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“Living beyond culture:” the motivations of adult non-singers to sing

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Portfolio

Introduction and rationale

While conducting previous research on adult beginning singers (see DenBleyker, 2023), I observed that some participants in the literature thought of themselves as non-singers but still chose to take part in the musical experiences offered to them (Richards and Durrant, 2003; Hogle, 2021). I have also observed this phenomenon in my private voice studio: new adult students often tell me that they don't think they can sing and express doubt that they could ever learn to sing. This made me curious about why they would then choose to take voice lessons. This literature review aims to uncover why adult non-singers choose to pursue vocal training and participate in activities usually reserved for those who identify as singers.

A note on the use of the term non-singer

When I have previously written about this population of singers, I have chosen to use the term "adult beginning singer" to describe a person who begins to learn to sing as an adult, as I believe that all humans are innately musical and therefore non-singers do not exist. However, this review describes motivations from the point of view of those who believe themselves to be non-singers, and this identity plays an important role in their decision making. Therefore, I will use the term non-singer to describe these participants.

Program of study

Aims and learning outcomes

Aims

- Conduct a literature review and synthesize evidence from white and grey literature to investigate the motivations of non-singers
- Understand how these motivations may influence a non-singer's experience in singing training

Learning outcomes

- Be able to better serve non-singers in my private voice studio
- Have a basic understanding of the role of motivation in the voice studio so I may conduct further research in this area

Timescale

	January	February	March	April	May
Decide on a topic and begin to gather literature					
Develop (and refine) methodology					
Write portfolio introduction					
Conduct literature review and synthesize data					
Submit rough draft					
Rewrites					

Context

While there is a body of existing literature on non-singers (Joyce, 2003; Pascale, 2005; Numminen, 2015; Knight, 2016; Forshaw, 2018) and on motivation in music (Davidson, 2011; Lamont, 2017; Evans, 2015a), there is virtually no literature that discusses the intersection between these two subjects. In fact, most research on music and motivation considers only adolescent, pre-professional, or professional instrumentalists (Renwick and McPherson, 2002; McPherson and Hendricks, 2010; MacIntyre, Potter, and Burns, 2012; Rolandson, 2020; Oliveira, *et al.*, 2021).

I hope that this review may begin to identify how the subjects of non-singers and motivation are related and identify specific gaps that may be filled with future research. While motivation is important in learning any skill, it is just one aspect of a successful experience in music education. The findings of this literature review may be used to conduct further studies on non-singer identity, experiences, and motivation, including intervention and longitudinal studies, that could provide voice teachers and music educators with specific tools and strategies to work with non-singers and help them improve their skills.

Methodology

All qualitative research is influenced by the beliefs of the researcher (Denscombe, 2003), and this research is no different. Even though I did not interact directly with non-singers to

conduct this research, I am still an insider researcher, researching the area in which I work (Bonner and Tolhurst, 2002). This position results in a high risk of bias in this review, so I have chosen certain methods to help me reduce my personal bias in this work.

This review is founded in constructivist epistemology, the belief that an object's meaning is constructed by the observer (Crotty, 1998). When considered purely as a physical act, singing carries no meaning in itself; it is only through cultural practice that it becomes imbued with meaning, which Joyce (2003) calls the "discourse of singing" (p. 2). Each person, based on their personal experiences and their environment's beliefs about singing, constructs their own version of what singing means, and it is this personal view that in turn constructs their motivations.

Of course, I do not want to have my personal views of singing infiltrate the views of those non-singers in the literature and weaken the findings. Therefore, I will employ some approaches from hermeneutic phenomenology to ensure that the voices of those in the literature are properly represented and amplified over my own voice. The paradigm of phenomenology seeks to examine the nature of an experience or phenomena (Suddick, *et al.*, 2020). Hermeneutic phenomenology, which may be considered both a research philosophy and a research method (Miles *et al.*, 2013), focuses on interview data that may shed light on the meanings of certain human experiences (Crowther, *et al.*, 2017). These interviews, then, are used to give readers a better understanding of a shared experience from the unique perspective of those having the experience (Crowther, *et al.*, 2017).

While interviews were not conducted for this review, much of the literature contains direct quotes from participants. While academic tradition would prefer these quotes to be summarized and interpreted by the researcher, so as to avoid plagiarism and demonstrate personal understanding of the texts (Shi, 2010; Petric, 2012), I have decided to include relevant direct quotes from these interviews, allowing the non-singers to speak for themselves. This will hopefully result in more rigorous findings, as I will be relying not on my own interpretations of interview data to synthesize the data, but on the non-singers' personal descriptions of their own experiences.

The main research method this review employs is qualitative evidence synthesis (QES), which also emphasizes the power of personal experience (Booth, 2017). This category of literature review brings together evidence from multiple qualitative studies so as to provide a more complete picture of a phenomenon, focusing most often on the experience of individuals (Booth *et al.*, 2016; Booth, 2017). Like systematic reviews, QES reviews involve strict methodology, but like narrative literature reviews, researchers have the flexibility to incorporate less formal research and employ a pragmatic view of synthesis methods (Booth *et al.*, 2016).

More specifically, this review is a thematic synthesis. This is considered one of the most accessible methods of QES, as it can support large amounts of data, including thin (informal) data (Booth *et al.*, 2016) and can be done within a relatively short amount of time (Booth, 2017). This research method can help directly inform policy and practice (Campbell, *et al.*, 2003). Thomas and Harden (2008) describe the steps of the thematic synthesis process: searching for literature, assessing the quality of the literature, extracting data, and synthesizing the data.

Searching for literature

For traditional systematic reviews to be considered rigorous and valid, researchers must conduct comprehensive searches and uncover every relevant study (Cook, Mulrow, and Haynes, 1997). This is because quantitative literature reports its findings as numerical data, and so by not including studies in a quantitative systematic review, the statistical findings of the review will be skewed. However, Doyle (2003) suggests that QES studies may benefit more from purposive sampling that aims for “conceptual saturation” rather than exhaustive sampling (Thomas and Harden, 2008, p. 3).

With this in mind, it is still important for me to utilize methodical search techniques for this review to be able to achieve this conceptual saturation, especially since qualitative research can be difficult to find in traditional search databases (Barroso *et al.*, 2003). To find relevant white literature, or literature that has passed through a traditional peer-review process (Adams, Smart, and Huff, 2017), I will conduct keyword searches on several databases, such as the UWTSD library, Google Scholar, and in some specific journals (such as the *Journal of Singing and Research Studies in Music Education*).

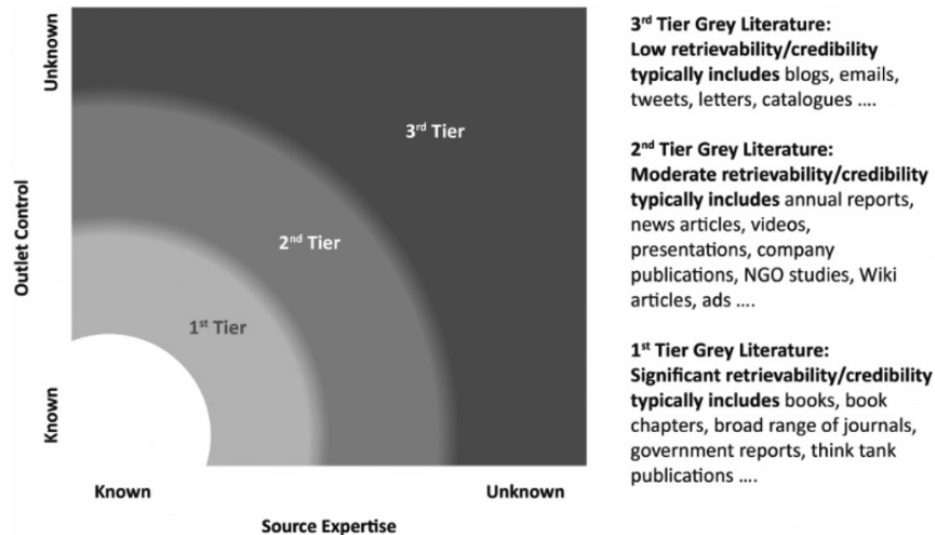
While planning this methodology, I conducted an informal scoping review and found that the white literature on this topic is limited, so I will also need to integrate grey literature, which has not undergone the same rigorous review process (Adams, Smart, and Huff, 2017). Levin (2014) defines grey literature as “anything that has not been published in a traditional format or, in library parlance, lacks bibliographic control, meaning it can be hard to look up” (para. 2). Adams, Smart, and Huff (2017) found that researchers have included grey literature in their reviews when the traditional scholarship “lags” (p. 433). To find relevant grey literature, I will conduct keyword searches on other databases, both general (such as Google) and specific to grey literature (such as thesis depositories). For both white and grey literature, I will also conduct forward and backward citation chaining to discover related literature, both manually and using citation chaining websites such as LitMaps.

Assessing the quality of the literature

With all literature used in reviews, care must be taken to ensure that the literature is high quality, with rigorous methodology and robust data. This is especially true of qualitative research, which is innately influenced by the researcher (Denscombe, 2003). Noyes *et al.* (2023) recommend using the appraisal checklist from the Critical Appraisal Skills Programme (CASP) to evaluate qualitative literature. This checklist contains ten questions to help reviewers consider a study's strengths and limitations, including methodology, research design, data collection and analysis, ethical considerations, and the value of the research as a whole (Critical Appraisal Skills Programme, 2018). While not all qualitative literature takes the form of a study, especially when considering the varied forms of grey literature, this checklist helps reviewers consider the literature's "risk to rigor" ratio (Noyes *et al.*, 2023, section 21.8). In evaluating literature for this review, I will evaluate all selected literature with the CASP qualitative checklist.

In the case of this review, there is not enough white literature to complete a full thematic synthesis with conceptual saturation, and so grey literature will also be used with equal weight. When using grey literature, care must be taken to justify its use alongside white literature (Adams, Smart, and Huff, 2017). There are tiers of credibility that may also be considered when including grey literature in a review (Kepes, *et al.*, 2012; Adams, Smart, and Huff, 2017) (see Figure 1). White literature, represented in the image by the circle of white in the bottom left corner, comes from known sources of expertise and controlled outlets: information that has been peer-reviewed and published by experts in the field. The level of outlet control and source expertise gradually lessens through the tiers, with first tier grey literature including materials such as book chapters, academic dissertations, and government reports; second tier grey literature including news articles and NGO studies; and third tier grey literature including social media and blog posts.

