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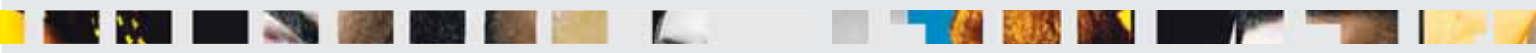
An Ethical Response to the

"GENDER TROUBLE"

in Choral Music

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Note: The term “gender trouble” was used by author Joshua Palkki in the November 2015 *Choral Journal* article, “Gender Trouble: Males, Adolescents, and Masculinity in the Choral Context” (Volume 56, Number 4, Pages 24-35).

“I think you can win in 2020 by promising that if you become president, people can go back to talking about football.”¹ That quote from a recent newspaper article reveals frustration with the political discourse that has come to pervade all parts of our society. Political conversations have become so emotionally charged that the free exchange and debate of ideas is increasingly difficult and, in turn, uncommon. We need to get back to football. Or, in our case, a focus on teaching and conducting choral music. There is an undercurrent pulling some of us away from practicing our craft and teaching our young singers. It is a political conversation positioning groups of choral teacher-conductors as opponents in a values-laden debate implied to be about right and wrong, caring and not-caring, knowledge and ignorance, righteousness and immorality. The topic: gender, sexuality, and choral singing.

The purpose of this article is to reposition these conversations within an ethical framework that acknowledges the varied views our colleagues bring to professional discourse.² The focus is our field’s ongoing conversation about topics related to gender identity and sexuality, and how choral teacher-conductors consider these topics within the scope of their profes-

sional responsibilities and separated from politics. A working assumption is that there is a population of choral teacher-conductors who do not participate in the conversation because they hold religious convictions at odds with the prevailing sentiments expressed in publications and conference presentations. This article offers a way forward for teacher-conductors who struggle with reconciling aspects of these seemingly contradictory positions.

Readers may note the limited number of citations in portions of this article critical of certain views presented in our professional/academic venues. This is intentional. It is not an aim of this article to disparage any of our colleagues, especially those who take risks by initiating dialogue around issues and concerns sorely in need of such discourse. That dialogue continues in this article.

These conversations affect the teaching and performance of choral music with young adolescent boys, transgender singers, students exploring their gender and sexuality, students who are navigating various elements of masculinity and femininity, and everyone who sings with them. These conversations shape how we work with every person in our care. Most importantly, however, our conversations about gender and identity in choral music must be grounded in the very real lives of singers and teacher-conductors, the vast number of whom strive to do their best work during each rehearsal, class, and concert session. The following discussion assumes this positive and optimistic disposition as its starting point.

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Diversity and Conformity

Do we value diversity? When we consider diversity, we tend to think of physical and sociological characteristics of the singers who are—or should be—engaged in our choirs. These characteristics might include age, race, ethnicity, religion, socio-economic status, gender, sexuality, and involve individuals with physical, sensory, neurological, or developmental challenges. We respond to these characteristics by evaluating our choices of repertoire, the structure of our choral programs, and the performances we present.

Do we similarly value diversity of opinion, of thought, and of conviction? Do we value these, or even allow for these, among our fellow teacher-conductors? Our professional publications and conferences regularly include content concerning issues of gender and sexuality as they relate to sociological considerations, but these offerings rarely, if ever, acknowledge legitimate differences in the religio-philosophical stances of the teacher-conductors themselves. The result is that some of our colleagues sense disequilibrium between their own foundational worldviews and what the profession presents as a normative set of values and accompanying teacher-conductor behaviors.

I live and work in Georgia, a state in ACDA's southern region. Most of the people around me have deeply held religious beliefs that permeate all aspects of their daily lives. It is typical for high school choral concerts to be held in Christian churches, with religious symbols visible in the frame of every photo and video taken during the performance. It is common for elementary and middle school choruses to perform Christmas carols that speak of Jesus, Mary, and the star of Bethlehem. Most of our secondary schools and colleges have "Men's" and "Women's" choirs, and the all-state choruses of the Georgia Music Educators Association include ensembles for "Senior Women" and "Senior Men." I recently coordinated a panel discussion on "Transgender Students in Music Classrooms" for our state music education conference. Panelists included school administrators, counselors, and ensemble teachers. We prepared for a huge audience like those in attendance at similar sessions in other states. Only thirteen people attended; all but one were coworkers or family members of the presenters. On the evening


before writing this sentence, I participated in a meeting of my university's doctoral education faculty. The discussion was about how many of our most influential professors will avoid broaching topics of gender or sexuality in the classroom because of their personal religious views, even as they are expected to uphold the institution's stated priorities of teaching for equity and social justice.³

