Preferences of and Attitudes Toward Treble Choral Ensembles

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Abstract

In choral ensembles, a pursuit where females far outnumber males, concern females are being devalued. Attitudes of female choral singers may be negat by the gender imbalance that exists in mixed choirs and by the placement of choir as the most select ensemble in a program. The purpose of this research determine student and choral educator perceptions of and attitudes toward tr choral ensembles.

Results support the existence of a stigma toward treble clef choirs as second-ensembles. A majority of students who were surveyed and interviewed chose choir as their preferred ensemble in which to sing. Auditioned choir members treble clef choir as being even less prestigious than did the non-auditioned ch Though almost all girls agreed that the competition for females to be member ensembles is far greater, well over half saw their male counterparts as music: Choral educators and both male and female students agreed that a lack of fo from males exists in the choral rehearsal. Still, no female subjects mentioned ignored or taken for granted. No subjects felt as though choral educators plac expectations for behavior and performance on females.

Introduction

The abundance of females in choral programs in the U.S. has gained much at choral workshops and symposia with the focus typically being on how to ach between vocal parts by recruiting and retaining males rather than the effect c imbalance on the many female singers. The large number of females compa has led to the need for the formation of treble clef ensembles —all female voc the status of which is often seen as second place to the mixed ensemble. Acc O’Toole (1998), factors leading to this viewpoint include a more diverse histor literature, greater numbers of tours/competitions for mixed choirs, and the te conductors to highlight the mixed ensemble by having them perform last on a

A traditional view of treble clef choirs focuses on the ensemble as a preparati singing with high school treble clef choirs consisting of the “leftover” girls who selected for a mixed ensemble (Carp, 2004). A stigma as a second-tier ensen attached to this choir, negatively affecting the attitudes of its members (Gaut
Participation may be endured only until females are able to move on to mixed treble clef choir experience exists as nothing more than an opportunity to prove themselves worthy to sing in the mixed choir next year.

In the mixed choir rehearsal, as boys’ and girls’ voices mature at different times, directors may have to address the needs of the less experienced male singers in rehearsal, meanwhile neglecting the needs of female singers (O’Toole, 1998). Boys begin to mature vocally, boys are faced with new challenges that can make them less capable than their female counterparts. In some cases, to retain and encourage singers, choral educators ignore their inappropriate behavior. There is also concern that these behaviors play a role in monopolizing the choral educator’s time and for therefore, females may not be receiving the education they deserve. Placing more musically experienced girls in an ensemble with less trained boys may give the impression that female singers are less valuable.

In the mixed choral ensemble, choral educators’ desire to obtain near even numbers between the sexes might result in many girls who are trained and interested being assigned to treble clef choirs in order to compensate for the low number of males. Title IX of the Educational Amendments of 1972 states that no one person, on account of sex, can be excluded from participation in or be denied the benefits of any educational program receiving federal financial assistance (U.S. Department of Labor, 2001). Meant to protect, in this case female singers are instead limited in their opportunities to participate in mixed choirs precisely because of the efforts toward gender equity. Instead of merely looking for strategies that will motivate students to continue in choirs, choral educators need to begin with the exploration of, and education regarding, the perpetuation of gender stereotypes in order to suppress their proliferation (Gould, 1992; Green, 1997; Koza, 1993/94; Lamb, 1994; O’Toole, 1998). Across in Hanley (1998), girls more readily participate in choir because they do not feel that their role is being challenged as may be the case with boys.

**Review of Literature**

The problem of imbalance of genders in choral music has existed since the 1989), but only recently has the question of how this affects females become a topic of music education research. Several journals including the *Philosophy of Music Review* (1994), *British Journal of Music Education* (1993), and *The Quarterly Journal of Music Teaching and Learning* (1993) all devoted issues to the topic of gender and music education. An organization called GRIME (Gender Research in Music Education) was established in 1991 and began publishing a peer-reviewed journal, *G.E.M.S.* (Gender, Education, Music and Society), in 2002. According to many of today’s most prominent education researchers on the topic, music has long been considered a feminine subject (Gould, 1992; Green, 1997; Koza, 1993/94; Lamb, 1994; O’Toole, 1998). Across in Hanley (1998), girls more readily participate in choir because they do not feel that their role is being challenged as may be the case with boys.