Figure 1: Tiers of grey literature



(Source: Adams, Smart, and Huff, 2017, p. 435)

Adams, Smart, and Huff (2017) also point out that the reviewer evaluating the literature must often judge the fitness of the grey literature for themselves. For example, if a known expert on belting published a work in the *Journal of Singing* and then posted a related idea on their professional Instagram account, a reviewer may justify including that post in their literature review. However, a researcher may need to provide more justification to include an Instagram post from a lesser-known voice teacher in their review. For this review, grey literature will be evaluated with a “fit-for-purpose” checklist, as suggested by Adams, Smart, and Huff (2017), to justify its “relevance and potential impact” (p. 448).

Because of the dearth of white literature on non-singers, in this review white and grey literature will be treated with equal weight and authority; as justification for this decision and for academic transparency, please see Appendix A (p. 42) to see how each piece of literature used to develop the themes is categorized (white or grey), as well as Appendix B (p. 43) for a blank copy of the CASP qualitative checklist, Appendix C (p. 44) for a blank grey literature fit-for-purpose checklist, and Appendix D (p. 45) for the completed checklists for the literature used to develop the themes in this review.

Extracting data

When using quantitative literature for a review, the relevant data is most often numerical and easy to identify. However, with qualitative literature, the relevant data may take a variety of forms and be harder to identify (Thomas and Harden, 2008). Sandelowski and Barroso (2002)

clarify that the raw data of a qualitative study is distinct from the study's findings, although some studies wrongly mistake one for the other. For QES reviews, relevant information may come from either the study's raw data or the findings; for this review, I anticipate extracting data from both. Thomas and Harden (2008) also note that they often found relevant information in a study's abstract that was not reported in the text.

Qualitative literature, especially grey literature, does not always take the form of a formal study with raw data and findings. For this literature review, it may be helpful to pragmatically borrow from meta-ethnological reviews and the practice of extracting concepts as usable data (France *et al.*, 2019). Concepts hold more analytical power than a reviewer merely describing the themes present in a work (Britten and Pope, 2012): when a review author interprets descriptive data in a piece of literature, they do not have the same context or depth of understanding as the work's original author and therefore they may inadvertently interpret the data in a way that was not intended (France *et al.*, 2019).

Synthesizing data

The extracted data, in the form of findings, concepts, quotes, or other data, can then be synthesized and analyzed. This is done by first coding the extracted data and organizing it into descriptive themes. Crabtree and Miller (1992) write that coding data serves three purposes:

- a. To identify "chunks" of text to facilitate future data retrieval and analysis
- b. To identify key data areas, and
- c. To generate initial cultural hypothesis (p. 96)

In thematic synthesis, coding assists the reviewer in connecting concepts and ideas across literature (Thomas and Harden, 2008). These codes can either be deductive (pre-determined) or inductive (generated during the coding process). Literature reviews utilize inductive coding, which then provides deductive codes to be used in subsequent research (Crabtree and Miller, 1992). To reduce bias and confirm the validity of the codes and resulting themes, researchers may consider utilizing multiple coding methods (Saldaña, 2013).

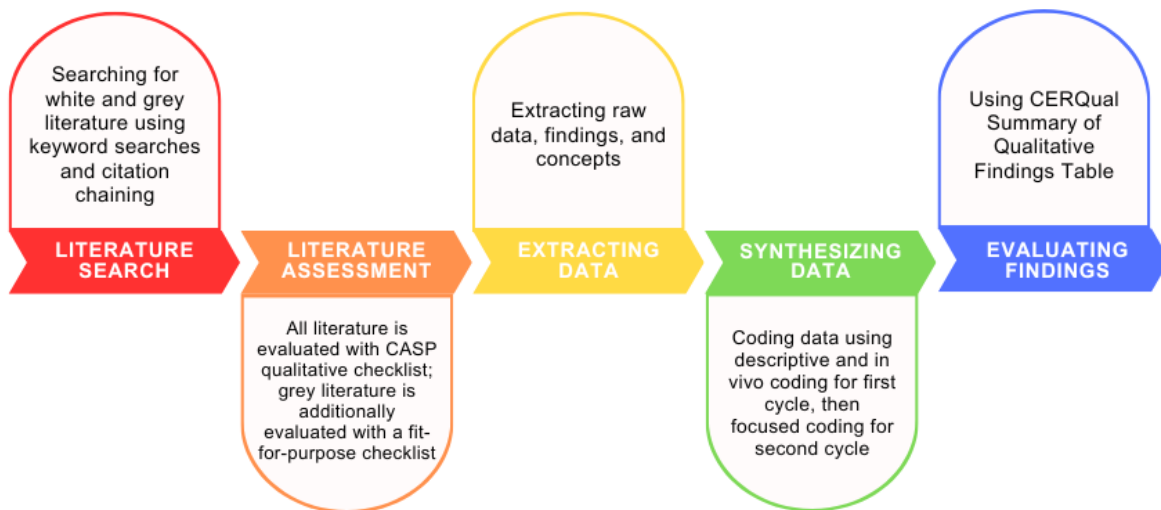
I initially read through the literature without coding, extracting relevant quotes and importing those into Delve, the coding software I used. Although this practice is more common when using deductive coding (Rivas, 2012), I did this for practical reasons, as much of the literature I read were PhD theses and other longer pieces of literature that would be difficult for me to read in full on my computer. Once all relevant literature was reviewed and entered into Delve, I used two types of first cycle coding methods: descriptive coding, in which segments of data are summarized into a few words (Saldaña, 2013), and in vivo coding, in which the

participants' own words are used to create codes, to ensure that the participants describing their personal experiences were represented (Manning, 2017). Using two methods of first cycle coding allowed me to code both analytic prose from researchers and direct quotes from participants with equal weight.

For the second cycle of coding, I utilized focused coding, in which codes are organized into greater themes or categories, allowing the researcher to compare similarly coded data across the literature "to assess comparability and transferability" (Saldaña, 2013, p. 217). Focus coding is especially relevant for a thematic synthesis review, where these themes form the backbone of the data analysis to form their own "concepts, understandings, or hypotheses" (Thomas and Harden, 2008, p. 7).

Evaluating findings

Qualitative research is influenced by the researcher, and no two researchers will code and analyze data in the same way (Denscombe, 2003). After the data has been synthesized and the review written, Noyes *et al.* (2023) suggest using the Confidence in the Evidence from Reviews of Qualitative Research (CERQual) approach, developed by the Grading of Recommendations Assessment, Development and Evaluation Working Group (Lewin, *et al.*, 2018). This method results in a table that evaluates each analytical finding in the review in terms of the methodological limitation, coherence, adequacy, and relevance, and gives each finding an "assessment of confidence" along with an explanation of the assessment (Lewin, *et al.*, 2018, p. 17). See Appendix E (p. 72) for this review's CERQual Summary of Qualitative Findings table, and the results of the evaluation are discussed in the critical reflection. See Figure 2 for a flow chart of this review's overall methodology.

Figure 2: Thematic review methodology flow chart

Limitations

Dr. Susan Dyer Knight is one of the leading experts on non-singers, and her 2010 PhD thesis “A study of adult ‘non-singers’ in Newfoundland” was discovered with a keyword search and cited in multiple works related to topics in this paper (see Knight, 2016; Welch, 2017; Ruhnke, 2020). However, because of a cyberattack on the British Library, the digital copy of her thesis was not available to use in this literature review.

Critical reflection

During the research process, I was constantly “thinking on my feet,” undertaking “reflection-in-action” (Schön, 1983, p. 54). This was especially true during tutorial sessions, as conversations with the tutors helped me to shape my research question and refine my methodology. However, it is also necessary to “reflect-on-action” (Schön, 1983, p. 54) and apply these lessons to future research, which may result in better research and more rigorous data (Mortari, 2015). This reflexivity is especially important for qualitative researchers and insider researchers, whose personal beliefs are likely to bias the research process (Olmos-Vega *et al.*, 2023). Because of this, critical reflection is not only a helpful learning tool but an ethical imperative (Mortari, 2015). To achieve this, I will follow Driscoll’s (2006) reflective questions “What?”, “So what?”, and “Now what?” for each stage of my research methodology.

Literature search

What? Searching for white and grey literature using keyword searches and citation chaining.

So what? While this was not a systematic review that required me to read all pieces of relevant literature on non-singers (Cook, Mulrow, and Haynes, 1997), the existing literature on non-singers is not so large a field to feel intimidating or impossible to undertake. I had already read or at least encountered most of the literature when researching previous modules. With the exception of Dr. Susan Knight's PhD thesis, which was not available, I believe that I accessed all relevant literature directly relating to non-singers. Using the software Notion, I created a database for myself that tracked the literature's bibliographic information, completion status, how it was discovered, relevant keywords, literature type (white or grey), and general notes, as well as holding the fit-for-purpose checklist and CASP qualitative checklists.

I did not, however, track which keywords I used to search for this literature. Although most of the literature in my database indicates that it was found via citation chaining (only 13 out of 36 total pieces of literature were found with keyword search, and not all of them were included in the final review), bias could have occurred in the terms I used to search.

Now what? In future modules, I will aim to conduct more rigorous search methods, perhaps employing Boolean operators or other methods, such as those described in Bramer *et al.* (2018), as well as tracking search keywords.

Literature assessment

What? Evaluating all literature with the CASP qualitative checklist and grey literature with an additional fit-for-purpose checklist.

So what? The purpose of the checklists is to assess the literature found in the search and ensure that it is relevant, employs rigorous methodologies, and contains robust data. While most literature did pass these tests, I did choose to exclude one piece of literature because the CASP qualitative checklist helped me see that the researcher did not disclose some important steps to her study.

The challenge in this step was that some literature used in this review did not utilize traditional research designs and methodologies that the CASP qualitative checklist is designed to evaluate. For example, Knight (2016) presented her work as a literature review and theoretical discussion instead of a study or experiment, and so the questions in the checklist considering recruitment strategy and data collection could not be accurately answered. This was less of a problem for the fit-for-purpose checklist, as that checklist was purpose-built and could allow room for more diverse research formats.

Now what? This area of the review methodology worked well for me, although I am curious if there is a better evaluation tool than the CASP qualitative checklist for future research.

Extracting data

What? Extracting data, including findings and concepts.

So what? As I discussed in the methodology section, I decided to read through the literature first and then extracted only text and quotes relevant to my topic to import into my coding software. This allowed me to act more efficiently when it came time to code and synthesize data, but it's also possible that I missed relevant data and did not extract it or misrepresented the data out of its original context. While Thomas and Harden (2008) did discuss the difficulty of extracting qualitative data from literature, they only considered data labeled “findings” for their review, while I included any material that considered motivation or the experience of non-singers that lead them to participate in singing.

