

THE PROGRAMMING OF WOMEN COMPOSERS: PERCEPTIONS AND  
PRACTICES OF OKLAHOMA SECONDARY SCHOOL BAND DIRECTORS

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## **Abstract**

The purpose of this study was to investigate Oklahoma secondary school band directors' perceptions and programming of women composers. Specifically, I measured Oklahoma secondary school band directors' (a) familiarity with wind band works written by women, (b) frequency of programming works written by women, (c) programming practices of specific works by women over a three-year span, and (d) perceptions and attitudes towards women composers and their compositions. All current, Oklahoma secondary school band directors affiliated with the Oklahoma Secondary School Activities Association (OSSAA) were invited to participate in a researcher-designed survey. Data were collected from respondents ( $N = 148$ ) during the winter of 2020.

Results from this study depicted an overall lack of exposure to women composers and their works in respondents' training and experience. Works written by women were programmed much less frequently than works by men over a three-year span, and those specific works programmed were written by a limited range of women composers. Respondents overwhelmingly cited male dominance through historical precedence, composer demographics, and available literature as reasons for lack of diversity in wind band programming. Composer diversity in programming was seen favorably by most respondents, yet the composer's gender was not a priority when respondents considered literature to program. Programming considerations that were prioritized by respondents (e.g., musical quality/aesthetic value, instrumentation, appropriate challenge) aligned with previous programming research. Implications and suggestions for diversity in programming for secondary schools are discussed.

## **Chapter 1: Introduction**

When examining the vast landscape of wind band performances, women composers are scarcely represented. This imbalance in wind band programming is a culmination of many factors examined in history and research. As with many other professions, women have striven for centuries to integrate equally into the wind band world: as composers, musicians, and conductors (Bennett et al., 2019; Creasap, 1996; Gates, 2006; Hinely, 1984; Pendle, 1991). Furthermore, while wind bands historically have programmed a variety of works to inspire audiences and rally communities (Bodiford, 2012), these works are written overwhelmingly by men composers (Boeckman, 2019; Carney, 2005; Grant, 1993; Grieg, 2003; Storhoff, 2018).

### **History of Women Composers**

In Western society, women have faced multiple barriers in composition, regardless of musical genre, (Bennett et al., 2019; Creasap, 1996; Gates, 2006; Hinely, 1984). In ancient Greece, music of “reason, restraint, and order” was considered masculine. This was starkly juxtaposed to the feminine music of “sensuality, excitement, passion, or madness”, which was not prioritized in the arts (Pendle, 1991). Additionally, becoming a composer, like most professions, detracted from the presumed core, innate roles of a woman in society: housewife and mother (Creasap, 1996; Gates, 2006; Hinely 1984; Lam, 2018). Early Christian leaders and followers discouraged women to pursue many technical professions, such as conducting or composing, which took years of study (Hinely, 1984). In later centuries, treatises from major philosophers like Rousseau, Kant, and Schopenhauer describe education of the sexes to be complementary in design. While men’s education was designed to develop technical, deep skill and artistry, women were

expected merely to dabble in subjects to create a tasteful, beautiful caretaker and lover for men (Gates, 2006). In music education, instructors avoided deep music theory instruction with girls, for this unnecessary artistry went beyond the minimal music sensitivity that typically was recommended for girls (Gates, 2006). Furthermore, this artistry was considered useless on women, for the prevailing thought was women had no artistic depth or genius whatsoever (Boeckman, 2019; Gates, 2006). Thus, the cultural wall of male precedence in music significantly stymied the number of professional women composers for centuries. When women did pursue composition, they often relegated to hiding their gender to receive notoriety. For example, women often used male pseudonyms or their initials when penning their compositions (Bennett et al., 2019). Even when women composers' works were finally published, it was difficult to convince conductors, including bandmasters, to program their compositions regularly.

### ***Male-Dominated Paradigm of Band***

Historically, men comprised the majority of 17<sup>th</sup> century, European wind band personnel (Creasap, 1996). This trend carried over to the United States throughout the coming centuries. Feminine instruments remained primarily voice, keyboards, harp, and flute, as other wind and percussion instruments were considered masculine (Gould, 2005; Hinely, 1984; Sheldon & Hartley, 2012; Sullivan, 2017). For wind instruments, the proper embouchure “spoiled” the natural grace and beauty that women historically were expected to prioritize (Creasap, 1996). As American wind bands developed into touring-professional ensembles, women only appeared as vocal or keyboard soloists among their ranks. Having little to no practical experience with most wind band instruments, women were further disadvantaged with composing for the genre, especially with other cultural

barriers in place (for example, traditional gender roles, lack of formal composition training, male-dominated stigmas with wind instruments) surrounding the occupation (Bennett et al., 2019; Creasap, 1996; Gates, 2006; Hinely, 1984).

Band directors, like other ensemble conductors, were traditionally men (Gould, 2005; Hinely, 1984; Leonhard, 1991; Sheldon & Hartley, 2012; Sullivan, 2017; Yoder, 2015). Historically, women music teachers would teach younger students, while men held positions at secondary and college levels (Gould, 2005; Sheldon & Hartley, 2012; Sullivan, 2017)—a trend that continued throughout the 20<sup>th</sup> century. During World War II, women who served as wind band musicians rarely were asked to lead the coed military ensembles. When these women did lead, it was after steadfast work with the all-women military wind bands (Sullivan, 2017). After World War II, despite a significant increase in women instrumental music education majors, most conductors and band directors still were men (Leonhard, 1991; Sheldon & Hartley, 2012; Yoder, 2015). For example, during the 1980's, only 11.1% of band directors at large secondary schools (over 500 students) and 23.4% of smaller secondary school band directors were women (Leonhard, 1991).

Male-dominance in music leadership roles persists in the 21<sup>st</sup> Century. Less than 5% of the 122 major symphony orchestras in America have a woman as a primary conductor (Bartleet, 2008). Despite the equal representation of men and women majoring in instrumental music education, women hold less band director positions (Sheldon & Hartley, 2012). In 2015, approximately 20% of all high school band directors were women (Yoder, 2015). By 2009, only 10.13% of the college band director population comprised of women (Sheldon & Hartley, 2012).

The male-dominance seen in the ranks of band directors presents social and cultural constraints on women in the profession. Regardless of age, women face adversity within the role of a band director; as noted in sexual harassment and neglect from the “Boy’s Club” (Bovin, 2019). Persistence to overcome these obstacles is a distilling factor for women band directors at the high school level who remain in the profession (Bovin, 2019; Jones, 2010; Sears, 2010).

### ***Wind Band Repertoire***

For many band directors, programming the canon of wind band works for their students and audiences is an important responsibility (Carney, 2005; Grieg, 2003; Hopwood, 1998; Persellin, 2000; Storhoff, 2018). In Wiggins’s study of core repertoire for wind band (2014), 107 works were stratified as having serious artistic merit via the studies of Ostling (1978), continued by Gilbert (1993) and Towner (2011). The 57 composers in this study were men. In prescribed lists of wind band repertoire for state contests and festivals, only 35 out of 1,167 works (3%) were written or arranged by 10 women (Baker & Biggers, 2018). In comparison, prescribed lists of choral literature totaled 2,757 compositions— with only 325 works (12%) composed by women. At the Midwest Clinic, Cardany and Cummings (2009) presented findings about core repertoire for high school wind bands and the criteria considered for programming works. Cardany and Cummings’s (2009) core repertoire list, while thorough in content, did not include compositions by women. Mention of women in the presentation came from one criterion for programming music— “an unusual compositional source: non-Western music, female composer, etc.” (p. 5). It is of little surprise most curated and performed wind band compositions are dominated by men composers.

Despite the obstacles mentioned above, women have published a substantial number of wind band compositions. From 1865 to 1996, over 200 women composed more than 500 works for wind band (Creasap, 1996). While some of these works were initially commissioned and designed for young wind bands (Creasap, 1996), a majority of these compositions are suitable for high school and college musicians (Deemer, n.d.). In 2020, the Composer Diversity Database (Deemer, n.d.) recorded 954 wind band compositions written by 476 women composers. Other databases (Blackshaw, 2019; Folk, 2017) provided curated lists of works from women composers, as well as composers of diverse, underrepresented backgrounds. The wind band compositions found in these databases span various difficulty levels within the genre. One might conclude these works would be regularly programmed.

Recognition for women composers has not gone completely unnoticed. When considering music of alleged artistic merit, women composers have been given high accolades and distinction. For example, of the 23 composers who won the Pulitzer Prize from 1993 through 2015 for music, four were women (Hunter, 2016). Most recently, Ellen Reid won the Pulitzer Prize in Music in 2019 ([Pulitzer.org/prize-winners-by-category/225](https://www.pulitzer.org/prize-winners-by-category/225)). Since 1982, the International Alliance for Women in Music (IAWM) has awarded prizes for women composers spanning works in various genres (Meyer, 2019). Additionally, the League of American Orchestras, in partnership with American Composers Orchestra and the Virginia B. Toulmin Foundation, began the Women Composers Readings and Commissions Program in 2014. Each year, this program promotes the careers of women composers through commissions, concert premieres, and public notoriety (Rosen, 2019). Recently, the call for diversity in programming reached a

national assembly of music educators. In 2018 at The Midwest Clinic, a panel of prominent conductors and composers gave a presentation on intentional programming: the skill of building a program of works that includes diversity and quality (Blackshaw et al., 2018). Regardless of the appearance of more women composers in music catalogues, presentations, and websites in the 21st century, men composers, whether new or old, are being programmed more frequently.

### **Programming Wind Band Music**

Previous research shows that band directors consider many factors when programming wind works for study and performance. One of the highest considered factors cited in previous research was artistic merit (Carney, 2005; Grieg, 2003; Storhoff, 2018). Music warranted with high artistic merit receives notoriety and clout among the wind band community, and through prescribed lists by trusted experts in wind band conducting (Gilbert, 1993; Young, 1998) and empirical scholarship (Wiggins, 2013), the programming of this music perpetuates. Other common criteria when programming wind band music included achievability and the instrumentation of the ensemble. Programming music based on the composer was a low priority—and frequently—did not connote to programming women composers explicitly (Boeckman, 2019; Carney, 2005; Grieg, 2003; Weller, 2014; Young, 1998). Additionally, composer's gender was not a criterion included in programming research (Carney, 2005; Hopwood, 1998; Weller, 2014; Young, 1998). Researchers that have explored programming women composers is scant (e.g., Jensen, 2014), thus, further investigation could provide explanation as to why literature written by women has been programmed less frequently than works by men.



### ***Higher Education Inclusion***

Typically, the college wind band sets a precedent for commissioned works and artistic trends for the future of wind band literature. Composers programmed at this level remain overwhelmingly represented by men (Boeckman, 2019; Paul, 2012; Powell, 2009). Research surveying programming practices of university wind bands in the Big Ten (Powell, 2009) and Big Twelve (Paul, 2012) conferences discovered that works programmed by these directors aligned with the canon of literature—dominated by men—that was encapsulated in previous research (Budiansky & Foley, 2005; Dello Joio, 1962; Gilbert, 1993; Persellin, 2000; Towner, 2011; Woike, 1990; Young, 1998). One of the most prominent stages for university ensembles, the College Band Directors National Association (CBDNA) national conference, has displayed similar results. Out of the 458 performed works at the CBDNA conference from 2001 to 2017, only 19 (4.1%) were composed by women (Boeckman, 2019). Recently at the CBDNA conference of 2017, Jennifer Jolley’s *The Eyes of the World are Upon You* was the only piece programmed by a woman composer (Storhoff, 2018). The convention included 11 performances by top ensembles in the nation, performing 46 works in total, composed by men. Ironically, while composers and conductors at the convention commented that change in diverse programming needed to happen (e.g., Steven Bryant pointed out this irony in a composer’s forum), panels and interviews where this took place were comprised almost entirely of men—with Jennifer Jolley being the only woman composer present (Storhoff, 2018). While the wind band’s personnel have coalesced diversity and inclusion over decades, its programming at some of the highest levels has not reflected that change (Storhoff, 2018). In fact, for the vast majority of all CBDNA performances by university

wind bands from 1951–1995, the 128 most common composers programmed were men (Hopwood, 1998). These trends are paralleled when observing the practices at The Midwest Clinic. From 2002 to 2017, only 67 out of 2,251 performed wind band works (3.0%) were written by women. Considering extant statistics, compositions by men continue to ineffably dominate the foundation for wind band programming at the collegiate level.

### ***Secondary Level Programming***

When it comes to programming for wind bands at the beginning and intermediate levels, there are many educational and artistic facets to consider. The quality of programmed music has been debated and researched extensively (Budiansky & Foley, 2005; Dello Joio, 1962; Gilbert, 1993; Persellin, 2000; Towner, 2011; Woike, 1990; Young, 1998). Directors often rely on the feasibility of the work for their ensemble’s skillset or instrumentation (Carney, 2005; Persellin, 2000; Reynolds, 2000). Typically, directors also consider the potential for a piece to yield artistic and expressive music-making (Dello Joio, 1962; Grant, 1993; Grieg, 2003). While a director may value certain aspects of a work, the art of creating a contest or concert program adds increased considerations. Creating a well-rounded program that is timely, diverse, and educationally scaffolded in demand can make for an effective concert (Hopkins 2013; Persellin, 2000). Furthermore, directors oftentimes program specific works to meet the measured requirements of adjudicated performances. Over the past decades, resources such as the *Teaching Music through Performance in Band* series (Blocher et al., 2009) and programming research (Brewer, 2018; Gilbert, 1993; Towner, 2011; Young, 1998) have published lists of “quality” music for wind band. These collections of works have

been implemented in prescribed music lists (PML's) for state and organization festivals across the nation, and such festival PML's create a large impetus from which directors program works for study and performance by their students (Baker & Biggers, 2018; Brewer, 2018). In state-wide festival or contest repertoire lists examined by Baker and Biggers (2018), only 35 (3%) of 1,167 works prescribed were written by women. To be listed on a selective, curated list, works must be played, studied, and heralded as worthy of educational and artistic merit (Brewer, 2018; Gilbert, 1993; Towner, 2011; Young, 1998). With all these considerations in mind (e.g., artistic merit, ensemble strengths, curriculum, performance factors), programming women composers is not an immediate factor, if a factor at all (Cardany & Cummings, 2009; Carney, 2005; Grant, 1993; Grieg, 2003). Through this research, I hope to further elucidate the extent of this gender gap in programming at the secondary level.