Each of these situations reflects a different reality than is advocated for in many of our professional journals and conference presentations. The response to issues of gender and sexuality varies widely by region, town, and school.⁴ We need to acknowledge the varied communities in which our fellow teacher-conductors work and the diversity of viewpoints these colleagues may hold.

Social Justice, Gender Troubles, and the Danger of Misrepresentation

Much has been written in recent years concerning social justice in and through choral music education. Some authors argue that teaching for social justice is the preeminent purpose of music education,⁵ though many teacher-conductors consider it more appropriate to exemplify these principles within the daily work of choral rehearsing and performing.⁶ Social justice can be defined as a process that seeks "fair (re)distribution of resources, opportunities, and responsibilities; challenges the roots of oppression and injustice; empowers all people to exercise self-determination and realize their full potential; and builds social solidarity and community capacity for collaborative action."⁷ The process might begin as we identify inequities and social injustices within choral music education and its repertoire, and then use that awareness to guide our future pedagogical and literature selection decisions.⁸

Problems have arisen in our conversations about social justice, gender, and sexuality. For example, multiple authors in the *Choral Journal* and elsewhere rightly suggest that the longstanding problem of boys' attrition from choral singing reflects legitimate social justice concerns involving the relationships between choral pedagogy, repertoire, and adolescent boys.⁹ It is noted that choral music and choral music education



have tended to retain rigid conventions of gender and sexuality. This issue is explored most directly in choral-focused discussions of masculinity, of femininity, and in separate but related conversations regarding transgender singers.¹⁰ While fundamentally correct, critical analyses of these persistent views frequently fail to sufficiently account for the anatomy and physiology of the singing voice, choral tone and blend, the centuries-long history of choral music's role in religious activity, and a voluminous body of choral repertoire and sung texts. Instead of rigorously and fairly analyzing these problems, some in our field offer solutions to the "gender trouble" while discounting our history and mischaracterizing the views of individuals who bring different perspectives to the conversation.

Some writers and speakers share content grounded in implied value frameworks or religious views that are not explicitly stated, or they espouse positions with unsupported assertions and assumed facts. For instance, it is not beneficial to imply that choral educators hold heteronormative biases because they use athletic imagery during instruction. Many LGBTQIA people are also athletes, and all singers can benefit from analogies that draw attention to foundational concepts of vocal technique. It is not possible to determine the socio-emotional impact of such metaphors and analogies without fully explicating the context within which they are used. Teacher-conductors may purposefully call upon athletic imagery because it provokes awareness of the body's role in singing. Indeed, many adolescent boys report that they gravitate away from singing when choral teachers neglect their responsibility to provide specific instruction about singing during the voice change. Conversely, athletic coaches routinely provide boys with knowledge and skills about using their developing bodies to achieve physical goals.¹¹ It has been stated that choral music is unlike athletics because sports teams "hope to *defeat* an opponent." Yet, it might be wise to consider the differences between physical education and competitive sport, much as universal choral music education differs from preparing elite ensembles for our own choral competitions and contest events. We ought not replace one set of stereotypes and biases with another.

It strains credibility to suggest that we should avoid

positioning athletes who sing as role models in the recruitment of boys to choral programs. Research indicates that older role models are critically important for young adolescent boys, particularly for those who sing.¹² Young boys can have many role models, including athletes such as wrestler J'den Cox who is an outstanding singer, an Olympic bronze medalist, and current world champion. Perhaps a more attainable role model might be Jackson Dean Nicholson, a high school football player who made headlines with his recent vocal performance of the national anthem.¹³ Indeed, masculinity and musicianship can be expressed in many ways. It is therefore unhelpful to state, without context, that the label "Real Men Sing" promotes "hegemonic masculinity." One transgender boy I worked with told me that they (his pronoun choice) was not bothered by the phrase at all. In contrast, they proudly proclaimed, "I am a real man. And I sing. I'm just a different kind of real man than you are."