Now what? While Noyes *et al.* (2023) caution that data extraction is not always straightforward and templates for data extraction are often designed only for primary research studies, there are data extraction methods I may employ in future work (see Noyes *et al.*, 2019). It is possible that I could create a fit-for-purpose data extraction method based on existing methods.

Synthesizing data

What? Synthesizing data in two rounds of coding: first, descriptive and in vivo coding, then focused coding.

So what? Coding the data took me twice as long as it should have because I did not realize at first that there are specific coding methods used by researchers. I first completed coding using NVivo software and without utilizing any specific methods, but after discussing this approach in a tutorial, I realized that I would have to go back with specific methods to ensure that my findings from coding could be considered rigorous. This also gave me the opportunity to try a new software, as I did not enjoy working with NVivo. The second time I coded the same data, it went much more smoothly, both because I felt supported by the methods I had chosen and because the new software felt much more intuitive.

Now what? My future research will benefit from the knowledge of coding methods from the beginning of the project, as I will be able to spend more time researching and selecting methods.

Evaluating findings

What? Using CERQual Summary of Qualitative Findings to evaluate findings.

So what? The CERQual Summary allows researchers to review and evaluate their findings after their data is synthesized and their data is complete. This provides a further level of data transparency and adds rigor to the findings (Lewin, *et al.*, 2018). I used this method to evaluate the themes that I uncovered in the literature. I found it helpful to revisit and examine the themes after coding and synthesizing them, but it also revealed how little literature there is relating to the exact topic of this review. While I hold high or moderate confidence in the themes, they were all developed from literature considering non-singers generally or from viewpoints other than motivation, and the studies came from countries all over the world. This may limit the overall transferability of the findings of this review.

Another limitation is the fact that Lewin *et al.* (2018) recommend that the evaluation be done by at least two members of the review team. This was not possible for this evaluation, as I am the only member of the review team, which increases the chance of bias in my evaluation.

Now what? In the future, I would like to find another formal evaluation method that is more easily done by a single-member review team, and perhaps find a method that tests the transferability of review findings.

Written assignment

Introduction

In *The Singing Thing*, Bell (2000) lays out ten reasons for why humans sing. The first reason lays the foundation for all the other reasons: “Because we can” (Bell, 2000, p. 13). However, not everyone believes that this is true. The literature shows that in countries that uphold a tradition of Western classical music, specifically the United States (Topp, 1987; Pascale, 2002; Freer, 2006; Abril, 2007), Canada (Knight, 1999; Joyce, 2003; Whidden, 2009a; Forshaw, 2018; Ruhnke, 2020), England (Richards and Durrant, 2003), and Australia (Ruddock and Leong, 2005), a portion of the population, perhaps even the majority (Joyce, 2003), believes they do not have the ability to sing.

Non-singers are those who believe that they do not possess the capacity to achieve even the simplest musical tasks, such as pitch matching (Whidden, 2009a). Those who identify as non-singers often feel anxiety in situations where they may be expected to sing (Abril, 2007; Knight, 2016; Ruhnke, 2020) and may avoid these situations altogether (Topp, 1987; Joyce, 2003) or may only sing when alone (Knight, 1999; Pascale, 2002; Abril, 2007).

However, the literature also contains many examples of non-singers challenging this identity and choosing to enter spaces that are traditionally reserved for those who identify as singers, such as choirs or voice lessons (Knight, 1999; Pascale, 2002; Joyce, 2003; Richards and Durrant, 2003; Freer, 2006; Whidden, 2009a; Lamont, 2011; Ruhnke, 2020). This literature review seeks to examine non-singer identity, recognize the motivations of those non-singers living “beyond culture” (Blacking, 1973, p. 7), and understand the implications of these motivations for vocal pedagogy.

Non-singer identity

It is difficult to pin down the origin of the separation of musical “sheep” and non-musical “goats” (Welch, 2001, p. 2). Pascale (2002) suggests a connection to 18th century American churches who began to move away from congregational singing and towards the use of a formal, trained choir (see also Earle, 1898; Birge, 1928; Marini, 2011); Whidden (2009a) notes a similar shift in Canadian churches of the time. Today, the idea that singing is reserved for a select few is suggested in many ways. Pascale (2005), in asking study participants how they defined the word singer, discovered three common elements of those viewed as singers in Western culture:

- Someone who sings solos
- Someone who leads songs, and
- Someone who can sing in tune (Pascale, 2005, p. 168)

Perhaps the most relevant voices in the conversation on the culture of singers and non-singers are the self-identified non-singers interviewed in the literature. They speak of how they see the societal views of singers and non-singers:

I guess it must be a society norm. We have singers and non-singers and for some reason we can never have the two performing. It really comes down to advertising a norm of our society.... I don't know who has the rule book, but boy, we follow the rules. (Whidden, 2009a, p. 82)

We're so stuck in what we are told.... Society tells us what the acceptable standards are, what music should sound like, or what beauty is. Not all voices sound great and yet, in society we do listen to them. (Ruhnke, 2020, p. 74)

I don't know what it is but unless you think you are Celine Dion, you're not going to sing. (Whidden, 2009a, p. 17)

This view may be considered "folk psychology," a term used to describe how a culture views and makes sense of patterns and phenomena, especially about the characteristics of humankind (Dundes, 1971; Sloboda, Davidson, and Howe, 1994). In fact, only the literature of the past 40 years has begun to question singing as an innate ability (Welch, 1986; Joyce, 2003; Whidden, 2009a; Whidden, 2009b; Elmer, 2011; Knight, 2016). In the case of singers and non-singers, the distinction between the two identities allows people to feel comfortable around those that are most like them (Welch, 2001).

Joyce (2003) emphasizes that the culture that keeps singers and non-singers separated is responsible for the creation of non-singer identity. She writes that each social environment, including the act of singing in public, requires specific "terms of engagement" that allow the members of that environment to recognize one another and to recognize certain traits within themselves (Joyce, 2003). The environments and actions that tell "singers" that they belong in musical environments also tell non-singers that they do not belong in musical environments.

The creation and reinforcement of non-singer identity

When asked how they began to identify as non-singers, many adult non-singers reflect on negative experiences in their childhood, often in public spaces such as school or church:

My chorus teacher in elementary school told me I was off key and couldn't be in the chorus. I was crushed and ever since that day I never sang in public. (Pascale, 2002, p. 21)

The music teacher asked each of us to sing part of a song into her ear. I struggled through it, knowing that my performance was bad. Her comment was, "You can't make your voice go where you want it to, can you?" delivered in a tone of killing kindness. That marked the end of my musical education." (Topp, 1987, pp. 51-52)

One day, as we were singing in the classroom, [the music teacher] got very angry because she heard some wrong notes.... She moved around the room putting her ear close to each of our mouths. She seemed quite determined to find the offender who messed up. I never wanted to take the chance that she would get me.... I thought if she would go to that much trouble to find one wrong note coming from somewhere, she would easily go to the same length to never let me into the church again, or worse, tell my parents. (Abril, 2007, p. 10)

While this review concerns itself mainly with adult non-singers, the impact of these negative childhood experiences is clear, as they set the stage for the creation of a non-singer identity. Although they draw from different psychological theories (Maslow's Hierarchy of Needs and self-determination theory), both Ruhnke (2020) and Davidson (2011) suggest that these negative experiences are so impactful because they do not support the child's basic psychological needs in some way.

There are also non-singers who do not have a specific negative experience in their past. This passive attribution often stems from a gap between how they perceive their own voice and what they think a singer should sound like or be able to achieve (Topp, 1987; Pascale, 2002; Ruddock and Leong, 2005; Whidden, 2009a; Knight, 2016). Knight (2016) notes that this passive, gradual attribution produces less profound "negative effects" on the non-singers than an active, sudden attribution, such as the negative public experiences (p. 632). While this non-singer attribution is attained more subtly, it still contributes to the creation of non-singer identity.

However they come to build their non-singer identity, non-singers are deterred from challenging this identity because of a fear of judgment (Knight, 1999; Abril, 2007; Knight, 2016) and unwelcoming environments (Joyce, 2003; Ruhnke, 2020). It appears that after being publicly shamed for their singing voice, non-singers develop "feelings of anxiety, embarrassment, and [a] fear of humiliation and shame around singing" (Knight, 2016, p. 624). Abril (2007), in studying the students in a university music methods class for elementary education majors, noted that the non-singers in the class were not made nervous by the concept of singing, but by the fact that they might be judged for their singing ability. With this fear of judgment, many traditional musical environments are deemed unwelcoming (Joyce, 2003; Ruhnke, 2020). In group singing environments, required auditions and performances, long-term commitment, and expectation to be able to read musical notation may be seen as insurmountable barriers for non-singers (Pascale, 2002; Joyce, 2003).

The results of non-singer identity

The acceptance of this non-singer identity leads to a few results. First, those that still feel an urge to sing may only sing when they are alone (Knight, 1999; Pascale, 2002; Abril, 2007).

This saves them from the fear of judgment, and, in the case of some non-singer parents, from “contaminating” their children’s chance to become singers (Knight, 1999, p. 145); this phenomenon of the desire to sing despite non-singer identity will be discussed more thoroughly later. Secondly, those designated as non-singers may experience social isolation, marginalization, and exclusion (Knight, 1999, 2016; Whidden, 2009a; Abril, 2007). This is especially apparent when children receive a non-singer designation and are separated from their singer friends:

All the girls went to choir. There was no one to play with at nine years old. It was humiliating – being the only one. (Whidden, 2009a, p. 50)

Melissa felt as if she had been ‘punished for [her] lack of musical ability’ by not being permitted to become a part of the social group. (Abril, 2007)

Knight suggests that this isolation may result in “disadvantageous effects” in the adult non-singer’s life, but she does not expound upon what these negative effects may be (1999, p. 146; 2016, p. 625). She may be referring to the well-being and psychological benefits that singing has been shown to produce, including improving mood (Unwin, Kenny, and Davis, 2002), supporting healthy aging (Hays and Minichiello, 2005), and engaging internal cognitive focus (Bailey and Davidson, 2003) (see also Clift, *et al.*, 2008; Judd and Pooley, 2014).

“Living beyond culture”

Despite all of this—the folk psychology of singers and non-singers, the culture that has been built to support this myth, and the negative effects this has—there are examples in the literature of adult non-singers pushing back against this designation and entering into musical environments, such as amateur choirs and private voice studios (Knight, 1999; Pascale, 2002; Joyce, 2003; Richards and Durrant, 2003; Freer, 2006; Whidden, 2009a; Lamont, 2011; Ruhnke, 2020). This begs the question “Why?” What do non-singers see in these musical environments that they feel they are missing, and what motivates them to cross the dividing line engraved so deeply into Western culture? After analyzing the literature, their motivations can be organized into two themes: musical motivations and non-musical motivations.

