great and he was like, “Everything that you do is just so magical and wonderful.”

Hannah feels that when the singers ‘feel’ and ‘convey’ emotions to the audience, the audience then is able to ‘feel emotions,’ as well. The singers ‘convince’ the audience to also emotionally experience the music. Anna shares the feedback of a friend who has attended their concerts. He describes his visceral experience by using the words ‘magical’ and ‘wonderful.’ This ‘magic’ may be invoked partially by the singers’ emotional connection to meanings.

Emotional connection can cause a positive visceral experience for both the singers and the audience. It is difficult to describe this experience because of its intangibility. It

can be ‘magical’ and ‘meaningful.’ For some women (Lilia and Delaney), it can even enhance their technical delivery of the music.

Summary of affective connection on performance. It seems that many aspects of musical performance can be positively altered by the use of imagery and relating emotionally and personally to the text and meanings of the music in rehearsal. Aural aspects of performance that can be enhanced include expressivity and artistry. Visual aspects of performance, particularly facial expressions, can feel more natural to singers and more visible to the audience. In addition, the overall visceral experience for both singers and audience members can be more meaningful and even exceptional.

Personal Impact of Affective Connection on Singers

Anna, Delaney, Hannah, Lilia, Maeve, Natalia, and Sarafina discuss how an emotional connection with the music positively influence them as people, as human beings. All seven women expound upon its impact on their own person. Anna, Hannah, Lilia, and Natalia also talk about its influence on their relationships with others.

Impact of affective connection on self. Each of the seven women listed above describe the impact of emotional or personal connection with the music in different ways.

Natalia: . . . My emotions are finally able to help me with what I am trying to accomplish . . . I think that is part of why I love it so much because it is all of me that is involved in there when sometimes in other places it is just bits of me . . . I just feel centered and all of myself.

Because Natalia is given a space in which to include her emotions in her learning process, she feels that she can experience her whole self. The inclusion of emotion helps her feel centered.

Maeve: I feel that I am the most wholesome as a person when I am doing music because I feel that is where I can really relate and communicate with people.

When Maeve is singing, she feels the most ‘wholesome.’ By welcoming and experiencing her emotions in music, she feels that she can truly relate to and communicate with people.

Hannah: Some pieces might make you feel a way that maybe you did not think you would. You know, you will have an emotional reaction to a piece you did not think you would have just because music is powerful and you learn something about yourself . . . it is a new discovery. You hear a piece for the first time and you have overwhelming emotions and you feel that you want to cry. Have you ever felt that? You just hear this piece so beautiful that you just want to cry? And I think you can learn a lot about why am I feeling this way, what about this is making me feel this particular way.

Hannah believes that the emotional connection to music gives her an opportunity for self-discovery. It helps her become aware of why she is feeling those particular emotions.

Nana: Do you feel, as a woman, that it has been important to you to have experienced this emotional, creative [pedagogy in Women’s Ensemble]?

Delaney: It really helps me to understand when I can be expressive when I sing and it helps me express my own emotion that I pent up during the day. I feel better after I sing. I feel better after I can connect with music . . .

For Delaney, the emotional connection helps her access her own suppressed emotion and release it through singing. It helps her ‘feel better.’

Anna: I just really like that you are part of a group while you are doing it, but also it is kind of personal in the same way because you really just get to get into the emotions and the words of the songs and you forget about everything else that is troubling you or anything.

When Anna ‘get[s] into the emotions,’ she forgets about her ‘troubles.’ It is an escape from the difficulties of life.

Nana: Do you feel like this is particularly important for women to involve that right brain in the rehearsal and in their performance?

Sarafina: I think it is important for everybody to do that. For women specifically? I think there is an empowerment to that, certainly, because it fosters a connection with women that we don’t always feel.

Sarafina believes that the emotional connection (i.e., ‘right-brain’ function) empowers women, in particular. The connection to the meaning of the music enables women to ‘feel’ their emotions.

Lilia: I think that it is important to give everything purpose. It is important to connect things . . . It is so much more satisfying. It is so much more memorable. It has a greater impact on your life and it just makes everything so much more relevant. It is like we are doing this for a reason. It might not be a world changing reason, but it is a reason for us, at least for our minds.

Connecting to the meaning of the music gives Lilia ‘purpose,’ a ‘reason’ for singing. Not only is it more ‘satisfying’ and ‘memorable,’ but it impacts her life.

Singers are positively influenced by the emotional connection to music in myriad ways. They experience feelings of centeredness, wholeness, and empowerment. It gives them opportunities for self-discovery, emotional release, and an escape from life’s difficulties. It even gives one woman a sense of purpose.

Impact of affective connection on relationships with others. Anna, Hannah, Lilia, and Natalia experience the ways in which a deep connection with the music impact

how they think about and relate with others. Lilia and Natalia recognize a change in their thinking, while Anna and Hanna describe its influence on how they relate to others.

Nana: You mentioned in class how she will bring your attention to the text or the musical meaning. Do you mean she is helping you connect to it personally?

Lilia: Yeah, sometimes. But sometimes in a more worldly sense or both, like in a more generalized, “What would this mean to this group of people?” . . . We did this piece my freshman year which actually I did not like it very much. It was about freedom. It was just a little bit cheesy for me—liberty and diversity, all good stuff, but just a little bit cheesy for me. I remember us having a big discussion about all these cultures and why they come together and it was a piece that was supposed to reflect on a bigger society.

Natalia: Because when you can project your own life experience, you soak up a little bit of someone else’s because it makes you think about, “Okay if I was in this position, how would that affect me?” So, it makes me realize things about people or different times or different situations that I have never been in and they change my way of thinking about certain things or they reinforce these cool ideas that I have in my head.

