Changing Voices: Success in Middle School

Blake Leister
West Running Brook Middle School, Derry, NH
bleister@sau10.org
Who am I?

What do I do?
What will we do this morning?

- Who are Middle School kids?
- Warm Ups - physical & vocal
- Sight-singing
- Boy’s Changing Voice
- Quality Middle School Repertoire
- Behavior & Engagement
- Recruitment & Retention
- Research

Everything on www.wrbmsmusic.com/KSC
Middle School kids are...
FORM Physical Warm Up!

- Introduction - stretch up, alternate arms
- Verse - shoulder rolls, multiple directions
- Pre-chorus - head tilts
- Chorus - Breath arms
- Interlude - torso twist
- Bridge - free stretch!
- Outro - rag doll
Vocal Warm Ups

- How much time?
- Purposeful repetition
- Relevant to healthy singing and repertoire
- Lyrics or no lyrics? MS kids like lyrics so…
- Movement, Lip trills
- Students know the “why” of each warm-up
- Warm-up request Fridays
Great MS Warm-Up Resource!

- Wide variety of MS friendly warm ups
- various voicings
- links warm-ups to specific concepts/standards
- Extension activities
- focus on M.E.L
- reproducible
- piano accompaniment & CD
Ee-Ah Long Phrases

- vowels
- intervals
- breath control
- reverse for changing voices
Up High

- breath control
- head voice
- descending major scale
- lip trills

Up high above the tree, an eagle I see soaring in the breeze. ↑5 Times
Too-Re-Loo

- natural minor
- vowels (esp. “eh”)
- limited range with options for changing voices
May We Follow You?

☐ vowel sequence (eh, ee, ah, oh, oo)
☐ limited range with options for changing voices
☐ try in minor
The Growing Phrase

- Breath control
- Repetitive pitch intonation
- Descending scale
Canoe Song

- diction - t’s
- minor
- ascending 4th
- phrasing
Sight-singing

It doesn’t have to be boring!
And it can’t be in middle school…

• Short sessions on a regular schedule
• Connect to repertoire
• Go beyond Key of C - they can handle it!
• Great opportunity to bring in “real” music
Questions?
Middle School Boys’ Changing Voice

What’s happening?

Where am I??

Why me!?

What do you remember from middle school?
John Cooksey Stages

Quarter notes indicate average tessituras.

Stage I
Unchanged

Stage II
Midvoice

Stage III
Midvoice II

Stage IV
Midvoice IIIA

Stage V
New Baritone

Stage VI
Developing Baritone

Note: Falsetto emerges during Midvoice IIIA, indicating the peak of the change process.
Voice Expansion Chart
Range check!
What do we do?

☐ Speak - count 1-20, quickly & with energy

• Find speaking pitch. This is where larynx is comfortable - lower end of range (less work).

• Lowest singing pitch will usually be a m3rd below this

• Highest? Variable.
Range check!
What do we do?

- Singing - simple warm ups on “ah”
  - low - 5 note descending scale
  - high - ascending 5th
- Overall range determines voice stage (minus falsetto)
5 Brave Guys

“Jackson”
6th Grade
12 years 4 months

“Rudy”
7th Grade
12 years 8 months

“Bob”
7th Grade
12 years 10 months

“Jacob”
8th Grade
13 years 9 months

“Josh”
8th Grade
13 years 10 months
“Jackson”
Speaking

☐ 6th Grade
☐ 12 years, 4 months

Speaking = A3
“Jackson”
Singing

Stage II - Midvoice

- Speaking = A3
- Low = G3
- High = C#5 ++
“Rudy”
Speaking

7th Grade
12 years, 8 months

Speaking = A3
“Rudy”
Singing

Stage 1 - Unchanged

☐ Speaking = Bb3
☐ Low = G3
☐ High = F#5 +
“Bob”
Speaking

7th Grade
12 years, 10 months

Speaking = B2/C3
“Bob”
Singing

☐ Speaking = B2/C3
☐ Low = G2
☐ High = F4
☐ Breathy around Eb4

Stage V or VI - New/Developing Baritone
“Jacob”
Speaking

☐ 8th Grade
☐ 13 years, 9 months

Speaking = A2
“Jackson”  
Singing  

Stage VI - Developing Baritone  

- Speaking = A2  
- Low = F#2  
- High = D4
“Josh”
Speaking

- 8th Grade
- 13 years, 10 months

Speaking = C#3
“Josh”
Singing

☐ Speaking = C#3
☐ Low = A2/Bb2
☐ High = Eb4

Stage V - New Baritone
So where do they sing...right now?