### **Need for the Study**

While researchers have studied the programming of literature with collegiate and secondary ensembles (Carney, 2005; Grieg, 2003; Hopwood, 1998; Storhoff, 2018; Tyndall, 2014; Weller, 2014; Young, 1998), the examined criteria of programming considerations consist mostly of musical quality or ensemble needs. Scant research exists on the frequency or perceptions of programming compositions by the composer's gender (Jensen, 2014), despite the immense lack of women representation in programs. Furthermore, researchers have examined programming considerations by state affiliation (Carney, 2005; Grieg, 2003; Hopwood, 1998; Jensen, 2014; Tyndall, 2014; Young, 1998), yet an investigation of wind band programming in Oklahoma remains undocumented. Due to the lack of programming research in Oklahoma and scant research

on programming women composers, an investigation of Oklahoma band directors' attitudes and programming practices of women composers seemed warranted.

### **Purpose of the Study**

The purpose of this study was to investigate the programming of women composers by Oklahoma band directors at the secondary level. Through the use of a researcher-designed survey, I hoped to determine whether gender-specific programming by Oklahoma band directors was intentional, as well as the extent of the composer's gender as a consideration by Oklahoma band directors when selecting performance literature. I posed the following research questions:

### **Research Questions**

1. What familiarity do Oklahoma secondary school band directors have of wind literature written by women composers?
2. How frequently do Oklahoma secondary school band directors program works composed by women?
3. What specific wind band works by women composers have been programmed by Oklahoma secondary school band directors over a three-year span?
4. What are these band directors' perceptions and attitudes towards women composers and their compositions?

## **Definitions**

- Elementary School – Students enrolled in Kindergarten through 5<sup>th</sup> grade.
- Middle School – Students enrolled in 6<sup>th</sup> through 8<sup>th</sup> grade.
- High School – Students enrolled in 9<sup>th</sup> through 12<sup>th</sup> grade.
- Secondary School – A school ranging in grades from middle school to high school.
- Wind Band Composition – A musical work written for a concert band or wind ensemble that includes instrumentation of woodwinds, brass, and percussion; written at any ability level.

## **Chapter 2: Review of Literature**

This study was created for two primary reasons: (a) to investigate the programming of women composers by secondary school Oklahoma band directors and (b) to further the research on diversity programming in the United States. The literature review is organized into three main sections: (a) historical context of women's roles in Western music, (b) women's roles in wind music, and (c) wind band programming.

While extant research has focused on the programming of wind band literature at both the secondary and collegiate level, none has examined the phenomenon specifically to the state of Oklahoma. At the time of this study, few researchers have specifically researched the programming of women composers by middle school and high school band directors (Boeckman, 2019; Jensen, 2014). Through this review of literature, I will detail the primary components that have led to wind band performances dominated by men composers within the medium.

### **Historical Context of Women's Roles in Western Music**

In order to fully understand the scope of this research, it is important to first briefly examine the history of women's roles in music. In ancient Greece, music, like most of the arts, was primarily an activity for men (Gates, 2006). Although women performed and wrote poetry, it was not until the Roman Empire that women used music in their poems (Pendle, 2001). Once schooling expanded to girls after the "Hellenistic" era, musical tutelage increased. Still, composition was primarily left to the men in society (Bennett et al, 2019; Pendle, 2001).

Around 1450 AD, women's role in music began to broaden. Despite the limited use of women in liturgical practices (Hinely, 1984), women are noted for singing in

choirs at births and funeral rites in society (Gates, 2006; Pendle, 2001). Women in middle and upper classes were provided more opportunities to learn an instrument and compose, but they did not perform in public. Nuns also could become skilled copyists and scribes for music (Pendle, 2001). Throughout the medieval times, women composed more freely. Women composer-poets, or *trobairitz*, lived in what is now southern France, composing *tensos* and *chansos* (debate and love songs) (Pendle, 2001). Today, only 21 *trobairitz* are known by name. Instruments used by women expanded to include more percussion, organ, and strings; the latter being the most common (Gates, 2006; Pendle, 2001).

Throughout the Renaissance, Western society “rebirthed” its ideas of classical education, thought, and expression. Women’s roles, on the other hand, did not change. Only wealthy girls were educated, and this education was used passively to create an attractive partner for a man (Gates, 2006; Hinely, 1984; Lam, 2018). Women who performed music professionally included actresses in *commedia dell’arte* troupes and courtesans (Pendle, 2001). According to Pendle (2001), by the end of the 16<sup>th</sup> century, women could become court musicians and opera singers, but these professions usually waned for many women wanting to start a family and marry.

Throughout the 17<sup>th</sup> and 18<sup>th</sup> centuries, women learned to play violin, harpsichord, and piano. Other careers women pursued in music included teaching, publishing, and engraving (Pendle, 2001). Women could publicly tour and perform in theater groups and impresarios throughout Europe. Whether it was German *lieder*, cantatas, opera, or sonatas, women composers began to write in all emerging genres (Pendle, 2001). Still, not all professional women musicians and composers were fully salaried, and men vastly overshadowed women as instrumental composers (Bennett et al., 2019; Pendle, 2001).

Throughout the 19<sup>th</sup> century, the middle class began to prosper. This led to more women participating in amateur musical pursuits (Pendle, 2001). As public performances began to increase, women were admonished from taking music too seriously, for artistry was perceived as philosophically wasted on women (Gates, 2006) and detracted from their main role in society as a homemaker (Creasap, 1996; Gates, 2006; Hinely 1984; Lam, 2018; Pendle, 2001). Most compositions by women in this century were German lied. Like in previous centuries, wind instruments were not encouraged for women to study, and orchestral instruments other than violin were also discouraged (Bartleet, 2008; Pendle, 2001). Women rejected by orchestras and professional ensembles began to form their own string quartets and orchestras. Most prominent women musicians came from families with a strong musical background, and musical studies were encouraged for all their children, regardless of gender (Pendle, 2001).

At the turn of the 20<sup>th</sup> century, continued increases in industrialization and the expansion of women's opportunities in education and birth control paved the way for feminism (Pendle, 2001). Especially during World War I and II, more women joined the professional workforce. While women progressed further in musical studies and composition in this century, implicit artistic and philosophical trends continued to shadow their progress and notoriety in the musical world (Gates, 2006; Hinely, 1984; Lam, 2018). Like men, women composers continued to explore compositional styles adherent to the romantic era and newer modern styles, such as Impressionism. These composers ventured further into male-dominated fields, such as orchestral composition (Hinely, 1984; Pendle, 2001). In conclusion, women's roles in music have evolved over



centuries, yet cultural and social trends have impeded their growth to rival men's dominating exposure to musical training, composition, and performance.

## **Women's Roles in Wind Music**

### ***Women in American music***

To understand the struggles of women in wind music fully, we must examine the history of women in American music. As with Europe, American women did not regularly perform in public during the 16<sup>th</sup> and 17<sup>th</sup> centuries (Hinely, 1984; Pendle, 2001). Singing actresses appeared in theater troupes during the Federal Period (ca. 1789–1823), and they received compensation for their performances (Pendle, 2001). For all genders, training and performance experience in Europe elevated the stature of a musician in America. Before 1830, only wealthy families provided music education, usually minimally, to their daughters (Hinely, 1984; Pendle, 2001). Instruments taught included harpsichord, harp, guitar, piano, and voice. Once cities expanded and flourished in the 19<sup>th</sup> century, music expanded to the middle class. By the second half of the 19<sup>th</sup> century, music education became a coveted field for women (Gates, 2006; Pendle, 2001). Women, white and black, also performed music extensively in church choirs and as soloists.

Towards the end of the 19<sup>th</sup> century, virtuoso women violinists and pianists began to emerge in American music performance (Pendle, 2001). As the number of women string players increased, their desire to play in ensembles furthered, even though they were barred from playing in male orchestras, resulting in the formation of all-women ensembles (Hinely, 1984). These classically trained musicians performed serious and popular works, yet sometimes they had to hire men to bolster their ranks. To supplement

their income, these ensembles performed at beer halls and restaurants in addition to professional concerts. Some of the more prominent orchestral roles at the turn of the century, such as union-waged hotel orchestras, were forfeited by women once men returned from World War I (Hinely, 1984; Pendle, 2001). Most premium orchestral jobs only appeared for women during and after World War II.

By ca. 1790, American women were publishing their own songs. Most songs that women wrote at this time were parlor songs, due to the minimal training they had in music. Minstrel songs were considered too vulgar for women to write in the Victorian era, and the parlor song personified many feminine traits such as love and romance (Hinely, 1984; Pendle, 2001). Through training in the mid-19<sup>th</sup> century, composers such as Jane Sloman and Susan Parkhurst reached a higher level of sophistication in their writing. As with men, the “best training” came from Europe, and so few could afford the expenses of sending their daughter abroad (Pendle, 2001). In the 20<sup>th</sup> century, women continually found roles in all modern forms of music, from experimental to popular music (Gates, 2006; Hinely, 1984; Sullivan, 2017).

The 1920's and 1930's reflected a growth in women conductors in the United States, mainly due to the rise in all-women orchestras (Hinely, 1984; Pendle, 2001). In 1988, 24 women were conductors of professional orchestras that were members of the American Symphony Orchestra League. However, only two of these women held positions at major symphony orchestras in North America; both as associate conductors (Pendle, 2001). While American women have grown in musical prominence over the centuries, men still dominate the field. This is particularly true when looking into women's history with wind band music.

### *Women as Wind Performers*

For centuries, women were discouraged from playing wind instruments. All wind and percussion instruments, except for the flute, were traditionally considered masculine and thus played by men (Creasap, 1996; Hinely, 1984; Pendle, 2001). Furthermore, wind band instruments were advertised exclusively to boys in the 20<sup>th</sup> century (Gailey, 2018). Instrument gender associations still occur, with a wealthy body of music education research on instrument choice, gender association, and how these patterns create social constructs that perpetuate future engendered trends (Georgii-Hemming & Kvarnhall, 2015; Hinely, 1984; Lam, 2018; Sheldon & Hartley, 2012). Furthermore, historical representation of women in music taught in classrooms has been limited, which continued to marginalize women's prospects of pursuing that profession. Despite these hindrances, Abeles (2009) found that girls tend to pick non-confirming instruments over boys. These gender-based factors related to wind instruments may have attributed to less wind band participation and composition by women.

Women wind performers' first wind band experience resided in all-women groups (Sullivan, 2017), which aligned with women's initial orchestra participation in the 19<sup>th</sup> century (Hinely, 1984). After the Civil War, American wind bands emerged in various forms, including military, circus, family, school, and community bands. Sullivan's research (2008) has revealed all women groups among each of those band types. As different bands emerged (e.g., marching and jazz groups), all women groups formed among their ranks (Sullivan, 2008). While women eventually gained the right to substitute and perform regularly in the dominant male ensembles, men would often hide

their identity by wearing women uniforms and makeup when substituting in women groups (Hinely, 1984).

### ***Women as Wind Band Composers***

Unequal representation at universities' music schools is still evident, which permeates to whom writes wind band music. In 2009–2010, 36% of music faculty at universities, conservatories, and colleges were women; only 4.5% of compositional faculty were women (Boeckman, 2019). This imbalance corresponds to students studying music composition. In 2016, only 16% of students studying composition at 40 major schools of music in the U.S. were women (Boeckman, 2019). This is directly juxtaposed to the reported number of women college students that major in music education. In Leonhard's study (1991), women comprised about half of all undergraduate music education majors at American colleges and universities. These findings align with Hinely's research (1984). From 1970–1971, 55.5% of bachelor's degrees in music and 47.6% of master's degrees in music were awarded to women. However, women only received 16.3% of doctorates in music during that time frame. This disparity in advanced degrees is reflected in music faculty, as only 21.4% of music faculty positions observed in America from 1973-1974 were held by women (Hinely, 1984). Despite this imbalance, women successfully compose and publish works.

Researchers recently have attempted to take stock of wind band works by women composers in America. Creasap (1996) curated a catalogue of compositions from American women composers from 1865 to 1996 by utilizing previous biographical studies, encyclopedias, and articles to refine an initial list of 285 women. Creasap outlined the historical difficulties in finding women composers due to panned

pseudonyms, and the inherent exclusion that women traditionally faced with wind instruments and composition. From 1980 to 1990, at least 135 compositions for wind band were composed by women; from 1990 to 1996, 126 compositions for wind band were attributed to women. Despite cultural and circumstantial obstacles, Creasap reported over 200 American women composers have written more than 500 compositions for wind band. At the time of this study, the popular sheet music website JWPepper (2019) listed 5,146 concert band compositions available for purchase from its catalogue. Recent research (Boeckman, 2019) discovered that while 1,200 wind band works have been featured as “best sellers” on the website, only 14 were written by women.

### ***Composer Diversity Databases***

In the 21<sup>st</sup> century, new databases have emerged to provide band directors with compositions by a diverse array of composers that are often overlooked in wind band programming (e.g., non-white men). Rob Deemer (n.d.) created the Composer Diversity Database, which includes a searchable aggregate that encompasses a multitude of musical genres and composer demographics from which to search. Composer and educator Jodie Blackshaw established the website ColourFULLmusic.com, which provides a collaborative platform for conductors to share and search for diverse programming ideas for bands of all ability levels (Blackshaw, 2019). This intentional programming website also contains links to diversity programming research, composer databases, and networking resources for women, LGBTQ+, and non-white composers. Included is a list of women wind band composers who have created grades 1–4 works (on the popular 1–6 grading scale)—well-suited for beginning and intermediate bands. The Wind Repertory Project (2008) website includes searchable parameters to find works by composers of

diverse backgrounds, including by gender. *Diverse Composers of Wind Band Music* (Folk, 2017), includes 1,245 works by women composers, as well as lists for hundreds of works by composers of color and LGBTQIA+ composers. Many of these resources are available via URL on women composer's personal websites (e.g., alexshapiro.com), reflecting how 21<sup>st</sup> century composers have embraced technology as a means for promoting diversity and equality in the field. These passionate women composers and their allies have spearheaded the creation of databases to aid band directors in locating and accessing music created by women composers and composers of underrepresented backgrounds.

