

12-2020

Gender Expansive Students in the Choral Classroom: Awareness & Practices of Secondary Music Educators

Emma E. Taranko
Grand Valley State University

Follow this and additional works at: <https://scholarworks.gvsu.edu/honorsprojects>



Part of the [Feminist, Gender, and Sexuality Studies Commons](#), [Gender Equity in Education Commons](#), and the [Music Education Commons](#)

ScholarWorks Citation

Taranko, Emma E., "Gender Expansive Students in the Choral Classroom: Awareness & Practices of Secondary Music Educators" (2020). *Honors Projects*. 812.
<https://scholarworks.gvsu.edu/honorsprojects/812>

This Open Access is brought to you for free and open access by the Undergraduate Research and Creative Practice at ScholarWorks@GVSU. It has been accepted for inclusion in Honors Projects by an authorized administrator of ScholarWorks@GVSU. For more information, please contact scholarworks@gvsu.edu.

**GENDER EXPANSIVE STUDENTS IN THE CHORAL CLASSROOM:
AWARENESS & PRACTICES OF SECONDARY MUSIC EDUCATORS**

Emma E. Taranko

Grand Valley State University

HNR 499: Senior Honors Project

Dr. Kody Wallace

21 December 2020

TERMINOLOGY

1. **Gender** – “A set of social, psychological, and/or emotional traits, often influenced by societal expectations, that classify an individual along a spectrum of man, woman, both, or neither” (PFLAG, 2019).

2. **Biological Sex** – “Refers to anatomical, physiological, genetic, or physical attributes that determine if a person is male, female, or intersex. These include both primary and secondary sex characteristics, including genitalia, gonads, hormone levels, hormone receptors, chromosomes, and genes. Often also referred to as “*sex*,” “*physical sex*,” “*anatomical sex*,” or specifically as “*sex assigned at birth*.” Sex is often conflated or interchanged with gender, which is more social than biological, and involves personal identity factors as well” (PFLAG, 2019). In this study, the focus of ‘biological sex’ will be reserved for discussion of vocal anatomy and its effect on vocal health for gender expansive students in the secondary choral classroom.

3. **Gender Expansive** – “An umbrella term sometimes used to describe people that expand notions of gender expression and identity beyond what is perceived as the expected gender norms for their society or context. Some gender-expansive individuals identify as a man or a woman, some identify as neither, and others identify as a mix of both. Gender-expansive people feel that they exist psychologically between genders, as on a spectrum, or beyond the notion of the man/woman binary paradigm, and sometimes prefer using gender-neutral pronouns. They may or may not be comfortable with their bodies as they are, regardless of how they express their gender” (PFLAG, 2019).

For the purposes of this study, the term ‘gender expansive’ will be used to describe any person whom identifies as stated above from PFLAG, as opposed to ‘transgender’ or ‘non-binary’ in an effort to increase accuracy and inclusion.

4. **Gender Identity** – “One’s deeply held core sense of being a woman, man, some of both, or neither. One’s gender identity does not always correspond to biological sex. Awareness of gender identity is usually experienced as early as 18 months old” (PFLAG, 2019).
5. **Transgender** – “Often shortened to *trans*. A term describing a person’s gender identity that does not necessarily match their assigned sex at birth. Transgender people may or may not decide to alter their bodies hormonally and/or surgically to match their gender identity. This word is also used as an umbrella term to describe groups of people who transcend conventional expectations of gender identity or expression—such groups include, but are not limited to, people who identify as transsexual, genderqueer, gender variant, gender diverse, and androgynous” (PFLAG, 2019). For the purposes of this study, I have chosen to use the term ‘gender expansive’ rather than ‘transgender’ to include those who may not identify as strictly ‘male’ or ‘female’.

CHAPTER ONE

INTRODUCTION

“The diversity within our classrooms is created by what students bring from outside. The unity that develops within our classroom is created by experiences shared.”

Morrison, 2001

In an age of growing diversity, it is essential for educators, both pre- and in-service, to seek out strategies that will assist them in creating a welcoming classroom environment for all learners. The choral classroom specifically is noted by many for its ability to bring students together (Llana, 2018). It is incumbent upon choral music teachers and community leaders to educate themselves in the diversity that presents itself in their classrooms in order to better service all students.

While diversity and inclusion have become increasingly popular topics of conversation, there is much work yet to be done. Discussions and trainings on poverty and racial diversity tend to be more prevalent, but in the choral world, conversations discussing the experience of the LGBTQ+ community are lacking (M. Garrett, personal communication, October 6, 2020). Dr. Matthew L. Garrett and Dr. Fred P. Spano (2017) draw attention to the fact that “research specifically examining LGBTQ issues in United States music education classrooms began less than a decade ago” (p. 40). Even within the field of music education, a majority of the literature surrounding the LGBTQ+ community focuses on lesbians and gays, while there is little said concerning the gender expansive student experience (Palkki, 2019). This is troubling, as there are many situations that may arise throughout the school year without intentional preparation and

honest conversation between teachers and students. Part of the stated mission of the National Association for Music Educators (NAfME) is “to advance music education by promoting the understanding and making of music by all” (Spradley, 2016). This asks music educators to provide the best experience possible for all students, equally.

Need for the Study:

Research concerning the inclusion and consideration of LGBTQ+ students in the secondary choral classroom is recently emerging. While the world of professional development for educators is consistently expanding and improving on its resources, selection of topics, and opportunities for educators to improve their practice, it is not often that these experiences specifically guide educators through the inclusion of LGBTQ+ students (Aguirre, 2019). In a study conducted by Garrett and Spano (2017), it was determined that “the majority of music teachers surveyed indicated that they received no pre-service training (91.3% n=274) and no in-service training (87.3% n=262) relevant to LGBTQ+ inclusion” (p. 1). Specifically, little has been written in regard to the experience of gender expansive students in the secondary choral classroom.

Purpose Statement:

This study was conducted in order to assess which strategies recommended by varying studies are currently used to improve the experience of gender expansive students in the secondary choral classroom. Specifically, the researcher was interested in strategies used to find balance between the priority of vocal health and the alignment of a gender expansive student’s musical experience with their gender identity. Some questions that have guided this study

include: 1) What practices have been adopted by current secondary choral music educators in order to better service gender expansive students? 2) How aware are educators of the needs of gender expansive students in their classroom?

CHAPTER TWO

REVIEW OF LITERATURE

The vast majority of research examining the experience of the LGBTQ+ community in the music classrooms of the United States has been conducted in only the last ten years.

Research specifically relating to this project may be grouped into two subjects: 1) the relationship between gender and the voice 2) strategies that may be used by music educators to welcome gender expansive students.

Gender and the Voice

Dr. Ryan Aguirre (2018) took into account the perspectives of three transgender singers. Through this study, it was determined that for many gender expansive students the voice “is closely linked with identity”, and more specifically, gender identity (p. 39). Dr. Lal Zimman (2017) stated that vocal pitch is highly associated with social perception of gender and came to the similar conclusion that “pitch is the most intuitive and salient gender difference in the voice” (p. 3, 4, 9).