What do you notice?
What do we do to manage this?

- Chart range and progress

- Boys are aware:
  - know their stage & talk about what's happening
  - indicate when they switch octaves in warm ups

- Boys choose part and octave - IMPORTANCE of “octaves”

- Be careful with SAB lit. More about this later…

- Celebrate low and high!
What about the Middle School girls?

- Avoid categorizing into Soprano and Altos
- Divide into groups with balanced voice “sizes”
- Switch parts A LOT - within a concert, rehearsal, song
Considerations for Quality Middle School Repertoire

☐ Choose music that your STUDENTS and THEIR VOICES need. Not for a specific concert, event, or “theme”.

☐ Be thoughtful about “SAB & 3-Part Mixed” voicing

☐ Consider 2 or 3 part treble pieces (change octaves)

☐ Use SAB and SSA versions of piece, then combine
Considerations for Quality
Middle School Repertoire

- Boys may need to change parts within a song
- Text considerations - they LOVE a story or a “hook”
- Diverse, valued musical concepts and skills - kids learn notes and rhythms fast!
- Great piano accompaniment
Considerations for Quality
Middle School Repertoire
Some examples of Quality Middle School Choral Pieces

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer, Year, Language</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>We Are the World</td>
<td>Whitney Houston, 1985</td>
<td>4-part</td>
</tr>
<tr>
<td>The Best Is Yet To Be</td>
<td>Whitney Houston, 1985</td>
<td>4-part</td>
</tr>
<tr>
<td>Imagine</td>
<td>John Lennon, 1957</td>
<td>4-part</td>
</tr>
<tr>
<td>Don't Stop Believing</td>
<td>Journey, 1981</td>
<td>4-part</td>
</tr>
<tr>
<td>The Power of Love</td>
<td>Lionel Richie, 1979</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>Take Five</td>
<td>Vincente Price, 1955</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>The Best Is Yet To Be</td>
<td>Whitney Houston, 1985</td>
<td>4-part</td>
</tr>
<tr>
<td>The Power of Love</td>
<td>Lionel Richie, 1979</td>
<td>4-part</td>
</tr>
<tr>
<td>Don't Stop Believing</td>
<td>Journey, 1981</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>Take Five</td>
<td>Vincente Price, 1955</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>The Best Is Yet To Be</td>
<td>Whitney Houston, 1985</td>
<td>4-part</td>
</tr>
<tr>
<td>The Power of Love</td>
<td>Lionel Richie, 1979</td>
<td>4-part</td>
</tr>
<tr>
<td>Don't Stop Believing</td>
<td>Journey, 1981</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>Take Five</td>
<td>Vincente Price, 1955</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>The Best Is Yet To Be</td>
<td>Whitney Houston, 1985</td>
<td>4-part</td>
</tr>
<tr>
<td>The Power of Love</td>
<td>Lionel Richie, 1979</td>
<td>4-part</td>
</tr>
<tr>
<td>Don't Stop Believing</td>
<td>Journey, 1981</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>Take Five</td>
<td>Vincente Price, 1955</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>The Best Is Yet To Be</td>
<td>Whitney Houston, 1985</td>
<td>4-part</td>
</tr>
<tr>
<td>The Power of Love</td>
<td>Lionel Richie, 1979</td>
<td>4-part</td>
</tr>
<tr>
<td>Don't Stop Believing</td>
<td>Journey, 1981</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>Take Five</td>
<td>Vincente Price, 1955</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>The Best Is Yet To Be</td>
<td>Whitney Houston, 1985</td>
<td>4-part</td>
</tr>
<tr>
<td>The Power of Love</td>
<td>Lionel Richie, 1979</td>
<td>4-part</td>
</tr>
<tr>
<td>Don't Stop Believing</td>
<td>Journey, 1981</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>Take Five</td>
<td>Vincente Price, 1955</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>The Best Is Yet To Be</td>
<td>Whitney Houston, 1985</td>
<td>4-part</td>
</tr>
<tr>
<td>The Power of Love</td>
<td>Lionel Richie, 1979</td>
<td>4-part</td>
</tr>
<tr>
<td>Don't Stop Believing</td>
<td>Journey, 1981</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>Take Five</td>
<td>Vincente Price, 1955</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>The Best Is Yet To Be</td>
<td>Whitney Houston, 1985</td>
<td>4-part</td>
</tr>
<tr>
<td>The Power of Love</td>
<td>Lionel Richie, 1979</td>
<td>4-part</td>
</tr>
<tr>
<td>Don't Stop Believing</td>
<td>Journey, 1981</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>Take Five</td>
<td>Vincente Price, 1955</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>The Best Is Yet To Be</td>
<td>Whitney Houston, 1985</td>
<td>4-part</td>
</tr>
<tr>
<td>The Power of Love</td>
<td>Lionel Richie, 1979</td>
<td>4-part</td>
</tr>
<tr>
<td>Don't Stop Believing</td>
<td>Journey, 1981</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
<tr>
<td>Take Five</td>
<td>Vincente Price, 1955</td>
<td>4-part</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Ben E. King, 1980</td>
<td>4-part</td>
</tr>
</tbody>
</table>
Questions?
Al Shloscha D’Varim - Allan E. Naplan