While progress is evident, adversity for women in composition is still present. Anderson (2018) interviewed six contemporary women composers on their struggles in music. She found that these composers generally thought women competition in the field was thin. All composers were able to articulate personal struggles in the profession and adversity based on their gender that they received to reach their status as a composer. Conclusively, Anderson noted that the composers' gender created inherent, persistent obstacles in their desires to become composers and authorities in their field. With this adversity in mind, Anderson discovered that some of these composers are creating workshops, competitions, and composition opportunities for young women, men, and all non-conforming genders in an effort to encourage diversity in music.

### ***Women Band Directors***

Since their inception, American wind bands and wind ensembles have been led primarily by white men (Howe, 2009; Sheldon & Hartley, 2012; Storhoff, 2018). During World War II, some women music teachers began to lead military wind bands (Sullivan,

2017). At first, these women conducted all women groups for the military, but after vacancies arose and musical prowess was demonstrated, a small group of women conducted coed groups (Sullivan, 2017). After World War II, band directing continued to be dominated by men, despite growth in music education for women (Sheldon & Hartley, 2012).

**Undergraduate and Graduate Education.** During the 1980's, about half of all undergraduate instrumental music education majors at American colleges and universities were women (Leonhard, 1991), yet, women are profoundly underrepresented on the band podium (Howe, 2009). During this decade, only 11.1% of band directors at large secondary schools (over 500 students) and 23.4% of smaller secondary school band directors were women (Leonhard, 1991). At the university level, from 1976–2000, only 5% of American university band directors were women (Gould, 2001). By 2015, approximately 79% of high school band directors were men; approximately 21% were women (Yoder, 2015). When observing instrumental ensembles performing at The Midwest Band and Orchestra Clinics between 1947 and 2008, Sheldon and Hartley discovered that out of the 602 primary conductors for presented ensembles, only 52 were women (2012). They found that over the previous two decades (1990s & 2000s), the number of women instrumental conductors increased at The Midwest Clinic, with 22 in the last decade studied. While women conductors have increased over time, their vast underrepresentation still exists.

Considering graduate education, male music educators constituted the majority of individuals who sought advanced training in conducting. Between 1999 and 2008, 71 colleges/universities reported out of 570 graduate conducting students among their

institutions, 410 (72%) were male and 160 (28%) were women (Sheldon & Hartley, 2012). Additionally, analysis of 55 conducting workshops/symposia from 1996 to 2008, included 890 (67.63%) male attendees, while only 426 (32.37%) were women (2012). The higher presence of men seeking advanced training aligns with other research that indicated a male-dominated faculty at college and university music programs (Boeckman, 2019; Hinely, 1984), which could exacerbate the precedent of male-dominance in the field (Georgii-Hemming & Kvarnhall, 2015).

**Gender Issues in the Profession.** Research findings have shown that women band directors face exclusive adversity in the profession. Before World War II, women rarely conducted bands with male musicians (Hinely, 1984). Sullivan (2017) interviewed 10 of the first women military band directors; only six women were used in the study. They discovered that these six women had sterling credentials in music, leadership, and teaching experience; however, most of them had to conduct all women wind bands in the military before the position opened to conduct the coed groups. This experience was invaluable to their lives and burgeoned new opportunities for women in the military (Sullivan, 2017). After World War II, American women began to vie for more coed conducting opportunities in wind bands and symphony orchestras (Hinely, 1984).

While numbers of women in music education have increased over the centuries, band directors still lack equal representation of gender. At the collegiate level, only 10.13% of band directors comprised of women in 2009 (Sheldon & Hartley, 2012). At the high school level, there are far less women band directors, despite the equal representation of women majoring in instrumental music education in college (Sheldon & Hartley, 2012). In the 1980's, only 11.1% of band directors at large secondary schools



(over 500 students) and 23.4% of smaller secondary school band directors were women (Leonhard, 1991). Due to social constraints and perceived expectations of high school band, women have taken far fewer band positions at the high school level (Fischer-Croneis, 2016). In 2015, approximately 20% of all high school band directors were women (Yoder, 2015).

Regardless of age, women face adversity with the role of band director, from sexual harassment to neglect from the “Boy’s Club” (Bovin, 2019; Fischer-Croneis, 2016; Jones, 2010). These social and traditional constructs that women face can be partially attributed to the masculine persona of the conductor (Sears, 2014). Sears found that women received more success by accepting and blending masculine traits into their teaching, while also rejecting feminine characteristics. She concluded that this was a likely reason for the discrepancy in equality in the profession (Sears, 2014). Furthermore, when women in power do not portray the attributes that they are stereotyped to possess (e.g., compassion, sensitivity, nurturing demeanor), they often are viewed less favorably than men with equal amounts of leadership responsibility (Heilman & Okimoto, 2007). Masculinity also hinders the accepting of women as college band directors (Gould, 2001).

The role that women have traditionally held as a caretaker and mother also conflicts with the expectations of the high school band director and its trajectory of longer work hours (Fitzpatrick, 2013). Women participants in Fitzpatrick’s (2013) study reported that being a high school band director complicated daily logistics and increased feelings of guilt. Furthermore, studies show that negative experiences, from interview discrimination to on-site harassment, could contribute to the attrition and barrier of entry that women face as band directors (Boeckman, 2019; Bovin, 2019; Gould, 2005; Hinely,

1984; Howe, 2009; Jensen, 2014; Mullan, 2014; Sears, 2010; Sheldon & Hartley, 2012; Storhoff, 2018; Sullivan, 2017; Venske, 2014).

Persistence and passion for the students and music-making stand out as reasons that women band directors continue in the profession (Bovin, 2019). Research findings have shown that a supportive role model also helps to guide women into the profession and to retain them (Gould, 2001; Jones, 2010; Sears, 2010). While some women feel the profession is more welcoming than it was in the past (Fischer-Croneis, 2016), many others feel the barriers and obstacles overshadow the assets of being a woman band director. As the personnel of the wind band continues to evolve and represent the diversity of the nation (Storhoff, 2018), the pool of its conductors and composers does not. The struggles of equal representation on the podium are mirrored when observing the programs of wind band performances.

### **Wind Band Programming**

The rationale behind programming music for performance is broad and complex. Dello Joio distilled this point by writing “Music that is ‘good’ is that music which in any form or style fulfills its purpose well and realizes to a high degree the potential of an original idea” (1962, p. 35). This idea of quality and utility has pervaded the wind band’s history and has changed over time. Originally, Storhoff (2018) stated that brass bands of the 19<sup>th</sup> century programmed a wide range of popular dance music and operatic/symphonic transcriptions. These brass and symphonic bands continued to perform tunes for entertainment during the Civil War. After the war, band leaders such as Patrick Gilmore and John Philip Sousa led civilian and professional concert bands around the nation. Gilmore adopted many of his programming techniques from French orchestral

conductor and composer Louis Jullien (Storhoff, 2018). Jullien’s concerts in the mid-19<sup>th</sup> century programmed a variety of popular and classical music, with new commissioned works by American composers too. Gilmore and Sousa regularly added works that featured a soloist in with this style of programming. Below is the program for the inaugural concert by Gilmore’s 22<sup>nd</sup> Regiment Band, which signifies a typical structure of programming styles for Gilmore at the time:

*November 18, 1873*

**PART I.**

March, “Salute to New York” (first time) – P. S. Gilmore

Overture, “Semiramide” – Rossini

Solo for Cornet, “7<sup>th</sup> aire et varie” – De Beriot

Reminiscences of Various Operas – Bellini

Introducing variation on “Non-piu Mesta,” for Clarinet. Played by the twelve principal Clarinetists of the Band in unison; the closing cadenza, by Mr. Carl Kegel; also an aria for Baritone, from Robert Bruce, played by W. F. Letsch

Concert Polka, for Cornets, in unison – Arban

**PART II.**

March, “22<sup>nd</sup> Regiment” (first time) – P. S. Gilmore

Overture, “Der Freischutz” – Weber

Solo for Saxophone, “Fantasie air Suisse” – Singelee

Grand Selections from Martha – Flotow

International Pot Pourri

Introducing the “Star Spangled Banner,” “Hail Columbia,” “German Fatherland,” “Russian Hymn,” “The Marsellaise,” “God Save the Queen,” “The Harp that once through Tara’s Halls,” and “Yankee Doodle,” with brilliant variations.

(Storhoff, 2018, p. 44)

These concerts included “crowd pleasers”, patriotism, virtuosity, and variety (Storhoff, 2018). Sousa championed this idea by including some of his own compositions, popular

marches and songs, with the same eclecticism shown above. A sample program from an evening Sousa concert in 1894 is provided below:

*Evening Concert, 11 November 1894*

Rochester, New York, at Lyceum Theater  
Tannhauser: Overture – Wagner  
    Encore: Plantation Chimes – Hall  
    Encore: The Washington Post, march – Sousa  
    Encore: Jesus, Lover of My Soul – Marsh  
Hungarian Rhapsody, No. 2 – Liszt  
    Encore: Minuet l’Antique – Paderewski  
    Encore: The Directorate, march – Sousa  
Annie Laurie, air varie – Pryor  
    Encore: Love’s Old Sweet Song – Molloy (Arthur Pryor,  
    Trombone Soloist)  
Scenes at a Masquerade – Lacombe  
    I. Grand March of the Maskers  
    II. Ponchiello Family  
    III. Columbine Flirtation  
    IV. Revelry of the Maskers  
        Encore: Crack Regiment – Hairmann  
        Encore: Corncracker – Meacham  
Serenade Enfantine – Bonnard  
The Liberty Bell, march – Sousa  
    Encore: The Manhattan Beach, march – Sousa  
O Hail I Greet Thee, from Tannhäuser – Wagner  
    Encore: Old Folks at Home – Foster (Francesca Guthrie-Moyer,  
    Soprano)  
Intermezzo Russe – Franke  
Pasquinade – Gottschalk  
    Encore: At the Circus – Dunewaller  
    Encore: Bamboula, Negro Dance of Trinidad – Urich  
Good-Bye, humoresque – Sousa  
    Encore: The High School Cadets, march – Sousa  
Prelude to Act I of Lohengrin – Wagner

(Storhoff, 2018, p. 49)

During the early 20<sup>th</sup> century, college bands began to rise, and the desire for more original, “serious” works increased (Storhoff, 2018). Band leaders such as Edwin Franko Goldman and his son Richard Franko Goldman sought out original band works while

keeping the tradition of programming an eclectic concert of orchestral transcriptions and marches. The American Bandmasters Association (ABA), founded in 1929, propagated the commissioning of new band compositions. The Goldman Band worked with the League of Composers, founded in 1923, to premiere new compositions by contemporary composers (Storhoff, 2018). With new wind band compositions in further demand, commissions increased.

In 1952, Frederick Fennell formed the first wind ensemble—a 45-piece ensemble designed to rival the symphony orchestra’s legitimacy. With this group, earlier, more difficult original wind band compositions such as Arnold Schoenberg’s *Theme and Variations*, Op. 43a and Florent Schmitt’s *Dionysiaques* could be more readily programmed. With its flexible instrumentation, more works for a smaller, chamber ensemble of winds were programmed as well (e.g., Mozart’s *Serenades*; Stravinsky’s *Octet*) (Storhoff, 2018). Furthermore, Fennell intended this leaner ensemble to be a “sound resource” (Battisti, 2002, p. 54) for composers to write new music that broadened the scope of wind band literature, for he believed the true soloistic qualities of these smaller wind sections would bring more artistry and creativity to the medium. Throughout the mid-20<sup>th</sup> century, band directors such as Frank Battisti and Robert Boudreau continued to commission and program new works for their respective ensembles that took inspiration from Fennell’s Eastman Wind Ensemble. Throughout the 1950s and 1960s, the commissioning process continued to other secondary and college institutions and their conductors, and new works continue to get performed (Battisti, 2002). Thus, original compositions became increasingly available for band directors and conductors to program. With this new precedent of *quality* in tandem with utility,

research on programming wind band compositions revealed further depth as to what is being programmed and why.

### ***Quality in Music***

As mentioned in previous research, wind bands at all levels strive to perform works of “quality” or “artistic merit”. Specific research on this topic began with Acton Ostling’s 1978 dissertation entitled *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit* (Gilbert, 1993; Towner, 2011). Creating a panel of experts, Ostling whittled down a list of 1,481 compositions to 314 considered worthy of serious artistic merit. Evaluators used the following 10 criteria for evaluating quality music:

1. The composition has form—not ‘a form’ but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness. (pp. 14–19)

Ostling's study since has been replicated, updated, and furthered by others, including Jay Warren Gilbert (1993) and Clifford Towner (2011). However, the evaluation standards for deeming music to be considered serious and of artistic merit is daunting and can be problematic. In describing Ostling's methods, Towner (2011) stated:

Due to this challenge in the qualitative judgment of music, Ostling crafted an evaluation tool that is a hybrid of modern trends in music philosophy, research in music theory and history, and established professional standards. With this tripartite approach, he developed the following set of ten criteria. (p. 14)

A total 144 of the 1,680 compositions evaluated were deemed to be of "serious artistic merit" by Towner's panel of 18 evaluators—just one, of which, was a woman (Mallory Thompson). Only seven of the selected compositions were written by four different women—Susan Botti, Jennifer Higdon, Cindy McTee, and Thea Musgrave (Towner, 2011).

Towner's list was scrutinized further by Wiggins's (2013). Through analysis of works based on how frequently they are researched and programmed, Wiggins refined the wind band "core repertoire" into five tiers. Only 57 composers contributed to this list of core repertoire ( $N = 107$ ), all of which were men.

When considering music of quality, other accolades can elevate a work's prestige. Mahr (1995) analyzed Pulitzer Prize in Music winners from 1943–1992 and their catalogue of wind band repertoire. Only two women received the prize during that time period. Hunter (2016) furthered the research of Mahr's study by collating the wind band works for recipients of the Pulitzer Prize in Music from 1993–2015. Of the 23 composers who won the prize during that time period, four are women. The next women composers to win included Du Yun (2017) and Ellen Reid (2019).