**Gender in Education and Music Education Research**

Males and females are prepared to assume different roles in our society with being rewarded for different behaviors starting early in life. Koza (1994) reports that boys are often taught to be “sweet, passive, nice and meek” while males are some socialized to use disruptive behavior in order to get attention (p. 75). Additionally, girls are conditioned to “get along better, have more self-control, and be neater and more accommodating” (p. 75).
Males are expected to be powerful, strong, and logical while females are expected to be nurturing, cooperative and emot (Herndon and Ziegler, 1990).

The way that teachers adapt to deal with this behavior impacts classroom practice creating a teaching approach that favors the male population. Eder and Parke suggest that teachers often unconsciously promote gender segregation by asserting will be “creative and independent” while girls are expected to be “well behaved helpful” (p. 200). Trollinger (1993) suggests that teachers are more interactive with boys than girls, and Sadker and Sadker (1994) indicate that females receive even as they get older. Teachers, likely without even knowing, tend to ask more questions of and give more detailed responses to males. Ashley (2009) and G suggest that girls exceed boys in the areas of ability to focus, reliability, motivation.

Reviewing articles related to sex/gender research in music education published between 1968 and 1992, Trollinger (1993) suggests that children begin to become aware of gender identification at a young age and may associate being a boy with the inability to sing. A lack of role models may be part of the problem as female elementary music classes may be larger than boys. Even though girls possessed more positive attitudes toward music class, they were less likely to be rewarded for their achievements.

O’Toole (1998) suggests that girls are treated unfairly in choral ensembles through teacher interaction, male-centered repertoire choices, choral policies that sort inequitably, and competitions for which boys may not need to compete at all. Such event for which 112 sopranos, 65 altos, 23 basses and 15 tenors auditioned for each voice part, O’Toole illustrates the national average boys auditioning for honor choirs is 4:1 (1998). Expressing concern that girls doubt their self-worth O’Toole suggests that the situation is doubly difficult with girls only getting to sing in top ensembles regardless of their ability, but because they lack strong encouragement to do so.

Lack of Male Participation in Choir

Peer pressure and the stereotype of choir as an effeminate activity are often low numbers of males participating in choral programs. Demorest (2000) boys who stop singing in their school choirs often do so when their voices change. Girls begin to rapidly demonstrate vocal growth, boys are faced with new challenges that may make them appear less capable than their female counterparts.

Choir simply does not hold the same prestige as other school activities (I 2000), and in today’s culture, male singing in school and church choirs no longer holds the same popularity it did in colonial America when public singing was dominated (Gates, 1989). Sports have gained acceptance as a more socially acceptable activity, especially for young men (Harrison, 2003), and therefore, male students take advantage of joining choir at a time of their lives when insecurities may already be overwhelming their eyes, singing in a choir may merely provide an alternative for those who are not athletic.

Green (1997) points out that boys, more often than girls, choose to avoid choir activities. She gave four reasons for this tendency: 1) preference toward sport music, 2) heavy peer pressure, 3) emphasis on what is musically fashionable.
not necessarily describe school music), and 4) viewing certain musical activities and “un-macho” (p. 168).

Koza (1993) suggests that, stereotypically, a connection is made between masculinity, homosexuality and femininity and that students and adults alike view participation in music as a feminine activity. Because femininity and homosexuality are often viewed as synonymous, males who participate in music may become branded as homosexuals. Homophobia has less to do with actual intolerance of homosexuality than it does with expressing disproval of anyone who does not conform to “traditional” roles (Hildreth 1994). Sports provide one way for males to set a distinction for themselves by aligning their qualities with those they consider to be masculine.

**Attitudes Toward the Treble Ensemble**

Gauthier (2005), director of the women’s chorus at Western Michigan University, surveyed members of the University’s choral ensembles in a quest for data concerning women’s choirs, and of the 221 women that responded, 90% preferred to sing in a women’s choir. Subjects’ explanations included the preference to be with males, appreciation of the depth in the choral sound with males singing, a wider variety of music from which to draw, and a generally more challenging experience.

Respondents viewed the mixed ensemble in higher regard, believing it received greater respect than the women’s choir. Seventy-nine percent of females and 89% of males stated mixed choirs as having the tradition of being the most prestigious group. In contrast, 79% of the 48 males that responded chose singing in an all-male ensemble as the reason for their preference, citing a “lack of emotional baggage” as a draw. Several women who were members of the women’s choir mentioned the treble clef ensemble as a place where they felt comfortable and like they were part of a cohesive community.