- a staple in my repertoire

- m. 5-12 - range of a 5th (either octave), great for stages 1, 2, 5, 6 but tricky for stage 3 & 4 singers

- m. 21-28 - range of a 6th (either octave), great for stage 1, 3 & 4 but may be tricky for stage 2, 5 & 6

- can rewrite in bass clef if needed

- partner song for the rest of piece

- girls switch parts at the key change

- great for unison blend, breath support, and pure vowels
The Cuckoo - American Folk Song, arr. Robert I Hugh

- unison
- m. 11 - limited range for all parts
- low C’s can be changed to E’s if necessary
- soprano part works well for stages 1, 2, and 5
- alto part works well for stages 2, 3, 4?
- baritone works well for stages 5 & 6
- great for rhythm and articulation
- m. 31 - awesome spot to feature new baritones
- descant at m. 49 great for stage 4
When I am Silent - Joan C. Varner

- incredible piece for expression, wonderful text and “story”
- not all sections work well for changing voices in stages 3 & 4, they may need to “rest”
- m. 17 - 24 and 37-45 are good for 3 & 4
- break up into small group sections that fit their voices
- girls love the text of this, boys like the story
- teach harmony first
Until I Reach-a Mah Home - arr. Rollo Dilworth

- great composer for MS
- SAB and SSA version (3 part)
- VERY limited range for all parts up to p. 6 - can find something for everyone
- m. 23 - baritone part different, can easily write a part to fit chord and your boys voices
- comes together easy and sounds impressive
Yo Le Canto Todo El Dia - David Brunner

- awesome challenge piece - dissonant harmonies and complex rhythms
- Treble 1 range of a 6th - G/F# to E - good for stages 1, 3, 4
- Treble 2 range of a 7th - B to A(C) - good for stages 2, 6, 5?
- m. 33 & 49 - boys may need to switch parts
- have girls switch at some point too
- 3rd harmonies can be tricky
- great accompaniment - need strong player!
Three Ways to Vacuum Your House-II - Stephen Hatfield

- 3 parts allow for various voicing
- Treble 1 - bigger range
- Treble 2 - E to B - good for stages 1, 4, 5, 6
- Treble 3 - A to E - good for stages 2, 3, 4
- may need to have boys switch parts for last 2 pages
- complex rhythms but based off of patterns
How Can I Stop Singing My Song? - Cynthia Gray

- main theme has a range of a 5th
- SSA and SAB versions - can combine
- Great meter changes
Behavior & Engagement for MS Boys & Girls

- Ownership of space and rules

6th Grade Chorus:
1. Follow Directions & Be Safe
2. No Talking While Singing
3. Listen When Teacher Talks
4. Be Polite & Respectful
5. Do Your Best & Don’t Give Up!

7th Grade Chorus:
- Be Respectful When Others Talk
- No Fooling Around
- No Touching Others’ Hair
- Be Prepared and Responsible for Materials

8th Grade Chorus:
1. Love & Respect Each Other
2. Don’t Talk When You’re Not Supposed To
3. Try Hard! Take Music Seriously
4. Respect Others’ Personal Space
5. Hygiene
6. Be Positive!
Behavior & Engagement
for MS Boys & Girls

- Real-life music and musical activities
- Personal expression & self awareness - HUGE in MS
- Social element - ENORMOUS in MS!
- Performances? Grades? Festivals?
Recruitment & Retention

- Connections with Elem and HS
- Tutorial/Enrichment classes
- After school opportunities
- Band
- Sports performances
- Automatic “renewals”
- Creative scheduling
- “Bring a Buddy” day
- Climbing Wall :)
RESEARCH

It's something you can do your first year of teaching!
Educational Action Research

- process of inquiry BY and FOR teachers used to improve and refine instruction

1. Select focus/topic
2. Clarify theories
3. Develop research questions
4. Collect data
5. Analyze data
6. Report results
7. Take informed action!
2012/2013 Focus Topic

☐ Collect MS boys thoughts about chorus and singing

☐ To understand the culture, stereotypes, and opinions associated with singing and choir

☐ Survey to non-chorus students
Question 1

What grade are you in?