### ***Prescribed Music Lists***

Research that distilled lists of quality music propagated further programming resources such as the volumes of *Teaching Music through Performance in Band* (Blocher et al., 2009) and various band organization/state music association prescribed music lists (PML's). In volumes 1–8 of *Teaching Music through Performance in Band*, the authors listed 800 different wind band works; only 29 (3.9%) of these compositions were written by women (Boeckman, 2019). Furthermore, research has found that works listed on PML's must be played, studied, and heralded as worthy of educational and artistic merit by the band director community (Brewer, 2018; Gilbert, 1993; Towner, 2011; Young, 1998). State organizations across the nation use PML's as requirements for festival and contest performances, which sways a band directors' programming considerations (Baker & Biggers, 2018; Brewer, 2018). In state-wide festival or contest repertoire lists



examined by Baker and Biggers (2018), only 35 (3%) of 1,167 works prescribed were written by women.

The Texas University Interscholastic League (UIL) has one of the largest, most widely used PML's in secondary music education. Waguespack (2000), examined grade 1 (1–5 grading scale) wind band compositions on the list from 1967 to 1998; the researcher described this level of work as “for beginners in their first year” (p. 4). Of the 117 compositions easily accessible and in print, only 8 compositions were composed by one woman—Anne McGinty. Two other works by women were arranged by Barbara Buehlman and Anne McGinty. Based on the extant research of PML's and quality music lists for wind band, the inclusion of works by women composers could be viewed as scant.

### ***Post-secondary Wind Band Programming***

In addition to prescribed lists, college and university wind bands have established many trends for programmable music. As with other sources (e.g., PML's, repertoire lists), existing data does not point towards diversity programming. Woike (1990) researched a set of core repertoire for college wind bands and practices for selecting repertoire. Only one item on the Likert-type questionnaire could imply diversity in composer: “Students develop awareness of other peoples and cultures,” in which case no respondents strongly agreed to its importance (Woike, 1990). When respondents (college band directors) were asked to list their top 10 most significant compositions in wind band literature, an aggregate of 65 works was created. All works on this list were written by men. Additionally, Woike found the 20 works most studied by university respondents from 1985–1989 were composed by men.

Hopwood (1998) investigated how college and university bands programmed their performances for the College Band Directors National Association from 1951 through 1995. Using the CBDNA archives, previous studies, articles, and the CBDNA Secretary-Treasurer's office to determine programming practices, Hopwood collected and analyzed 118 convention programs. Composers featured in CBDNA performances represented a wide array of nationalities and countries; however, half of the top 20 most-performed composers were American. The compositions averaged an age of 39.3 years. Out of the 128 most-performed composers for the 24-year time period, none were women. With all the factors mentioned above, diversity in programming at this level does not appear to readily exist. The research for secondary programming also leads to the same observation.

### ***Secondary Wind Band Programming Considerations***

As with collegiate programming, secondary school band directors have multiple factors to consider when choosing literature for their students to perform. Young (1998) investigated programming practices from large high schools across the US, examining wind band literature performed from 1994–1997. Along with composers and titles represented, Young included the music's quality, as well as how conductors selected their literature. He presented results in three tiers of music (high, medium, and low quality) with examples—all by men composers—for each tier. The most ubiquitous criteria used by directors for selection of material included providing challenge and furthering students' understanding of quality music/musical style, as well as fitting the ensemble's instrumentation and skillsets (Young, 1998). Improving students' sense of quality music notably corresponds to sets of core repertoire, which is prevailingly male dominant

(Gilbert, 1993; Towner, 2011). Out of 15 criteria, the 10<sup>th</sup> most valued response (tied with “audience enjoyment”) was the only consideration that regarded the work’s composer: “It was a composer that the students should know” (Young, 1998). Young concluded in a disenchanting manner that at the time, too many high schools do not program enough quality literature, and that knowledge of quality music must be limited (Young, 1998). At the time of this study, accessibility and traditional hierarchies are prioritized in wind band programming for secondary schools.

High school directors also consider new music and emergent commissions when programming works for performance. In 2014, Weller researched the intrinsic values and qualities of concert band works that high school band directors ( $N = 119$ ) prioritized when evaluating new wind band music. Specifically, his measure dissected these attributes over three new, prescribed works and compared these findings with the directors’ personal and professional experiences. Some of the most favorable criteria for emerging wind band music included harmonic language, timbre/orchestration, emotional impact and sensitivity, and pedagogical usefulness. Composer diversity was not an explored attribute.

**State-Level Programming Research.** In 2003, Grieg created a survey to assess what criteria high school band directors in the state of Pennsylvania considered when programming music for performances. He also compared this set of criteria between high school and college band directors. Through pre-pilot and pilot studies, the survey was honed to include 16 items as criteria for selection literature. For the study’s 16 items, Grieg used a 5-point Likert-type scale, ranging from 1 (*little consideration*) to 5 (*high consideration*). Pennsylvanian high school band directors ( $N = 516$ ) responded to the

survey. The highest consideration was that the music provided opportunities for musical expression; the lowest criterion considered was “a high recommendation by a colleague” (2003). The only criteria that could infer to programming women composers included the following prompts: fulfills specific curricular goals for musical learning ( $M = 4.18$ ); historically or culturally significant ( $M = 3.57$ ), and significant composer ( $M = 3.80$ ) (Grieg, 2003).

In Florida, Carney (2005) investigated the considerations that Florida middle and high school band directors ( $N = 237$ ) took when selecting literature from 2004–2005. Data were collected via an online survey that included questions focused on six elements of quality and six elements of suitability. Using Likert-type scales, participants ranked these elements by their relevance and importance. Results showed band directors chose literature with a higher consideration for ensemble suitability (e.g., difficulty level, instrumentation, rehearsal time) over the quality of work. The elements of quality that were measured only included definable terms and ideas that can be referenced in music theory; aesthetics and human affect were excluded. Composer diversity was not a listed consideration. Carney suggested that, with an overwhelming priority placed on *what* the ensemble can perform, perhaps a canon of literature (e.g., English curriculum) could be introduced, based on objective measures such as *performability*—the way that English literature is scaffolded via readability (Carney, 2005).

In Georgia, Tyndall (2014) researched programming considerations for band directors ( $N = 333$ ) for the state’s Large Group Performance Evaluation (LGPE). Out of 16 initial factors for programming, eight were distilled to comprise the defining factors of programming by Georgia band directors: Composition Elements, Various Standards,

Confidence selecting LGPE Repertoire, Teaching Musicality, Teaching Fundamentals, Importance of Rehearsal Time, Importance of Double Reeds, and High and Low Brasses (Tyndall, 2014). When expanding on these elements, a work's composer was not referenced or implied.

### ***Secondary Wind Band Programming Practices***

In addition to criteria for selecting works, researchers have investigated specific composers and compositions programmed by band directors. Berry (1975) surveyed programs from high schools and colleges in Iowa and Nebraska from 1968–1972. He compiled the top 10 most programmed concert pieces, marches, and soloist with accompaniment works for band in both states. Out of 60 works, the only work by a woman composer was *Concertino for Flute* by Cécile Chaminade.

Like Woike's (1990) research for college ensembles, Hughes (1990) compiled a list by Iowa high school band directors of their most studied, familiar, and performed works. The list, like many others of its kind, contains all men composers. Hughes's list also included 10 suggested works that should be performed by all high school wind bands. Not surprisingly, these ten works were all by men composers.

### ***Gender-Based Wind Band Programming Research***

Few studies examine the programming and inclusion of women composers by band directors. In 2014, Jensen examined the attitudes and practices of Kansan/Nebraskan 5<sup>th</sup>–12<sup>th</sup> grade instrumental music educators towards programming wind literature written by women. She also compared this self-reported data with participant demographics to determine any potential relationships. Jensen found that a majority ( $N = 94$ , 80.3%) of the 117 respondents had programmed two or fewer works by

women composers in a two-year span. Furthermore, there was prevailing indifference to the composer's gender when programming a work. When asked to name up to six wind band works written by a woman composer, only about half of respondents ( $n = 60$ , 51.3%) answered the question. As Jensen described it: "Approximately 60 respondents identified between 1–6 and about 30 respondents identified 0" (p. 45). Jensen found that, out of all demographic factors, age was the only significant factor for attitudes on women composers. Music educators aged 18–24 ( $n = 15$ , 10.34%) had a more inclusive, enthusiastic attitude towards programming women composers than did older educators. Jensen concluded that attitudes and programming might diversify gradually over time due to this trend with younger generations of instrumental music educators; however, more research is needed, including investigation in the "choral, orchestra, jazz, and general music" settings (p. 53).

Boeckman (2019) reported the continued inequities that women composers face in wind band and symphonic music. From 2002 to 2017, featured wind bands of all ages performed 2,251 different works at The Midwest Clinic. Only 67 of those works were written by women, and over half of those works were composed by one woman (Julie Giroux). Furthermore, 715 total composers were featured across the 15-year span of performances, with only 20 being women. Musical "excellence" is a key component that band directors evaluate when programming music, as it is objective and fair; however, Boeckman argued that by focusing on the music, we perpetuate the cultural biases and social dynamics that have left women ignored and marginalized.

By observing the precedents for programming and content evaluation by wind band conductors at all levels, it is clear to see how works written by women composers

are not intentionally sought out and thus left out of programs. This lack of diversity in music curriculum was examined also by Lam (2018). Lam explored the lack of representation of women in music curricula, textbooks, and prescribed repertoire, and how this absence affected student goals and desires for music careers. She argued that by seeing the absence of women representation in music and the effect it has had on prospective woman careers, music educators and classrooms will adjust for the future. STEM fields have increased women voices and representation to combat historical and assumed roles of women in the past, while little has been done in music classrooms. In response, Lam proposed three points in curbing their curriculum to include and better facilitate the presence of women in education: Discuss the importance of historical, political, and social contexts with music; encourage active discussions that point towards women inclusion; and empower students to think critically (Lam, 2018). She ultimately concluded that that the figures and musicians used in the classroom should evoke inspiration for all diversities and vantage points.

### **Summary**

Historically, women have had significantly fewer opportunities to flourish in music than men, especially regarding composition and instrumental music. While barriers into the field are slowly fading, the overwhelming majority of music, especially wind band music, that is studied and programmed is written by men. Through ingenuity and perseverance, women have assumed roles in all facets of music that once were not attainable (e.g., band director, composer, wind musician); however, the traditional roles and educational adversities women have faced throughout centuries continue to stymie this professional equality. Scant research has surveyed band directors' programming

considerations and practices of works by women composers, which is reflected in the indifference documented in previous research and how little their works are performed at the secondary or collegiate level.



### **Chapter 3: Methodology**

The purpose of this study was to investigate the programming of women composers by Oklahoma band directors at the secondary level. Specifically, I investigated (a) the familiarity Oklahoma secondary school band directors have of wind compositions written by women, (b) how frequently Oklahoma secondary school band directors program works by women, (c) the specific works by women programmed by Oklahoma secondary school band directors, and (d) the perceptions and attitudes by Oklahoma secondary school band directors towards women composers and their compositions. While there is extant research on wind band programming (e.g., Berry, 1975; Bodiford, 2012; Carney, 2005; Grieg, 2003; Hopkins, 2013; Hopwood, 1998; Persellin, 2000; Storhoff, 2018; Weller, 2014; Woike, 1990; Young 1998), few researchers have directly investigated the programming of works based on a composer's gender (Boeckman, 2019; Jensen, 2014). Through this study, I hoped to contribute to the literature on secondary-level wind band programming by examining current practices in one state (Oklahoma), which may serve as a model for future studies across a larger demographic. As this line of research further develops throughout more geographic locations, it may help to inform educators, students, music education professors, and researchers about the lack of women representation in wind band programming. Findings may reinforce thoughtful and diverse programming by band directors in Oklahoma and across the nation.

#### **Research Design**

This descriptive study was designed to collect information from the population of Oklahoma public school band directors. Due to the high response rate, personal accuracy,

and ease of online surveys (Ivey, 2017; Schmidt, 1997), I adapted a researcher-designed survey from Jensen (2014) to be distributed electronically for the ease of reaching a large, widespread population. The survey was designed to gather data on band directors' (a) demographics, (b) perceptions of programming women composers, and (c) works studied and/or performed by students in their school ensembles.

### ***Participant Selection***

I delimited the population to secondary-level band directors from Oklahoma. Jensen (2014) utilized participants from two neighboring states, and I deemed this process appropriate for a modified replication of her study. Using contact lists provided by the Oklahoma Secondary Schools Activities Association (OSSAA), I recorded the email addresses of all current Oklahoma music educators into an electronic database. All band directors from Oklahoma's 1,784 public secondary schools and 229 private schools (spanning 584 school districts) were included as potential participants.

### **Survey Instrument**

The survey contained two sections. Section One included 13 prompts regarding demographics. The second section contained eight questions pertaining to directors' knowledge, attitudes, and programming of women composers. The latter prompts in this section were designed to collect data on specific compositions by women composers that participants have programmed during a three-year span. Following these prompts, I included one more prompt that asks participants to rank various attributes and facets of programming from most important to least important. The first page of the survey served as the approved informed consent. By clicking to proceed, respondents agreed to participate in the study. Before the study began, a preliminary question was asked to

ensure that all respondents were secondary school band directors currently teaching in Oklahoma. Any respondents that did not affirm this job status were sent to the end of the survey; concluding their input.

### ***Section One: Demographics***

I designed the first survey section to gather demographic information from all participants. In survey item number 1, I asked respondents their age. The options were altered from previous research (Jensen, 2014) to provide a simplified scope of age ranges:

- 18–28
- 29–39
- 40–50
- 51 and older

In survey item 2, the respondents provided their gender via free response. In previous research, this was either omitted or had a binary response (i.e., male or female). I decided to utilize an open-ended prompt to receive the most accurate response, as well as not marginalize any prospective respondents (Flores et al., 2016; Hughto et al., 2015).