Discussions about text that refers to culture and ‘a bigger society’ have helped Lilia connect with the world. She feels more connected to the world because she is learning about it and talking about it in rehearsal. When Natalia connects emotionally to a piece, it changes her ‘way of thinking.’ She has realizations about others in situations or times different than her own. The process of digging deeper into the possible meanings of the text through discussion gives both of these women a broader world-view.

Hannah and Anna link their inclusion of emotion to how they relate to people:

Hannah: I think . . . experiencing emotion from art and specifically music, helps you relate to people better and understand.

Anna: . . . Always being told, “No matter what, to feel the emotion of the song and to bring that out.” I feel like I have become more sympathetic than I could have been. I have gotten more relatable with people and understanding. It has also helped me become more personable.

Hannah believes that she relates to people better and has a greater understanding of others. Anna believes that she has become more relatable and personable and has grown in her sympathy and understanding of others. For these two women, their emotional connection with the music through collaboration has helped them relate to others better through sympathy and understanding.

Summary of personal impact of affective connection. An affective connection to music personally influences Anna, Delaney, Hannah, Lilia, Maeve, Natalia, and Sarafina in many positive ways. This connection causes some of them to feel centered, whole, and empowered. An affective connection is also a vehicle for self-discovery, emotional release, finding purpose, and escaping from life’s difficulties. In addition, this connection broadens Lilia’s and Natalia’s world-views and helps Anna and Hannah to better relate to others through sympathy and understanding.

Conclusion of Affective Connection Chapter

Professor Whitley creates an atmosphere in the rehearsal that encourages singers to be open and present. The conductor creates this atmosphere by being personable and vulnerable, inviting student participation and sharing their thoughts, and affirming the student’s responses. Selected repertoire allows singers to relate to the music at an affective level through the text, the context, or the possibility of multiple meanings. The process of working on such repertoire in a welcoming and open space, students can

thoughtfully and deeply reflect on the world and themselves. Thoughtful reflection can cause singers to intimately connect emotionally with the music and its meanings.

Four women either experience or believe that many women experience emotional suppression in their day-to-day lives. As a result, they believe connecting emotionally to music in singing is important for women and their holistic individual growth. It can become a vehicle for self-expression and for singers to experience and release pent-up emotions. Two methods that are used in Women's Ensemble to facilitate an emotional connection with the music are imagery and collaboration, such as, inviting discussion of thoughts and opinions of singers and inviting individual decision-making through sound.

Imagery and collaboration assist in facilitating an affective connection with music that impacts the musicianship of each of the interviewed female singers. Six women believe it helps their individual singing and/or ensemble singing in experiencing greater freedom in vocal technique and/or increased musical expressivity, which carries over into performance. Seven women feel that it also enhances the performance visually and/or viscerally—facial expressions can be heightened and occur more naturally, the singers' experience can more meaningful, and the audience's experience can be enhanced. According to the conductor, the singers seem more 'thoughtful' in their delivery.

Seven of the nine women specifically discuss the affective connection that is fostered in rehearsal and how it impacts them personally. These women have experienced feelings of centeredness, wholeness, and/or empowerment; moments of self-discovery, emotional release, and/or escape from difficult life circumstances; and/or a sense of purpose. For some of these women, their emotional engagement with the music

has broadened their world-views or increased their ability for empathy and understanding.

An affective connection with the music and its meanings through the vehicles of reflection, collaboration, and imagery can positively influence singers musically and personally in myriad ways. Musically, singers experienced ease in singing, increased expressivity, and enhanced visual and visceral experiences during performance. Personally, they experienced heightened feelings of centeredness, wholeness and empowerment; opportunities for self-discovery, emotional release, and emotional escape; a stronger sense of purpose; expanded world-views; and increased sympathy for and understanding of others.

CHAPTER VIII

CONCLUSIONS

Summary of Findings

I use the research questions posed in the introduction to structure this summary.

The second and third research questions are jointly answered.

1. To what extent are these female participants experiencing feminist pedagogical techniques in their rehearsals with the Women's Choir? I observed that the singers in the Women's Ensemble conducted by Professor Whitley experienced many feminist pedagogical techniques, including:

- rehearsing and performing selected repertoire without a conductor;
- ensemble rehearsal formations that decenter the conductor;
- discussing the reasoning behind various conductor decisions (e.g., soloist selection and voice placement);
- voting on criteria for selecting soloists and voting on soloist selection;
- encouraging students to lead portions of the rehearsal;
- singing in the choir when graduate students conduct;
- initiating discussion in relation to interpretation and meaning of the music by inviting the thoughts and opinions of the singers;
- asking thought-provoking questions to help students make musical decisions

- allowing time for reflection to help facilitate personal connection with music; and
- using imagery to help facilitate engagement of the affective domain.

2-3. How does a collaborative environment fostering shared power and addressing affective learning through personal connection with the music influence the musical and personal growth of these female participants? In Table 2, I present a summary of the positive musical and personal influences of collaborative methods and methods that encourage connection with the affective domain/personal experiences.

Table 2. Musical and Personal Influences of Feminist Pedagogy in the Choral Rehearsal

Feminist Pedagogy Value and Method	Musical Influence	Personal Influence
<i>Collaboration through inviting discussion and decision-making</i>	Mental engagement	Feeling valued
	Confidence in skills	Confidence to share thoughts
	Sense of ownership in the music-making	Honesty in sharing
	Better understanding of music	Better understanding of others
		Better understanding of role as a team player
<i>Affective and Personal Connection through Collaborative Methods, Reflection, and Imagery</i>	Greater ease in singing	Heightened feelings of centeredness, wholeness, empowerment
	Increased expressivity	Self-discovery
	Enhanced visual aspects of performance	Emotional release and emotional escape
	Enhanced visceral experiences in performance	Stronger sense of purpose
		World-views were expanded
		Increased sympathy for and understanding of others

4. What pedagogical techniques are the most effective in positively influencing these female participants in their personal growth? I chose to analyze the results of the methods that the interviewees expounded upon in the greatest depth and length. As a result, the pedagogical techniques that seem the most effective include the invitation of discussion of thoughts; the invitation of decision-making through sound; and invitation for personal reflection and reflection of others based on the text/repertoire. The use of imagery was the only method discussed in this paper that did not personally influence these women.