Musical motivations

Desire and passion for music making

Perhaps unsurprisingly, many non-singers decide to pursue vocal training because they want to be involved in the act of singing for its own sake (Knight, 1999; Joyce, 2003; Whidden, 2009a; Lamont, 2011; Ruhnke, 2020). They call this desire as a “deep irrational need” (Lamont,

2011, p. 383) or a “long-felt need” (Whidden, 2009a, p. 138). This may be due to what Knight (1999) calls humans’ “birthright to sing” (p. 146). Many have considered the evolutionary role of singing and conclude that man’s long history with music has led to music being an inherent piece of being human (Blacking, 1973; Cross, 2001; Mithen, 2006; Morley, 2013; Harvey, 2017; Bannan, 2020). With this perspective, the feeling that “something is missing” (Whidden, 2009a, p. 25) when singing is removed from someone’s life is not surprising; it is a biological need that has been neglected and suppressed.

Some of the non-singers who expressed this unfulfilled desire described music as a passion, even if they had never pursued it seriously before:

I am not a musician in the accepted sense; I cannot read music, I do not play an instrument, and I would not know a Neapolitan Sixth if it bit my leg. On the other hand...music is the passion of my life. (Pitts, 2012, p. 123)

Ultimately, there is all of this music inside of me that really wants to come out. It is hard to find the time, but that is the core of it for me. It is my true passion in life but with many yet unfulfilled ambitions. (Lamont, 2011, pp. 380-381)

This passion drives these non-singers to see if they are able to take their great appreciation for music and be able to reproduce the sounds they admire (Ruddock and Leong, 2005).

Gaining musical skills

When some non-singers begin vocal training, their goal is to gain musical skills, such as improved vocal technique and increased self-confidence in their singing voice (Topp, 1987; Richards and Durrant, 2003; Whidden, 2009a; Lamont, 2011; Forshaw, 2018; Ruhnke, 2020).

I am careful in singing, but now that I have so much of a better idea how to do it, I can certainly join in a heartfelt way, rather than holding back as I used to. (Whidden, 2009a, p. 122)

The ability to read musical notation was also a desired musical skill (Ruddock and Leong, 2005; Whidden, 2009a; Lamont, 2011; Lamont, 2017). The acquisition of these skills is often only offered to those who receive a comprehensive, sequential education in music, most often in school or in private music lessons, either because they were deemed “musical” at an early age or because of their school’s particular curriculum (Whidden, 2009a; Lamont, 2011). Amateur adult musicians who acquired these skills in school value these skills highly and credit these skills with their decision to continue to participate with music after school (Lamont, 2011). However, those who did not learn these skills in school may find it difficult to acquire these skills once outside the school system, which may lead them to pursue musical training:

So many of the things we don't learn in school, forget, or don't understand.... Where are we supposed to learn as adults? You can learn about finance or carpentry as an adult if you want. But it seems like [musical skill] is one of the hardest things to get access to. (Whidden, 2009a, p. 84)

Having musical experiences

For some non-singers, the motivation to explore their musical ability is rooted less in improving their skills and more in the appeal of having low-intensity, informal musical experiences (Richards and Durrant, 2003; Freer, 2006; Davidson, 2011; Lamont, 2011; Ruhnke, 2020). While their musical skills are still likely to improve in these environments, it is important to these non-singers that the environments they choose to engage with offer casual interactions with music (Lamont, 2011) and do not emphasize technical skills. These environments are mainly amateur singing groups, such as the “Can’t Sing Choir” described in Richards and Durrant (2003), choirs designed for senior citizens and marginalized populations (Davidson, 2011), or community choirs that don’t require an audition, such as “Loud Mouth Women” (Lamont, 2011; Natural Voice Network, no date). These types of groups emphasize participation and engagement over performance skill, pushing back against the characteristics of unwelcoming environments that deter non-singers from challenging their status (Richards and Durrant, 2003).

Non-musical motivations

“Doing new things”

Some adult non-singers begin vocal training not because of any profound love for music but because they like “doing new things” (Lamont, 2011, p. 371) and the sense of achievement they get from participating (Davidson, 2011; Lamont, 2011; Lamont, 2017). Lamont (2011) suggests that this motivation may be tied to the crises in Erikson’s (1980) eight stages of psychosocial development (see Table 1). In this theory, as humans age, they move through different stages that are associated with their own conflicts and crises (Sugarman, 2001). In conducting an end-of-life review, older adults seek “integrity” to fight back against “despair,” which is associated with “resentment, guilt, and regret” (Haber, 2006, p. 157). They may find this integrity in musical environments, even if they did not previously consider themselves musical (Lamont, 2011). With this psychosocial view, the motivation to try a new hobby and participate in singing may not be because of singing itself, but because of what singing fulfills: the need for dignity and meaning.

Table 1: Erikson's (1980) stages of psychosocial development

<u>Approximate age</u>	<u>Stage</u>	<u>Crisis</u>	<u>Potential new virtue</u>	<u>Societal manifestation</u>
0-1	Infancy	Basic trust vs. basic mistrust	Hope	Religion and faith
1-6	Early childhood	Autonomy vs. shame and doubt	Will	Law and order
6-10	Play age	Initiative vs. guilt	Purpose	Economics
10-14	School age	Industry vs. inferiority	Competence	Technology
14-20	Adolescence	Identity vs. role confusion	Fidelity	Ideology
20-35	Young adulthood	Intimacy vs. isolation	Love	Ethics
35-65	Maturity	Generativity vs. stagnation	Care	Education, art, and science
65+	Old age	Ego integrity vs. despair and disgust	Wisdom	All major cultural institutions

Source: Sugarman, 2001, p. 93 (emphasis by the author)

Integrity may also be sought by those not yet conducting end-of-life reviews. Those participating in singing groups designed for marginalized populations, such as choirs organized for those with a history of substance abuse, mental illness, or experiencing homelessness, may also be seeking non-musical worth from the experience:

When I was in my “out there” phase as a real alcoholic, I would have never joined anything like a singing group that performs classical music in Latin! But, you reflect on life and you think: “Why not give it a go, you’ve got nothing else to lose!” (Davidson, 2011, pp. 75-76)

Social motivations

While the nature of musical environments may deter some non-singers from changing their singing status, some non-singers are socially motivated to explore their voice (Joyce, 2003; Richards and Durrant, 2003; Davidson, 2011; Lamont, 2011; Lamont, 2017; Ruhnke, 2020). For some, the desire to impress others moves them to try singing (Lamont, 2011; Lamont, 2017). Others begin singing with a choir at the suggestion of a friend (Lamont, 2011), although this seems most successful when the non-singer also wants to sing (Ruhnke, 2020).

Spending time with others may also be a significant motivation for some non-singers (Joyce, 2003; Davidson, 2011; Lamont, 2011). This is especially true for older adults who choose to be a part of informal participation-focused singing groups. Davidson (2011) studied a group designed for senior citizens. The participants in that choir explained their reasons for joining and for staying involved, which were not always related to the music:

You're dealing with a really specialized age group.... This group was for people whose voices are on the way out and who haven't got time to learn about point and counterpoint and harmony and all the rest of the music. The people went not for hard work, they went to enjoy music with a minimum of...mental exertion. (Davidson, 2011, p. 82)

The tea break is great fun. You catch up on the news and share some cake you've made and things like that.... But, the idea is that we bring food to share and that's good. It makes every week like a special party or something. (Davidson, 2011, p. 80)

Well-being and emotional benefits

As previously mentioned, singing has been shown to have well-being benefits that promote overall physical and emotional health (Clift, *et al.*, 2008). These benefits may include the development of agency and self-confidence (Whidden, 2009a; Lamont, 2011; Forshaw, 2018). Some non-singers sought vocal training because they had observed these positive results in others and were curious to see if they would benefit as well (Whidden, 2009a). The self-confidence derived from singing, while mainly resulting from the improvement of musical skills (Richards and Durrant, 2003; Whidden, 2009a; Forshaw, 2018; Ruhnke, 2020), may also grow holistically from the whole experience (Joyce, 2003; Lamont, 2011).

Non-singers may also seek an increased sense of agency (Whidden, 2009a; Lamont, 2011; Forshaw, 2018). Agency refers to a person's ability to do what they want to do, without being prohibited by society or other structures (Karlsen, 2011). Some non-singers are motivated by the opportunity to nullify the negative experiences in which they were told they could not sing, which took away their agency (Whidden, 2009a; Forshaw, 2018). Others were looking for a more general sense of agency, where they believed increased confidence in their singing voice would give them an increased sense of power in their daily lives:

I just realized it's a power thing.... If I say I can't sing, then I don't have any power. I don't claim who I am, in all my glory.... If I just said forget it, it doesn't matter what I'm singing and who's going to hear it and all that kind of stuff, then you can do anything – within reason. (Whidden, 2009a, p. 120)

Safe environments

While this appeared to rarely be the main motivator, an environment perceived as safe was important for non-singers (Joyce, 2003; Whidden, 2009a; Knight, 2016; Forshaw, 2018; Ruhnke, 2020; Hogle, 2021). Specific details of these environments varied, but the common factor was a sense of acceptance and support (Joyce, 2003), either from the teacher in a private lesson (Whidden, 2009a) or from the other participants in group environments (Knight, 2016; Forshaw, 2018; Ruhnke, 2020). Hogle (2021) discussed safe environments in which non-singers felt safe to sing and found a wide variety of responses (see Table 2).