This exemplifies a relatively new awareness of the phenomenon of working with transgender singers.¹⁴ Teacher-conductors often face the very real dilemma of choosing whether to respect the physiological capabilities of the student's vocal anatomy or to foreground their expression of gender identity. Teacher-conductors may have legitimate concerns about the impact on ensemble sound and the resulting musical experience of other choir members when one chorister sings a part incongruent with their optimal vocal capabilities... particularly during the adolescent voice change processes. We encounter another problem when we consider the texts that accompany choral repertoire. Gender and sexuality-inclusive texts have made their way into tiny segments of our repertoire base only within the past few years. It is of questionable benefit to teachers when we highlight egregious examples of misogyny in choral texts as justification for shunning all repertoire reflecting boy/girl romantic relationships.

These are examples of straw man arguments where facts are distorted in service to a particular goal. Words are powerful, and labels are convenient. The truth is more nuanced.

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Acknowledging Our Own Beliefs and Values

The truth is that choral teacher-conductors do not share a homogenous set of beliefs and viewpoints. The logical argument falters when authors and presenters reduce the discussion of choral music and choral music education to the experiences and viewpoints of one group while ignoring the experiences and viewpoints of others. This is a tenuous approach in a multifaceted society, especially when teacher-conductors are assumed to hold the same viewpoints and beliefs as influential authors and presenters. What if they do not share those viewpoints and beliefs, not because they are lesser musicians, pedagogues or intellectuals, but because they fundamentally disagree with, for example, the premises that one's gender identity can differ from one's biological sex, that homosexuality should be openly acknowledged and respected in our classrooms, or that one's decision to publicly identify as transgender should be supported in all aspects of schools and communities? Some readers of this article may take umbrage with the previous sentence, seeing a statement of moral equivalence between these premises and their opposites. It is not the purpose of this article to interrogate these premises or their antitheses and seek to change minds in either direction; that is a task for a different article. The concern here is that each of these premises has unequivocal implications for the teaching, rehearsing, and performing of choral music. What if they are in direct contradiction with the beliefs of the teacher-conductor?

I am a cisgender gay man. I am a husband and father. I believe that all instruction in schools ought to embody socially just principles. I welcome my students' differing expressions of gender identity and sexual orientation. I let my students define what constitutes a "real man" on their own terms. I only occasionally program literature with text that highlights male-female romance, and I rarely select repertoire that overtly projects facets of a particular religious creed. I hold progressive views, yet I seek to maintain focus on teaching music rather than sharing my political convictions with students. I acknowledge that my views and approaches are neither consistent with those I once professed nor those held by many of my students and colleagues in my corner of America. I

struggle with all of these issues. I struggle with the murky distinctions between my responsibilities to the educational enterprise that employs me, the field of choral music that I love, and the world I want my son's children to inherit. I struggle because I have different sets of beliefs about many different aspects of my life, and these varied beliefs occasionally interact in messy ways. In the next sections of this article, I will outline a path forward for teacher-conductors who similarly struggle with reconciling their different sets of beliefs when called to respond to issues of gender and sexuality in classrooms and rehearsal halls.

Reconciling Different Sets of Beliefs

The problems presented above center on circumstances where choral teacher-conductors may face implicit or explicit expectations to act in ways that are inconsistent with their underlying beliefs. In this case, it is helpful to distinguish between the complementary and often overlapping constructs of religion, morals, and ethics. Religion and morality are not the same, though both provide value frameworks to guide our ethical behaviors and responses to dilemmas. There is a further difference between religious beliefs and religious/moral values. A religious belief or doctrine is a specific assumption that we hold to be true, based on experience, faith, or by being taught. On the other hand, religious and moral values are central principles that guide our judgments and inform our actions. Our individual values are, ideally, elements of a larger web of related values that provides a consistent foundation for our everyday judgments and actions. We sense uneasiness when we make judgments or take actions that are inconsistent with this overarching values framework. For this discussion, religious and moral value frameworks comprise the principles that reside within our personal character, our belief systems, and that influence our views of fairness and equity, while the term *ethics* refers to the social implementation of personal religious or moral values.¹⁵