☐ 6th - 18 (25%)

☐ 7th - 24 (33%)

☐ 8th - 30 (42%)

☐ Total = 72
Question 2

Do you consider yourself a singer?

☐ Yes - 17 (24%)

☐ No - 54 (75%)

☐ NR - 1 (1%)
Question 3

How often do you sing?

- Never - 26 (36%)
- Not very often - 21 (29%)
- Sometimes - 15 (21%)
- Very Often - 10 (14%)

Thoughts

- 64% sing to some degree
- What is a “singer”?
Question 4

If you sing, where do you sing?

- School - 3 (4%)
- Home - 28 (36%)
- Religious - 5 (6%)
- Band - 0
- Other - 17 (22%)
  - shower - 11
  - car - 1
  - By myself, drama club, whenever, steps - 1 each
- NR - 25 (32%)

Thoughts

- almost 1/2 sing at home!
Question 5

If you sing, who do you sing with?

- A friend - 11 (13%)
- Group of friends - 8 (9%)
- Family members - 6 (7%)
- Other adults - 3 (3%)
- By myself - 36 - (41%)
- NR - 23 (26%)

Thoughts
- disinterest in group singing
Question 6

If you sing, what style(s) or type(s) of music do you sing?

<table>
<thead>
<tr>
<th>Rap  - 23</th>
<th>“All” - 4</th>
<th>Dance - 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pop - 16</td>
<td>Jazz - 3</td>
<td>Opera - 1</td>
</tr>
<tr>
<td>Hip Hop - 9</td>
<td>Classic - 2</td>
<td>Metal - 1</td>
</tr>
<tr>
<td>Rock - 6</td>
<td>Parodies - 2</td>
<td>“New” - 1</td>
</tr>
<tr>
<td>Country - 5</td>
<td>Choir - 1</td>
<td>Dubstep - 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Show Tunes - 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Instrumental - 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No Response - 15</td>
</tr>
</tbody>
</table>

Thoughts

☐ how can “school music” relate better to the real world?
Question 7

Did you sing in elementary school music class or chorus?

- Yes - 30 (42%)
- No - 42 (58%)

Thoughts

- Do boys “get away” with not singing?
- What do they remember?
- Bridge between elementary and MS
Question 8

Do any of your male family members sing?

- Yes - 11 (15%)  
- No - 45 (63%)  
- Not sure - 16 (22%)

Thoughts

- Male singing role models!
- How do I bring them out from the woodwork?
Question 9

Name a male singer that you have heard sing.

Thoughts

☐ Again, role models
☐ Celebrities - unrealistic singing goals?
### Questions 10 & 11

**Singing is an activity for...**

- Only Girls - 4 (5%)
- Mostly Girls - 14 (19%)
- Both Girls & Boys - 48 (66%)
- Mostly Boys - 1 (1%)
- Only Boys - 3 (4%)
- NR - 3 (4%)

**Chorus is an activity for...**

- Only Girls - 12 (17%)
- Mostly Girls - 27 (38%)
- Both Girls & Boys - 29 (40%)
- Mostly Boys - 0 (0%)
- Only Boys - 1 (1%)
- NR - 4 (6%)
Question 12

How interested are you in singing in a chorus?

☐ Very interested - 1 (1%)

☐ Interested - 0 (0%)

☐ Slightly interested - 6 (8%)

☐ Not interested - 63 (88%)

☐ NR - 2 (3%)
Question 13

Why do you think there are fewer boys in chorus than girls?

- Singing is feminine, girly
- Issues with the music choice in chorus
- Male singers could be/are teased and bullied
- Boys don’t sing
- Girls are better singers
- Singing in chorus would be embarrassing
- Boys issues with their changing voices inhibit singing
- Singing in chorus is not cool
- Boys have other interests
Question 14

What do you think would encourage more boys to join chorus?

☐ A change in music choice would increase participation

☐ They need more male role models

☐ Bribes (money, homework pass, other incentives)

☐ They need more encouragement and support

☐ If their friends joined, they might too.
What have I done in response to this research?