While there is concern that females in mixed choirs suffer from instructional neglect (O'Toole, 1998), this paper focuses on perceptions and attitudes of choral educators. I sought to uncover whether there was a bias against treble choirs as suggested by Carp (2004), and, if so, what was influencing this point of view.

**Research Design**

This qualitative study employed interviews with high school students and their directors as a form of inquiry. A purposive sample of four schools served as the sites for interviews. Sites were chosen based on the existence of both a mixed and women’s choir as well as being within close proximity to the researcher. Three were 4A schools with 9 – 11 as classified by the Iowa High School Music Association and the fourth was a 3A school (275 – 599 students in grades 9 – 11). Each school has a multi-tiered choral program with auditioned mixed ensembles, non-auditioned ensembles and at least one treble clef choir. Three provided particular interest in the second most select ensemble. In the fourth school, the structure of their programs recently changed in order to make the treble clef choir the second most select ensemble.

Five students were interviewed one time at each of the four sites, with the exception of the school at which time constraints made it impossible to interview a male mixed choir member (n = 4 boys, n = 15 girls). The sample included freshman through seniors with a wide range of choral experience and ability. A maximum variation group...
Results

Based on recommendations of the conductor and scheduling availability. In or the most information-rich cases and a wide range of viewpoints, one student at each site to fill the following descriptions: 1) a treble clef choir member, 2 auditioned mixed choir member, 3) a female non-auditioned mixed choir men male mixed choir member, and 5) a former women’s choir member who is no mixed choir. Each participant completed a student assent form, and those un 18 also submitted parental consent forms prior to their interview. By talking v students with differing experiences regarding choral participation, the negativ attributes of treble clef choir were gauged from a variety of perspectives (see

Figure 1. Student Interview Protocol

| 1) Tell me about your participation in choir. |
| 2) In what choral ensemble do you currently participate? Formerly participated? |
| 3) What type of choir would be your first choice? |
| 4) Why do you think there are so few boys in choir? |
| 5) What do you see as the pros and cons of having more males in choir? |
| 6) Do you believe the repertoire for the women’s choir and mixed choir are equally challenging? Or eq |
| 7) Do you believe the treble clef choir and mixed choir hold the same amount of prestige? |
| 8) Do you believe males and females in the mixed choir demonstrate equal levels of choral skills? |
| 9) Do you believe the competition to be a member of the mixed choir is the same for males and fema |
| 10) Do you believe that your conductor treats males and females equitably? |

The choral educator(s) of each program (n = 7) participated in a semi-structu concerning their treatment of and attitudes toward the treble clef choir. This t dialogue allowed me to begin with basic questions that led to follow up questi the choral educator to further explain a theme or concept. The protocol includ questions, which led to follow up questions that allowed each educator to furt theme or concept. Member checks were accomplished by sending transcripts to choral directors via email for their review.

Figure 2. Choral Director Interview Protocol

| 1) What is the ideal choral curriculum in terms of ensemble membership? |
| 2) What have you observed regarding your students’ attitudes toward treble clef choir? |
| 3) What are the pros and cons of the treble clef choir? |
| 4) What are the pros and cons of the mixed choir? |

Results

Transcriptions were coded and the following themes were extracted: a prefer mixed choir, awareness of the lack of male singers in high school choral progr perceived immaturity of male singers, the perception of greater choral ability males, and the unequal amount of competition for males and females in chor the high school level.

In addition to the above themes, three additional issues emerged that had no explicitly addressed by the research questions. First, the notion that "choir is
the forefront immediately. Second, students and choral educators alike discussed being the opposite of sports. Finally, female students discussed a perceived lack of maturity in their male counterparts repeatedly. These ideas are embedded in that follow. Pseudonyms are used for students, choral educators, ensembles:

**Treble Clef or Mixed Choir Preference**

Most female students reported that they would prefer to sing in a mixed choir stating a preference for singing in a treble clef ensemble stipulated that it be ensemble. Two common responses included their appreciation for a) the sound mixed choir can create and b) the quality and perceived higher level of difficult chorus literature. Many expressed a desire to sing with males despite their perception of skill level and lesser work ethic.