I do not desire to contrast the levels of impact of these methods. Such an analysis would represent a quantitative conclusion, rather than qualitative. As an outsider, I found it impossible to know the depth of personal impact these methods had on the singers. Therefore, I do not prioritize one over another. The influence of all three methods (the invitation of discussion of thoughts; the invitation of decision-making through sound; and invitation for reflection based on the text/repertoire) were empowering in myriad diverse and personal ways.

Implications for Practice

Method: Traditional choral pedagogy and feminist pedagogy. The concurrent methods found in five of the most commonly used choral methods textbooks are necessary methods in the choral rehearsal and focus mainly on the technical aspects of music. These include:

1. Conductors should be knowledgeable and proficient in vocal pedagogy, conducting, score study, score analysis, and aural skills (ability to hear and identify musical problems).
2. Conductors should facilitate an efficient and productive musical learning process by deconstructing the musical elements and reconstructing the work as a whole.
3. A productive musical learning process is made possible via effective and efficient communication, including, specific and feedback, minimal verbal directions, vocal demonstrations, and conducting.
4. Conductors are encouraged to create a positive rehearsal environment.

In the present case study, methods that reflect the feminist values of moving toward an equalization of power, collaboration and the inclusion of affective learning and personal connection are analyzed and discussed. Professor Whitley's pedagogy reflects these values in many ways, however, only the following methods are analyzed in this paper—initiating discussion in relation to interpretation and meaning-making by inviting the thoughts and opinions of the singers; asking thought-provoking questions to invite students to make musical decisions; encouraging reflection to help facilitate personal connection with music through asking questions and discussion; and using imagery to help facilitate engagement of the affective domain. Such methods positively influence the women in this study musically and personally in myriad ways (See Table 2).

Incorporating methods that reflect values of feminist pedagogy in the choral rehearsal can honor and empower women singers as holistic human beings.

Methods reflect philosophy. These methods reflect Professor Whitley’s philosophy relating to conducting, teaching, and music-making. Table 3 is a summary of the philosophical values implied by methods executed in rehearsal. Included in this table are the values that I created implied by the concurrent methods described in five of the most commonly used choral methods textbooks (Brinson & Demorest, 2014; Collins, 1999; Holt & Jordan, 2008; Hylton, 1994; Phillips, 2004). My aim in this table is not to show that one is better than the other or that one should fully replace the other. My goal is to show that method reflects philosophy, just as philosophy should be apparent in method.

Table 3. Values Implied by “Traditional” Methods Compared to Feminist Pedagogy

Values Implied by Methods Portrayed in Choral Methods Textbooks	Values Implied by Methods Portrayed in this Case Study that Reflect Values of Feminist Pedagogy
Conductors hold the knowledge in the classroom and initiate rehearsal approaches.	Singers and conductors alike hold knowledges and co-construct knowledge and meaning together. Conductors initiate collaborative and reflective rehearsal approaches that involve students in decision-making and meaning-making.
Rehearsal approaches often focus on the technical aspects of the music.	Rehearsal approaches focus on the technical aspects of the music, as well as, foster connections with the affective domain and personal experiences through collaboration, reflection, and imagery.
Students receive the conductor’s knowledge and respond to conductor-initiated approaches.	Conductors and students alike receive knowledges and respond to one-another through conductor initiated-approaches and a flexible rehearsal environment.
Rehearsals are positive and productive through efficient problem-solving by the conductor via effective verbal and non-verbal communication.	Rehearsals are safe, open, personal, and affirming allowing students to be vulnerable and honest. Rehearsals are efficient, productive, and flexible allowing time for collaboration, discussion, and

	connection. Problems are solved in two ways: (1) By the conductor through verbal and non-verbal communication and/or (2) Through the conductor asking questions that invite students to make musical decisions.
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I do not contend that feminist pedagogy can replace traditional choral pedagogy. The results of this study demonstrate that a women's choral environment is an ideal site for an amalgamation of the pedagogies, or as Rao (2009) might say, for unity among diversity.

Gibala-Maharidge (2005) and van der Sandt (2001), conclude in their surveys of choral methods materials that there is a need for a greater emphasis on developing a philosophy based on aesthetic, human, and educational purposes. Also, Gibala-Maharidge (2005, p. 102), believes that methods should focus on the singer's personal growth and fulfillment, as well as technical development. The influences of feminist values and methods, such as collaboration and methods that encourage connection with the affective domain and personal experiences (as seen in the right column of Table 3), impact the study participants mainly in non-technical ways, with the exception of 'ease in singing' (see Table 2). As a result, I propose that a fusion between the feminist pedagogical methods and traditional choral methods addresses the appeal by Gibala-Maharidge for developing methods that reflect holistic philosophies.

Philosophy: Similarities and differences between traditional choral pedagogy and feminist pedagogy. The results of this case study in Table 2 reflect many of the philosophical statements found in the five most commonly used choral methods textbooks in higher education. According to these textbooks, the reasons for including

music in the curriculum include, but are not limited to, improving learning skills, providing an outlet for repressed emotions, encouraging self-discipline, allowing for self-expression, fostering creativity, boosting self-confidence, involving cooperative learning and teamwork, developing abstract thinking and problem solving, nurturing social development, increased knowledge of musical composition, exposure to various cultures and historical contexts, utilization of whole brain learning (specifically, the affective domain), and the aspects of music that can help people grow individually and connect with others. The list in Table 2 reflects every one of the benefits of music listed above, with the exception of ‘self-discipline.’