The close relationship singers may feel between their voice and gender identity is vital for choral music educators to consider, as there are several concerns that may arise in a student’s attempt to more closely align this relationship. Some singers may try to force their voice to fit a

vocal register that more closely reflects their gender identity (e.g. through pushing the voice down to sound more traditionally ‘masculine’), however this may cause several vocal health issues (Palkki, 2019, p. 134-135). This is an example of a student that may be experiencing *gender dysphoria* – a conflict that occurs when an individual’s biological sex assigned at birth and/or their assumed gender does not match their gender identity (PFLAG, 2019). Gender dysphoria may “act as a deterrent to singing” and could sabotage a student’s musical experience from the very start (Rastin, 2016 p. 29). Most common among the potential vocal issues that may occur as a student forces their voice to sound higher or lower than their natural range is friction in the vocal folds, which could lead to the development of nodes (Palkki, 2019).

For students who elect to begin hormone therapy, issues regarding their vocal range, strength, and placement of their *passaggio* may arise (Rastin, 2016). The *passaggio* consists of a series of notes that mark a transition area between registers in one’s voice (Izzo, 2020). The *passaggio* is placed differently for each individual voice and is a challenging register for many singers to navigate healthily. It is important to consider that once a student has begun or completed the male voice change during puberty, it is extremely difficult to significantly alter vocal pitch through hormone therapy (Rastin, 2016, p. 30). This means that while female students who were assigned male sex at birth may experience physical changes once beginning hormone therapy, the voice will largely remain unchanged. On the contrary, the transgender male voice will most likely be significantly impacted through exogenous testosterone, as the physical size of the larynx is highly sensitive to it (Zimman, 2017, p. 3).

Similarly, it must be noted that there is a chance for transgender male students to experience an “entrapped [female to male] voice,” during which the voice box grows less rapidly or drastically than the vocal folds, which may lead to problems with proper resonance (Rastin,

2016, p. 30). It should also be taken into consideration that gender expansive students may practice *binding*, the restriction of the breasts in order to accomplish a flatter-looking chest, which may also restrict one's lung capacity and proper breathing (Rastin, 2016, p. 30). Proper breathing technique is crucial to one's vocal production and vocal health. Any hinderance could leave a singer without enough air to finish a musical phrase or cause them to push on the voice.

While many gender expansive students may closely associate vocal range and part assignment with gender identity, it should be taken into consideration that "marginalization by having [a] non-normative voice part" may be experienced by any singer, not only gender expansive singers (Palkki, 2019, p. 131-133). In the same way, not all gender expansive students will be concerned that their voice part exactly matches their gender identity (Palkki, 2019, p. 131-133). For this reason, music educators must be aware of the ways in which they communicate with students about part assignment and vocal placement within the ensemble. Communicating openly and regularly with individual gender expansive singers may also help to meet their personal needs, as each individual singer may differ in how closely they associate their gender identity and their voice (Palkki, 2019).

Strategies for Choral Educators

It is important to remember that teachers should continue to educate themselves throughout their careers for the benefit of all of their students. As stated in the core values of the National Education Association's mission statement, "All students have the human and civil right to a quality public education that develops their potential, independence, and character"

The responsibility to provide this quality education applies not only to the craft of music making and instructional methods, but also to the growing diversity within our society (and classrooms) as well.

Southerland (2018) reminds educators that they serve as role models for our students and

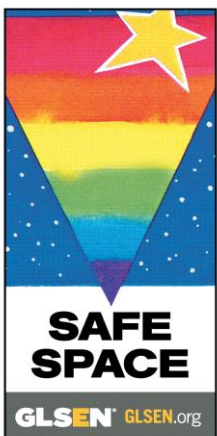


Figure 2

that we have an opportunity to ensure the security and well-being of the school's LGBTQ+ community. A Safe Space sticker (see Figure 1) can serve as a subtle but clear message to students that one's classroom will embrace all learners (GLSEN; Taylor, 2018). A more direct approach to promoting an inclusive atmosphere is through open discussion with students. Taylor (2018) suggests hosting conversation with students in order to communicate varying perspectives on the meaning of the

ensemble's repertoire, which may lead students to gain empathy for one another's experiences.

It is also recommended to include LGBTQ+ musicians of the past and present in our curriculum,

just as we are expected incorporate musicians from diverse socio-economic standings, cultural

backgrounds, and geographic locations in the world (see Figure 2; Southerland, 2018). Through

this more inclusive curriculum, music

educators may further encourage non-

judgmental discussion with a focus on

the social implications of selected

repertoire within the classroom and the

music students hear outside of the

classroom (Taylor, 2018). Dr. Garrett

and Dr. Spano (2017) measured the



Figure 1; Southerland, 2018, p. 41

frequency of current music educators' use of varying strategies for inclusiveness, including the following: "discourage use of anti-marginalizing LGBTQ language, discuss LGBTQ issues with students, express disapproval at inappropriate remarks [and] jokes about LGBTQ individuals, include LGBTQ topics and themes in curriculum, use gender-neutral language to include all sexual identities, and promote LGBTQ awareness in school" (p. 47). Through this study, it was concluded that a majority of participants feel comfortable "[discouraging] the use of marginalizing LGBTQ language", "[expressing] disapproval when inappropriate remarks are made about LGBTQ individuals", and "[expressing] disapproval when students joke about LGBTQ individuals". This study also found that about half of participants were comfortable using "gender-neutral language to include all sexual identities", whereas about half did not use gender-neutral language in their practice. Additionally, a majority of respondents recorded that they did not "include LGBTQ topics and themes in [their] curriculum", nor did they "promote LGBTQ awareness in [their] school[s]" (Garrett & Spano, 2017, p. 47).

A Short List of Suggested Non-heteronormative and Non-misogynistic Repertoire for Bass Clef Choirs		
Composer/Arranger	Title	Publisher
Alexander, Elizabeth	If you can walk you can Dance (If you can talk you can sing)	Seafarer Press
Brahms, Johannes; arr. Stroope	Mainacht	Alliance Music Publications, Inc.
Cloud, Judith	I hate flowers (from <i>Words from an Artist's Palette</i>)	www.judithcloud.com
Emerson, Roger	Can You Hear the Bells?	Hal Leonard Corporation
Farnell, Laura	Rain Music	Hal Leonard Corporation
Farnell, Laura	Rest Not	Hal Leonard Corporation
Farthing, Scott	Come Travel with Me	Walton Music
Goemanne, Noel	Two Tongue Twisters	Oxford University Press
Choplin, Pepper; arr. Hayes	Walk a Mile	Alfred Music Publishing
Memley, Kevin A. (arr.)	America, the Beautiful	Walton Music
Mulholland, James	Think on Me	Colla Voce
Papoulis, Jim	We All Have a Right	Boosey & Hawkes
Patriquin, Donald (arr.)	J'entends le Moulin	Earthsongs
Ramsey, Andrea	Cover Me with the Night	Alliance Music Publications, Inc.
Ramsey, Andrea	The Roof	Hal Leonard Corporation
Rents, Earlene (arr.)	Loch Lomond	BriLee Music Publishing
Robinson, Karen	High Flight	Santa Barbara Music Publishing
Runestad, Jake	Dereva Ni Mungu	http://jakerunestad.com/store/
Sametz, Steven	Dulcis Amor	E.C. Schirmer Music Co.
Shank, Joshua	O Mister Moon	Santa Barbara Music Publishing
Stevens, Halsey	Remember Me	Shawnee Press
Stroope, Z. Randall	Dies irae	Alliance Music Publications, Inc.
Takach, Timothy	Paper Cranes	http://www.timothytakach.com/
Takach, Timothy	It Is Not the Fact That I Will Die That Mind	http://www.timothytakach.com/
Takach, Timothy	Empty	http://www.timothytakach.com/

Figure 3; Palkki, 2015, p. 31

In addition to thoughtful discussion, music educators should also be mindful of repertoire selection. Many texts may emphasize gender stereotypes, and Dr. Palkki (2015) suggests that music educators search for repertoire that will help students feel accepted and welcomed (see Figure 3).