Table 2: Environments deemed as "safe" by non-singers in Hogle (2021)

Environment	Example	Related quote
"Safe people who sing"	Family, friends	"I found a welcoming group, my family of choice, supportive, safe relationships. We sang together once. That was confidence building because I hadn't really sung before. It felt safe to sing, knowing people cared about me as a human being, accepting me for who I am. I listened to their voice becoming my voice. Pitch liaisons." (p. 184)
"Safe learning"	Private voice lessons, choirs, self-tuition	"I joined choir. I'm always comparing myself to others, but I sit near them to learn. They encourage me." (p. 184) "I play the Rock Band video game. I see myself getting better, scoring points by pitch-matching. When I'm alone, I play. There are different difficulty levels, builds my confidence. It's fun." (p. 184)
"Karaoke"	Karaoke	"I'm just up there for a laugh. Audiences expect fun; the response is always good." (p. 184)
"Church"	Congregational singing in church	"Pop style church music is easier for me. It doesn't feel as precise as classical, choral. I have room to be creative, ease to just be, let myself

		out, improvise, no right or wrong. You blend into it when more instruments than piano play.” (p. 185)
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Source: Hogle, 2021, pp. 184-185

Most literature discussing non-singers considers their participation specifically in group singing environments (Topp, 1987; Richards and Durrant, 2003; Freer, 2006; Abril, 2007; Davidson, 2011; Forshaw, 2018; Ruhnke, 2020); it is unclear whether this is because it is more popular for non-singers to pursue group singing than to take private voice lessons, or if it is easier for researchers to gain access to participants in group singing environments. However, it is possible that non-singers perceive group singing environments as safer than private lessons because it gives them anonymity:

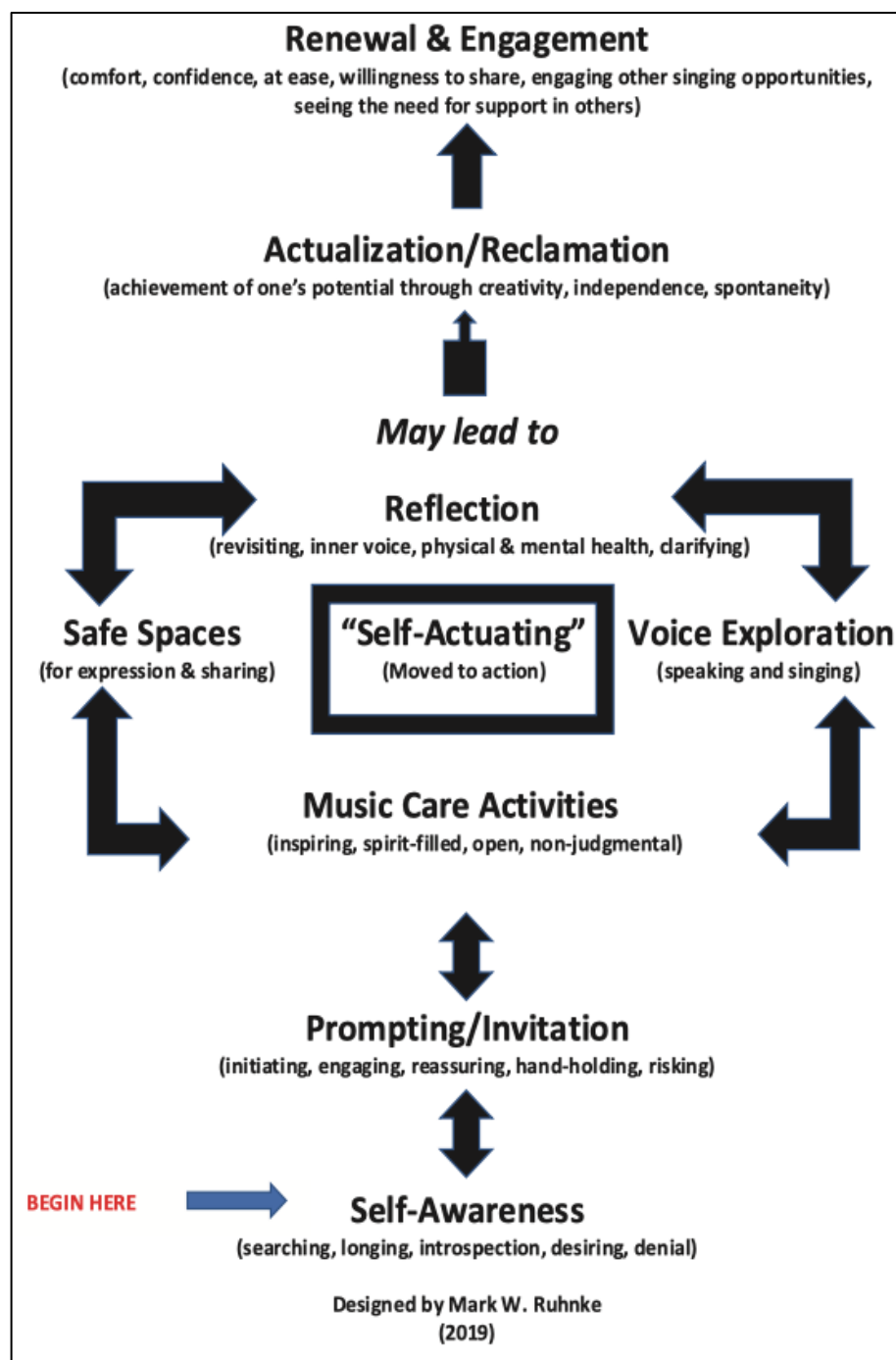
I’m no singer, but I thought: “Well, it is a group so no one will be able to hear me.” In a group you can vanish a bit. It took me a while to really sing out. But now, I do and I can. (Davidson, 2011, p. 75)

Discussion and implications for vocal pedagogy

As seen in the literature, adult non-singers hold a wide variety of motivations when they begin to pursue vocal training. Some want to gain musical skills, become better singers, and interact with music in a more personal way, while others pursue singing because they want to try a new hobby, spend time with friends, or experience the well-being and emotional benefits that singing may offer. It is worth noting that many non-singers may pursue vocal training for reasons that have nothing to do with the act of singing itself. These motivations may appear in unique combinations in each non-singer, and in the end, each non-singer’s decision to pursue vocal training is unique.

These diverse motivations are just the beginning of a non-singer’s journey. Ruhnke (2020) attempted to capture a generalization of the non-singer’s journey, from “self-awareness” of wanting to pursue vocal training through “renewal and engagement,” in which the former non-singer is now confident in their voice and engages with singing opportunities in his “Journeying Template” (p. 101) (see Figure 3). While this template may not be universal, it is a helpful visual to understand how a non-singer’s motivations may influence their entire vocal experience, as motivations fall under the “self-awareness” stage that begins the journey.

Figure 3: Ruhnke's (2020) "Journeying Template"



Source: Ruhnke (2020), p. 101

Wherever a voice teacher encounters a non-singer on their journey, awareness of their personal motivations will enrich the experience and help to keep the student motivated. The literature has shown me that identifying a student's unique motivations and identifying what

attracts them to vocal training may help to keep them connected to their musical education. However, the literature does not discuss specific techniques to accomplish this; this is an area that would benefit from future research. Until that research exists, I may benefit most from three points that the non-singers in the literature credited with success in their musical journey.

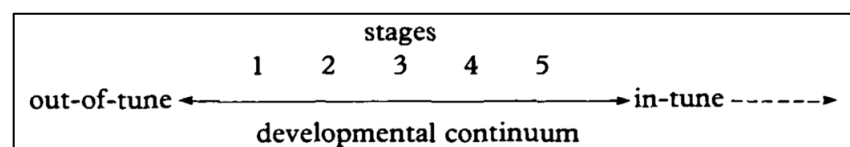
“My music teacher was the music expert:” the importance of supportive teachers

Many non-singers spoke about the negative public experiences they had that influenced their identity as a non-singer, in which the authority figure often played a role (Topp, 1987; Pascale, 2002; Knight, 2016; Ruhnke, 2020). These experiences range from direct cruelty (“You don’t have any notes, you just can’t sing along with the music at all,” [Knight, 2016, p. 632]) to being overlooked (“I just remember them cutting me off and saying ‘thank you’ like the old cliché,” [Abril, 2007, p. 8]) to misunderstandings (“I had a teacher who told me I was an alto and needed to sing quietly. I knew that meant my voice wasn’t good enough to be a soprano,” [Pascale, 2002, p. 21]). No matter the intentions of the teacher, their actions resulted in making people feel as though they did not possess the ability to sing.

Both non-singers and teachers who have worked with non-singers have called out the importance of supportive teachers (Abril, 2007; Forshaw, 2018; Ruhnke, 2020). Abril (2007) warns that while teachers should not “coddle” students, he believes that teachers should provide non-judgmental feedback that helps students improve (p. 13). Whidden (2009a) wrote that she found her non-singer students mainly wanted her to be a “cheerleader...support[ing] their efforts wherever they were on the musical spectrum” (p. 88).

While historically, music teachers may have felt supported in their view that singing is an innate ability, backed by texts such as Seashore (1915), many modern voice pedagogues now support the theory that singing is a skill that may be developed (Welch, 1986; Whidden, 2009b; Elmer, 2011; Knight, 2016). With this view, singing ability may be viewed on a continuum, as Welch (1986) suggests (see Figure 4), and students of all ages may be able to move along the spectrum with proper instruction and opportunity (Joyce, 2003; Whidden, 2009a; Knight, 2016).

Figure 4: Welch’s (1986) developmental continuum of singing ability



Source: Welch (1986), p. 299

“It is about how you regard yourself:” the importance of growth mindset

While it is important for teachers to believe that singing ability may be developed, it is equally important for non-singers to believe that they have the ability to improve their skills (Lamont, 2011; Ruhnke, 2020). This attitude is known as growth mindset, in which a person believes that their skills and abilities can be improved through “hard work, good strategy, and help and mentoring from others” (Dweck and Yeager, 2021, p. 9) and that learning comes from challenge and failure (Cogdill, 2015). This is in opposition to the fixed mindset, in which a person views their qualities as unchangeable (Dweck, 2016). Fixed mindset may be exhibited by musicians who have been told (usually from a young age) that their gift is “special;” in order to not damage this self-image, they avoid situations in which they may face failure (O’Neill, 2011, p. 38). However, non-singers who pursued vocal training exhibited a growth mindset:

When I was younger, I thought music was something you could either do or you couldn’t. I now see it is about how you regard yourself and how you face its challenges.
(Davidson, 2011, p. 76)

In the process of [learning to sing] there is something inside of me that when it comes up I have to go past it now instead of being sucked into my same old reality. (Whidden, 2009a, p. 120)

Dweck (2015) points out that growth mindset is not about merely praising effort, but about encouraging students to think critically about their efforts and develop new strategies and approaches when they fail at a task. This critical reflection helps non-singers build a growth mindset and encourages further motivation (Davis, 2016). Davis (2016) offers suggestions for language to encourage the development of a growth mindset in music students, adapted from Dweck (2015) (see Figure 5).

Figure 5: Language used to develop growth mindset in students



Source: Davis (2016)

"You need to want to do it:" the importance of intrinsic motivation

Motivations may fall into two categories: extrinsic motivations, in which people are motivated by factors external to themselves such as money or pleasing others, and intrinsic motivations, in which people are motivated by internal factors such as their own beliefs and

values (Sinclair, 2008). Both types are reflected in the motivations discussed in this review, but some non-singers and researchers specifically highlighted the importance of intrinsic motivation (Whidden, 2009a; Lamont, 2011; Knight, 2016; Ruhnke, 2020). While the extrinsic and intrinsic motivations discussed in this review may initially engage the student in music, intrinsic motivation may be the factor that keeps them engaged. Intrinsic motivation has been shown to predict a student's decision to continue with their musical education even when they are faced with obstacles (Lamont, 2011; Burnard, 2012; Renwick and McPherson, 2009).