The values of feminist pedagogy vary from the universal definitions of ‘aesthetic’ and ‘human’ found in traditional philosophical perspectives. In this case study, singers experience personal, emotional, and visceral connections with the music through these feminist methods. These experiences could be considered aesthetic or human. Nevertheless, these singers do not express having the same experiences, knowledges, or meaning-making as each other or as another gender, as portrayed by aesthetic and praxial philosophies. Through methods that align with feminist pedagogy, singers reach into their own unique experiences to become more self-aware while simultaneously hearing and understanding varying experiences of others. This sharing causes them to co-construct knowledges with multiple meanings. Not one knowledge or meaning is considered ‘right.’ All thoughts, all experiences, all knowledge, all women, all people are welcome. To reiterate Professor Whitley, “[You] can’t be wrong. [You] can’t be wrong.”

Pedagogy for women's choirs. The results of this case study reflect the current publications and research about women's choirs (Gackle, 2011; Hopper, 2012; Levine, 2012; Norris, 2012; Snow, 2012). Based on her experience and research, Gackle (2011) writes, "Though it is always my goal to help my singers produce the most musical, expressively beautiful, and accurate performance of the music, I have come to realize that the music is not my first and foremost goal" (p. 148). This foremost goal of fostering students as holistic individuals within the current choral structure is a foreign concept to many conductors in the profession. Additionally, writings by conductors of women's choirs reveal the desires and needs expressed by female singers, such as, connection, emotional safety, collaboration, acceptance, and confidence-building. The women in this case study voice that the methods incorporating the values of feminist pedagogy meet those 'feminine' desires and needs (see Table 2).

Women, Men, and the Western World

All women do not have the same experiences. All men do not have the same experiences. Some men have experiences that align with the topics of this paper. Some women do not have experiences that align with these topics. Although this paper focuses on women, it is not exclusive to gender or sex.

Gilligan's study (1982) reveals massive dissociation within women caused by a culture that divides mind from body, reason from emotion, and self from relationships. She sees how these dichotomies cause people to reject parts of themselves. Noddings (1984) encourages an approach to ethics in education that is caring, encouraging, and holistic resulting from dialogue and understanding. Belenky et al. (1986) reveals that

many women learn better when new knowledge is contextualized with their personal experiences and previous knowledges; many women desire a professor that helped them birth, articulate, and develop their ideas; and many women learn from seeing imperfect teacher models that struggle, made mistakes, and work through their ideas with students and within the classroom.

An apparent question occurs to me: Do I identify with these writings because I am a woman? Gaunt and Westerlund (2013) and Renshaw (2013) align with these findings and writings by feminist authors (Gilligan, 1982; Noddings, 1984; Belenky et al., 1986), but claim they are not only for women. They describe *feminine* attributes as functions of the right hemisphere of the brain, which are often overshadowed by functions of the left hemisphere in many Western cultures. Therefore, the research and writings by feminist authors (Gilligan, 1982; Noddings, 1984; Belenky et al., 1986) are not for women only, but rather, are reflections of a Western world trying to find balance, connection, and wholeness.

Concluding Thoughts

The development of feminist theory and gender research has resulted in an expansion in our conceptions of what “matters” in school and university classrooms. What matters is not only the musical content of our programs but our pedagogy—how we interact musically and personally with our students, the way we design our musical environments to be inclusive of and to provide opportunities for all students. (Lamb, et al., 2002, p. 660)

As espoused in the third wave of feminism(s), feminist pedagogy is not intended only for women. The liberatory approach is beneficial for all people inclusive of difference.

Feminist pedagogy reflects a more balanced, holistic, and humane approach for music-

making in the ensemble setting. In my own experience, this way of being in the rehearsal can be more challenging, humbling, and rewarding than the traditional ways in which I have been taught to function as a conductor. Based on my research, I purport that incorporating feminist values into the choral rehearsal transforms singers and conductors into more engaged, alive, and soulistic individuals whose energies spill over into the collective music-making. Like the tiles of a mosaic, pieces of feminist and traditional choral pedagogy could be fit together to create an edifying musical experience. Similar to O'Toole (1994), I believe it is absolutely worth the effort.

Suggestions for Future Research

Because of the positive impact on the women in this case study, further research incorporating the values of feminist pedagogy into girl's and women's choral rehearsals could prove to be beneficial for singers and conductors of women's choirs alike. Additional examples of choral methods that incorporate all of the values of feminist pedagogy need to be explored and shared in order to experience more fully the potential benefits of music. Also, the personal impact and effect on musical performance of such philosophies and methods on female singers of all ages (elementary, middle, high school, and adults) and in all types of ensembles (community ensembles, non-auditioned choirs, auditioned choirs, professional ensembles, etc.) should be studied. Methods may vary depending on the age and experience of the singer.

Lilia, Natalia, and Sarafina discuss in their interviews that men could also benefit from experiencing collaborative methods and methods that help connect music-making with the affective domain and personal experience. In the follow-up interviews with each

participant after they read my analysis, every woman said that they believe all singers inclusive of sex/gender could benefit from these values and methods. As feminist pedagogy is not designed only for women, I suggest that further research be conducted that explores the impact of feminist pedagogy in men's choirs, mixed choirs, and women's choirs of all types.