Arguably the most important step a music educator may take in their practice is open and honest conversation with

individual students that are gender expansive. Students deserve a space in which they can discuss specifically what helps them to feel accepted, and what causes them to feel misrepresented. These conversations may cover a multitude of subtopics, but primarily it is our responsibility as choral educators to “accept whichever choices are comfortable for choristers so long as those choices are not harmful to the singers” (Rastin, 2016, p. 30). These individual conversations may address a student’s desire to alter their concert attire to more appropriately represent their gender identity, and as Miller (2017) stated, it may be useful for choral educators to reconsider gendered uniforms on the whole (p. 62-63).

Similar to the instrumental sections of an orchestra, singers of the same voice part typically stand together in groups within the ensemble. Standing arrangements for vocal sections may be reassessed to help gender expansive students feel more aligned with their gender identity, as vocal sections are often associated with gender. Traditionally, the soprano and alto sections of an ensemble consist of female singers, as they sing higher-pitched parts in choral literature. Tenor and bass sections consist of male singers, as they sing the lower-pitched parts in choral literature. In some cases, a student may feel comfortable remaining in a section that fits their voice but does not traditionally reflect their gender identity. However, if a singer is uncomfortable with their section placement, they may be placed on the edge of their vocal section, directly next to a section that aligns with their gender identity (Palkki, 2019). For example, a student with a traditionally male range (i.e. bass) may sit on the edge of the bass section, next to the traditionally female alto section (Palkki, 2019, p. 133).

It is also important that choral educators remain mindful of their vocabulary, choice of repertoire, and ensemble uniforms. In a study conducted by Dr. Aguirre (2018), it was noted that many students did not feel their individual voices fit into traditional SATB part assignments. It is extremely helpful in this instance for choral educators to rewrite parts within a score to better fit a student's range during and after their vocal transition. This would not necessarily create major changes in the way a secondary choral educator prepares music for their ensembles. Often, it is standard practice for educators to re-write vocal parts for students going through voice changes associated with puberty (Bowers, 2008).

In addition to part-writing and rearrangement, educators may also find it useful to reassess how they assign voice parts in general. As opposed to selecting voice parts based on a student's gender, Miller (2017) suggests that choral educators assign voice parts strictly based on

vocal range and color. Not only will this benefit gender expansive students, but it will benefit *all* students in an ensemble as it encourages a clearer focus on healthy singing and individual ability.

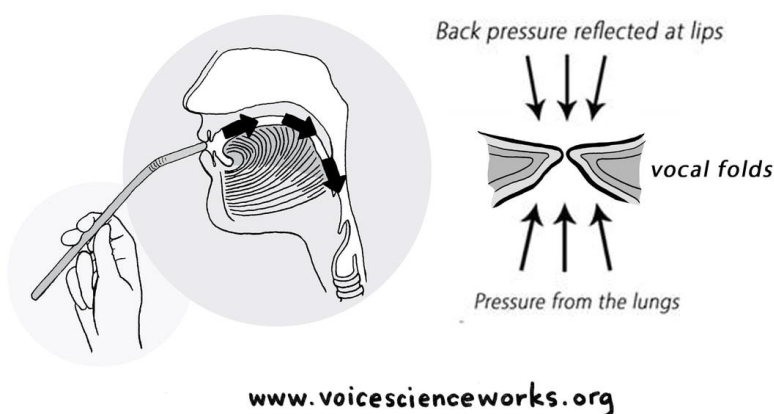


Figure 4; Harris, D., & Irene, L. (n.d.)

It is suggested that educators check in frequently with their students who have begun hormone therapy, as often as every 3-4 months, in order to assess vocal placement as needed. Hormone therapy is not an overnight change – testosterone specifically, usually takes around 12-16 months to set an adult singer's voice in a steady range and may even take up two years to fully settle (Miller, 2017). During this period of vocal change, educators must prioritize healthy singing habits and promote vocal exercises that help ease a student's transition to their new vocal range. Semi-occluded vocal tract exercises (SOVT's) can be extremely effective in safely warming up the voice and their use in all ensembles is highly recommended (M. Garrett, personal communication, October 6, 2020). Because these exercises are beneficial for *all* vocalists, there are virtually no disadvantages in the incorporation of SOVT's into one's warm-up or cool-down routine. During an SOVT exercise, the mouth of the singer is partially closed during vocalization. Because of this closing, back pressure is reflected at the lips and transferred to the vocal folds which allows them to vibrate more easily against the pressure from the lungs (see Figure 4) (Rosenberg, 2014; Harris, D., & Irene, L., n.d.).

Extensive research has been conducted on the benefits and effectiveness of semi-occluded vocal tract exercises, most notably by Dr. Ingo Titze. In an article from 2018, he listed the following physical occurrences during the performance of an SOVT:

1. The upper portion of the vocal fold is spread apart, proportional to the steady pressure that is built up in the supraglottal vocal tract, behind the semi-occlusion.
2. The medial surfaces of the vocal folds can become parallel without pressing the vocal folds together if cricothyroid and thyroarytenoid muscle activities are balanced.
3. Phonation threshold pressure is lowered with parallel and slightly separated vocal fold surfaces.
4. Vocal fold vibrational amplitude and collision forces are reduced with slightly separated vocal folds, allowing lung pressure and fundamental frequency to be taken high in a pitch glide. The stretching of the vocal folds strengthens the vocal ligament for better control of, and access to, high pitches.
5. The first resonance frequency is lowered to around 200 Hz, which means that the lower-frequency harmonics can benefit from vocal tract acoustic inertance in a range from 200-1500 Hz. The approximately equal reinforcement of harmonics helps to avoid register instabilities and supports mixed registration.
6. The acoustic inertance of the vocal tract also lowers the phonation threshold pressure (Titze, 2018).

CHAPTER THREE

METHOD

This study was conducted in order to assess: 1) the ways in which current secondary choral educators have adopted their practices to better service gender expansive students, and 2) current educators' awareness of the needs of gender expansive students in their classroom. Data was collected through responses to a survey created by the researcher.