However, not all students will immediately possess intrinsic motivation for all tasks that are required for learning to sing. Evans (2015b) gives the example of practicing scales, which are likely to be extrinsically motivated by the teacher who asks the student to practice them. Following the framework of self-determination theory, Evans (2015b) and MacIntyre, Schnare, and Ross (2018) suggest that the best way to help students achieve intrinsic motivation is to support their basic psychological needs: competence, "the need to be effective in one's efforts," relatedness, "the need to be connected socially and integrated in that social group," and autonomy, "the need to feel that one's activities or pursuits are self-endorsed, self-governed, and of free will" (Davidson, 2011, p. 68).

To support these psychological needs and encourage intrinsic motivation, teachers may employ strategies that allow students "to determine *autonomously* the decisions and choices concerning him/herself, the need to be *competent* in acting in his/her habitat and, on the other hand, the need to feel *relatedness* to his/her community" (Virkkula, 2020, p. 2). Specifically, autonomy may be given to students by employing student-centered pedagogical techniques instead of the master-apprentice tradition common in voice studios (Sherwood, 2023); an example of this could be allowing students to choose their own repertoire (Renwick and McPherson, 2002). A non-singer's sense of competence may be supported with a growth mindset (Dweck, 2016) and by the idea that singing is a developed skill (Welch, 1986). Finally, to support relatedness, Evans (2015b) suggests that "in the early stages of music learning, the security of a warm, friendly relationship [between students and teachers] may provide an important backdrop for the later focus on competence and mastery" (p. 69). See Table 3 for a more complete list of ways that teachers may support their students' basic psychological needs.

Table 3: Ways to support basic psychological needs in music education

<u>Need</u>	<u>Ways to support need</u>	<u>Ways to thwart need</u>
Autonomy	Provide rationales when providing instructions (e.g., explain the benefits of drilling scales or practicing sight-reading)	Pressure students to perform well
	Acknowledge students' feelings (e.g., performance anxiety)	Follow the same lesson plan each lesson
	Provide choice of repertoire and learning activities (as long as there are not so many choices that it is overwhelming and thwarts competence)	Instruct students to do things "because the teacher said so"
	Assist students in developing meaningful practice goals (e.g., master a particular section of music)	Exclude students from planning learning activities
	Encourage creative activities such as improvisation and composition	Emphasize rules and regulations
		Assign practice tasks without explaining why or how to do them
		Assign arbitrary practice goals (e.g., practice for 20 minutes)
		Use rewards and punishments to manipulate student behavior
Competence	Encourage a growth, rather than a fixed, mindset	Maintain perfectionistic standards in music lessons
	De-emphasize notions of talent and fixed ability, and emphasize effort	Compare musical achievement and ability to that of peers
	Praise efforts and strategies (e.g., checking the time signature and tempo before attempting sightreading) rather than outcomes	Emphasize norm-referenced evaluation criteria as the main outcome of music learning (e.g., the Australian Music Examinations Board, Trinity College London)

	and abilities (e.g., sightreading well, pleasing a crowd)	
	Teach practice strategies that will lead to the development of new skills	Emphasize success in music competitions and eisteddfods as indicators of success in music learning
Relatedness	Facilitate interactions with peers (e.g., within a music studio where students may not otherwise interact)	Maintain strict standards
	Be perceptive of how music learning affects the student's role in peer groups	Withhold affection and pleasantries
	Educate parents on the demands necessary for learning so as to minimize conflict (e.g., about the noise of practice in the home)	Ignore affect and mood of students
	Develop a warm, bidirectional relationship with the student	Emphasize formal learning activities as the only valuable ones
	Acknowledge that music may be one of many competing activities and that friendships may at times be more important than practice	Manipulate students through feelings of guilt or shame for not following instructions

Source: Evans (2015b), p. 72

Conclusion

In the end, self-identified non-singers may enter vocal training for myriad reasons, bringing with them varied life experiences that give context to their learning. Teachers should strive to recognize the motivations driving their students and work with them as they continue on their musical pathway. Very little research has been done on how non-singer identity may affect a student's experience in vocal education. Further research in that area could continue to help teachers better identify how to serve this population.

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Appendix A: Categorization of main literature used to develop review themes

Literature	Category	Type
Abril (2007)	White literature	Peer-reviewed journal article
Davidson (2011)	Grey literature (tier 1)	Book chapter
Forshaw (2018)	White literature	Peer-reviewed journal article
Freer (2006)	White literature	Peer-reviewed journal article
Hogle (2021)	White literature	Peer-reviewed journal article
Joyce (2003)	Grey literature (tier 1)	PhD thesis
Knight (1999)	White literature	Published conference paper
Knight (2016)	Grey literature (tier 1)	Book chapter
Lamont (2011)	White literature	Peer-reviewed journal article (reprinted from a conference keynote speech)
Lamont (2017)	Grey literature (tier 1)	Book chapter
Pascale (2002)	Grey literature (tier 1)	PhD thesis
Richards and Durrant (2003)	White literature	Peer-reviewed journal article
Ruddock and Leong (2005)	White literature	Peer-reviewed journal article
Ruhnke (2020)	Grey literature (tier 1)	PhD thesis
Topp (1987)	White literature	Peer-reviewed journal article
Whidden (2009a)	Grey literature (tier 1)	PhD thesis

Appendix B: CASP qualitative checklist (blank)

Also available at: <https://casp-uk.net/checklists/casp-qualitative-studies-checklist-fillable.pdf>

Section A: Are the results valid?

1. Was there a clear statement of the aims of the research?
2. Is a qualitative methodology appropriate?

Is it worth continuing?

3. Was the research design appropriate to address the aims of the research?
4. Was the recruitment strategy appropriate to the aims of the research?
5. Was the data collected in a way that addressed the research issue?
6. Has the relationship between researcher and participants been adequately considered?

Section B: What are the results?

7. Have ethical issues been taken into consideration?
8. Was the data analysis sufficiently rigorous?
9. Is there a clear statement of findings?
10. How valuable is the research?

Appendix C: Grey literature fit-for-purpose checklist (blank)

Does the work consider the motivations of non-singers?

Was it written by a practitioner who works with non-singers?

Was it written by an expert in the field? Give evidence.

Has the work been cited in other literature? Give examples.

Was it written for an academic audience?

Does it utilize appropriate referencing?

Appendix D: Completed checklists for literature used to develop themesAbril (2007)*CASP Qualitative checklist*

Was there a clear statement of the aims of the research?	Yes, "The purpose of this study was to investigate adult singing anxieties arising within the context of a music methods course." (p. 1, abstract)
Is a qualitative methodology appropriate?	Yes, narrative investigation.
Was the research design appropriate to address the aims of the research?	Yes, participant journals, interviews, and field texts.
Was the recruitment strategy appropriate to the aims of the research?	Yes, three students in a music methods course who reported anxiety related to singing.
Was the data collected in a way that addressed the research issue?	Yes
Has the relationship between researcher and participants been adequately considered?	Not discussed
Have ethical issues been taken into consideration?	Not discussed
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes
How valuable is the research?	Medium, the environment is new but no new ideas were generated.

Davidson (2011)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, "This chapter draws together important strands of work in my own research output and that of John Sloboda: ideas about musical skill, expertise, cultural belief, and social opportunity. It contends that many of us are fearful of musical participation in Western cultures because of a lack of exposure to these strong musical experiences. The experiences themselves fulfill psychological needs for competency, social relatedness, and personal autonomy, which can offer the sufficient and necessary conditions for positive experiences of wellbeing and health. The work relates to singing groups created for social opportunity and therapeutic benefit for marginalized members of society." (p. 65, abstract)
Is a qualitative methodology appropriate?	Yes, as a literature review and in examining the experiences of participants in community music.
Was the research design appropriate to address the aims of the research?	Yes
Was the recruitment strategy appropriate to the aims of the research?	Not discussed
Was the data collected in a way that addressed the research issue?	Yes
Has the relationship between researcher and participants been adequately considered?	Yes
Have ethical issues been taken into consideration?	Yes (subject to University of Western Australia's human ethics procedures)
Was the data analysis sufficiently rigorous?	Yes

Is there a clear statement of findings?	Yes
How valuable is the research?	Highly, discusses the concepts theoretically and then shows them in the study

Grey literature fit-for-purpose checklist

Does the work consider the motivations of non-singers?	Yes
Was it written by a practitioner who works with non-singers?	Yes
Was it written by an expert in the field? Give evidence.	Yes, frequent collaborator with Sloboda
Has the work been cited in other literature? Give examples.	Yes, "Resounding meaning: a PERMA wellbeing profile of classical musicians," Ascenso, Perkins, and Williamon (2018), <i>Frontiers in Psychology</i> ; "Emotion, engagement, and meaning in strong experiences of music performance," Lamont (2012), <i>Psychology of Music</i> ; "The beat goes on: music education, identity, and lifelong learning," Lamont (2011), <i>Music Education Research</i> ; others.
Was it written for an academic audience?	Yes
Does it utilize appropriate referencing?	Yes

Forshaw (2018)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, "1. What watershed experiences have I had in my musical journey? 2. What legacies of these experiences are evident in my pedagogical philosophy? 3. How are my goals of inclusive music making by people with a diversity of abilities resonant with the elements of my musical stories?" (p. 23)
Is a qualitative methodology appropriate?	Yes, for examining experiences.
Was the research design appropriate to address the aims of the research?	Yes, coded and analyzed journals for themes and then completed a narrative self-analysis.
Was the recruitment strategy appropriate to the aims of the research?	None needed.
Was the data collected in a way that addressed the research issue?	Yes, journaled to analyze personal experiences.
Has the relationship between researcher and participants been adequately considered?	Not necessary.
Have ethical issues been taken into consideration?	Not discussed.
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes, "Throughout my own journals, the literature review, and in the words of the Raising Voices participants, common themes appear: a recognition of a singing deficit in the individual, the emotional impact of silencing, the need and desire for safe spaces for voice reclamation, and a desire to develop confidence in singing. Facilitating positive musical experiences that honour the natural development of students, embracing the diversity of thought and creativity within the classroom or choral rehearsal, and

	fostering opportunities for expression of creative thought are all ways in which educators can approach the developing voice as a positive, natural journey. It is imperative for music educators to understand the human voice as an instrument and mode of creative expression, rather than a talent with which one is born.” (p. 26)
How valuable is the research?	Medium, as it’s rare for a non-singer to work professionally in music and be able to articulate their experiences and analyze them. However, this particular article relied heavily on only a few sources.

