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| **Study** | **Details** | **Method of Teaching** | | **Analysis and Outcomes** | |
| Abrahams, Rowland & Kohler (2012) | Male inmates, ages 18-30, are imprisoned for an average of 5 years.  Choir meets 75 minutes, once a week. | * Goals are to build community, make meaningful music that has value to the men, and to provide opportunities for sharing, improvising and performing. * Chose songs that “foster the social justice theme and the promise of hope and better life”. (p. 70) * Repertoire: Eminem’s “I’m Not Afraid”, “Dona Nobis Pacem”, “Freedom is Coming” * Established rituals for beginning and ending of class. Begins with a welcome song and ends with group intonation of musical sounds. * Student’s composed own raps | | * Music Ed. student directors gained insights into teaching and social justice through interactions with prisoners. * Prisoners were able to express themselves and gain “insights into who they are deep inside” (p. 70) | |
| Cohen, M.L. (2007) | Dissertation  Overview of choral singing in prison. | * Proposes Christopher Smalls concept of “musiking” as a basis for a choral pedagogy in prison choirs. An interactional choral pedagogy. | | * Develops a theory of pedagogy for prison choirs. * Writes about Vocal Music as Character Education * Cites studies that shows lower recidivism rates for inmates that participate in prison art programs. * Contains general information about historical prison and education practices and issues. | |
| Cohen, M.L. (2008a) | Chronicles Prison Sing-Along Benefit featuring East Hill Singers from Lansing Correctional Facility in Kansas and their Director Elvera Voth. | * Prisoners provide narrations for concert pieces to explain how the song is meaningful to the inmate and details about the choral selection. * Choir is made up of inmates and community member singers. | | * Inmates and community left with better understanding of each other. Prisoners reported feeling high levels of accomplishment and self-esteem and sense of self. * Influenced others to begin arts programs in prisons and was the beginning of “Arts In Prison, Inc.” | |
| Cohen, M.L. (2008b) | Researches choir programs in Kansas.  Qualitative Research Method-questionnaires, follow-up interviews with the conductors. | * Some inmates had difficulties reading, understanding music cues, using their bodies to sing, matching pitch, and had shorter than average attention spans. Conductors’ teaching helped inmates in these areas. * Choral selections picked to be meaningful to inmates and addressed inmate issues such as yearning for family, perseverance and survival in prison. | | * Choir experience helped affect positive behavioral change in the following areas: Group responsibility, goal-directed behavior, personal identity. * Some inmates made connections between their own situations and the lyrics. Inmates became more aware of their own feelings. | |
| Cohen, M.L. (2009) | Experiment to compare well-being measurement between a group of prison inmates singing in a choir and prison inmates not singing in choir.  Uses the Friedman Well-Being Scale (FWBS) | * Choir performs songs such as “This Little Light”, J.S. Bach’s “Break Forth O beauteous Heavenly Light, “Cherubini’s “Graduale and Sanctus for Requiem in C Minor,” Mendelssohn’s “The Righteous Living Forever,” * Inmates recite narrations to introduce selections. | | * Data indicates that choral singing may enhance inmate singer’s well-being. * Prisoners responded positively to the performance and their feeling about how the audience perceived them. The reflections indicate that performing in the public concert was highly meaningful to the inmates. | |
| Cohen, M.L. (2012) | Choir includes community members  Study measured changes in community singers’ attitudes towards prisoners and documented changes in prisoner singers’ perceptions of their social competence based on the theory that low self-esteem is related to criminal activity and high self-esteem derives from competence and worthiness.  Prisoner participants ranged from 20 to 70 years.  86.36% Caucasian, 9.09% African American and 4.55% Hispanic (“Lack of African American representation may be because literature was not appealing to African Americans, lack of effective recruitment efforts geared toward African American prisoners, and /or the intense racial boundaries evident in prison life.” | * Choir met weekly for 12 consecutive Tuesday evenings. * Practices begin and conclude with anchoring songs for a sense of ritual and consistency. * Class included writing component to build camaraderie among the members and offer an opportunity for participants to communicate directly with the conductor. | | * Choir Singing helps build meaningful human relationships, improves family relationships, instills a sense of competence, worthiness, feeling respected. * “The words sung, the embodied aspects of choral singing, and the group processes are all tools for expanding participants’ social awareness, provided the choir director purposefully.” (p. 48) * Analysis of open ended question results showed prisoner increase in self-confidence, enjoyment, self-expression, and a realization that they can contribute positively to the outside world. * The data showed that the choir had a positive effect of community members’ attitudes toward prisoners. | |
| Grumko &Cohen (2011) | A discussion on song-writing within the prison choir and skills for reintegration into society. | * Song writing. * Reflective writing * Song choices by Cohen have lyrics that allude to themes of redemption, freedom and going home again. | | * Songwriting helped create community and gave inmates ways to take part in living. * Themes of acceptance, redemption, needs for healthy social interactions, self-affirmation appear in the prisoner’s writing. * Prisoners have a psychological need for the above themes as well as musical expression. | |
| Harbert, B. (2013) | Inmate directed women’s choir.  Louisiana Correctional Institute for Women.  A minority are imprisoned for violent crimes. |  | | * Music provides opportunities for gaining a sense of the self, managing social relationships, and making meaningful sense of the environment and people there. | |
| Richmiller, M. (1994) | A longitudinal study of members of The Prodigals 29 years after participation  Participants were mailed questionnaire. | * Rehearsals were 1 ½ hours 5 days a week. * Choir performed outside with a smaller group. * Rehearsal included music | | * There is a very in-depth section of transcribed interviews with the prisoners 29 years later. They are all very thankful for the program and interviews | |
|  | * appreciation, rhythm drills and reading, ear training exercises, tone matching, tone production lessons, concentration on blend and chordal harmony singing. * Repertoire mainly consisted of spirituals and hymns. Inmates were encouraged to make suggestions of songs and they would be arranged into 4 part harmony. * Each choir member was given a solo that was only theirs, the song would be retired when the prisoner left. | | * showed that inmates’ participation in decision making through song choice and also individual recognition may have contributed to success. * Lack of recidivism in the choir members, only 2 of 17 interviewed were reincarcerated. Most report of having gainful employment and families. * Conclusions made by author: Program had tremendous impact on the self-esteem and rehabilitation of the felon. Choir added some life skill necessary for reintegration into society. Skills such as self-discipline, communication and socialization. | |
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| Silber (2005) | Israeli Women’s Prison Choir  Qualitative based on the observed effects of the project on its subjects.  Choir met once a week for 8 months. | * Silber insists that multi-part singing helps establish a model for working together. * Song repertoire featured songs from the Israeli culture * Taught concepts of breathing technique, dynamics and head voice. | | * The results of the study show choir experiences helped alleviate depression, increase self-esteem, improve social interaction skills and induce cognitive stimulation. | |