Creation of the Survey

The survey was created via Qualtrics, a digital survey software created to assist researchers in collecting and analyzing data. The researcher asked five questions, in order as follows:

1. Which age group(s) do you teach?
2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?
3. If so, describe any ways in which this may have influenced your teaching:
4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students?
5. Please describe any other strategies you have used to welcome gender expansive students in your music classroom:

All five questions were multiple choice, and questions one, three, four, and five allowed subjects to select more than one answer and/or type their own response. For a full list of response choices, see Appendix A. The response options of this survey are closely aligned with strategies suggested by Garrett (personal communication, 2020), Palkki (2019), Southerland (2018), and Aguirre (2018).

Question one was included to ensure participants had the necessary teaching experience to be included in data collection. All participants were choral music educators of middle school, high school, and/or collegiate ensembles. Question two was included to 1) clarify the researcher's terminology, specifically the use of "gender expansive", and 2) assess participants' awareness of gender expansive students in their classrooms.

Question three was created to determine which classroom practices have been adopted by participants, including curricular content, vocal warm-ups, repertoire selection, casting for musicals/operas, student vocal placement, section standings/arrangement in rehearsal, classroom vocabulary (i.e. "tenors and bases" vs. "males"), as well as a text box for the entry of "Other" techniques.

Question four was created to assess specific strategies participants have adopted in order to maintain the vocal health of their gender expansive singers, including rearrangement of scores/vocal lines, altered warm-ups, flexible voice placement, the use of semi-occluded vocal tract exercises (SOVT's), and a text box for the entry of "Other" techniques.

Question five was created to provide a space for participants to note any non-curricular strategies used in their classroom to welcome gender expansive students, including the use of gender-neutral terminology, performance attire, gender-neutral ensemble titles, open discussion

with the ensemble, displays of support (ie. Safe Space sticker, ally flag or sign, etc.), self-education, and a text box for the entry of “Other” welcoming strategies.

Distribution of the Survey

This survey was published through Qualtrics and was distributed virtually. The survey was published on October 30th, 2020 and closed on December 1st, 2020. Participants were found and contacted through personal networking, direct email, and social media. Those who indicated a willingness to participate were emailed a link to the published survey and encouraged to complete on their own time. Participants in this study consisted of choral music educators from across the United States. Of the 25 participants, 17 (68.0%) teach high school (grades 9-12), 9 (36.0%) teach middle school (grades 6-8), and 4 (16.0%) teach “other” groups, including “collegiate” singers (both undergraduate and graduate students), “a community choir (HS, college, and community members), and a worship team”. Some respondents selected multiple options for this question, as they have experience teaching more than one age group.

CHAPTER FOUR

RESULTS

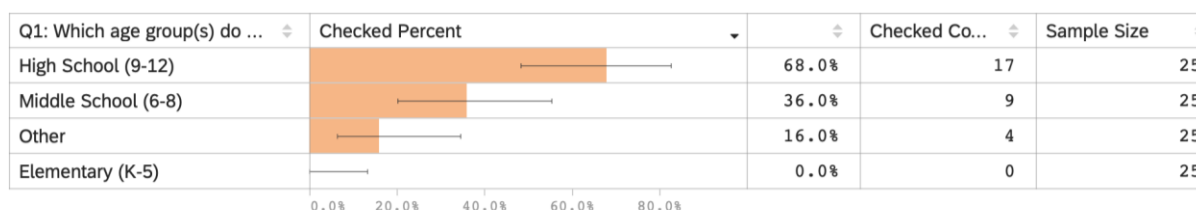
Purpose Statement

This study was conducted in order to assess which strategies recommended by varying studies are currently used to improve the experience of gender expansive students in the secondary choral classroom. Specifically, the researcher was interested in strategies used to find

balance between the priority of vocal health and the alignment of a gender expansive student's musical experience with their gender identity. Some questions that have guided this study include: 1) What practices have been adopted by current secondary choral music educators in order to better service gender expansive students? 2) How aware are educators of the needs of gender expansive students in their classroom?

Question One

Summary of **Q1: Which age group(s) do you teach? - Selected Choice**



As stated earlier, all respondents to this survey have experience teaching choral music to individuals between the ages of middle school to adulthood. Of the 25 participants, 17 (68.0%) teach high school (grades 9-12), nine (36.0%) teach middle school (grades 6-8), and four (16.0%) teach “other” groups, including “collegiate” singers (both undergraduate and graduate students), and “a community choir (HS, college, and community members), and a worship team”. Participants were encouraged to select all ensemble ages that apply, so there were a few participants that noted they teach more than one age group.

Question Two

Summary of **Q2: The term gender expansive includes all individuals whose gender identity does not align with the gender they were assigned at birth, including ind...transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?**

Sample Size ⓘ	Number of Distinct Categories
25	2

Reorder/Recode

Q2: The ter... ⓘ	Count ⓘ	Percent ⓘ	Cumulative
Yes	24	96.0%	96.0%
No	1	4.0%	100.0%
Total	25	100.0%	

Of the 25 respondents, 24 (96.0%) identified they have had experience with gender expansive students in their practice, while one (4.0%) participant said they did not have experience with gender expansive students in their classroom. A χ^2 goodness of fit test was conducted, and a statistically significant portion of the polled population had experience with gender expansive students in the classroom, $\chi^2 (2, 25) = 19.36, p < 0.0001$.

Question Three

Summary of **Q3: If so, describe any ways in which this may have influenced your teaching (select all that apply): - Selected Choice**

Q3: If so, describe any ways in w... ⓘ	Checked Percent ⓘ	Checked Co... ⓘ	Sample Size ⓘ
Classroom vocabulary (i.e. "tenors a...	84.0%	21	25
Student vocal placement	64.0%	16	25
Section standings/arrangement in re...	56.0%	14	25
Repertoire selection	40.0%	10	25
Vocal warm ups	36.0%	9	25
Other	24.0%	6	25
Curricular content	20.0%	5	25
Casting for musicals/operas	12.0%	3	25

Many respondents (21 out of 25; 84.0%) noted that they have altered their classroom vocabulary to refer to vocal sections by their name, not the traditional gender associated with

each section (i.e. “sopranos” and “altos” instead of “women”). There were 16 participants (64.0%) who reported their student vocal placement has been influenced by having gender expansive students in their classroom, and 14 (56.0%) said they have adjusted their section standings in the classroom to better service singers. Ten (40.0%) participants have altered their repertoire selection, and nine (36.0%) have adapted their vocal warm-ups to promote healthy singing for all students. Six participants wrote their own response, including “uniforms” and “concert attire” (which is addressed in question five), “women’s choir terminology to ‘concert chorale’” (ensemble title is also addressed in question five), and three “N/A”. Five subjects (20.0%) said they have diversified their curricular content, and three (12.0%) have re-approached their casting process for musicals and operas. Participants were encouraged to select all responses that apply to their teaching experience. A χ^2 goodness of fit test was conducted, and a statistically significant portion of the polled population had adjusted their classroom vocabulary to better service gender expansive students in the classroom, $\chi^2 (2, 25) = 10.24, p = 0.0014$. Alternatively, the χ^2 goodness of fit test reported that a significant portion of the polled population had not adjusted their curricular content $\chi^2 (2, 25) = 7.84, p = 0.0051$, nor had a statistically significant portion of respondents adjusted their casting procedures for musicals or operas $\chi^2 (2, 25) = 12.96, p = 0.0003$.