- more discussion among students & staff
- enrichment class offerings
- HS role models
- Parent outreach…
- teachers sing at upcoming school concert!
- repertoire considerations
- singing doesn’t have to only happen in chorus
MASCUULINITY, IDENTITY, AND THE CHORAL EXPERIENCE:
A SURVEY OF YOUNG MALE SINGERS’ PERCEPTIONS

Blake Leister

University of Michigan
MASTER OF MUSIC
Department of Music Education
2009
Where are all the guys?!?!
THE ‘MISSING MALES’ PHENOMENON

○ Mid 19th century - popular women’s magazines
  • Boys less likely to study
  • Is music suitable as a masculine activity!?!?

○ 2009 National Endowment for the Arts Survey
  • 5.2% of adult Americans (11.6 million) in choirs.
  • 63.2% were female while only 36.8% were male

○ Personal observations
THE ‘MISSING MALES’ PHENOMENON

- Origins
  - Voice change?
  - Repertoire selection?
  - Influence from peers, parents, teachers, society?

- ‘Solutions’
  - 1918 – bulletin board with male musicians!
  - 1941 – repertoire with lyrics “conducive toward virile attitude in singing”
  - 2010 – workshops, etc.
THE ‘MISSING MALES’ PHENOMENON

- Society’s construction of masculinity & sex-stereotypes
  - Gender stereotyping of instruments
  - Development of masculinity in school – lots of research

- Masculinity and choral participation?
THE BIG QUESTIONS

○ Why have educators not solved this problem yet - why is this still an issue?

○ If the masculine identity is often intertwined with choral singing on so many levels, could this help to explain the ‘missing males’ issue?

○ Are male singers affected by this potential relationship between masculinity and singing?
The purpose of this study was to examine the perceptions of male high school singers regarding their choral experience in relation to their masculine identity.
4 Research Questions

○ Do male students have an awareness and understanding of the gender issues frequently discussed in choral music education?

○ How, if at all, did the students’ gender affect their choral experience?

○ What challenges, if any, did the students face as male singers, where did these challenges come from, and how did they deal with them?

○ Do the male singers consider their choral and masculine identities separate or connected?
RESEARCH DESIGN

- 2 page survey - simple descriptive
- 10 open and closed questions
- Wanted responses in their own words
- Why a survey?
RESEARCH SITE & PARTICIPANTS

- Large New Hampshire high school
- Solid music department
- 27 male students from the Mixed Chorale
- Ages 14 – 18 (grades 9-12)
- Range of 1-11 years of choral experience
- Mean of 4.6 years of experience
Summary 1

- Research Question 1 - Do male students have an awareness and understanding of the gender issues frequently discussed in choral music education?
  - YES!
  - Can articulate their perceptions
  - Positive experience
  - Choir defines and can put into question the identity of male singers
SUMMARY 2

- **Research Question 2** - How, if at all, did the students’ gender affect their choral experience?
  - High School – positive
  - Middle School – mixed
  - Not a strong reference to gender/masculinity
    - Aware but not a big influence on experience

Ashley (2006) “It may thus be adults or the media who are constructing singing as ‘uncool’ more than boys, and no more so than in the case of the hegemonic masculinity literature. So compelling is this hegemony that even some well-qualified music teachers are gripped by the fear that boys will not like singing” (p. 202).
Research Question 3 - What challenges, if any, did the students face as male singers, where did these challenges come from, and how did they deal with them?

- Relatively few challenges!
- But also less willing to discuss them...
- Developed coping mechanisms (for better or worse)
Research Question 4 - Do the male singers consider their choral and masculine identities separate or connected?

- Singing is masculine
- Non-singers may disagree
- How do they negotiate this to form an identity?
- Relied on traditional definitions of masculinity
- Also tried to redefine it
- Being viewed as masculine – overall, not important
- Singing and masculine identities were combined
- Emotionally articulate and socially mature
- Able to enact multiple masculinities
WHAT DOES THIS ALL MEAN FOR TEACHERS?

- Gender & identity issues must remain an open conversation in Music Ed.
- Acknowledge social stereotypes in classroom - how to we help them process these?
- However, do adults make a bigger deal of this?
- Singing defines and challenges identity for these boys
- Importance of social context of singing
- Promote multiple masculinities
- Define masculine and feminine in less absolute terms
- Develop support systems to navigate challenges
More questions....

- Does required participation in choir for middle school males lead to a more positive choral experience?
- Would this required experience translate into increased participation in high school?
- What would male high school singers suggest to attract more of their non-singing peers into the choral program?
- Is there a perceived or even actual dichotomy of musical standards held for male versus female singers in choir?
- How could this effect the identity of both male and female singers?
- Do male students consider certain music styles more masculine than others and what effect does this have on music course offerings in music education?
“I am who I am...and that includes singing”.
Questions?

Thanks!