Respondents provided their ethnicity via multiple choice in survey item 3. Options typical of recent music education survey research (Blackwell, 2018; Elpus, 2018) were provided:

- White
- Black or African American
- American Indian or Alaska Native
- Asian
- Native Hawaiian or Pacific Islander

- Hispanic or Latino
- Other – please specify

Survey item 4 allowed respondents to provide their years of experience teaching band via a multiple-choice prompt. Respondents then enumerated the number of years they have been teaching at their current job via multiple choice in survey item 5. Both prompts utilized the following breakdown of years (5-year intervals) utilized in previous surveys (Grant, 1993; Jensen, 2014):

- 0–5
- 6–10
- 11–15
- 16–20
- 21 or more

In survey item 6 (multiple-choice), the respondents reported their Oklahoma teaching certification type. I believed this item was prevalent when retention of traditionally certified teachers has been increasingly more turbulent (Beaugez, 2012; Cowman, 2004; Eaton, 1994; Halcomb, 2007; Heckman, 2011; Maples, 2004; Raymond, 2018; Wronowski, 2017). Additionally, current trends in Oklahoma reflected a growing number of alternative and emergency certifications (Eger, 2019). An option for “Other – please specify” was given with text entry:

- Traditional
- Alternative
- Emergency

- American Board for Certification of Teacher Excellence (ABCTE)
- Teach for America
- Other – please specify

In survey item 7, the respondents provided their highest degree earned. The options for this question corresponded to previous research (Carney, 2005; Grant, 1993; Jensen, 2014) – bachelor’s, master’s, and doctorate, with the addition of an “Other” option with text entry that might cover associate degrees, certificates, etc.

Participants then selected the job title that best applied to their work responsibilities. Survey item 8 was adapted from previous surveys (Grant, 1993; Jensen, 2014), but included more responsibilities/position titles typical of secondary band directors in the state of Oklahoma. The option for “Other, please specify” included a text entry following for clarification:

- Director of Bands – HS
- Director of Bands – MS
- Assistant Director of Bands – HS
- Assistant Director of Bands – MS
- Other – please specify

Respondents provided the grade level ranges that they teach (selecting all that apply) survey item 9. The ranges for these items corresponded to the typical classifications for middle school and high school students. Elementary grade levels were divided in half to provide similarly ranged intervals for each option. This division provided further precision in elementary responses:

- Pre-K–2<sup>nd</sup>
- 3<sup>rd</sup>–5<sup>th</sup>
- 6<sup>th</sup>–8<sup>th</sup>
- 9<sup>th</sup>–12<sup>th</sup>

In survey item 10, each respondent provided the Oklahoma Secondary School Activities Association (OSSAA) district classification for their school. Per the OSSAA handbook, the top 32 largest schools in the state were classified as 6A; the next 32 largest schools were 5A; 4A schools consisted of the next 64 largest schools; 3A schools were the following 128 largest schools; 2A included all remaining schools. Given the recommendation to include more geological and sociological demographics in future research (Jensen 2014), this information seemed pertinent to include when questioning Oklahoma band directors.

Respondents then described the developed environment that their school serves in survey item 11. Previous research (Jensen, 2014) used the word “setting” to describe this in its demographics: rural, suburban, or urban. Survey item 12 prompted respondents to describe the type of school where they teach via multiple choice. The options included the most common types of schools in Oklahoma: public, private, or charter school.

In the final question in the demographics section, survey item 13, I asked respondents to select all contests/adjudicated events in which their concert ensembles participated. Research findings showed that programming choices are oftentimes affected by contest (Carney, 2005; Grant, 1993; Grieg, 2003). The option for “Other – please specify” included a text entry following for additional entries:

- OSSAA (Oklahoma Secondary School Activities Association)

- OBA (Oklahoma Bandmasters Association) Concert Band Festival
- Music for All
- Other – please specify
- None

### ***Section Two: Knowledge, Attitudes, and Programming of Women Composers***

In this section, I created prompts designed to collect participants’ knowledge, attitudes, and programming of women composers in a secondary school band setting. I adapted several prompts from Jensen (2014), who primarily used multiple-choice and Likert-type prompts to collect data. I also created additional items that afford respondents opportunities to elaborate on their rationale and current status of wind band programming in public schools (Jensen, 2014). I chose a 4-point scale anchored from 1 (*strongly disagree*) to 4 (*strongly agree*) for survey prompts 14 and 15 to create a convicted choice about each statement and obviate a neutral response.

Survey item 14 contained five statements designed to gauge respondents’ attitudes and knowledge towards women composers and the importance of their programming. The first statement, “Students should be exposed to great music from composers of all genders” was derived from extant research on diversity programming, specifically with women composers (e.g., Anderson, 2018; Baker & Biggers, 2018; Bennett et al., 2019; Jensen, 2014; Lam, 2018).

The second statement, “I am aware of the databases online that provide lists of women composers and their compositions” illuminated the respondents’ knowledge of online databases (e.g., ColourFULL Music, Composer Diversity Database, The Wind

Repertory Project) that have curated an ever-increasing body of wind band compositions by women composers.

The third statement, “I believe most of my peers are aware of these databases mentioned above,” and fourth statement, “Having a database with lists of women composers and their compositions readily available will help directors to program more diverse concerts,” were designed to determine directors’ perceptions of using prescribed, online databases and other literature lists when making literature decisions for concert programs.

The final statement, “I consider the gender of the composer or arranger when programming a piece,” was adapted from previous research (Jensen, 2014) and was designed to determine the consideration of a composer (in any sense).

I intended to frame survey prompt 15 as a continuation of item 14. This prompt was designed to evaluate respondents’ attitudes and behaviors with programming women composers, as well as diversity in their programs.

Through the first statement, “Composer diversity is important when it comes to programming music,” I gauged respondents’ attitudes on the inclusion of marginalized composer groups (e.g., non-white men) in their performances (Anderson, 2018; Baker & Biggers, 2018; Bennett et al., 2019; Jensen, 2014; Lam, 2018).

The second statement, “For students, women composers should be programmed as often as men,” was honed from Jensen (2014) to explore a general philosophy behind programming and its diversity among secondary school band directors. The third statement expanded on this line of questioning by stating “For audience members, women composers should be programmed as often as men.”



“When programming a composition, I consider the gender of the composer” was the fourth statement in this prompt. While gender has not appeared to be a priority for conductors when programming wind band music, prioritizing other attributes of the music was explicit and pervasive in previous research (Carney, 2005; Grant, 1993; Grieg, 2003; Hopkins, 2013; Jensen, 2014; Lam, 2018; Storhoff, 2018). The prompt “I have intentionally sought out programmable music written by women composers” helped to secure validity for the last statement in prompt 14, which I also used to continue exploring the extent to which respondents seek out and program works by women composers (Jensen, 2014).

Two text-entry prompts comprised questions 16 and 17 adapted from Jensen (2014). In survey prompt 16, I asked respondents to “Please name works of wind literature by women composers that you consider to be quality music for education and/or performance (maximum of ten).” This prompt was designed to document the range of the respondent’s historical exposure to works written by women.

In survey item 17, I asked the respondents to “Please name works of wind literature by women composers that you recall studying in your undergraduate or graduate coursework (maximum of ten).” Through this prompt, I hoped to document the participants’ formal exposure of wind band compositions written by women composers via curriculum of academic institutions.

I asked band directors in survey item 18, “In your opinion, why are men wind band composers programmed more often than women wind band composers, despite there being a wealth of compositions by both?” I designed this open-ended prompt in

hopes that participants would divulge their personal insight to the state of women composers in wind band programming.

The next two items in this section of the survey were adapted from Jensen's (2014) study. In survey item 19, I asked for band directors to approximately enumerate the concert band works they have rehearsed, studied, or programmed over the past three years:

- 1–10
- 11–20
- 21–30
- 31–40
- 41–50
- Over 50

I followed up this question with survey item 20, which asks, “How many of those works were written by women composers?” The range in the answers were adapted from Jensen's (2014) study:

- 0
- 1–5
- 6–10
- 11–15
- 16–20
- 21–25
- 26–30

- Over 30

The last section in the survey (prompts 21–24) contained two final questions about programming. In survey item 21, respondents were asked to list the names of works by women composers that they have programmed over the past three years. With this question, I hoped to not only further previous research (Jensen, 2014), but also to reinforce the spectrum of women composers in programming research (Carney, 2005; Gilbert, 1993; Grant, 1993; Grieg, 2003; Hopkins, 2013; Jensen, 2014; Lam, 2018; Storhoff, 2018; Young, 1998).

In survey item 22, I asked respondents to rank the following statements about music and programming in order of their overall importance when considering music for their ensemble:

- Musical quality/aesthetic value
- Instrumentation of ensemble
- Festival/contest suitability
- Appropriate challenge to performers
- Student appeal
- Composer's gender
- Cost
- Historical significance
- Teaching/curricular goals
- Audience appeal
- Highly recommended by colleague

- Craft of skilled composer

This question was adapted from previous programming research, and I included composer's gender as an option (Carney, 2005; Grant 1993; Grieg, 2003) to gauge programming considerations based on a composer's gender. Survey item 23 was a message that read "Please email [programmingwomencomposers@gmail.com](mailto:programmingwomencomposers@gmail.com) if you would like to receive the results to this research when it is finished." Finally, survey item 24 was a reCAPTCHA verification.

### **Pilot Testing**

The survey instrument was piloted by 9 music educators. Former band directors ( $n = 10$ ) from Oklahoma; current band directors from Texas ( $n = 3$ ), and music education researchers ( $n = 4$ ) were invited to participate. I chose both populations of band directors and music education researchers to garner perspectives from practicing secondary music educators, as well as people familiar with research methodologies and procedures to establish content and face validity of the instrument. Pilot study participants were provided with a URL to complete the survey accurately and honestly. Although Qualtrics software is designed to track survey completion time, I instructed pilot study participants to keep track of their time toward completion, in my effort to obtain an authentic approximate response time. In addition, I asked these participants to take notes regarding suggestions for improvement (e.g., content, clarity, and accessibility of individual survey prompts), as well as the overall format and layout of the instrument. See Appendix B for the pilot study invitation email.

After the pilot study, I made the following changes to the survey instrument: I revised all questions so that they were complete sentences and added punctuation to the

ends of these prompts. All prompts that included a choice for “Other” were changed to read “Other – please specify.” I changed the formatting for items that required respondents to list works by women composers to one essay box. The sample text for the reCaptcha prompt was removed. In survey item 6, the abbreviation for ABCTE was defined. Additionally, the abbreviation for OSSAA was defined in survey item 13. A progress bar was added to the survey instrument. I edited a statement in survey item 13 to read “Gender affects one's ability to compose music.” Its previous wording “Men are better composers than women,” was considered leading by participants. The option for “1A” was removed from survey item 8. Respondents reported that they spent about five minutes on the survey.

### **Data Collection**

To ensure accessibility and for the ease of disseminating to a large population (Ivey, 2017; Schmidt, 1997), the survey was created and distributed electronically. Qualtrics (2019) was the chosen online platform, due to its accessibility to university faculty and students. This platform afforded me options to send both initial and reminder email messages through the use of its integrated mail merge feature, as well as collect anonymous responses. With the ubiquitous use of cell phones in society at the time this research took place, the mobile phone format by Qualtrics allowed a higher yield of responses. Upon receiving institutional review board approval (see Appendix A for the approval letter), the initial survey invitation (Appendix B) was sent to all potential participants. After two weeks, directors were sent a reminder message to participate in the study. All email messages were disseminated using the mail merge function in Qualtrics. The survey remained open for three weeks. Participants’ responses were kept

confidential and anonymous. The preliminary question of the survey ensured that all participants are secondary school band directors.

### **Data Analysis**

I compiled the data from survey responses using features in Qualtrics (2019). Descriptive statistics (e.g., means, standard deviations, percentages, frequencies) were presented for quantitative responses. As needed, SPSS was used to determine any correlation between variables. Programmed, wind band works by women composers were collated, categorized, and analyzed using frequencies and percentages. Results extracted included most prominent programmed women composers and their works, grade level analysis, and frequencies of women-composed over men-composed works during the three-year span. Means and standard deviations were presented for Likert-type responses and programming considerations. Qualitative prompts were coded and analyzed by frequencies and percentages. Means for various responses on attitudes, programming considerations, and programming practices were compared for significance using appropriate tests (e.g., *t*-test, ANOVA) between groupings of respondents based on demographics (e.g., gender, race/ethnicity, experience, school size).

## Chapter 4: Results

The purpose of this study was to investigate the programming of women composers by Oklahoma band directors at the secondary level. Specifically, I investigated (a) the familiarity Oklahoma secondary school band directors have of wind compositions written by women, (b) how frequently Oklahoma secondary school band directors program works by women, (c) the specific works by women programmed by Oklahoma secondary school band directors, and (d) the perceptions and attitudes by Oklahoma secondary school band directors towards women composers and their compositions. In January 2020, I distributed a survey to all music educators (via email) using the Oklahoma Secondary Schools Activity Association's (OSSAA) database; the survey distribution reached 2,077 email addresses. Of those music educators who received the invitation, 209 (10.06%) respondents opened the survey URL, with 175 (83.73%) completing the survey. From those responses, 36 incomplete or invalid responses were eliminated, resulting in 148 (84.57%) useable responses.

### Descriptive Analysis

#### *Participant Demographics*

**Age, Gender, and Race/Ethnicity.** The most common age range for survey respondents ( $N = 148$ ) was 29–39 years old. Most participants ( $n = 106$ , 71.1%) identified as male; 43 (28.9%) identified as female. A majority of participants reported white ( $n = 133$ , 89.9%) as their race/ethnicity. The three respondents (2.0%) who answered “Other” reported different ethnicities in the open text prompt: “Mixed”, “Bi-racial”, and “White & American Indian”. See Table 4.1 for a complete list of participant demographics.