A strong majority of the students who were interviewed viewed singing in a mixed choir being more prestigious than singing in a treble clef ensemble. Choral educators and reinforce this view by making the mixed ensemble the most select in the No one named treble clef choir as being seen as the most prestigious ensemble saw the treble clef choir as gaining status, but still viewed it as a “stepping stone” selected for participation in the mixed choir. Members got upset if they did not make the mixed choir. One conductor explained by saying, “They feel like it’s a slap in the face,’ to have to sing in women’s choir again after being in a mixed ensemble.

**Missing Males**

When asked why they thought there are so few boys in choir, many students as a feminine activity and pointed to how singing is viewed by our society. They “girly” and “gay” were used often. Peer pressure was frequently cited as a reason. Kate discussed the “rules we have in society that dictate what men and supposed to do. Guys are supposed to be athletic and strong and stuff like that is more of a girls’ thing.” Sam explained, “Singing is seen as effeminate. It has a vibe.’ I don’t know why. A lot of guys don’t like to sing ‘cause it’s not a manly guess, or something like that. You know how teenagers are.”

Jaime articulated why she thought there were not more males in her school’s program. Her answer reflected an ability to think outside the school environment. She replied, “Men are not really raised to pursue the arts. [Singing in a choir] is not seen as very masculine.” She, too, believed that there are societal “rules” what men and women are supposed to do; participation in sports is an expectation for males. She imitated what she thought of as a stereotypical father saying, “It’s my son to be the quarterback/basketball player’ not ‘I want my son to grow up to be in the chorus and sound pretty.’”

Aaron, a senior, overcame these influences and started singing in school when he was in seventh grade; he had been participating in choral ensembles ever since. At first, he reported feeling as though he had no idea what he was doing but, as the years progressed, he “became aware of what to do and how to sing.” Both his junior high and high school experiences consisted of singing in mixed choirs. Mixed choir is his only option at school, because there is no bass clef choir in Aaron’s school program.

For many choral educators, this may not be viewed as a problem. Joe, one of the educators interviewed, was happy with the way the choral program at his school
structured. He liked having the freshman girls in a separate group and hoped to add a freshman bass clef group as well to help in dealing with voice change issues. Ultimately, he felt that the existing choirs were adequate to provide the best education possible.

**Male Immaturity**

When asked to discuss the positive and negative outcomes of having more males, several females replied with behavior-related comments. One emerging theme was widespread mention of a perceived “male immaturity.” Some expressed concerns about motivation if there were to be larger numbers of males in their mixed choirs, pointing to a lack of desire on the part of males to put forth their full effort. “Distracted” was used on many occasions. Anna shared, “I wish I could say they are more hardworking.” I know a lot of guys in band can do it because they know the level of motivation if there were to be larger numbers of males in their mixed choirs. Many pointing to a lack of desire on the part of males to put forth their full effort. “Distracted” was used on many occasions. Anna shared, “I wish I could say they are more hardworking.” I know a lot of guys in band can do it because they know the level of motivation if there were to be larger numbers of males in their mixed choirs. Mainly girls are the know-it-alls.” Her choral educator did not disagree. “I think they learn a lot quicker. It’s a developmental thing. They have a keener way of attracting themselves to the idea a lot quicker. The guys tend to be more goofy. It’s a gender thing.” Beth agreed that there were too many guys in the mixed choir who “don’t work up to their potential; they see the lack of effort as apathy.

One discrepant theme did emerge; there were a few females who disagreed with the majority and believed that the males who chose to sing in choir were there because they really wanted to be. One stated, “If there is a boy in choir, it means he’s really going to work really hard.” These girls did not share the frustration of some others but lauded their male classmates, believing that if they went against the “norm” choir, they weren’t there to “fool around.”

**Equality of Choral Skills**

Most of the female subjects believed females have more advanced choral skills and all of the others felt as though females and males demonstrated equal levels of motivation. Most subjects discussed not just ability, but desire and work ethic when asked whether they thought females or males had a higher level of choral proficiency. Anna quickly answered that they thought there were far more talented girls than boys because more women do it from a young age or have an innate ability.” Anna said, “In our group the girls learn it a lot quicker.” Several said they believed talent was gender-specific. Still, no participants (including males) mentioned boys being musically talented than girls. Show choir seems to present another issue for our mixed choir saying, “[It’s] a lot harder for girls. If you’re a guy who can carry a note, it’s a lot easier.”