The congruence between our religious or moral values and our ethical actions is central to this discussion. We might conclude that religious values or "morality governs private, personal interactions"



while “ethics governs professional interactions.”¹⁶ If so, we can extrapolate a working definition for how values and ethics function in our professional lives as teacher-conductors. Our educational philosophies are grounded in values about what—and who—should be taught, while the pedagogical decisions we make are the social, ethical implementations of those values. In this sense, no matter where we place ourselves on the teaching-conducting continuum, our philosophy of teaching provides a set of values that we enact as ethical practice through our pedagogy.

This discussion is about how choral teacher-conductors can respond to issues of gender and sexuality when their specific religious beliefs are contrary to the profession’s prevailing community standards. The difference between values and beliefs provides an opening for consideration. For instance, I grew up in an evangelical Baptist church where I was regularly taught that gender was a male/female binary and that sexuality was a heterosexual singularity. However, I felt uneasy because these religious teachings were enacted as harsh judgments and excoriations of people in my hometown community. I participated as a young adolescent boy in these public shaming activities when they were held in the sanctuary of my church. The actions appeared inconsistent with the values of equity, respect, and love I developed concurrently as a member of that church. It took me many years to resolve this conundrum. Now, when I am unsure about what to think or how to respond to a situation in my classroom or rehearsal hall, I deliberately try to consider my broader values before making a decision. When I’ve erred and made a poor decision, I can often trace it back to a sense of uneasiness that I should have recognized as a signal indicating a conflict with my overarching values.

This metacognitive process may be helpful for teacher-conductors uncertain about how to respond when they hold specific religious beliefs contrary to the values they hold as professional educators and musicians. There is good news here, because different elements of our overarching values framework guide our actions in various settings.¹⁷ This does not mean that our values are necessarily flimsy or developed without thought. Rather, we need for our situational values to

operate as subsidiary components within a coherent, overarching set of values. Otherwise, we may be confused about how to proceed or be uneasy about the context-specific decisions we make. We might, for instance, hold a core value consistent with the biblical golden rule of “do to others as you would have them do to you.”¹⁸ This value principle can then be used to guide our ethical practice as we consider the various social settings in which we find ourselves on a daily basis. Some scholars consider this to be “situational ethics” where we apply different sets of norms to our behavior in different settings. This may relate to some situations, but it does not adequately address conflicts in which we hold deep philosophical or religious convictions yet our profession expects us to act in ways that would seemingly violate those convictions.

This is the quandary teacher-conductors confront when their religious beliefs concerning gender and sexuality appear to conflict with the prevailing professional discourse in choral music and choral music education. How does one reconcile these beliefs with an ethical pedagogical responsibility to the students who personify these issues—in a manner that is coherent and logically consistent? An answer lies in this distinction between our specific beliefs and our broader values.

Biology and the Round Goby

Singing results from internal physical actions of the body. Other actions in choral music involve external factors such as the repertoire, interaction with fellow musicians, and the performance situation. If we view ourselves as group voice teachers who teach singing through the medium of choral repertoire, we might deal with gender and sexuality issues quite differently than if we view ourselves as teachers of choral music where vocal technique is taught in order to fulfill the musical requirements called for in the repertoire. The former positions us to consider how repertoire serves the bodily action of singing, while the latter positions singing in service to repertoire. When we assume the role of voice teacher, we place the physical production of singing at the center of our curricular and artistic goals.¹⁹ Repertoire serves as a vehicle for practicing

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vocal skills in a group of individuals with differing vocal ranges and tessituras, ideally in an aesthetically meaningful manner. In this view, our primary focus is the singer and how they use their body for vocal production.

This provides a structure for handling some of the issues of gender and sexuality in our choral classrooms and rehearsal/performance spaces. For instance, when working with transgender singers, we can distinguish between our focus on the internal physical action of singing and the external considerations of performance attire, the singer's preferred pronoun, or even if we personally approve of the singer's gender identification itself. It would be pedagogically and ethically inappropriate for us to assign a singer with a treble-clef tessitura to a vocal part that requires a bass-clef tessitura. This raises issues of terminology insofar as we traditionally call those who sing the alto line "altos," and those who sing the tenor line "tenors" with all of the accompanying gendered associations. But, these are not problems of pedagogy. The pedagogy we must use with any singer is the correct pedagogy for the voice as it exists in that moment.

