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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)
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| Cohen, M.L. (2007)  | DissertationOverview 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.
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| 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.”
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| 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.
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| 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.
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| Cohen, M.L. (2012) | Choir includes community membersStudy 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.
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| 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.
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| 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.
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| 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
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|  | * 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.
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