Question Four

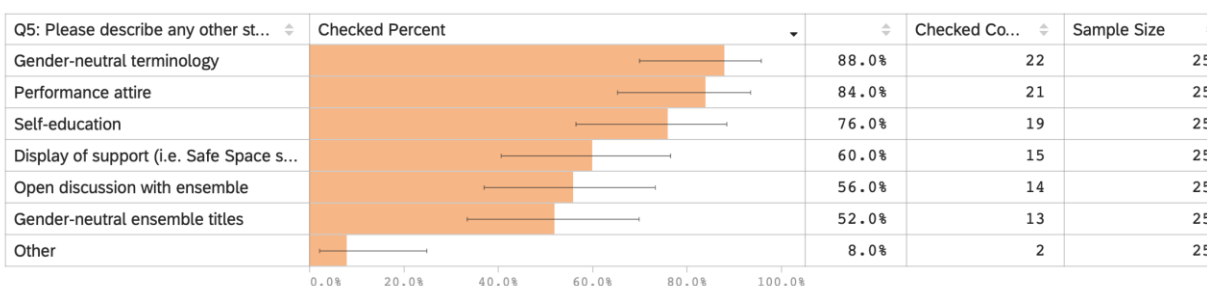
Summary of Q4: What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply) - Selected Choice

Q4: What strategies, if any, have...	Checked Percent	Checked Co...	Sample Size
Flexible voice placement	92.0%	23	25
Rearrangement of scores/vocal lines	44.0%	11	25
Use of semi-occluded vocal tract ex...	24.0%	6	25
Altered warm ups	20.0%	5	25
Other	16.0%	4	25

A majority of educators (23 out of 25; 92.0%) responded to question four that they have been flexible with voice placement for their gender expansive singers. Some participants (11; 44.0%) said they have rearranged scores and vocal lines to better fit their singers' voices, and six (24.0%) said they have used semi-occluded vocal tract exercises. Five respondents (20.0%) have altered their warm-up process, and four (16.0%) listed "other" vocal health techniques, including "what makes the student happy", a statement on how "not all [students] who want to sing another voice are actually capable of singing where they identify", and two "N/A". Participants were encouraged to select all responses that apply to their teaching experience. A χ^2 goodness of fit test was conducted, and a statistically significant portion of the polled population had used flexible voice placements to better service gender expansive singers in the classroom, $\chi^2 (2, 25) = 16, p < 0.0001$.

Question Five

Summary of Q5: Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply) - Selected Choice



For question five, 22 participants (88.0%) noted they have increased their use of gender-neutral terminology. Performance attire has been adjusted by 21 respondents (84.0%), and 19 (76.0%) reported their efforts in self-education on the experience and inclusion of the LGBTQ+ community. Displays of support (such as Safe Space stickers, ally flags or banners, etc.) are used in the classroom by 15 participants (60.0%), and 14 (56.0%) said they have shared open

discussion with their ensembles. About half of the respondents (13 of 25; 52.0%) reported changing the title(s) of their ensemble(s) to gender-neutral names, and two participants (8.0%) noted “other” welcoming strategies, including the sharing personal experience, stating: “I’m trans and I’m very open about it”, and one “N/A”. Participants were encouraged to select all responses that apply to their teaching experience. A χ^2 goodness of fit test was conducted, and a statistically significant portion of the polled population had adjusted their classroom vocabulary to be more gender-neutral, $\chi^2 (2, 25) = 12.96, p = 0.0003$. Additionally, a statistically significant portion of the polled population had changed their singers’ performance attire, $\chi^2 (2, 25) = 10.24, p = 0.0014$, and a statistically significant portion of respondents had invested time in educating themselves on the experience of the LGBTQ+ community $\chi^2 (2, 25) = 5.76, p = 0.0164$.

CHAPTER FIVE

DISCUSSION

Purpose Statement

This study was conducted in order to assess which strategies recommended by varying studies are currently used to improve the experience of gender expansive students in the secondary choral classroom. Specifically, the researcher was interested in strategies used to find balance between the priority of vocal health and the alignment of a gender expansive student’s musical experience with their gender identity. Some questions that have guided this study include: 1) What practices have been adopted by current secondary choral music educators in

order to better service gender expansive students? 2) How aware are educators of the needs of gender expansive students in their classroom?

General Discussion

Question One

As stated earlier, question one was included to ensure participants had the necessary teaching experience to be included in data collection. All participants were choral music educators of middle school, high school, and/or collegiate ensembles.

Question Two

The results for question two clearly indicate that the polled population is familiar with having gender expansive students in their ensembles. A `This awareness aligns with the research of Dr. Palkki (2019), who noted that transgender (or in the case of the present study, gender expansive) individuals are coming out earlier and earlier in their lives.

Question Three

According to the results of question three, the most common adjustments of teaching practices made by the current secondary choral music educators in this study include referring to vocal sections by name rather than by the traditionally associated gender, using more flexible voice placement methods for gender expansive students, and altering section standings to better align gender expansive singers' voice part with their gender identity. Adjustments in classroom vocabulary closely align with suggestions given by Garrett and Spano (2017) as well as by Garrett (personal communication, October 6, 2020). Garrett (personal communication, October

6, 2020) also recommended the use of flexible voice placement, and the adjustment of section standings to better service singers was advised by Palkki (2019). These results from the survey are not necessarily surprising – all three of these adjustments require little time commitment and none affect one’s teaching practice in a revolutionary way. They are quite easy to incorporate in one’s classroom, which may be the reason they are the three most common adjustments made by current choral educators.

Alternatively, the least common responses for question three included adjustments made in casting for musicals/operas, one’s curricular content, selection of vocal warm-ups, and selection of repertoire. Although these alterations were recommended by Palkki (2015), Garrett and Spano (2017), and Garrett (personal communications, October 6, 2020), each would take a considerable amount of intention to become regular practice in one’s classroom. These alterations would require more effort, planning, time, and research for choral music educators, which may be why they were the least common changes made by the polled population. This is not to say these changes should not be made, as they have shown to better service gender expansive students. Specifically, the use of semi-occluded vocal tract exercises would be helpful for *all* students, a benefit that aligns with the goals of Universal Design for Learning in the field of education (Garrett, personal communication, October 6, 2020). It would also be beneficial for all students if curricular content and musical literature were to be diversified. Featuring composers and musicians of the LGBTQ+ community will help the learning of all students become more well-rounded and may help students of the LGBTQ+ community feel more welcomed in one’s classroom.

Question Four

Question four asked participants to note which strategies they have adopted in order to maintain the vocal health of their gender expansive singers. The top result was the use of flexible voice placement, which is imperative to some singers' vocal health, specifically those who may be in hormonal therapy. This strategy requires educators to continue in conversation with their singers, in order to stay updated on what may currently "work" for a student's voice and gender identity, and what may not. Flexible voice placement often means that a singer will switch voice parts on a song-to-song basis, depending on what fits their vocal range in the healthiest way while also adhering to their gender identity. It is encouraging to see that this was the most common result among the polled population, as it may be interpreted that these educators maintain the priority of vocal health while also respecting a student's gender identity.