Freer (2006)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, to explore the “gap between the goals and the methods of choral music education - a gap that seems to affect boys more than girls, as evidenced in the disproportionately low enrollment of boys in middle school and junior high choral programs (Gates, 1989; Harrison, 2002, 2004; Quinn, 2004).” (p. 70)
Is a qualitative methodology appropriate?	Yes, to highlight the author’s personal experience, as well as examine other qualitative literature in the area.
Was the research design appropriate to address the aims of the research?	Yes
Was the recruitment strategy appropriate to the aims of the research?	Not discussed
Was the data collected in a way that addressed the research issue?	Yes
Has the relationship between researcher and participants been adequately considered?	Not discussed
Have ethical issues been taken into consideration?	Not discussed
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes, “If we wish for singing and choral music to become part of the “self” of adolescent boys and girls, we must listen to the experiences of young adolescents as expressed through their words and stories. Then, we can reflect what we learn from them in our teaching and rehearsing as the culmination of a constantly renewing cycle of inquiry, theory, research, and practice. It may be that what we learn will contradict current

	practice and time-honored traditions within the field.” (p. 77)
How valuable is the research?	High, a unique perspective on the experience of adolescent boys in choral settings.

Hogle (2021)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, "The purpose of this phenomenological study was to gain insight into experiences of adults who expressed personal discomfort with singing, either alone or when others might hear them." (abstract)
Is a qualitative methodology appropriate?	Yes
Was the research design appropriate to address the aims of the research?	Yes
Was the recruitment strategy appropriate to the aims of the research?	Yes, recruited participants who identified as non-singers
Was the data collected in a way that addressed the research issue?	Yes, interviews
Has the relationship between researcher and participants been adequately considered?	Not discussed
Have ethical issues been taken into consideration?	Yes, approved by university's ethical review board
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes
How valuable is the research?	Highly, examined experience of non-singers and offered strategies for voice teachers based on findings

Joyce (2003)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, "How do [non-singers] come to believe this about themselves?" (p. 269)
Is a qualitative methodology appropriate?	Yes, interviewing both experts who work with non-singers and non-singers, as well as an extensive literature review that draws from many works to create an argument that "non-singers were actually positioned that way, or they positioned themselves in response to dominant discourses and practices about what singing is in mainstream Western, and specifically Canadian, culture." (p. 269)
Was the research design appropriate to address the aims of the research?	Yes, although not straightforward, as her research question continued to develop throughout her work.
Was the recruitment strategy appropriate to the aims of the research?	Yes, purposive sampling.
Was the data collected in a way that addressed the research issue?	Yes, interviews and informal conversations.
Has the relationship between researcher and participants been adequately considered?	Yes, recognizes her positioning within the space.
Have ethical issues been taken into consideration?	Not discussed
Was the data analysis sufficiently rigorous?	Unclear, she has done a lot of research but "Reflections on the data" section was only about how her research changed over the course of writing.
Is there a clear statement of findings?	Yes
How valuable is the research?	High, mostly because there are very few works that consider the sociological implications of music education in this way.

Grey literature fit-for-purpose checklist

Does the work consider the motivations of non-singers?	Yes
Was it written by a practitioner who works with non-singers?	No
Was it written by an expert in the field? Give evidence.	No
Has the work been cited in other literature? Give examples.	Yes, Pascale (2005), Runke (2020), Sherwood (2023), others.
Was it written for an academic audience?	Yes
Does it utilize appropriate referencing?	Mostly

Knight (1999)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, based on field research for her doctorate. "The study is about adults who feel they cannot sing, and have felt this way since childhood. It is about how that happened, also why, where and when, and what a non-singing life has meant to them."
Is a qualitative methodology appropriate?	Yes, working with non-singers.
Was the research design appropriate to address the aims of the research?	Yes, "The research design embraces quantitative, qualitative and critical forms of inquiry. The quantitative element provides descriptive statistics which serve as at foundation for the study. Individual interviews and journal writing as well as group discourse supply qualitative data with relation to issues such as background, attitudes, perceptions and beliefs. Attributional theory, with its focus on achievement and affiliation as the dominant motivators in Western society, provides a facilitative organization through which to structure discovery. Critical theory is being used to reflect upon and analyze the discourse through each stage of discovery. The primary research interest is in the discovery and possible evolution of non-singers' attitudes about themselves as such, with the knowledge thus garnered pointing toward the possibility of individual empowerment and change as well as leading to the wider possible implications for empowerment and transformation in the field." (p. 144)

Was the recruitment strategy appropriate to the aims of the research?	Not discussed
Was the data collected in a way that addressed the research issue?	Not discussed
Has the relationship between researcher and participants been adequately considered?	Not discussed
Have ethical issues been taken into consideration?	Not discussed
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	No direct findings, just background for her doctoral work and developing research questions.
How valuable is the research?	Medium, provides a philosophical background for working with non-singers.

Knight (2016)*CASP Qualitative checklist*

Was there a clear statement of the aims of the research?	Yes, mainly a review of the literature to contextual the phenomenon of the “non-singer” and aid educators in working with this population
Is a qualitative methodology appropriate?	Yes, to review the literature and consider all aspects of the NS
Was the research design appropriate to address the aims of the research?	Not discussed
Was the recruitment strategy appropriate to the aims of the research?	Not discussed
Was the data collected in a way that addressed the research issue?	Not discussed
Has the relationship between researcher and participants been adequately considered?	Not discussed
Have ethical issues been taken into consideration?	Not discussed
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes, “This chapter has set forth a background and context for the phenomenon of the adult ‘NS,’ provided enablement techniques to facilitate the re-entry of the ‘NS’ to singing, and addressed the problems underlying these issues, suggesting possible solutions. The reader is encouraged to engage with these suggestions and also to expand them, working with students, colleagues, and community to find new avenues of facilitating singing health and its optimal development.” (p. 644)
How valuable is the research?	Highly, gathers and synthesizes a lot of useful knowledge.

Grey literature fit-for-purpose checklist

Does the work consider the motivations of non-singers?	Yes
Was it written by a practitioner who works with non-singers?	Yes
Was it written by an expert in the field? Give evidence.	Yes, has written extensively on this topic and her PhD thesis on non-singers is one of the most cited pieces of literature by both white and grey sources
Has the work been cited in other literature? Give examples.	Yes, "Singing and social identity in young children" Papageorg et al., <i>Frontiers in Psychology</i> (2022); "Diversity and inclusion within adult amateur singing groups" Parkinson (2018), <i>International Journal of Research in Choral Singing</i> ; "Through singing to music across the life course" Cohen (2021), <i>Routledge International Handbook of Music Psychology in Education and the Community</i> ; others.
Was it written for an academic audience?	Yes
Does it utilize appropriate referencing?	Yes

Lamont (2011)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, connecting previous and new research to explore musical identity, motivation, and education.
Is a qualitative methodology appropriate?	Yes, "To address this question of musical identity, which is central to my argument, the research I mainly draw on takes the form of qualitative, in-depth interviews with people about how music fits into their everyday lives and musical biographies. In this I adopt a largely biographical and social constructionist perspective, asking people to reflect on important experiences in their musical lives." (p. 369)
Was the research design appropriate to address the aims of the research?	Not discussed
Was the recruitment strategy appropriate to the aims of the research?	Not discussed
Was the data collected in a way that addressed the research issue?	Not discussed
Has the relationship between researcher and participants been adequately considered?	Not discussed
Have ethical issues been taken into consideration?	Not discussed
Was the data analysis sufficiently rigorous?	Not discussed
Is there a clear statement of findings?	Yes, "In conclusion, all those involved need to consider the longer-term outcomes and potential of what is taking place in the classroom and at school. The evidence reviewed here shows that musical pathways are complex and that they are affected by far more than simply talent, motivation,

	opportunity or continuity. To capitalise on the opportunities of music at school requires a different approach of considering music education for life, recognising that development can be diverse, dynamic and distinctive." (p. 384)
How valuable is the research?	Very, not much research directly discusses the motivations of adult amateur singers.

Lamont (2017)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, "This chapter considers the role of musical identity in shaping lifelong involvement with music. I start by looking at identity in childhood, focusing on how people, contexts, and opportunities can shape children's musical identities and how children define the concept of being a musician through their own words and drawings." (p. 176)
Is a qualitative methodology appropriate?	Yes, a literature review on musical identity
Was the research design appropriate to address the aims of the research?	Yes
Was the recruitment strategy appropriate to the aims of the research?	Not discussed
Was the data collected in a way that addressed the research issue?	Yes
Has the relationship between researcher and participants been adequately considered?	Not discussed
Have ethical issues been taken into consideration?	Not discussed
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes, "This chapter has given an overview of the flourishing field of research on musical identity in a range of educational and informal settings and has explored the development of the amateur musician identity—in the true sense, making music for the love of it—across the lifespan. The research highlights the power of identity as a flexible concept in explaining patterns of motivation and engagement, whether these be smooth or

	constantly changing direction, interrupted, and over short or long time spans. Musical identity is also seen to be a complex and broad concept, often requiring multiple musical roles, but through adopting and engaging with these musical roles, amateurs can develop their own individual and collective identity through music. Future research will need to try to disentangle the influences of these two aspects of musical identity and how they support each other to sustain interest, engagement, and involvement with music.” (p. 191)
How valuable is the research?	Very, well put together and concise.