The Round Goby can help us out.²⁰ The Round Goby is a fiercely invasive fish ravaging the Great Lakes area of the United States and other northern climates of the world. One interesting characteristic of the Round Goby is that there are two types of males. Scientists used to wonder how Round Gobys could reproduce so quickly when there were many more female Gobys than male Gobys. It turns out that about half of the Goby females are really Goby males... in drag. One type of male Goby has the typical characteristics of maleness, and the other type of male Goby is disguised with typical characteristics of femaleness. What does this have to do with gender, sexuality and singing? Let's return to our example of adolescent boys. We have different types of boys with different characteristics of overt maleness or masculinity. But, without medical intervention, one factor that doesn't change is the underlying biological sex. The biology and anatomy of the boy's voice requires that we provide boy-specific vocal pedagogy, particularly during adolescence. The principle holds for all voices at all stages of development from adolescence

through adulthood, and as the vocal apparatus naturally ages with the rest of the body.

Our primary focus is the internal action of singing, with secondary focus on the external physical and sociological concerns of the singer. That is not to say that the entire human being in our care is less important than their voice. We certainly need to consider the impact of external factors on the internal workings of the voice and the singer's experience of singing. Instead, this emphasizes that we are *uniquely* qualified to provide voice education and its musical application through choral singing. We may not be *uniquely* qualified to focus on other issues associated with gender, sexuality and/or social justice. Many conductor-teachers will spend over a decade in higher education preparing to become an expert in teaching music. Few, if any, of us will take courses that prepare us to become experts in gender and sexuality. However, most of us have chosen to work in the field of choral music because we possess both robust musical abilities and strong interpersonal skills. We constantly draw upon our unique array of strengths to assist the singers in our ensembles. This can afford us a sense of compassion when working with students who face the intersections of singing, gender, and sexuality. For some of us, this compassion allows us to be sympathetic, even empathetic, with these singers and their unique life experiences. This can and should enhance our ability to respond in an ethical manner as we direct singers toward resources and people who are uniquely qualified to assist in ways beyond our expertise.

Compassion and Ethical Caring

Nearly a century ago, Karl Gehrkens coined the phrase that would become synonymous with American music education: "Music for every child and every child for music."²¹ He later wrote, "As to the second part of the slogan, I feel that we have made considerable progress but that there is still much to be done. There is still too much insistence on rigid method; too much of the attitude that all children are alike and must do the same things."²²

When we notice differences in the singers before us, we open a doorway that leads toward instruction and



pedagogy meeting the differentiated needs of individual singers. This is the crux of the issue. Our compassion for every single one of our choral singers often encompasses all aspects of their well being, with our locus being the efficient, optimal function of the vocal mechanism. Our compassion can assist us in understanding the socio-emotional components of the singer's experience even as our musicianship and pedagogical expertise assist in developing the singer's vocal potentials. In return, singers tell us that the reciprocal relationship with their choral teacher-conductor is one of the most motivating elements of the choral experience.²³

Nel Noddings has richly detailed the elements of these relationships in her twenty-five-year development of "Care Theory."²⁴ A caring relationship involves two individuals: the carer and the cared-for. The carer must exhibit focused attention necessary to fully understand the perspective of the other (sympathy), must experience motivational displacement where the carer's behavior is responsive to the other's needs (empathy), and then must take action (ethical care). The cared-for must reciprocate by acknowledging the care. The result is a caring relationship. There are two types of caring relationships. The first is natural caring, or caring *for* the other. The second is ethical caring, or caring *about* the other.²⁵

Teacher-conductors who struggle with reconciling their moral or religious values with ethical pedagogy might begin with focus on the ethical care of singers as vocalists and musicians. Noddings suggests that one result of ethical caring (caring about) can be to move the relationship toward one where natural care (caring for) can occur.²⁶ For carers, this can be succinctly abbreviated as a repositioning of the earlier-stated biblical rule, reworded as "Do unto others as they would have done unto them."²⁷ The singers in our choirs want to learn vocal technique and then join their voices together in the communal activity of choral singing. We have an ethical responsibility to provide that instruction because we are uniquely qualified to do so.