**Table 4.1***Respondents' Age, Gender, and Race/Ethnicity*

	Frequency	%
Age		
18–28	22	14.9
29–39	48	32.4
40–50	41	27.7
51 and older	37	25.0
Gender		
Male	105	70.9
Female	43	29.1
Race / Ethnicity		
White	133	89.9
American Indian or Alaska Native	6	4.1
Hispanic or Latino	3	2.0
Asian	2	1.4
Black or African American	1	0.7
Other	3	2.0

*Note: N = 148.*

**Years of Experience and Credentials.** Respondents' range of experience teaching band spanned from first year teacher (e.g., 0 years; no prior experience as a band director) to over 21 years. Most respondents ( $n = 53, 35.8\%$ ) had taught for 21 or more years at the time the survey was completed. When asked how many years they taught in their current position, most band directors ( $n = 63, 42.6\%$ ) reported 0–5 years. Regarding teacher certification, respondents primarily held traditional ( $n = 132, 89.2\%$ ) and alternative ( $n = 13, 8.8\%$ ) certification. Both participants ( $n = 2, 1.4\%$ ) who responded with “Other” specified their certification as ACSI (Association of Christian Schools International). A majority of respondents either held a bachelor's degree ( $n = 81, 54.73\%$ ) or master's degree ( $n = 63, 42.6\%$ ) as their highest earned degree. Complete information regarding participant experience and credentials are listed in Table 4.2



**Table 4.2***Respondents' Years of Experience and Credentials*

	Frequency	%
<b>Years of Experience</b>		
21 or more	53	35.8
0–5	27	18.2
11–15	26	17.6
6–10	22	14.9
16–20	20	13.5
<b>Years Teaching at Current Job</b>		
0–5	63	42.6
6–10	33	22.3
11–15	26	17.5
16–20	14	9.5
21 or more	12	8.1
<b>Teaching Certification</b>		
Traditional	132	89.2
Alternative	13	8.8
ACSI	2	1.4
Emergency	1	0.7
<b>Highest Degree Earned</b>		
Bachelor's	81	54.7
Master's	63	42.6
Doctorate	4	2.7

*Note:*  $N = 148$ .

**Job Title, Grade Levels Taught, and School Demographics.** A majority of respondents held Director of Bands positions at the high school level ( $n = 77, 52.0\%$ ). One person did not respond to this survey item. Respondents teach various age ranges of band spanning Kindergarten through 12<sup>th</sup> grade. The most common range was 6<sup>th</sup>–12<sup>th</sup> grade ( $n = 91, 61.5\%$ ), followed by Kindergarten through 12<sup>th</sup> grade ( $n = 28, 18.9\%$ ). Per OSSAA district classification, a majority ( $n = 37, 25.0\%$ ) taught at 6A division schools. These schools were primarily reported as public schools ( $n = 140, 94.6\%$ ), while the rest were private ( $n = 8, 5.4\%$ ). A majority of respondents ( $n = 76, 51.4\%$ ) depicted their

school's developed environment as rural. Table 4.3 lists complete information regarding respondents' job title, grade levels taught, and school demographics.

**Table 4.3**

*Respondents' Job Title, Grade Levels Taught, and School Demographics*

	Frequency	%
<b>Job Title</b>		
Director of Bands – HS	77	52.0
Director of Bands – MS	28	18.9
Director of Bands – District	23	15.5
Assistant Director – HS	16	10.8
Assistant Director – MS	3	2.0
<b>Grade Levels Taught</b>		
6–12	91	61.5
K–12	28	18.9
9–12	15	10.1
6–8	14	9.5
<b>District OSSAA Classification</b>		
6A	37	25.0
3A	35	23.6
5A	30	20.3
2A	23	15.5
4A	23	15.5
<b>District Developed Environment Type</b>		
Rural	76	51.4
Suburban	51	34.5
Urban	21	14.2
<b>District School Type</b>		
Public	140	94.6
Private	8	5.4

*Note: N = 148.*

**Contest/Festival Participation.** Respondents overwhelmingly attended the OSSAA contests ( $n = 131, 88.5\%$ ). The next highest attended contest was the OBA Concert Festival ( $n = 36, 24.3\%$ ). When selecting “Other”, respondents replied with an array of diverse events, including Heartland, ACSI, TCC Band Festival, and Tulsa Public

Schools Contest. Only four respondents (2.7%) did not attend contests. Complete information on respondents' contest/festival participation is listed in Table 4.4.

**Table 4.4**

*Respondents' Contest/Festival Participation*

	Frequency	%
OSSAA Contest	131	88.5
OBA Concert Festival	36	24.3
Music for All Festival	17	11.5
Heartland Music Festival	6	4.1
Tulsa Public Schools Contest	2	1.4
TCC Band Festival	1	0.7
Palen Music Festival	1	0.7
Tri-state	1	0.7
ASCI	1	0.7
None	4	2.7

*Note:*  $N = 148$ . Respondents were asked to select all contests in which they participate.

***Programming Perceptions and Considerations of Women Composers***

All respondents ( $N = 148$ ) answered the following prompts via a Likert-type scale of 1 (*Strongly Disagree*) to 4 (*Strongly Agree*) with a median response point of 2.5 (see Table 4.5). The statement which respondents most agreed with was “Students should be exposed to great music from composers of all genders” ( $M = 3.53$ ,  $SD = 0.76$ ).

Respondents most disagreed with the statement “I consider the gender of the composer or arranger when programming a piece” ( $M = 1.66$ ,  $SD = 0.78$ ). Out of 148 respondents, 40 (27.0%) either agreed or strongly agreed to intentionally seeking out music by women composers, and 21 (14.2%) agreed or strongly agreed to considering a composer’s gender when programming a work.

**Table 4.5**

*Means and Standard Deviations for Programming Perceptions and Considerations of Women Composers*

Statements	<i>M</i>	<i>SD</i>
Students should be exposed to great music from composers of all genders.	3.53	0.76
Having databases with lists of women composers and their compositions readily available will help directors to program more diverse concerts.	2.94	0.86
Composer diversity is important when it comes to programming music.	2.65	0.94
For students, women composers should be programmed as often as men.	2.56	0.85
For audience members, women composers should be programmed as often as men.	2.47	0.85
I am aware of databases online that provide lists of women composers and their compositions.	2.35	1.06
I have intentionally sought out programmable music written by women composers.	2.06	0.90
I believe most of my peers are aware of these databases mentioned above.	2.03	0.70
When programming a composition, I consider the gender of the composer.	1.73	0.72
I consider the gender of the composer or arranger when programming a piece.	1.66	0.78

*Note:*  $N = 148$ . Survey items were anchored by a level of agreement scale ranging between 1 (*Strongly Disagree*) to 4 (*Strongly Agree*); internal consistency  $\alpha = .89$

**Ranking Music Criteria.** Respondents were asked to rank twelve criteria from most important (1) to least important (12) when considering music for programming (see Table 4.6). The highest prioritized criteria included music quality/aesthetic value ( $M = 2.60$ ,  $SD = 1.77$ ); instrumentation of ensemble ( $M = 2.66$ ,  $SD = 1.78$ ); and appropriate challenge to performers ( $M = 3.11$ ,  $SD = 1.40$ ). The least prioritized criteria included historical significance of the work ( $M = 8.75$ ,  $SD = 1.88$ ), purchase cost ( $M = 9.42$ ,  $SD = 2.37$ ), and the composer's gender ( $M = 10.18$ ,  $SD = 1.98$ ). See Table 4.6 for means and standard deviations of all 12 ranked criteria.

**Table 4.6**

*Respondents' Rankings of Criteria for Programming Wind Band Music*

	<i>M</i>	<i>SD</i>
Musical quality/aesthetic value	2.60	1.77
Instrumentation of ensemble	2.66	1.78
Appropriate challenge to the performers	3.11	1.40
Festival/contest suitability	5.25	2.80
Teaching/curricular goals	5.33	2.93
Student appeal	5.41	1.88
Audience appeal	8.06	2.05
Craft of skilled composer	8.60	2.88
Highly recommended by colleague	8.63	2.40
Historical significance	8.75	1.88
Cost	9.42	2.37
Composer's gender	10.18	1.98

**Knowledge and Training of Works by Women Composers.** Names of 16 different women composers were reported by 57 respondents (39.0%). Women composers were cited a total of 157 times by those respondents, with Anne McGinty ( $n = 58$ , 36.9%), Julie Giroux ( $n = 31$ , 19.7%), and Alex Shapiro ( $n = 17$ , 10.6%) appearing

most frequently. See Table 4.7 for a complete list of women composers reported by Oklahoma band directors.

**Table 4.7**

*Respondents' Citations of Known Women Composers*

Composer	Frequency	%
Anne McGinty	58	36.9
Julie Giroux	31	19.7
Alex Shapiro	17	10.8
Carolyn Bremer	12	7.6
Jodie Blackshaw	7	4.5
Carol Brittin Chambers	6	3.8
Jennifer Higdon	5	3.2
Kathryn Sefelder	3	1.9
Cindy McTee	3	1.9
Kimberly Archer	2	1.3
Heather Koehn	2	1.3
Joan Tower	2	1.3
Chen Yi	2	1.3
Stacy Garrop	1	0.6
Shelley Hanson	1	0.6
Libby Larsen	1	0.6
Kasia Livingston	1	0.6
Elena Roussanova Lucas	1	0.6
Jennifer E. Rose	1	0.6
Augusta Reed Thomas	1	0.6

*Note:*  $N = 57$ . Frequencies were factored out of 157 total composer citations.

The same 57 respondents named 64 different compositions (129 total citations) when asked to recall quality wind band works written by women. The most commonly cited works included *Paper Cut* by Alex Shapiro ( $n = 9, 7.0\%$ ), *Early Light* by Carolyn Bremer ( $n = 7, 5.4\%$ ), *All the Pretty Horses* by Anne McGinty ( $n = 6, 4.7\%$ ), *Atlantis* by Anne McGinty ( $n = 6, 4.7\%$ ), and *Mystery on Mena Mountain* by Julie Giroux ( $n = 6, 4.7\%$ ). Two respondents reported as many as 7 works by women composers; one

respondent answered with the maximum limit of ten works. See Table 4.8 for a complete list of all cited works by women composers.

**Table 4.8**

*Respondents' Citations of Compositions Written by Women*

Composition/Composer	Frequency	%
<i>Paper Cut</i> (Alex Shapiro)	9	7.0
<i>Early Light</i> (Carolyn Bremer)	7	5.4
<i>All the Pretty Horses</i> (Anne McGinty)	6	4.7
<i>Atlantis</i> (Anne McGinty)	6	4.7
<i>Mystery on Mena Mountain</i> (Julie Giroux)	6	4.7
<i>One Life Beautiful</i> (Julie Giroux)	5	3.9
<i>Sea Song Trilogy</i> (Julie Giroux)	5	3.9
<i>Tight Squeeze</i> (Alex Shapiro)	5	3.9
<i>Red Balloon</i> (Anne McGinty)	4	3.1
<i>African Folk Trilogy No. 2</i> (Anne McGinty)	3	2.3
<i>Belah Sun Woman</i> (Jodie Blackshaw)	2	1.6
<i>Blue Cathedral</i> (Jennifer Higdon)	2	1.6
<i>Cathedrals</i> (Kathryn Sefelder)	2	1.6
<i>Fanfare Ritmico</i> (Jennifer Higdon)	2	1.6
<i>Into the Sun</i> (Jodie Blackshaw)	2	1.6
<i>Mysterium</i> (Jennifer Higdon)	2	1.6
<i>Queenwood Overture</i> (Anne McGinty)	2	1.6
<i>Rainbow in the Clouds</i> (Carol Brittin Chambers)	2	1.6
<i>Riften Wed</i> (Julie Giroux)	2	1.6
<i>Whirlwind</i> (Jodie Blackshaw)	2	1.6
<i>36 Blocks</i> (Heather Koehn)	1	0.8
<i>A Portrait of My Mother's Faith</i> (Kasia Livingston)	1	0.8
<i>Albanian Dances</i> (Shelley Hanson)	1	0.8
<i>An Introduction to the Moon</i> (Libby Larsen)	1	0.8
<i>Ascent</i> (Alex Shapiro)	1	0.8
<i>Ballet for Band</i> (Cindy McTee)	1	0.8
<i>Canyon's Edge Fanfare</i> (Heather Koehn)	1	0.8
<i>Cedar Canyon Sketches</i> (Carol Brittin Chambers)	1	0.8
<i>Circus Franticus</i> (Julie Giroux)	1	0.8
<i>Crown of Thorns</i> (Julie Giroux)	1	0.8
<i>Culloden</i> (Julie Giroux)	1	0.8
<i>Deep</i> (Alex Shapiro)	1	0.8
<i>Discovery Overture</i> (Anne McGinty)	1	0.8
<i>Down to the River to Pray</i> (Anne McGinty)	1	0.8
<i>Dragon Rhyme</i> (Chen Yi)	1	0.8

Composition/Composer	Frequency	%
<i>Fanfare for the Uncommon Woman</i> (Joan Tower)	1	0.8
<i>Fascinating Ribbons</i> (Joan Tower)	1	0.8
<i>Foxwood Overture</i> (Anne McGinty)	1	0.8
<i>Harvesting the Fields of Russia</i> (Elena R. Lucas)	1	0.8
<i>Hour of Wolves</i> (Kimberly Archer)	1	0.8
<i>Impulse Engine</i> (Carolyn Bremer)	1	0.8
<i>In the Bleak Midwinter</i> (Julie Giroux)	1	0.8
<i>Italian Rhapsody</i> (Julie Giroux)	1	0.8
<i>Jerusalem</i> (Julie Giroux)	1	0.8
<i>Jingle Them Bells</i> (Julie Giroux)	1	0.8
<i>Kachina: Chant and Spirit Dance</i> (Anne McGinty)	1	0.8
<i>Khan</i> (Julie Giroux)	1	0.8
<i>Letter from Sado</i> (Jodie Blackshaw)	1	0.8
<i>Magnetic Fireflies</i> (Augusta Reed Thomas)	1	0.8
<i>March of the Sundried Tomatoes</i> (Julie Giroux)	1	0.8
<i>Prelude and Dance</i> (Anne McGinty)	1	0.8
<i>Prelude to a Festival</i> (Anne McGinty)	1	0.8
<i>Prometheus Overture</i> (Anne McGinty)	1	0.8
<i>Reminiscence</i> (Kathryn Sefelder)	1	0.8
<i>Rhythm Stand</i> (Jennifer Higdon)	1	0.8
<i>Riversong</i> (Anne McGinty)	1	0.8
<i>So Wondrous Bright</i> (Carol Brittin Chambers)	1	0.8
<i>Softly Speaks the Night</i> (Carol Brittin Chambers)	1	0.8
<i>Soundings</i> (Cindy McTee)	1	0.8
<i>Spring Festival</i> (Chen Yi)	1	0.8
<i>Symphony No. 3</i> (Kimberly Archer)	1	0.8
<i>The Bonsai Tree</i> (Julie Giroux)	1	0.8
<i>West</i> (Julie Giroux)	1	0.8
<i>Westwind Overture</i> (Anne McGinty)	1	0.8

Note:  $N = 57$ . Frequencies were factored out of 129 total composition citations.