Final Reflection

Vulnerability and emotional honesty are crucial to our art. People can be impressed by good sounds, but something far more important happens when a singer combines impressive technique with emotional truth: Listeners are changed. A free voice opens a direct conduit from the singer's heart to the people in the audience. That is what singing should always be about. (Smith, 2007, p. 25)

I desire to create a rehearsal environment for women (inclusive of myself) that is simultaneously caring, holistic, inclusive, engaging, empowering, and liberatory. Such an environment can be a passageway for personal and vocal freedom, which are intertwining processes (Kleinerman, 2008; Linklater, 2006). In response to this calling, I must seek to center myself in my own musical and personal growth and also de-center myself from an exclusive conductor-singer model in order to truly care for those with whom I make music. I desire to be a soulistic facilitator and collaborator of wholehearted being, learning, music-making, and becoming. The values of feminist pedagogy help me create and choose a constructive vehicle.

While on the plane returning from my case study travels, I thought back on my time with these women. When I was sitting in Professor Whitley's office, I noticed that her walls were covered with construction paper, probably 80 pieces in total. Each piece

of paper had an adjective written on it. When I asked her about it, she became emotional and could barely speak. On her last birthday, she arrived at her office with her walls colorfully decorated with handwritten words that described her. Her women students had broken into her office to give her a gift that showed the impact she has made on their lives. Thinking about these women, I wrote in my journal:

October 10, 2014

Seeing Professor Whitley's office with all of those colorful cardboard squares was so moving to me. It was so loving, almost childish, yet cut to a deep place in me. It was the evidence of her true work—not the invitations to sing at festivals and conventions—it was the evidence of hearts touched, lives transformed, dreams inspired, acceptance felt. There was no fear, no shame. It was the evidence of freedom: freedom to be oneself, to rise above one's insecurities, to step into something greater than oneself. What would it be like to live without fear? I believe this might be the place.

May I be a conductor-collaborator who champions fearlessness within the hearts of women who sing.

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APPENDIX A

RECRUITMENT EMAIL

Recruitment Email
(to be forwarded to choir members through [REDACTED]
with the Recruitment Script as an attachment)

Dear [REDACTED] Members,

Thank you for your consideration in participating in the research project called Pedagogy in the Women's Choral Rehearsal. If you were unable to hear about the research project in class, feel free to read the attached document.

If you are able and interested in participating in an individual interview for the project, please complete the brief (3-questions only!) questionnaire:
<https://www.surveymonkey.com/s/FLMWHYH>.

Feel free to contact me with any questions you may have about the project. Thank you so much for your consideration! I look forward to meeting your choir soon.

Best wishes,
Nana Wolfe-Hill
Doctoral Candidate
University of North Carolina-Greensboro
651-208-4153
nfwolfe@uncg.edu

Approved IRB
9/12/14

APPENDIX B

RECRUITMENT SCRIPT

Recruitment Script
(to be read by [REDACTED] to the [REDACTED] approximately 2 weeks before the interviews and observations commence)

My name is Nana Wolfe-Hill and I am a doctoral student at the University of North Carolina-Greensboro. You are invited to participate in a research study to learn about the connection between choral teaching techniques and how they may influence you not only as a singer and musician, but also as a person. I am curious about how female singers respond to various ways of teaching and how it makes a difference in their hearts, minds, and lives.

I am asking you to participate because you are women in a choir. I believe that you all have a reason for participating in this choir and that singing may play an important role in your life musically and non-musically. The benefits of participating in this study may help you realize something new about yourself as you explore how singing in choir has possibly affected you. It will also benefit me and other choral directors who may read the results of the research and encourage us to teach in ways that foster female students musically and holistically. It is possible, however, that a participant may realize some negative experiences or adverse influences on their voice or person. These realizations could be enlightening or could be difficult for the individual to process. I invite participants to be as honest as possible in answering questions in the research, but every participant is welcome to only share information and experiences with which they feel comfortable.

This research study is two-fold. First, I will observe two rehearsals of the [REDACTED] led by [REDACTED]. Second, I will hold five 75-minute interviews (1 hour and 15 minutes) with individual students at a mutually agreeable date and time. With each individual's permission, I will audiotape the interviews and take notes during the interview. Fake names will be used so that no participants will be revealed in any published writing nor will they be discussed with any other person, including colleagues and professors. You are welcome to choose your own fake name. I will be the only person to listen to the audio recordings of the interviews. The results of this research will be used for my doctoral dissertation. The name of the choir, the university, and the individuals will all remain anonymous in the paper. If you would like to participate in the one-on-one interviews, please promptly respond to the email forwarded to you by [REDACTED].

The most important thing to remember while you are participating in this study is to be as thoughtful and honest as you can—about your inner self and your experience. Your thoughts and feeling are valuable to me and beneficial to the future of choral teaching.

Participants must be over 18 and have participated in at least one more choir (past or present), in addition to [REDACTED]. All members of the [REDACTED] who meet the above criteria are welcome to participate, but women who have participated in [REDACTED] in previous years are especially encouraged to participate. If you decide not to participate in an interview, your decision will not affect your standing in this class.

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APPENDIX C

ONLINE QUESTIONNAIRE

Online Questionnaire (linked within the Recruitment Email)

1. This survey was conducted in Survey Monkey:
<https://www.surveymonkey.com/s/FLMWHYH>
2. The last two questions are required in order to select singers for the interview process who are considered “experts.” The first question is not required. If the first question is not answered, then the student will not be selected for an interview.

For Potential Participants:

Intro Page to Survey:

Thank you for being willing to participate in this research project! I greatly appreciate your time and believe this information is important for future music educators and female singers. If you are willing to participate in a one-on-one interview (that will last approximately 75 minutes) and read the results of the research for your feedback, please fill out this brief 3-question survey. From those that complete the survey, 5-6 singers will be randomly selected for the individual interview.

Student Survey Questions

1. If you are willing to participate in a one-on-one interview (for approx. 1 hour and 15 minutes) regarding your past and present choral experiences, please indicate the following:
I am 18 years of age or older: Yes / No
My first and last name:
My email address (that I check daily):
2. In what previous choirs have you participated (high school, collegiate, mixed SATB, women’s SSA, etc.)?
3. How many years have you participated in the Women’s Chamber Ensemble at MSU?