Other musical alterations made by the participants in this study include rearranging scores and vocal lines to better fit singers' voices, using semi-occluded vocal tract exercises, and altering the warm-up process. These results were much less significant than the top result, but it is encouraging nonetheless to see that some of the top recommendations are practiced by the polled population. These strategies may be less common due to the added commitment of time and effort to make said changes. Additionally, some gender expansive students may not feel as though they need musical lines completely rearranged to fit their voices, so this practice may not be as common as other suggestions. As mentioned before, the use of semi-occluded vocal tract exercises is proven to be helpful for *all* students (Garrett, personal communication, October 6, 2020). Again, these strategies are still recommended to put into practice, but it makes sense as to why these may be less common than flexible voice placement.

Question Five

The top results for question five include using gender-neutral terminology and adjusting performance attire, either on an individual student basis or for the entire ensemble. Again, these changes would not necessarily require major financial burdens on a program or revolutionary changes in the way an educator addresses the ensemble, so these results are not incredibly surprising. Equally as encouraging was that over half of respondents reported that they have increased their efforts to educate themselves on the experience and inclusion of the LGBTQ+ community. During the powerful growth of the Black Lives Matter movement over the Summer of 2020, one of the top recommendations made by leaders of the movement included self-education on the experience of others in our society (Chernoff, 2015). This approach is now highly advised to understand the experiences of all communities, including the LGBTQ+ community. It is crucial that choral music educators continue to learn about the experience of their students in order to better service their singers.

Over half of participants noted they use displays of support (such as Safe Space stickers, ally flags or banners, etc.) in their classrooms and/or host open discussion with their ensembles. These practices directly adhere to recommendations made by Taylor (2018). It is expected that not all educators will be able to put these strategies into practice, as they may not be condoned by all school districts. About half of the respondents reported changing the title(s) of their ensemble(s) to gender-neutral names. This may have had relatively low results if current ensemble names do not bother gender expansive students in certain choir programs, but it also could be possible that some schools already had gender-neutral names for their ensembles, so no changes were necessary for students to feel welcomed.

Limitations of the Study

The survey used within this thesis represents a small portion of secondary choral educators across the United States. Due to this, results cannot accurately reflect the experience of *all* secondary choral music educators in the United States.

Additionally, this thesis was completed in the Fall of 2020 during the COVID19 pandemic. While the method described herein was not impacted by this pandemic, it is possible the number of participants in the study may have been affected by the pandemic.

Conclusion

While research concerning the LGBTQ+ community in secondary music education is recently emerging, there are many strategies recommended for choral music educators to better service their gender expansive singers. Through this study, it has been shown that within the polled population, several of these suggested alterations are being put into practice by current educators of secondary choral music. Although some strategies may require more adjustment, time, and effort, it is a choral music educator's responsibility to provide students with the highest quality musical experience one can deliver in a way that helps students to feel comfortable and accepted as themselves.

APPENDIX A

SURVEY QUESTIONS & RESPONSES

<input type="checkbox"/> Q1	<p>Which age group(s) do you teach?</p> <div style="display: flex; align-items: flex-start;"> <div style="margin-right: 10px;"> <input type="checkbox"/> <input type="checkbox"/> </div> <div> <input type="checkbox"/> Elementary (K-5) <input type="checkbox"/> Middle School (6-8) <input type="checkbox"/> High School (9-12) <input type="checkbox"/> Other <input style="width: 100px;" type="text"/> </div> </div>
<input type="checkbox"/> Q2	<p>The term <i>gender expansive</i> includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?</p> <div style="display: flex; align-items: flex-start;"> <div style="margin-right: 10px;"> <input type="radio"/> <input type="radio"/> </div> <div> <input type="radio"/> Yes <input type="radio"/> No </div> </div>
<input type="checkbox"/> Q3	<p>If so, describe any ways in which this may have influenced your teaching (select all that apply):</p> <div style="display: flex; align-items: flex-start;"> <div style="margin-right: 10px;"> <input type="checkbox"/> <input type="checkbox"/> </div> <div> <input type="checkbox"/> Curricular content <input type="checkbox"/> Vocal warm ups <input type="checkbox"/> Repertoire selection <input type="checkbox"/> Casting for musicals/operas <input type="checkbox"/> Student vocal placement <input type="checkbox"/> Section standings/arrangement in rehearsal <input type="checkbox"/> Classroom vocabulary (i.e. "tenors and bases" vs. "males") <input type="checkbox"/> Other <input style="width: 100px;" type="text"/> </div> </div>
<input type="checkbox"/> Q4	<p>What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)</p> <div style="display: flex; align-items: flex-start;"> <div style="margin-right: 10px;"> <input type="checkbox"/> <input type="checkbox"/> </div> <div> <input type="checkbox"/> Rearrangement of scores/vocal lines <input type="checkbox"/> Altered warm ups <input type="checkbox"/> Flexible voice placement <input type="checkbox"/> Use of semi-occluded vocal tract exercises (SOVT's) <input type="checkbox"/> Other <input style="width: 100px;" type="text"/> </div> </div>
<input type="checkbox"/> Q5	<p>Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)</p> <div style="display: flex; align-items: flex-start;"> <div style="margin-right: 10px;"> <input type="checkbox"/> <input type="checkbox"/> </div> <div> <input type="checkbox"/> Gender-neutral terminology <input type="checkbox"/> Performance attire <input type="checkbox"/> Gender-neutral ensemble titles <input type="checkbox"/> Open discussion with ensemble <input type="checkbox"/> Display of support (i.e. Safe Space sticker, ally flag or sign, etc.) <input type="checkbox"/> Self-education <input type="checkbox"/> Other <input style="width: 100px;" type="text"/> </div> </div>

APPENDIX A.01

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☐ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☒ Curricular content
☐ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☒ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☐ Gender-neutral ensemble titles
☒ Open discussion with ensemble
☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☐ Other

APPENDIX A.02

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☐ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☐ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☐ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☒ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☒ Gender-neutral ensemble titles
☐ Open discussion with ensemble
☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☐ Self-education
☐ Other

APPENDIX A.03

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☐ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☐ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☒ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☒ Gender-neutral ensemble titles
☒ Open discussion with ensemble
☐ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☐ Self-education
☐ Other

APPENDIX A.04

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☒ Middle School (6-8)
☐ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☐ Yes
☒ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☐ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☐ Student vocal placement
☐ Section standings/arrangement in rehearsal
☐ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☒ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
☐ Altered warm ups
☐ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVTs)
☒ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☐ Gender-neutral terminology
☐ Performance attire
☐ Gender-neutral ensemble titles
☐ Open discussion with ensemble
☐ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☐ Self-education
☒ Other

APPENDIX A.05

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☐ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☒ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☐ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☒ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
☒ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☒ Gender-neutral ensemble titles
☐ Open discussion with ensemble
☐ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☐ Other