**Studied Works by Women Composers.** I asked respondents to name wind band works by women that were studied in their undergraduate and/or graduate programs (see Tables 4.9 and 4.10). Respondents ( $n = 12$ ) produced 10 different composers that they studied during these times. The most commonly referenced woman composer was Carolyn Bremer ( $n = 6$ , 28.6%), followed by Anne McGinty and Cindy McTee ( $n = 3$ , 14.3%).



**Table 4.9**

*Women Composers: Composer Citations Studied by Oklahoma Band Directors*

Composer	Frequency	%
Carolyn Bremer	6	28.6
Anne McGinty	3	14.3
Cindy McTee	3	14.3
Julie Giroux	2	9.5
Nadia Boulanger	2	9.5
Augusta Reed Thomas	1	4.8
Jennifer Higdon	1	4.8
Kathryn Sefelder	1	4.8
Libby Larsen	1	4.8
Maria Schneider	1	4.8

*Note:*  $N = 12$ . Frequencies were factored out of 21 total composer citations.

Out of 12 specific composition citations, *Early Light* by Carolyn Bremer (33.3%) was the most commonly cited wind band work (composed by a woman) studied by Oklahoma band directors. Remaining compositions were cited once by respondents ( $n = 12$ ).

**Table 4.10***Works by Women Composers Studied by Oklahoma Band Directors*

Composition/Composer	Frequency	%
<i>Early Light</i> (Carolyn Bremer)	4	33.3
<i>An Introduction to the Moon</i> (Libby Larsen)	1	8.3
<i>Cathedrals</i> (Kathryn Sefelder)	1	8.3
<i>Circus Franticus</i> (Julie Giroux)	1	8.3
<i>Magnetic Fireflies</i> (Augusta Reed Thomas)	1	8.3
<i>Mysterium</i> (Jennifer Higdon)	1	8.3
<i>Riften Wed</i> (Julie Giroux)	1	8.3
<i>Sea Song Trilogy</i> (Anne McGinty)	1	8.3
<i>Soundings</i> (Cindy McTee)	1	8.3

*Note:*  $N = 12$ . Frequencies were factored out of 12 total composition citations.

**Perceptions of Women Composer Deficit in Programming.** Respondents ( $N = 97$ ) gave various open-ended responses as to why they believe men composers are programmed more frequently than women (see Table 4.11). The most prevailing sentiment ( $n = 44, 45.4\%$ ) was that there are more men composers in the wind band profession. Subsequently, the second most common response ( $n = 37, 38.1\%$ ) centered around more literature written by men. These two ideas were complemented by the notion that historical and societal norms also have had an impact on male dominance in what is programmed ( $n = 28, 28.9\%$ ). A few respondents ( $n = 11, 11.3\%$ ) felt that programming women was not a consideration in their directive as a band director, and two ( $n = 2.1\%$ ) respondents noted that this trend, like in many other fields, is becoming more equal.

**Table 4.11***Perceptions of Women Composer Deficit in Programming*

Statement	Frequency	%
More men composers	44	45.4
More literature by men	37	38.1
Historical prominence of men	28	28.9
Not a consideration when programming	11	11.3
Equality is improving	2	2.1

*Note:*  $N = 97$ . Some participants noted multiple statements their responses.

***Programming Practices of Works by Women Composers***

Respondents ( $N = 122$ ) studied and programmed an average of 21–30 works for wind band over 3 years. The most frequent number of works programmed was 21–30 works ( $n = 38, 31.1\%$ ). See Table 4.12 for Oklahoma band directors' total number of works programmed over three years.

**Table 4.12***Respondents' Total Number of Works Programmed Over 3 Years*

	Frequency	%
1–10	13	10.7
11–20	31	25.4
21–30	38	31.1
31–40	17	13.9
41–50	7	5.7
Over 50	16	13.1

*Note:*  $N = 122$ .

Over the past three years, a majority of respondents ( $n = 76, 51.0\%$ ) programmed 1–5 wind band works by women. Most of these respondents listed titles of 1–3 specific works. Two respondents (1.6%) reported programming 11–15 works by women

composers, the highest range claimed for programming women composers in this study. Respondents who answered the previous prompt but left this prompt blank were marked as programming 0 works by women composers. Frequencies and percentages for works by women programmed by Oklahoma band directors are listed in Table 4.13.

**Table 4.13**

*Respondents' Total Number of Works by Women Programmed Over 3 Years*

	Frequency	%
0	23	18.9
1–5	86	70.5
6–10	11	9.0
11–15	2	1.6
16–20	0	0.0
21–25	0	0.0
26–30	0	0.0
Over 30	0	0.0

*Note: N = 122.*

When respondents were asked to name the band works by women programmed over the past 3 years, 11 composers were cited by 40 band directors (see Table 4.14). The most frequently mentioned composers were Anne McGinty ( $n = 34, 53.1\%$ ) and Alex Shapiro and Julie Giroux ( $n = 7, 10.9\%$ ). A full list of women composers programmed is reported in Table 4.14.

**Table 4.14***Women Composers Programmed Over 3 Years*

Composer	Frequency	%
Anne McGinty	34	53.1
Alex Shapiro	7	10.9
Julie Giroux	7	10.9
Carolyn Bremer	4	6.3
Carol Brittin Chambers	3	4.7
Jodie Blackshaw	3	4.7
Elena Roussanova Luca	2	3.1
Jennifer E. Rose	1	1.6
Lissa Fleming May	1	1.6
Naoya Wada	1	1.6
Shelley Hanson	1	1.6

*Note:*  $N = 40$ . Some respondents noted multiple composers listed above.

Furthermore, respondents cited 28 different wind band works by women that were programmed over the past three years, totaling 64 citations (see Table 4.15). The most common works reported included *Atlantis* by Anne McGinty ( $n = 8$ , 12.5%) and *Papercut* by Alex Shapiro ( $n = 4$ , 6.3%).

**Table 4.15***Works by Women Composers Programmed Over 3 Years*

Composer	Frequency	%
<i>Atlantis</i> (Anne McGinty)	8	12.5
<i>Papercut</i> (Alex Shapiro)	4	6.3
<i>Sea Song Trilogy</i> (Anne McGinty)	3	4.7
<i>Mystery on Mena Mountain</i> (Julie Giroux)	3	4.7
<i>Discovery Overture</i> (Anne McGinty)	2	3.1
<i>Red Balloon</i> (Anne McGinty)	2	3.1
<i>Russian Folk Fantasy</i> (Anne McGinty)	2	3.1
<i>Harvesting the Fields of Russia</i> (Elena Roussanova Lucas)	2	3.1
<i>Whirlwind</i> (Jodie Blackshaw)	2	3.1
<i>Tight Squeeze</i> (Alex Shapiro)	1	1.6
<i>All the Pretty Horses</i> (Anne McGinty)	1	1.6
<i>Auld Lang Syne</i> (Anne McGinty)	1	1.6
<i>Cherokee Rose</i> (Anne McGinty)	1	1.6
<i>Down to the River to Pray</i> (Anne McGinty)	1	1.6
<i>English Folk Trilogy</i> (Anne McGinty)	1	1.6
<i>Kachina: Chant and Spirit Dance</i> (Anne McGinty)	1	1.6
<i>Three Irish Folk Songs</i> (Anne McGinty)	1	1.6
<i>Eagle Point Overture</i> (Anne McGinty)	1	1.6
<i>So Wondrous Bright</i> (Carol Brittin Chambers)	1	1.6
<i>Softly Speaks the Night</i> (Carol Brittin Chambers)	1	1.6
<i>Early Light</i> (Carolyn Bremer)	1	1.6
<i>Impulse Engine</i> (Carolyn Bremer)	1	1.6
<i>MacFarlane's Lantern</i> (Jennifer E. Rose)	1	1.6
<i>In the Bleak Midwinter</i> (Julie Giroux)	1	1.6
<i>Jingle Them Bells</i> (Julie Giroux)	1	1.6
<i>Reflection and Dance</i> (Lissa Fleming May)	1	1.6
<i>As the Dawn Breaks</i> (Naoya Wada)	1	1.6
<i>Patapan</i> (Shelley Hanson)	1	1.6

*Note:*  $N = 40$ . Some respondents noted multiple composers listed above.

## Interactions Between Variables

### *Gender*

I conducted multiple independent-samples *t*-tests to determine if there were differences between gender and Oklahoma band directors' attitudes/perceptions of programming women composers. I established the homogeneity of variance through

Levene's test for equality of variance. The item "I have intentionally sought out programmable music written by women composers" did not meet the assumption,  $F = 6.48, p = 0.01$ . Independent-samples  $t$ -tests revealed some significant differences in means between women and men responses in the Likert-type prompts (see Table 4.16). The most significant finding was found in the following statement: "When programming a composition, I consider the gender of the composer" (Women  $M = 2.02$ , Men  $M = 1.62, p < 0.001$ ). The effect size was moderate for this statement (Cohen's  $d = 0.53$ ).

**Table 4.16***Results for t-Test for Comparing Responses of Men and Women Band Directors: Likert-Type Prompts*

Statement	Women		Men		<i>t</i>	<i>df</i>	<i>p</i>	Cohen's <i>d</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>				
Having a database with lists of women... will help directors program...diverse concerts.	3.05	0.75	2.89	0.90	0.97	145	0.33	0.19
For students, women composers should be programmed as often as men.	2.81	0.76	2.45	0.86	2.40	145	0.02	0.44
Composer diversity is important when it comes to programming music.	2.77	0.90	2.60	0.96	0.98	146	0.33	0.18
For audience members, women composers should be programmed as often as men.	2.77	0.78	2.34	0.85	2.82	146	0.006	0.53
I am aware of the databases online that provide lists of women composers and their works.	2.44	1.01	2.31	1.09	0.66	146	0.51	0.12
I believe most of my peers are aware of these databases mentioned above.	2.16	0.62	1.98	0.73	1.43	146	0.15	0.27



Statement	Women		Men		<i>t</i>	<i>df</i>	<i>p</i>	Cohen's <i>d</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>				
I have intentionally sought out programmable music written by women composers.*	2.07	0.70	2.06	0.97	0.09	107	0.93	0.01
When programming a composition, I consider the gender of the composer.	2.02	0.71	1.62	0.69	3.25	145	0.001	0.57
I consider the gender of the composer or arranger when programming a piece.	1.86	0.80	1.57	0.76	2.07	146	0.04	0.37

\*Item did not meet equal variance assumption. As a result, the reported values for the *t* test were assuming unequal variance.

Additionally, I conducted independent-samples *t*-tests to determine if there were difference between gender and the ranking of musical criteria (see Table 4.17). The results indicated that there were significant differences in the means between genders on the following ranking criteria: musical/aesthetic value (Women  $M = 3.45$ , Men  $M = 2.29$ ,  $p = 0.01$ ), festival/contest suitability (Women  $M = 3.86$ , Men  $M = 5.76$ ,  $p = 0.001$ ), highly recommended by a colleague (Women  $M = 7.76$ , Men  $M = 8.95$ ,  $p = 0.04$ ), and audience appeal (Women  $M = 8.69$ , Men  $M = 7.84$ ,  $p = 0.04$ ). Festival/contest suitability had a large effect size; all other criteria had a medium effect size. There was no significance found in the number of works that men and women program.

**Table 4.17***Results for t-Test for Comparing Responses of Men and Women Band Directors: Ranking Criteria for Programming*

Programming Criteria	Women		Men		<i>t</i>	<i>df</i>	<i>p</i>	Cohen's <i>d</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>				
Instrumentation of ensemble*	2.24	1.33	2.81	1.90	-1.74	71.5	0.09	0.347
Appropriate challenge to performers	3.31	1.71	3.04	1.28	0.89	106	0.37	0.170
Musical/aesthetic value*	3.45	2.13	2.29	1.51	2.69	38.8	0.01	0.628
Festival/contest suitability	3.86	2.36	5.76	2.79	-3.26	106	0.001	0.735
Teaching/curricular goals	5.38	2.99	5.32	2.93	0.10	106	0.92	0.020
Student appeal	5.69	1.98	5.30	1.84	0.96	106	0.35	0.204
Highly recommended by colleague*	7.76	2.72	8.95	2.20	-2.12	42.2	0.04	0.481
Audience appeal*	8.69	1.69	7.84	2.13	2.16	62.5	0.04	0.442
Historical significance	8.93	1.89	8.68	1.89	0.60	106	0.55	0.132
Cost	9.21	2.29	9.49	2.41	-0.56	106	0.58	0.119
Craft of skilled composer	9.38	2.54	8.32	2.96	1.72	106	0.09	0.384
Composer's gender	10.10	2.13	10.20	1.94	-0.23	106	0.82	0.049

Note: Mean values for each of the analyses are shown for women ( $n = 29$ ) and men ( $n = 79$ )

\*Item did not meet equal variance assumption. As a result, the reported values for the *t*-test were assuming unequal variance.

### ***Race/Ethnicity***

In order to determine if differences existed between groups based on ethnicity and selecting music with composer diversity, I utilized a one-way analysis of variance (ANOVA). There were no significant differences between groups ( $F = 0.85$ ,  $df = 5$ ,  $p = 0.51$ ). Furthermore, an additional ANOVA was performed to determine differences in the number of works by women composers that various ethnicities programmed over a three-year span. There were no significant differences ( $F = 2.18$ ,  $df = 5$ ,  $p = 0.06$ ).