The ethical obligation to care for the singer's voice is likely consistent with our educational philosophy, if one presumption is that we are to "do no harm" to the vocal development of singers.²⁸ The value principles

we hold in relation to choral teaching and conducting guide the ethics of pedagogy we enact in our classrooms and rehearsal halls. Recall the first philosophy statement you wrote about teaching and/or choral conducting. It is likely that you stated something analogous to Gerkhens' "music for every child and every child for music" slogan. Teacher-conductors who position such democratic principles at the core of their educational philosophy can call on their unique qualifications to lead every child—every singer—to musical skill and knowledge not possible without our expert guidance. When we focus on the actions of singing, then myriad aspects of the singer's affect, identity, and habits can be addressed as they affect the voice and vocal production. It may not always be necessary to signify agreement with, for example, a particular singer's gender identification or sexual orientation. Instead, we can attend to the effect of those factors on the singer's vocal production, musical self-efficacy, and musical self-concept.

The argument above can be reduced to the following: Our overarching set of religious and/or moral values (such as the biblical Golden Rule) guides the situational value principles (democratic education) we enact in our classrooms through ethical pedagogical techniques (care about the voice) that develop over time to allow emergence of a reciprocal student-teacher relationship (care for the singer). Choral teacher-conductors are uniquely qualified to provide musical leadership, and we are ethically required to do so in ways that affirm the musical capabilities of each singer in our care.

Musical Expertise

Where does this leave us? Our diverse community of choral teacher-conductors is likely more unified than not through the values we hold about teaching and learning. It is natural that we will struggle with knowing how to respond to every situation or dilemma that presents itself in our classrooms and rehearsal halls. Many of us are being presented with issues of sexuality and gender to which we don't know exactly how to respond. This article has outlined a process toward responses that reflect the broad values we hold

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about how we are to treat our fellow human beings. There is another element that is equally fundamental: our personal musicianship. Each of us has risen to the role of choral teacher-conductor because we possess the core musical expertise that allows us to lead and develop the musical skills of others. No matter who or where we teach, the first requirement is that we bring our highest levels of musical intuition and artistry to our work with singers. We have an ethical responsibility to use our own musical and pedagogical expertise to sense opportunities where we can assist others in the development of their personal singing skills. This obliges us to constantly maintain our skills, increase the breadth of our skills, and seek to improve our skills so that we can be as effective a teacher-conductor as possible for each of the singers in our care.

We also need to care for the teacher-conductors in our profession who are newly working through these issues of gender and sexuality in their choirs and classrooms. What are their needs? What are the best approaches in their situations, communities and work environments? What might be possible in one situation may not be possible in another. We must care for these teacher-conductors even when we have differences of religious belief, for we likely have very similar underlying values that unite us more than at first might seem evident. ■

NOTES

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² For a discussion of narrative framing in music education policy and philosophy, see Patrick K. Freer, “Parallel Frames and Policy Narratives in Music Education and Physical Education,” *Arts Education Policy Review* 113, no. 1: 26-34.

³ For a related discussion, see Kevin J. Burke and Avner Segall, “Teaching as Jesus Making: The Hidden Curriculum of Christ in Schooling,” *Teachers College Record* 117, no. 3 (2015): 1-27.

⁴ Colleen Conway and Shannan Hibbard, “Music Teachers’

Lives and the Micropolitical Landscape of Schools,” *Research Studies in Music Education* 40, no. 1 (2018): 89-101.

⁵ Graham McPhail, “Too Much Noise in the Classroom? Towards a Praxis of Conceptualization,” *Philosophy of Music Education Review* 26, no. 2 (2018): 176-198; see also Larry H. Ludlow, Sarah E. Enterline, and Marilyn Cochran-Smith, “Learning to Teach for Social Justice-Beliefs Scale: An Application of Rasch Measurement Principles,” *Measurement and Evaluation in Counseling and Development* 40, no. 4 (2008): 194-214.