Thank you for being willing to participate in an individual interview for this research project!

APPENDIX D

FOLLOW-UP RECRUITMENT EMAIL

Follow-Up Recruitment Email
(To be sent to students that want to participate and were selected from the pool of interested candidates)

Dear [REDACTED] Member,

Thank you for being willing to be apart of this research project! You have been randomly selected from a pool of singers that would like to participate in this research. Please read this email carefully and respond as soon as you are able.

I will be on campus on the following dates: . Please let me know all of your available 75 minutes time frames within those days and I will confirm a specific time and location with you. If you are unable to interview within this time frame, please let me know as soon as possible.

Feel free to contact me with any questions you may have about the project. Thank you so much for your willingness to participate! I look forward to meeting you soon.

Best wishes,
Nana Wolfe-Hill
651-208-4153
nfwolfe@uncg.edu

Follow-Up Recruitment Email
(To be sent to students that want to participate, but were not selected)

Dear [REDACTED] Member,

Thank you for being willing to be apart of this research project! We have more than 5 people that would like to participate, and your name was not randomly selected from the pool of interested participants. If one or more of these interviewees is unable to participate, another random selection will be made and you may be contacted for an interview.

Feel free to contact me with any questions you may have about the project. Thank you so much for your time and willingness! I look forward to meeting you soon.

Best wishes,
Nana Wolfe-Hill
651-208-4153
nfwolfe@uncg.edu

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APPENDIX E

ADULT CONSENT FORM – CONDUCTOR

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO CONSENT TO ACT AS A HUMAN PARTICIPANT

Project Title: Pedagogy in the Women's Choral Rehearsal

Principal Investigator and Faculty Advisor (if applicable): Nana Wolfe-Hill and Dr. Welborn Young

Participant's Name: _____

What are some general things you should know about research studies?

You are being asked to take part in a research study. Your participation in the study is voluntary. You may choose not to join, or you may withdraw your consent to be in the study, for any reason, without penalty.

Research studies are designed to obtain new knowledge. This new information may help people in the future. There may not be any direct benefit to you for being in the research study. There also may be risks to being in research studies. If you choose not to be in the study or leave the study before it is done, it will not affect your relationship with the researcher, the University of North Carolina at Greensboro, or

Details about this study are discussed in this consent form. It is important that you understand this information so that you can make an informed choice about being in this research study.

You will be given a copy of this consent form. If you have any questions about this study at any time, you should ask the researchers named in this consent form. Their contact information is below.

What is the study about?

This is a research project. Your participation is voluntary. Through this research study, we hope to learn about the connection between choral teaching techniques and how they may influence singers not only as vocalists and musicians, but also as people. We are curious about how female singers respond to various ways of teaching and how it makes a difference in their hearts, minds, and lives.

Why are you asking me?

We are asking you to participate in this research study because you conduct a women's choir and have expressed interest and support of some values of feminist pedagogy—particularly, the inclusion of affective learning in the rehearsal and sharing power/authority in the classroom by creating space for all “voices” to be heard.

What will you ask me to do if I agree to be in the study?

This research project will take about 75 minutes of your time (1 hour and 15 minutes) and will involve an individual interview with Nana Wolfe-Hill that will be audio-recorded. After she has analyzed the data from the interviews, she will email each participant the results to read over and give feedback via email or phone before publishing the final conclusions. Reading the results of the research and responding with your feedback may take an additional 2 hours. In total, this project will take approximately 3 hours of your time. In addition, Nana Wolfe-Hill would like to observe two of your rehearsals with the

Is there any audio/video recording?

Each interview will be audio recorded. Fake names (pseudonyms) will be used instead of real names to protect your confidentiality. Because your voice will be potentially identifiable by anyone who hears the

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tape, your confidentiality for things you say on the tape cannot be guaranteed although the researcher will try to limit access to the tape as described below.

- The only person who will hear/transcribe the tape is the principal investigator Nana Wolfe-Hill.
- The tape will be saved on her password protected phone, on her password protected personal computer, and on a password protected flash drive in a locking filing cabinet in the office of Dr. Welborn Young on the campus of University of North Carolina Greensboro.
- These recordings will be deleted 3 years after the research is completed.

The rehearsal observations will not be audio/video recorded. Nana Wolfe-Hill will take notes.

What are the risks to me?

The Institutional Review Board at the University of North Carolina at Greensboro has determined that participation in this study poses minimal risk to participants. During an interview, it is possible that a participant may realize some negative experiences or adverse influences on their voice or person. These realizations could be enlightening or could be difficult for the individual to process. We invite participants to be as honest as possible in answering questions in the research, but every participant is welcome to only share information and experiences with which they feel comfortable.

If you have questions, want more information or have suggestions, please contact Nana Wolfe-Hill at 651-208-4153 or nfwolfe@uncg.edu or Dr. Welborn Young at 336-334-5493 or weyoung@uncg.edu.

If you have any concerns about your rights, how you are being treated, concerns or complaints about this project or benefits or risks associated with being in this study please contact the Office of Research Integrity at UNCG toll-free at (855)-251-2351.

Are there any benefits to society as a result of me taking part in this research?

This study may benefit the researcher and other choral directors who will read the results of the research and encourage them to teach in ways that foster female students musically and holistically.

Are there any benefits to me for taking part in this research study?

The benefits of participating in this study may help you realize something new about yourself as you explore how singing in choir has possibly affected you.

Will I get paid for being in the study? Will it cost me anything?

There are no costs to you or payments made for participating in this study.

How will you keep my information confidential?