**Competition for Males vs. Females**

Both choral educators and students discussed how it was more difficult for females to be selected for auditioned mixed choirs than it was for males. The girls knew they had to work harder to be able to sing in a mixed ensemble. There simply stated, “guys can’t dance.”

Carrie discussed whether males and females had an equal chance of being selected for auditioned mixed choirs than it was for males. The girls knew they had to work harder to be able to sing in a mixed ensemble. There simply stated, “guys can’t dance.”
basically make it.” Both she and her sister Cathy had the experience of audition being selected the first time. At that point, they sought extra help through private lessons and were successful at the next year’s auditions. From this experience, they learned that “for girls it’s a lot of different stuff—tone, pitch, blend, dynamics. You have to work at it all.” According to Kate, “The boys are good in Chamber Choir, but it’s frustrating for girls who try for three years and may not get in as seniors.” Amanda agreed that girls have a better opportunity in audition situations because there were less of them who were dedicated and, therefore, had the desire to audition.

Brad was one of those boys who were still singing as seniors because they possessed a high level of choral skill. He was also an athlete and scholar who saw choral music as an enjoyable aspect of his life, unlike football. He had been singing in Chamber Choir since his sophomore year and spoke of successes that had enabled him to keep singing despite the importance placed on sports at his school. Brad expressed the importance of recent restructuring of the choral program to make the treble clef show choir more competitive. He felt that it was a positive change, but admitted that the change had not affected him personally. He believed that males did not have as much competition to sing in male-female ensembles as females, but gave the impression that he never used that information as an excuse not to put forth his full effort.

Discussion

While not the answer to every problem, it was interesting to note that choral music among the four schools had recently successfully restructured their program. These new configurations were reported to have changes by both choral educators and students; the hierarchy of ensembles varied to some extent. In all three schools, the treble choir was thought to be more prestigious than the junior varsity mixed ensembles, but still second to the varsity ensemble.

At Kennedy High School, the program had been restructured a year earlier to audition treble show choir. One of the co-directors, Jerry explained the impact of the change: “We had very inexperienced gentlemen with girls who could barely sing in circles around those guys.” In his eyes, making the change gave upper level gentlemen the opportunity to perform more challenging choreography and music without the boys’ inexperience hindering them. Jerry commented, “the girls shouldn’t be held back by freshmen guys” and went on to believe that singing with “more mature women” helped keep the boys focused. It was usually the girls who were feeling more like a “numbed” choir. In his view, the girls were “a step up” from Mixed Choir and she thought the recent change had been a “step up” from Mixed Choir and she thought the recent change had bee She believed it would “allow us to take it to the next level.”
The choral program had also recently been restructured at Roosevelt High School to create an auditioned ensemble for female singers. Bob, who was the head director before Robin was hired as a co-director, considered the needs of his female singers when making his decisions. He stated, “we have so many women; they’re onlooking in.” He believed these girls needed a place to be where they did not feel like “leftovers” and could be challenged without the impediment of less mature members. In the past, the girls were not thriving and getting what they needed in that “dumbed-down” ensemble. In the past, Bob had begun to notice that the girls were becoming very frustrated with their young male counterparts. According to Bob, little time, but the girls’ group is surprisingly good and other select girls are the “varsity women’s choir”—made it sound like a quality ensemble.

Similar to Kennedy and Roosevelt, Jefferson’s inclusion of an auditioned treble ensemble was a recent change. The choral educator, Bob, recalled that the year prior to his visit there had been an abundance of advanced girls and he sought to give them a “different outlet.” The treble ensemble was in its second year of existence at the time of my visits. Both the students and teacher seemed pleased with the change.

Bill remembered the existence of a negative attitude toward the ensemble when it was new, but explained that it quickly changed. In its second year of existence the ensemble doubled in number. He believed that one contributing factor to the ensemble’s growth was related to the avoidance of considering it the bottom of a “three-tiered system.” Bella Voce began to receive recognition from concert audiences, they were no longer considered the “second place,” but their own unique type of group. He considered the treble ensemble one of his finest ensembles.

**Synthesis of Findings**

Two points of focus were drawn from my experiences and supported by the literature on the topic. First, a stigma could be attached to the treble choir as a second-place ensemble (Gauthier, 2005; O’Toole, 1998). Second, the gender imbalance in mixed choirs negatively affect the attitudes of female choral singers (Gates, 1989; O’Toole, 1998).

A third theme, that choral educators may neglect female singers as they focus their attention on males (Koza, 1993; O’Toole, 1998; Trollinger, 1993), was not confirmed by this study.