APPENDIX A.06

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
- ☐ Middle School (6-8)
- ☐ High School (9-12)
- ☒ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
- ☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☒ Curricular content
- ☒ Vocal warm ups
- ☒ Repertoire selection
- ☐ Casting for musicals/operas
- ☒ Student vocal placement
- ☒ Section standings/arrangement in rehearsal
- ☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
- ☒ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
- ☒ Altered warm ups
- ☒ Flexible voice placement
- ☒ Use of semi-occluded vocal tract exercises (SOVT's)
- ☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
- ☒ Performance attire
- ☒ Gender-neutral ensemble titles
- ☒ Open discussion with ensemble
- ☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
- ☒ Self-education
- ☐ Other

APPENDIX A.07

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☐ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☒ Curricular content
☒ Vocal warm ups
☒ Repertoire selection
☒ Casting for musicals/operas
☒ Student vocal placement
☒ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☒ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☒ Gender-neutral ensemble titles
☒ Open discussion with ensemble
☐ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☐ Other

APPENDIX A.08

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
- ☐ Middle School (6-8)
- ☒ High School (9-12)
- ☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
- ☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
- ☐ Vocal warm ups
- ☐ Repertoire selection
- ☐ Casting for musicals/operas
- ☐ Student vocal placement
- ☐ Section standings/arrangement in rehearsal
- ☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
- ☒ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
- ☐ Altered warm ups
- ☒ Flexible voice placement
- ☐ Use of semi-occluded vocal tract exercises (SOVT's)
- ☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☐ Gender-neutral terminology
- ☒ Performance attire
- ☐ Gender-neutral ensemble titles
- ☒ Open discussion with ensemble
- ☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
- ☒ Self-education
- ☐ Other

APPENDIX A.09

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☐ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☒ Vocal warm ups
☒ Repertoire selection
☒ Casting for musicals/operas
☒ Student vocal placement
☒ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☐ Gender-neutral ensemble titles
☐ Open discussion with ensemble
☐ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☐ Self-education
☐ Other

APPENDIX A.10

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☒ Middle School (6-8)
☐ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☐ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☐ Student vocal placement
☐ Section standings/arrangement in rehearsal
☐ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☒ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
☒ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☐ Gender-neutral ensemble titles
☐ Open discussion with ensemble
☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☐ Self-education
☐ Other

APPENDIX A.11

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
- ☐ Middle School (6-8)
- ☐ High School (9-12)
- ☒ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
- ☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
- ☐ Vocal warm ups
- ☒ Repertoire selection
- ☐ Casting for musicals/operas
- ☐ Student vocal placement
- ☐ Section standings/arrangement in rehearsal
- ☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
- ☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
- ☐ Altered warm ups
- ☒ Flexible voice placement
- ☐ Use of semi-occluded vocal tract exercises (SOVT's)
- ☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
- ☒ Performance attire
- ☒ Gender-neutral ensemble titles
- ☒ Open discussion with ensemble
- ☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
- ☒ Self-education
- ☐ Other

APPENDIX A.12

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
- ☒ Middle School (6-8)
- ☐ High School (9-12)
- ☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
- ☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
- ☒ Vocal warm ups
- ☒ Repertoire selection
- ☒ Casting for musicals/operas
- ☒ Student vocal placement
- ☒ Section standings/arrangement in rehearsal
- ☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
- ☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
- ☒ Altered warm ups
- ☒ Flexible voice placement
- ☒ Use of semi-occluded vocal tract exercises (SOVT's)
- ☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
- ☒ Performance attire
- ☒ Gender-neutral ensemble titles
- ☒ Open discussion with ensemble
- ☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
- ☒ Self-education
- ☐ Other

APPENDIX A.13

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☒ Middle School (6-8)
☒ High School (9-12)
☒ Other a community choir (HS, college and community members) and a worship team

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☐ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☐ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☒ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☐ Performance attire
☐ Gender-neutral ensemble titles
☐ Open discussion with ensemble
☐ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☐ Other

APPENDIX A.14

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☒ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☒ Vocal warm ups
☒ Repertoire selection
☐ Casting for musicals/operas
☐ Student vocal placement
☒ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☒ Gender-neutral ensemble titles
☒ Open discussion with ensemble
☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☒ Other I'm trans and very open about it!

APPENDIX A.15

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
- ☐ Middle School (6-8)
- ☒ High School (9-12)
- ☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
- ☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☒ Curricular content
- ☐ Vocal warm ups
- ☒ Repertoire selection
- ☐ Casting for musicals/operas
- ☐ Student vocal placement
- ☐ Section standings/arrangement in rehearsal
- ☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
- ☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
- ☐ Altered warm ups
- ☒ Flexible voice placement
- ☐ Use of semi-occluded vocal tract exercises (SOVT's)
- ☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
- ☒ Performance attire
- ☒ Gender-neutral ensemble titles
- ☒ Open discussion with ensemble
- ☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
- ☒ Self-education
- ☐ Other

APPENDIX A. 16

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
- ☐ Middle School (6-8)
- ☐ High School (9-12)
- ☒ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
- ☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☒ Curricular content
- ☒ Vocal warm ups
- ☒ Repertoire selection
- ☐ Casting for musicals/operas
- ☒ Student vocal placement
- ☒ Section standings/arrangement in rehearsal
- ☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
- ☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
- ☒ Altered warm ups
- ☒ Flexible voice placement
- ☐ Use of semi-occluded vocal tract exercises (SOVT's)
- ☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
- ☒ Performance attire
- ☒ Gender-neutral ensemble titles
- ☒ Open discussion with ensemble
- ☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
- ☒ Self-education
- ☐ Other

APPENDIX A.17

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☒ Middle School (6-8)
☐ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☐ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☐ Student vocal placement
☐ Section standings/arrangement in rehearsal
☐ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☒ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
☐ Altered warm ups
☐ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☒ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☐ Performance attire
☐ Gender-neutral ensemble titles
☐ Open discussion with ensemble
☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☐ Other

APPENDIX A.18

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☒ Middle School (6-8)
☐ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☒ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☒ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☒ Use of semi-occluded vocal tract exercises (SOVTs)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☒ Gender-neutral ensemble titles
☒ Open discussion with ensemble
☐ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☐ Other

APPENDIX A.19

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☒ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☐ Vocal warm ups
☒ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☒ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☒ Gender-neutral ensemble titles
☒ Open discussion with ensemble
☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☐ Other

APPENDIX A.20

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☐ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☐ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☒ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☒ Other
- Not all kids who want to sing another voice are actually vocally capable of singing where they identify. This can be problematic.

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☐ Gender-neutral ensemble titles
☐ Open discussion with ensemble
☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☐ Other

APPENDIX A.21

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☐ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☒ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☒ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☒ Other What makes the student happy

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☐ Gender-neutral ensemble titles
☐ Open discussion with ensemble
☐ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☐ Self-education
☐ Other

APPENDIX A.22

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☐ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☐ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☐ Section standings/arrangement in rehearsal
☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
☒ Performance attire
☐ Gender-neutral ensemble titles
☒ Open discussion with ensemble
☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☐ Other

APPENDIX A.23

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
☐ Middle School (6-8)
☒ High School (9-12)
☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
☐ Vocal warm ups
☐ Repertoire selection
☐ Casting for musicals/operas
☒ Student vocal placement
☐ Section standings/arrangement in rehearsal
☐ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
☐ Altered warm ups
☒ Flexible voice placement
☐ Use of semi-occluded vocal tract exercises (SOVT's)
☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☐ Gender-neutral terminology
☐ Performance attire
☐ Gender-neutral ensemble titles
☐ Open discussion with ensemble
☐ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
☒ Self-education
☐ Other

APPENDIX A.24

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
- ☐ Middle School (6-8)
- ☒ High School (9-12)
- ☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
- ☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
- ☐ Vocal warm ups
- ☒ Repertoire selection
- ☐ Casting for musicals/operas
- ☐ Student vocal placement
- ☒ Section standings/arrangement in rehearsal
- ☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
- ☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☐ Rearrangement of scores/vocal lines
- ☐ Altered warm ups
- ☒ Flexible voice placement
- ☐ Use of semi-occluded vocal tract exercises (SOVTs)
- ☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
- ☒ Performance attire
- ☒ Gender-neutral ensemble titles
- ☒ Open discussion with ensemble
- ☒ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
- ☒ Self-education
- ☐ Other

APPENDIX A.25

Q1. Which age group(s) do you teach?