All information obtained in this study is strictly confidential unless disclosure is required by law. We will use fake names so that no participants will be revealed in any published writing nor will they be discussed with any other person, including colleagues and professors. The researcher will be the only person to listen to the audio recordings of the interviews. The results of this research will be used for Nana Wolfe-Hill's doctoral dissertation. The name of the choir, the university, and the individuals will all remain confidential in the paper. The document that we use connecting your real name and contact information with your fake name will kept on a password protected flash drive in a locking filing cabinet at the University of North Carolina Greensboro in a separate location from the interview transcripts and data analysis.

Absolute confidentiality of data provided through the Internet cannot be guaranteed due to the limited protections of Internet access. Please be sure to close your browser when finished so no one will be able to see what you have been doing.

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What if I want to leave the study?

You have the right to refuse to participate or to withdraw at any time, without penalty. If you do withdraw, it will not affect you in any way. If you choose to withdraw, you may request that any of your data which has been collected be destroyed unless it is in a de-identifiable state. The investigators also have the right to stop your participation at any time. This could be because you have had an unexpected reaction, or have failed to follow instructions, or because the entire study has been stopped.

What about new information/changes in the study?

If significant new information relating to the study becomes available which may relate to your willingness to continue to participate, this information will be provided to you.

Voluntary Consent by Participant:

By signing this consent form, you are agreeing that you read, or it has been read to you, and you fully understand the contents of this document and are openly willing consent to take part in this study. All of your questions concerning this study have been answered. By signing this form, you are agreeing that you are 18 years of age or older and are agreeing to participate in this study described to you by Nana Wolfe-Hill.

Signature: _____ Date: _____

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9/12/14

APPENDIX F

ADULT CONSENT FORM – STUDENT

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO CONSENT TO ACT AS A HUMAN PARTICIPANT

Project Title: Pedagogy in the Women's Choral Rehearsal

Principal Investigator and Faculty Advisor (if applicable): Nana Wolfe-Hill and Dr. Welborn Young

Participant's Name: _____

What are some general things you should know about research studies?

You are being asked to take part in a research study. Your participation in the study is voluntary. You may choose not to join, or you may withdraw your consent to be in the study, for any reason, without penalty.

Research studies are designed to obtain new knowledge. This new information may help people in the future. There may not be any direct benefit to you for being in the research study. There also may be risks to being in research studies. If you choose not to be in the study or leave the study before it is done, it will not affect your relationship with the researcher, the University of North Carolina at Greensboro, or

Details about this study are discussed in this consent form. It is important that you understand this information so that you can make an informed choice about being in this research study.

You will be given a copy of this consent form. If you have any questions about this study at any time, you should ask the researchers named in this consent form. Their contact information is below.

What is the study about?

This is a research project. Your participation is voluntary. Through this research study, we hope to learn about the connection between choral teaching techniques and how they may influence you not only as a singer and musician, but also as a person. We are curious about how female singers respond to various ways of teaching and how it makes a difference in their hearts, minds, and lives.

Why are you asking me?

We are asking you to participate in this research study because you are women in a choir. We believe that you all have a reason for participating in this choir and that singing may play an important role in your life musically and non-musically. You must be over 18 to participate and have participated in more than 1 choir.

What will you ask me to do if I agree to be in the study?

This research project will take about 75 minutes of your time (1 hour and 15 minutes) and will involve an individual interview with Nana Wolfe-Hill that will be audio-recorded. After she has analyzed the data from the interviews, she will email each participant the results to read over and give feedback via email or phone before publishing the final conclusions. Reading the results of the research and responding with your feedback may take an additional 2 hours. In total, this project will take approximately 3 hours of your time. If more than 5 people are interested, she will randomly select 5 people from those that have completed the questionnaire.

Is there any audio/video recording?

Each interview will be audio recorded. Fake names (pseudonyms) will be used instead of real names to protect your confidentiality. Because your voice will be potentially identifiable by anyone who hears the

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tape, your confidentiality for things you say on the tape cannot be guaranteed although the researcher will try to limit access to the tape as described below.

- The only person who will hear/transcribe the tape is the principal investigator Nana Wolfe-Hill.
- The tape will be saved on her password protected phone, on her password protected personal computer, and on a password protected flash drive in a locking filing cabinet in the office of Dr. Welborn Young on the campus of University of North Carolina Greensboro.
- These recordings will be deleted 3 years after the research is completed.

What are the risks to me?

The Institutional Review Board at the University of North Carolina at Greensboro has determined that participation in this study poses minimal risk to participants. It is possible that a participant may realize some negative experiences or adverse influences on their voice or person. These realizations could be enlightening or could be difficult for the individual to process. We invite participants to be as honest as possible in answering questions in the research, but every participant is welcome to only share information and experiences with which they feel comfortable.

If you have questions, want more information or have suggestions, please contact Nana Wolfe-Hill at 651-208-4153 or nfwolfe@uncg.edu or Dr. Welborn Young at 336-334-5493 or weyoung@uncg.edu.

If you have any concerns about your rights, how you are being treated, concerns or complaints about this project or benefits or risks associated with being in this study please contact the Office of Research Integrity at UNCG toll-free at (855)-251-2351.

Are there any benefits to society as a result of me taking part in this research?

This study may benefit the researcher and other choral directors who will read the results of the research and encourage them to teach in ways that foster female students musically and holistically.

Are there any benefits to me for taking part in this research study?

The benefits of participating in this study may help you realize something new about yourself as you explore how singing in choir has possibly affected you.

Will I get paid for being in the study? Will it cost me anything?

There are no costs to you or payments made for participating in this study.

How will you keep my information confidential?