⁶ Patrick K. Freer, “In Dialogue: Response to Graham McPhail, ‘Too Much Noise in the Classroom? Towards a Praxis of Conceptualization,’” *Philosophy of Music Education Review*: in press.

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⁸ Randall E. Allsup and Eric Shieh, “Social Justice and Music Education: The Call for a Public Pedagogy,” *Music Educators Journal* 98, no. 4 (2012): 47-51; Matthew L. Garrett, and Fred P. Spano, “An Examination of LGBTQ-inclusive Strategies Used by Practicing Music Educators,” *Research Studies in Music Education* 39, no. 1 (2017): 39-56; Julia Shaw, “The Skin that We Sing: Culturally Responsive Choral Music Education,” *Music Educators Journal* 98, no. 4 (2012): 75-81.

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- ¹¹ Patrick K. Freer, “Initial Steps in Vocal Technique for Boys Experiencing Difficulty with Phonation During the Adolescent Voice Change,” *Update: Applications of Research in Music Education*, 37, no. 1 (2018): 9-12; Patrick K. Freer, “Weight Lifting, Singing, and Adolescent Boys,” *Choral Journal* 52, no. 4 (2011): 32-41.
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- ¹³ Cam Smith, “HS Football Star Jackson Dean Nicholson’s National Anthem Goes Viral,” *USA Today*, October 23, 2018, <https://eu.usatoday.com/story/sports/highschool/2018/10/23/video-hs-football-star-jackson-dean-nicholson-s-national-anthem-goes-viral/38250319/>.
- ¹⁴ Two sessions at the 2019 ACDA National Conference (Kansas City, MO) were purposed for conductor-teachers new to working with transgender voices. Led by Matthew L. Garrett, Joshua Palkki, and Loraine Sims, the two sessions were “Honoring and Validating Transgender Singers in a Choral Context” with emphasis on: 1) Practical and Pedagogical Considerations (presented February 27, 2019); and, 2) Healthy Vocal Pedagogy for Transgender Singers (presented March 1, 2019).
- ¹⁵ James Rachels and Stuart Rachels, eds., *The Elements of Moral Philosophy 9th Edition* (New York, McGraw-Hill, 2018); Rosalind Hursthouse and Glen Pettigrove, “Virtue Ethics,” *The Stanford Encyclopedia of Philosophy* (Winter 2018), <https://plato.stanford.edu/archives/win2018/entries/ethics-virtue/>.
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- ¹⁷ Maurice P. Hunt, “Some Views on Situational Morality,” *The Phi Delta Kappan* 50, no. 8 (1969): 452-456.
- ¹⁸ Luke 16:31 (New International Version).
- ¹⁹ Patrick K. Freer, “Reclaiming Group Vocal Instruction,” *Canadian Music Educator* 57, no. 2: 42-48.
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- ²¹ Karl W. Gehrken, “Music for Every Child; Every Child FOR Music,” *Music Supervisors’ Journal* 19, no. 5 (1933): 31.
- ²² Karl W. Gehrken, “Music for Every Child,” *Music Supervisors’ Journal* 23, no. 3 (1936): 13.
- ²³ Patrick K. Freer, “Growing the Population of Male Choral Singers: Boys Tell Us How” (research lecture, 11th World Symposium on Choral Music, International Federation for Choral Music, Barcelona, Spain. July 27, 2017); Graham Welch, “The Role of Singing in Effecting Change” (keynote address, 2018 Symposium on Research in Choral Singing, American Choral Directors Association, Evanston, IL. September 14, 2018).
- ²⁴ See Nel Noddings, *Caring: A Relational Approach to Ethics and Moral Education 2nd Ed*, Updated (Berkeley, CA: University of California Press, 2013).
- ²⁵ *Ibid.*, 79-81.
- ²⁶ *Ibid.*
- ²⁷ Nel Noddings, *The Maternal Factor: Two Paths to Morality* (Berkeley, CA: University of California Press, 2010): 41.
- ²⁸ Peter Gray, “What if Medicine’s First Principle Were Also Education’s?,” <https://www.psychologytoday.com/us/blog/freedom-learn/201609/what-if-medicine-s-first-principle-were-also-education-s>.