- ☐ Elementary (K-5)
- ☒ Middle School (6-8)
- ☒ High School (9-12)
- ☐ Other

Q2. The term *gender expansive* includes all individuals whose gender identity does not align with the gender they were assigned at birth, including individuals who are transgender, gender neutral, non-binary, and gender fluid, among other terms. Do you have experience with gender expansive students in your classroom?

- ☒ Yes
- ☐ No

Q3. If so, describe any ways in which this may have influenced your teaching (select all that apply):

- ☐ Curricular content
- ☐ Vocal warm ups
- ☐ Repertoire selection
- ☐ Casting for musicals/operas
- ☐ Student vocal placement
- ☒ Section standings/arrangement in rehearsal
- ☒ Classroom vocabulary (i.e. "tenors and bases" vs. "males")
- ☐ Other

Q4. What strategies, if any, have you used to maintain the vocal health of your gender expansive students? (select all that apply)

- ☒ Rearrangement of scores/vocal lines
- ☐ Altered warm ups
- ☒ Flexible voice placement
- ☐ Use of semi-occluded vocal tract exercises (SOVT's)
- ☐ Other

Q5. Please describe any other strategies you have used to welcome gender-expansive students in your music classroom (select all that apply)

- ☒ Gender-neutral terminology
- ☒ Performance attire
- ☐ Gender-neutral ensemble titles
- ☐ Open discussion with ensemble
- ☐ Display of support (i.e. Safe Space sticker, ally flag or sign, etc.)
- ☒ Self-education
- ☐ Other

REFERENCES

- Aguirre, R. (2018). Finding the Trans Voice: A Review of the Literature on Accommodating Transgender Singers. *National Association for Music Education*, 37(1), 36-41.
- Bowers, J., (2008). Building Early Choral Experiences: Part Two The Middle School Choral Program. In M. Holt & J. Jordan (Eds.), *The School Choral Program: Philosophy, Planning, Organizing, and Teaching* (pp. 359-374). GIA Publications.
- Chernoff, C. (2015). Black Faces, White Voices/White Faces, Black Voices: The Implications of "Race Fail" for Community-Based Arts Education. *Visual Arts Research*, 41(1), 96-110.
doi:10.5406/visuartsrese.41.1.0096
- Garrett, M. L., & Spano, F. P. (2017). An examination of LGBTQ-inclusive strategies used by practicing music educators. *Research Studies in Music Education*, 39(1), 39–56.
<https://doi.org/10.1177/1321103X17700702>
- Harris, D., & Irene, L. (n.d.). SOVT Exercises. Retrieved from
<https://www.voicescienceworks.org/sovt-exercises.html>
- Izzo, S. (2020, September 15). The Passaggio: An Important Part of the Singing Voice. Retrieved from <https://www.sagemusic.co/the-passaggio-an-important-part-of-the-singing-voice/>
- Llana, S. M. (2018, September 26). In Choir!Choir!Choir!, song builds community - even if you can't carry a tune. *Christian Science Monitor*.
https://link.gale.com/apps/doc/A577753826/OVIC?u=lom_gvalleysu&sid=OVIC&xid=91927918
- Miller, J. (2016). Creating choirs that welcome transgender singers. *Choral Journal*, 57(4), 61-

63. Retrieved from

<http://search.proquest.com.ezproxy.gvsu.edu/docview/1882391996?accountid=39473>

Morrison, Steven J. 2001. "The School Ensemble: A Culture of our Own." *Music Educators Journal*, 88 (2) (09), 28.

<http://search.proquest.com.ezproxy.gvsu.edu/docview/197189556?accountid=39473>.

Palkki, J. (2015). GENDER TROUBLE: MALES, ADOLESCENCE, AND MASCULINITY IN THE CHORAL CONTEXT. *Choral Journal*, 56(4), 24-35. Retrieved from

<http://search.proquest.com.ezproxy.gvsu.edu/docview/1760210030?accountid=39473>

Palkki, J. (2019). "My voice speaks for itself": The experiences of three transgender students in secondary school choral programs (Order No. 10141543). Available from GenderWatch. (1806945304). Retrieved from

<http://search.proquest.com.ezproxy.gvsu.edu/docview/1806945304?accountid=39473>

Palkki, J. (2017). INCLUSIVITY IN ACTION: Transgender students in the choral classroom. *The Choral Journal*, 57(11), 20-34. Retrieved from

<http://search.proquest.com.ezproxy.gvsu.edu/docview/1895872943?accountid=39473>

Parents, Families and Friends of Lesbians and Gays. (2019, July). PFLAG National Glossary of Terms. In *pflag.org*. Retrieved October 12, 2020, from <https://pflag.org/glossary>

Rastin, M. (2016). The silenced voice: Exploring transgender issues within western choirs. *Canadian Music Educator*, 57(4), 28-32. Retrieved from

<http://search.proquest.com.ezproxy.gvsu.edu/docview/1877789156?accountid=39473>

Rosenberg, M. D. (2014). Using Semi-Occluded Vocal Tract Exercises in Voice Therapy: The Clinician's Primer. *Perspectives on Voice & Voice Disorders*, 24(2), 71–79. <https://doi-org.ezproxy.gvsu.edu/10.1044/vvd24.2.71>

Southerland, W. (2018). The Rainbow Connection: How Music Classrooms Create Safe Spaces for Sexual-Minority Young People. *Music Educators Journal*, 104(3), 40–45.

<https://doi.org/10.1177/0027432117743304>

Spradley, M. V. (2016, May 5). NAFME Committed to Diversity and Inclusion. In *National Association for Music Education*. Retrieved from <https://nafme.org/nafme-committed-diversity-inclusion/>

Taylor, D. (2018). Research-to-Resource: Dignity for All: LGBTQ Students and Empathic Teaching. *Update: Applications of Research in Music Education*, 36(3), 55–58.

<https://doi.org/10.1177/8755123318761914>

Titze, I. (2018). Major Benefits of Semi-Occluded Vocal Tract Exercises. *Journal of Singing*, 74(3), 311-312.

<http://search.proquest.com.ezproxy.gvsu.edu/docview/1985135567?accountid=39473>

Zimman, L. (2018). Transgender voices: Insights on identity, embodiment, and the gender of the voice. *Lang Linguist Compass*. <https://doi.org/10.1111/lnc3.12284>