All information obtained in this study is strictly confidential unless disclosure is required by law. We will use fake names so that no participants will be revealed in any published writing nor will they be discussed with any other person, including colleagues and professors. The researcher will be the only person to listen to the audio recordings of the interviews. The results of this research will be used for Nana Wolfe-Hill's doctoral dissertation. The name of the choir, the university, and the individuals will all remain confidential in the paper. The document that we use connecting your real name and contact information with your fake name will kept on a password protected flash drive in a locking filing cabinet at the University of North Carolina Greensboro in a separate location from the interview transcripts and data analysis.

Absolute confidentiality of data provided through the Internet cannot be guaranteed due to the limited protections of Internet access. Please be sure to close your browser when finished so no one will be able to see what you have been doing.

What if I want to leave the study?

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You have the right to refuse to participate or to withdraw at any time, without penalty. If you do withdraw, it will not affect you in any way. If you choose to withdraw, you may request that any of your data which has been collected be destroyed unless it is in a de-identifiable state. The investigators also have the right to stop your participation at any time. This could be because you have had an unexpected reaction, or have failed to follow instructions, or because the entire study has been stopped.

What about new information/changes in the study?

If significant new information relating to the study becomes available which may relate to your willingness to continue to participate, this information will be provided to you.

Voluntary Consent by Participant:

By signing this consent form, you are agreeing that you read, or it has been read to you, and you fully understand the contents of this document and are openly willing consent to take part in this study. All of your questions concerning this study have been answered. By signing this form, you are agreeing that you are 18 years of age or older and are agreeing to participate in this study described to you by Nana Wolfe-Hill.

Signature: _____ Date: _____

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APPENDIX G

STUDENT AND CONDUCTOR INTERVIEW QUESTIONS

Student Interview Questions

Thank you for taking the time to meet with me and for being a part of this research. I would like to take some time to talk with you about your present and past choral experiences. I am curious how different ways of teaching have influenced you positively and negatively. I am interested in how your conductors taught, how it made you feel about yourself (positively or negatively); how it helped or hindered your musical/vocal growth; and how it helped or hindered your growth as a holistic person (who you are outside of being a musician). We are going to first talk about your current experience in the Women's Chamber Ensemble. After that, I will ask you to compare your experiences with your previous (or other current) choral experiences. At the end, I will ask for any advice you might have for conductors of Women's Choirs.

1. Talk about what it's like to participate in the Women's Chamber Ensemble.
 - Describe the music making process from learning notes to a moving or powerful performance.
 - How does your conductor approach music/learning in ways that are out of the ordinary or in ways that are new for you?
2. Describe a time in Women's Chamber Ensemble when you felt especially emotionally connected to the music (or story behind the music).
 - What specific activity in class, if any, helped make that connection for you?
 - How did that connection influence your performance musically?
 - How did that connection influence community within the ensemble?
 - How did that connection influence you personally?
3. Describe how decisions are made in Women's Chamber Ensemble. (Prompt: collaboration?)
 - How does this process make you feel about yourself?
 - How does this process influence you as a musician?
 - How does this influence your growth as a person?
4. Describe a time when you felt empowered during a choral rehearsal or performance of the Women's Chamber Ensemble.
 - What particular activity or way of teaching in class helped bring you to that place of empowerment?
 - How has that experience influenced you as a musician?
 - How has that experience(s) influenced you as a person?

5. How do the rehearsals/rehearsal processes in this choir differ from your other/previous choral experiences?
6. Looking at all of your experiences in past and current choirs, what impactful teaching approaches do you feel influenced you most as a musician? (Prompts: technique, experience)
7. Looking at all of your experiences in past and current choirs, what impactful teaching approaches do you feel influenced you most as a person? (Prompts: technique, experience)
8. What connection (if any) have you experienced between your personal growth and your musical growth?
9. What advice would you give a choir director about teaching a Women's Choir?
10. Given that I am interested in how different ways of teaching affect women, is there anything else that you want to tell me that I have not thought to ask you.

Conductor Interview Questions

Thank you for taking the time to meet with me and for being a part of this research. I would like to ask you questions about your teaching philosophy and your pedagogical approach with the Women's Chamber Ensemble. I will begin by asking you specific questions about directing the Women's Chamber Ensemble. Second, I will ask you questions regarding your general teaching philosophy. Lastly, I will ask you questions about your general experience in teaching female singers.

1. Talk about what a typical rehearsal is like in Women's Chamber Ensemble.
 - Describe the music making process from learning notes to a moving or powerful performance.
2. Describe the approaches you use to help the singers emotionally connect to the music (or story behind the music).
 - How does that connection influence the performance musically?
 - How does that connection influence the community in the ensemble?
 - How does that connection influence individual singers?
3. Describe how decisions are made in Women's Chamber Ensemble. (Prompts: collaboration between conductor and singer, between singers)
 - To what extent are the singers' thoughts/opinions heard and valued?
 - How do you hope this process influences the singers as musicians?
 - How do you hope this influences the singers as people, not just singers?

- If responses are not integrated immediately, how do you document their feedback/ideas for future reference?
4. Describe an approach or activity in your rehearsals that you believe empower your singers.
 - How do you hope that this experience influences the singers as musicians?
 - What have you noticed or heard from students about how their experience(s) with your approaches/activities have influenced them as people, not just as singers?
 5. Describe the main aspects of your personal educational philosophy.
 6. What are some things you do in rehearsal to help foster those qualities in your singers/ensemble?
 7. How do you think the singer's personal growth is connected to musical growth?
 8. In light of the areas we have talked about, how do rehearsals/rehearsal processes in the Women's Chamber Ensemble differ from other choirs that you direct/have directed?
 9. Through your experiences, what have you learned about working with women's choirs that may be different than working with other choirs?
 10. What advice would you give other directors about teaching a Women's Choir?
 11. Given that I am interested in how different ways of teaching affects women, is there anything else that you want to tell me that I have not thought to ask you?