Grey literature fit-for-purpose checklist

Does the work consider the motivations of non-singers?	Yes
Was it written by a practitioner who works with non-singers?	No
Was it written by an expert in the field? Give evidence.	Yes, written white literature on the subject (Lamont, 2011; others)
Has the work been cited in other literature? Give examples.	Yes, “Music education student’s intrinsic and extrinsic motivation: a quantitative analysis of personal narratives,” Woody (2021, Psychology of Music; “Music in the lives of immigrant children: a review of literature, Ripani (2023), Update: Applications of Research in Music Education; “Musical engagement and identity: exploring adults’ experiences, tastes, and beliefs,” Woody et

	al. (2021), Music Education Research; others.
Was it written for an academic audience?	Yes
Does it utilize appropriate referencing?	Yes

Pascale (2002)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, "The primary purpose of this study is to present a case and a viable process for changing the ways "singing" is perceived and implemented in schools across the United States." (p. 2)
Is a qualitative methodology appropriate?	Yes, distributed questionnaires and interviewed participants on their views of singing.
Was the research design appropriate to address the aims of the research?	Yes
Was the recruitment strategy appropriate to the aims of the research?	Yes
Was the data collected in a way that addressed the research issue?	Yes
Has the relationship between researcher and participants been adequately considered?	Yes
Have ethical issues been taken into consideration?	Not discussed
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes, "The conclusions from this research study reveal that the meaning of "singer" and "non-singer" are constructed by beliefs that are formed by the culture and society in which we live." (p. 31)
How valuable is the research?	Highly, introduces her popular "two aesthetics" framework, as well as presenting

	a program for teachers to become more comfortable with using song in the classroom. Also traces the non-singer phenomenon through American history.
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Grey literature fit-for-purpose checklist

Does the work consider the motivations of non-singers?	No
Was it written by a practitioner who works with non-singers?	Yes
Was it written by an expert in the field? Give evidence.	Yes, her other work (especially 'Dispelling the Myth of the Non-Singer' 2005, which is based on this research) is widely regarded and cited. She works professionally as a community music leader and teacher trainer.
Has the work been cited in other literature? Give examples.	Yes, "Having their song heard: tracking pre-service kindergarten teachers' perceptions and confidence in their singing skills" Neokleous (2012), Music Education Research; other grey literature.
Was it written for an academic audience?	Yes
Does it utilize appropriate referencing?	Yes

Richards and Durrant (2003)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, "The aims of the study were (i) to understand why some adults believe themselves to be non-singers, and (ii) to determine the realities of a practical solution for self-perceived 'non-singers'." (p. 85)
Is a qualitative methodology appropriate?	Yes
Was the research design appropriate to address the aims of the research?	Yes
Was the recruitment strategy appropriate to the aims of the research?	Not discussed
Was the data collected in a way that addressed the research issue?	Yes, observation, questionnaires, and interviews
Has the relationship between researcher and participants been adequately considered?	Not discussed
Have ethical issues been taken into consideration?	Not discussed
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes
How valuable is the research?	Highly

Ruddock and Leong (2005)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, "Findings from the four cases will be reported with the following three questions in mind: (a) What do the informants understand by the term musical?; (b) what factors may have contributed to their perception?; and (c) how does their understanding impact on their involvement with music?" (p. 10)
Is a qualitative methodology appropriate?	Yes, interviews
Was the research design appropriate to address the aims of the research?	Yes
Was the recruitment strategy appropriate to the aims of the research?	Yes, purposive sampling. However, recruitment methods are not discussed.
Was the data collected in a way that addressed the research issue?	Yes
Has the relationship between researcher and participants been adequately considered?	Yes
Have ethical issues been taken into consideration?	Yes, interview transcripts were provided for clarification.
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes
How valuable is the research?	Medium, as no new ideas are presented about what needs to be provided to foster musical skill building, but the spectrum is a new tool.

Ruhnke (2020)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, "How does an individual, living within the social construct of present-day society, re-imagine the singer-self as an aspect of the whole self - physically, emotionally, and spiritually?" (p. 15)
Is a qualitative methodology appropriate?	Yes, to discover the narratives of the participants.
Was the research design appropriate to address the aims of the research?	Yes, thoroughly interviewed the participants.
Was the recruitment strategy appropriate to the aims of the research?	Yes, purposive sampling to include three singers with diverse experiences with singing and the specific program.
Was the data collected in a way that addressed the research issue?	Yes
Has the relationship between researcher and participants been adequately considered?	Yes
Have ethical issues been taken into consideration?	Yes
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes
How valuable is the research?	Medium, thoroughly considers all aspects of non-singer identity but mainly works in the context of his own singing group.

Grey literature fit-for-purpose checklist

Does the work consider the motivations of non-singers?	Yes
Was it written by a practitioner who works with non-singers?	Yes
Was it written by an expert in the field? Give evidence.	Yes, thirty years of working in music ministry

Has the work been cited in other literature? Give examples.	(Likely too new for forward citations)
Was it written for an academic audience?	Yes
Does it utilize appropriate referencing?	Yes

Topp (1987)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, "I started a class to rescue college students who had decided they were not suited for music." (p. 49)
Is a qualitative methodology appropriate?	Yes, working directly with students.
Was the research design appropriate to address the aims of the research?	Yes, tailored for each student.
Was the recruitment strategy appropriate to the aims of the research?	Not discussed.
Was the data collected in a way that addressed the research issue?	Yes
Has the relationship between researcher and participants been adequately considered?	Not discussed
Have ethical issues been taken into consideration?	Not discussed
Was the data analysis sufficiently rigorous?	No
Is there a clear statement of findings?	Yes, "Seven other students took part in this class. Five of the total eleven could not match pitches when the class began. Many had never tried to play the piano. At the final recital, every student sang a solo, played a short piano piece, joined in a small ensemble, and sang with the entire class. All solo singing was accurate. The piano performances also went well." (p. 52)
How valuable is the research?	Medium, does not provide any practical guidelines or advice for teachers.

Whidden (2009a)

CASP Qualitative checklist

Was there a clear statement of the aims of the research?	Yes, two research questions: 1. Why are there adults who have designated themselves as non-singers? 2. Is it possible for this label to be reversed through a positive singing experience?
Is a qualitative methodology appropriate?	Yes, utilizes hermeneutic phenomenology to uncover and interpret participants' lived experiences
Was the research design appropriate to address the aims of the research?	Yes, took many variables into consideration when working with participants, including studio atmosphere; field notes were taken; asked many questions to uncover participants' experiences.
Was the recruitment strategy appropriate to the aims of the research?	Yes, included recruitment materials in appendices.
Was the data collected in a way that addressed the research issue?	Yes, worked directly with non-singers.
Has the relationship between researcher and participants been adequately considered?	Yes
Have ethical issues been taken into consideration?	Yes
Was the data analysis sufficiently rigorous?	Yes
Is there a clear statement of findings?	Yes, throughout paper
How valuable is the research?	Very valuable for educators; she includes recommendations for further study.

Grey literature fit-for-purpose checklist

Does the work consider the motivations of non-singers?	Yes
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Was it written by a practitioner who works with non-singers?	Yes
Was it written by an expert in the field? Give evidence.	Yes, has been published in peer-reviewed journals (UNESCO Observatory, The Phenomenon of Singing, The Canadian Music Educator) on similar topics
Has the work been cited in other literature? Give examples.	Yes, Welch (2017) 'The identities of singers and their educational environments'; Numminen et al. (2015) 'Singing is no longer forbidden to me...'; Yackley (2021) 'Developing musicianship through chamber ensembles'
Was it written for an academic audience?	Yes
Does it utilize appropriate referencing?	Yes

Appendix E: CERQual Summary of Qualitative Findings

Also available to view larger: [CERQual table](#)

	THEME	MAIN CONTRIBUTING LITERATURE	METHODOLOGICAL LIMITATIONS	COHERENCE	ADEQUACY OF DATA	RELEVANCE	ASSESSMENT OF CONFIDENCE IN THE EVIDENCE	EXPLANATION OF ASSESSMENT
Musical Motivations	DESIRE AND PASSION FOR MUSIC MAKING	Knight (1999), Joyce (2003), Ruddock and Leong (2005), Whidden (2009a), Lamont (2011), Ruhnke (2020)	Moderate methodological limitations: 2 literature reviews did not disclose review method, 2 studies did not disclose ethical implications	No or very minor concerns about coherence	No or very minor concerns about adequacy	Minor concerns with relevance (3 Western countries represented; no studies sought to directly study motivation)	High confidence	4 studies with moderate methodological limitations; no or very minor concerns with coherence, adequacy, and relevance
	GAINING MUSICAL SKILLS	Topp (1987), Richards and Durrant (2003), Ruddock and Leong (2005), Whidden (2009a), Lamont (2011), Lamont (2017), Forshaw (2018), Ruhnke (2020)	Minor methodological limitations: 2 studies did not discuss method or ethics	No or very minor concerns about coherence	No or very minor concerns about adequacy	Minor concerns with relevance (4 Western countries represented; no studies sought to directly study motivation)	High confidence	2 studies with moderate methodological limitations; no or very minor concerns with coherence, adequacy, and relevance
	HAVING MUSICAL EXPERIENCES	Richards and Durrant (2003), Freer (2006), Davidson (2011), Lamont (2011), Ruhnke (2020)	Low methodological limitations: 1 study did not discuss method or ethics	No or very minor concerns about coherence	No or very minor concerns about adequacy	Minor concerns with relevance (3 Western countries represented; no studies sought to directly study motivation)	High confidence	1 study with low methodological limitations; no or very minor concerns with coherence, adequacy, and relevance
Non-musical Motivations	"DOING NEW THINGS"	Davidson (2011), Lamont (2011), Lamont (2017)	Low methodological limitations: 1 study did not discuss method or ethics	No or very minor concerns about coherence	No or very minor concerns about adequacy	Minor concerns with relevance (2 Western countries represented; no studies sought to directly study motivation)	Moderate confidence	1 study with low methodological limitations; no or very minor concerns with coherence, adequacy, and relevance; however, this theme did not appear in much of the literature
	SOCIAL MOTIVATIONS	Joyce (2003), Richards and Durrant (2003), Davidson (2011), Lamont (2011), Lamont (2017), Ruhnke (2020)	Low methodological limitations: 1 study did not discuss method or ethics	No or very minor concerns about coherence	No or very minor concerns about adequacy	Minor concerns with relevance (2 Western countries represented; no studies sought to directly study motivation)	High confidence	1 study with low methodological limitations; no or very minor concerns with coherence, adequacy, and relevance; high saturation in the relevant literature
	WELL-BEING AND EMOTIONAL BENEFITS	Joyce (2003), Richards and Durrant (2003), Whidden (2009a), Lamont (2011), Forshaw (2018)	Low methodological limitations: 1 study did not discuss method or ethics	No or very minor concerns about coherence	No or very minor concerns about adequacy	Minor concerns with relevance (3 Western countries represented; no studies sought to directly study motivation)	High confidence	1 study with low methodological limitations; no or very minor concerns with coherence, adequacy, and relevance
	SAFE ENVIRONMENTS	Joyce (2003), Whidden (2009a), Knight (2016), Forshaw (2018), Ruhnke (2020), Hogle (2021)	No methodological limitations	No or very minor concerns about coherence	No or very minor concerns about adequacy	Moderate concerns with relevance (2 Western countries represented; no studies sought to directly study motivation; rarely the main focus of the literature)	Moderate confidence	No or very minor concerns with methodologies, coherence, and adequacy. Moderate concern with relevance.