Female students participating in student interviews indicated a strong preference for singing in a mixed choir. In programs where there was more than one choir, the top mixed choir was seen as the top ensemble in the choral hierarchy. Students and choral educators alike viewed the competition to be in a mixed choir as more competitive than in an all-female ensemble, confirming existing reports from Van Camp (1988) and O’Toole, (1998). Females not selected for the top mixed choir, and were instead members of a treble choir, spoke of being seen as second place to the mixed ensemble, but this did not affect their confidence. They continued to sing even though they were not chosen for the select ensemble.

The girls I interviewed were smart, confident regarding their choral skills, quick to respond to questions, and willing to offer suggestions. If they were initially upset at being
Suggestions for Further Research

Further research is needed to better determine the implications for music education. Successful treble choir programs should be examined and educators should be encouraged to scrutinize their current practices. This study was limited to a relatively small sample size of two schools in the Midwest, and therefore, cannot be generalized to the population. It may be valuable to replicate the study in another part of the country, as suburban areas may be less conservative in their views regarding homosexuality.

No female students reported feeling unsuccessful, but I should point out that the perception of successful male students in choirs was that they took it as a challenge to prove themselves as choristers. Both students and choral educators pointed to singing being seen as an “effort” undertake to explain the lack of males singing in choral programs. Their responses provide support to Gates’s (1989), Mizener’s (1993), Green’s (1997) and Han’s (2003) discussions of choir as a feminine endeavor. Some students used the term “gender” to describe the view of males in choirs. Koza (1993) explained that a connection between male homosexuality and femininity. Harrison (2003) too, agreed and homophobia has less to do with actual intolerance of homosexuality, and more expressing disproval of anyone who does not conform to “traditional” roles.

Students and choral educators also discussed the perceived belief that males have lesser choral skills than females as well as the tendency for males to behave inappropriately in rehearsals. Female students questioned whether males took the mixed choir because they did not have to work as hard to be members of the top mixed ensemble. Data collected for this study closely paralleled those of Gauthier’s (2005) survey. Explanations for subjects’ answers. In both cases, a high percentage of female students chose the mixed choir as their preferred ensemble. Students did not necessarily perceive the mixed choir to be a more challenging experience, but mixed choir was viewed as a select choir in each program. The traditional view of treble and bass clef ensembles for SATB singing presumes that girls sing in treble choir and move to mixed choir when the opportunity arises. This became apparent in my study through which the girls’ work ethic was described as a drive to “prove themselves” so they could be selected for the mixed ensemble the next year. At Jefferson in particular, I re-created the Bella Voce as a sense of pride and desire to bond together to be in mixed choir. Perhaps the preference can be attributed to the tradition of the mixed choir as the most celebrated ensemble.

While results of this study cannot be generalized to a larger population due to the small sample size, it must cast some doubt on the idea that placing more mature, experienced female singers in a mixed ensemble with younger males makes the girls feel like they are not being challenged. Singers who participated in the survey and interviews seemed to be so eager to be in mixed choir that they were willing to overlook any negatives. Surprisingly, while all female participants agreed that the competition for females in choral music is well over half saw their male counterparts as musical equals. No females were ignored or taken for granted.

http://www.stthomas.edu/rimeonline/vol10/wilson.htm
While several expected threads presented themselves, it seems as though the generally seen as a problem among choral directors of female singers. It is said that girls will have to work harder to "get into" mixed ensembles, honor choir choirs, musicals, etc. Perhaps education about this phenomenon will lessen the problem for females placed in treble ensembles due to a lack of male singers.

More research is needed to determine whether structuring the program to make ensembles more select makes a difference. Self-esteem and choral identity is ensemble placement. Success in performance seems to play a role in bolstering singers' pride and confidence in the ensemble. Offering our treble choirs the opportunities for performance and travel may make all the difference. Perhaps credit for treble clef choir would elevate the status of the ensemble. Our girls feel as though they are talented and worthy musicians. I hope this study will address these concerns that may go unnoticed by choral educators who have traditionally kept males in their choral ensembles. Educators must always consider educationally most beneficial for their students and not just rely on traditional practices. What some may consider a question of having the appropriate "instinct" for a choral ensemble may truly be an issue with gender discrimination at its root. Educators must strive to provide equal opportunities for all students.

References


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