**Table 4.18**

*Results for One-Way Analysis of Variance for Comparing Responses of Band Directors by Race/Ethnicity: “Composer diversity is important when it comes to programming music”*

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>p</i>
Between Groups	5	3.789	0.758	0.85	0.51
Within Groups	142	125.941	0.887		
Total	147	129.730			

**Table 4.19**

*Results for One-Way Analysis of Variance for Comparing Responses of Band Directors by Race/Ethnicity: Number of Wind Band Works Programmed Over Three Years*

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>p</i>
Between Groups	5	4.398	0.880	2.18	0.06
Within Groups	116	46.783	0.403		
Total	121	51.180			

## ***Experience***

I conducted a one-way ANOVA on ranges of job experience to determine if there are any differences between the same two prompts tested with race/ethnicity (see Tables 4.20 and 4.21). The Likert-type prompt on composer diversity failed to meet assumptions for the test of homogeneity of variance ( $p = 0.04$ ). Both ANOVA tests revealed no significant differences in means between groups for perceptions and practices for programming women composers.

**Table 4.20**

*Results for One-Way Analysis of Variance for Comparing Responses of Band Directors by Experience: “Composer diversity is important when it comes to programming music”*

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>p</i>
Between Groups	4	7.02	1.755	2.045	0.09
Within Groups	143	122.711	0.858		
Total	147	129.730			

**Table 4.21**

*Results for One-Way Analysis of Variance for Comparing Responses of Band Directors by Experience: Number of Wind Band Works Programmed Over Three Years*

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>p</i>
Between Groups	4	0.895	1.755	0.521	0.72
Within Groups	117	50.285	0.858		
Total	121	51.180			

### ***OSSAA District Classification***

To ascertain if there were any significant differences in band director's programming perceptions based on school size, I employed a Kruskal-Wallis test (see Table 4.22). The same Likert-type prompt from previous interactions was used to gauge these differences. No significant differences were found ( $\chi^2 = 0.68$ ,  $df = 4$ ,  $p = 0.91$ ).

**Table 4.22**

*Results for Kruskal-Wallis test for Comparing Responses of Band Directors by OSSAA District Classification: "Composer diversity is important when it comes to programming music"*

OSSAA Classification	<i>n</i>	<i>Mean Rank</i>	$\chi^2$	<i>p</i>
2A	23	70.75	0.68	0.91
3A	35	74.63		
4A	23	72.65		
5A	30	73.57		
6A	37	78.73		

Additionally, I conducted a chi-square test to compare respondent's OSSAA district classification with their ranges of wind band works written by women programmed over a three-year span. There were no significant differences found ( $\chi^2 = 18.36$ ,  $df = 12$ ,  $p = 0.11$ ).

### ***OSSAA Contest Participation***

Finally, I investigated whether attending high stakes concert band contests (e.g., OSSAA adjudicated events) have any bearing on considering gender when programming works (see Table 4.23). Thus, I used an independent samples *t*-test between respondents to examine gender considerations between respondents who attended OSSAA contest and

those who did not. I examined their responses on the following Likert-type prompts: “I consider the gender of the composer or arranger when programming piece” and “I have intentionally sought out programmable music written by women composers.” I also explored their programming of works by women composers. Through Levene’s test, all prompts met assumptions for equality of variance. Respondents who attended OSSAA contest ( $M = 1.66, SD = 0.80$ ) had no significant difference in means when considering gender when programming works compared to respondents who do not attend OSSAA contest ( $M = 1.59, SD = 0.62$ ); no significant difference was found for OSSAA contest attendees ( $M = 2.03, SD = 0.90$ ) either for intentionally seeking out music by women when compared to non-attendees ( $M = 2.29, SD = 0.85$ ). I employed a chi-square test to determine any significance between these groups and their programming practices. There was no significant difference between OSSAA contest attendees and non-attendees ( $\chi^2 = 2.23, df = 3, p = 0.51$ ).

**Table 4.23***Results for t-Test for Comparing Responses of OSSAA Contest Attendees and Non-Attendees: Likert-type Prompts*

Statement	Attendees		Non-Attendees		<i>t</i>	<i>df</i>	<i>p</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
“I consider the gender of the composer when programming a piece.”	1.66	0.80	1.59	0.62	0.38	146	0.70
“I have intentionally sought out programmable music written by women composers.”	2.03	0.90	2.29	0.85	-1.14	146	0.26



## Chapter 5: Discussion

One of the most important responsibilities of being a band director at every level is selecting literature for students to learn and perform. Previous researchers have reported that band directors consider multiple characteristics when programming music: artistic merit, instrumentation, and appropriate challenge (e.g., Carney, 2005; Grant, 1993; Grieg, 2003; Storhoff, 2018). Few researchers have examined the importance of the composer's gender on band directors' selection criteria (Boeckman, 2019; Jensen, 2014). Given the scant amount of research, it seemed imperative to investigate this phenomenon further. Historically, a composer's gender has not been a major consideration among band directors (Carney, 2005; Grant, 1993; Grieg, 2003; Storhoff, 2018), a phenomenon confirmed by research findings on programming considerations and practices (Berry, 1973; Brewer, 2018; Cardany & Cummings, 2009; Jensen, 2014; Paul, 2012; Powell, 2009; Rhea, 1999; Towner, 2011; Woike, 1990).

The purpose of this study was to investigate the programming of women composers by Oklahoma secondary school band directors. Furthermore, I sought to ascertain the extent of considerations and practices that those band directors use when programming works by women. Using data from an online survey, I hoped to gain further insight for each of my research questions and to compare that data with previous research on this subject matter.

### Summary of Results

I collected data from Oklahoma secondary school band directors ( $N = 148$ ) via an online survey. The questionnaire included researcher-designed sections that measured (a) demographic information, (b) perceptions and attitudes of women composers, (c)

programming considerations, and (d) programming practices of works by women composers. I presented descriptive analyses for survey items in the order in which they appeared in the survey. Furthermore, I employed independent samples *t*-tests and univariate analyses to determine any significance between particular demographic groups and their programming considerations, practices, and perceptions regarding women composers. With the synthesis of data gathered from my study, I hoped to answer the following questions: What familiarity do Oklahoma secondary school band directors have of wind literature written by women composers? How frequently do Oklahoma secondary school band directors program works composed by women? What specific wind band works by women composers have been programmed by Oklahoma secondary school band directors over a three-year span? and, What are these band directors' perceptions and attitudes towards women composers and their compositions? I provide a detailed summary below that addresses each of these research questions, followed by implications, study limitations, and recommendations for future research.

### ***Knowledge of Wind Band Literature by Women Composers***

Knowledge of available music literature creates the foundation to every work that is programmed or studied, which leads to my first question, "What familiarity do Oklahoma secondary school band directors have of wind literature written by women composers?" When asked to name known wind band compositions by women composers, less than half of respondents ( $n = 57, 38.5\%$ ) listed at least one woman composer and/or her work; the remainder of respondents either reported 0 works/composers or did not respond, which was implied as 0. Those who did list composers and/or their works named 64 different compositions by 20 different women composers. The most frequent

composers cited included Anne McGinty, Julie Giroux, Alex Shapiro, and Carolyn Bremer. The most frequent works cited by respondents included *Paper Cut* by Alex Shapiro, *Early Light* by Carolyn Bremer, *All the Pretty Horses* by Anne McGinty, *Atlantis* by Anne McGinty, and *Mystery on Mena Mountain* by Julie Giroux. Most respondents who did answer this prompt ( $n = 36$ , 24.3%) provided 1–4 specific works; others ( $n = 21$ , 14.2%) could not recall specific works, and simply cited women composers by name. These findings are similar to those reported by Jensen (2014), where 61 band directors (35%) named 1–6 works written by women. By increasing experiences with wind band literature composed by women, knowledge of and familiarity with such works might increase, which may in turn increase the frequency with which secondary band directors program women’s compositions for their students’ study and performance. Academic institutions have the opportunity to increase diversity in the material which is studied, rehearsed, and performed by preservice music teachers through ensembles, literature and methods courses, and other learning experiences. Veteran teachers and advocates can promote awareness of databases and literature of underrepresented composers by designing presentations, writing journal articles, and publishing links to these resources at state conventions and band director organizations’ websites.

When asked to name wind band works by women composers that they studied during their undergraduate and/or graduate music programs, 12 (8.1%) Oklahoma directors named 10 different composers; Carolyn Bremer, Anne McGinty, and Cindy McTee were the most frequently cited. These respondents recalled studying 1–5 works each, totaling nine different compositions, with the majority of different works cited coming from one respondent. Although Jensen (2014) did not collect specific

composition information from her participants, we might infer that, regionally, band directors appear to lack exposure to wind band literature written by women.

Naturally, programmed compositions by women also appeared on lists regarding knowledge of works. *Paper Cut* by Alex Shapiro and *Atlantis* by Anne McGinty were some of the most known works by Oklahoma band directors and most frequently programmed. Many of the highest programmed composers (e.g., Anne McGinty, Alex Shapiro, Julie Giroux, Carolyn Bremer) received numerous citations from respondents as familiar works. This repetition of works by a narrow scope of women composers implies a lack of awareness of the breadth of works written by women that are available. This aligns with the limited frequency of women-composed works programmed in Jensen's (2014) study, and in Boeckman's (2019) article which reported programming practices from The Midwest Clinic and CBDNA National Conference.

Databases that include works by composers of all backgrounds (e.g., gender, race, ethnicity) are designed to help broaden conductors' selection of quality, diverse music for performance. Respondents in this study appeared to agree that these databases promote diverse programming for secondary band students, with their average response above the midpoint of agreeability (2.50) in the Likert-type prompt ( $M = 2.94$ ,  $SD = 0.86$ ). Interestingly, regarding database awareness, the mean response was below the midpoint of agreeability ( $M = 2.35$ ,  $SD = 1.06$ ). Band directors appeared to have even less confidence in their peer's awareness of these databases ( $M = 2.03$ ,  $SD = 0.70$ ). This limited awareness and use of diversity databases aligns with the newness of finding great works by underrepresented composers, or "intentional programming" (Boeckman, 2019)—many of the website curators that have collated diverse lists have done so recently (e.g.,

Blackshaw, 2019; Deemer, n.d.; Folk, 2017). Unfortunately, online music stores have historically promoted music based on other criteria (e.g., most popular, editor's choice), which perpetuates the bias in gender representation in music (Boeckman, 2019).

Awareness of databases can promote experiences with more diverse music, either through professional development or interpersonal communication. The major online music websites also wield immense power by what is advertised and how music is categorized. Webmasters of these music stores could create an option to search music by the composer's gender, which currently is not available. Making it easier to search for women composer's works can increase conductor's awareness, perusal, and performance of these works which make up a vast minority of what is currently available.

### ***Frequency of Programming Women Composers***

The end result of a band director's programming considerations, perceptions, and attitudes towards music is revealed in what works are programmed. Thus, my second research question was, "How frequently do Oklahoma secondary school band directors program works composed by women?" Of the average of 21–30 wind band works studied and programmed by Oklahoma band directors ( $n = 122$ ) over the three-year period, 86 (70.5%) respondents reported that 1–5 of those works were composed by women; 23 (18.9%) respondents did not program any works by women. These findings appear to align with those by Jensen (2014), who reported that a majority of band directors programmed 0 or 1–2 works by women over a two-year period. Additionally, research of programming at The Midwest Clinic and CBDNA National Conference also displayed low programming of works by women composers (2.9% and 4.1% respectively) over the past two decades (Boeckman, 2019). Considering that the geographic location of

respondents in this study (Oklahoma) and those from Jensen (Kansas and Nebraska) are similar, findings may represent regional trends. Future researchers might investigate band directors' programming practice across different regions or a larger region (e.g., nationally) in order to determine other trends and provide more generalizable data.

The scant programming of women-composed wind band literature by Oklahoma band directors was not surprising, given these band directors' literature selection criteria. When ranking 12 factors for programming music, respondents ranked the composer's gender the lowest ( $M = 10.18$ ,  $SD = 1.98$ ). It may be difficult to draw relationships to previous research findings, considering studies regarding programming practices (Carney, 2005; Grant, 1993; Grieg, 2003; Storhoff, 2018) and evaluating quality music (Budiansky & Foley, 2005; Dello Joio, 1962; Gilbert, 1993; Persellin, 2000; Towner, 2011; Woike, 1990; Young, 1998) did not include composer's gender as a factor. Additionally, composer-centric factors (e.g., significant composer) were ranked low (Grant, 1993; Grieg, 2003) or not included in previous research. Factors that were highly considered for programming wind band works in previous research did align with findings from this study (e.g., artistic merit/musical value, instrumentation, and appropriate challenge to the performers). Likewise, the perpetuated gap in considering a composer's gender when programming music begets the continued lack of program diversity. This notion contradicts respondents' attitudes towards gender representation in programming, which appeared to be more positive. Based on a level of agreement scale ranging from Strongly Disagree (1) to Strongly Agree (4), respondents generally agree that students should be exposed to great music from composers of all genders ( $M = 3.53$ ,

$SD = 0.76$ ). Programming practices might better match this sentiment if band directors considered the gender of the composer more emphatically when choosing music.

In order to better match these positive beliefs towards diversity programming, band directors at all levels that are familiar with works by women composers need to continue and share these programming practices. Band directors who strongly believe in diverse programming should take a position of advocacy to educate colleagues and spread the knowledge of works by women composers and where to access them. Higher education must make a visible, concerted effort to promote women in music for future band directors if the cycle of programming is to shift towards a more equal standing for future generations. When programming works by underrepresented composers, it is important to consider that interweaving works by composers of varying demographics might be perceived as more favorable and inclusive than having a concert themed around them (e.g., “the music of women”). The latter approach could connote to older sentiments that music from non-white men is “unusual,” and thus dividing the music between separate (but equal) concerts may seem offensive and marginalizing (Cardany & Cummings, 2009). These are some suggestions that could help expedite the practices of band directors to better match the climate of diversity observed in this study.

### ***Programming of Specific Wind Band Literature Composed by Women***

Despite numerous lists of programmed wind literature reported by previous researchers (Berry, 1973; Brewer, 2018; Cardany & Cummings, 2009; Rhea, 1999; Towner, 2011; Woike, 1990), band directors’ programming practices of works by women composers is scant (Jensen, 2014). Through my third question, “What specific wind band works by women composers have been programmed by Oklahoma secondary school

band directors over a three-year span?,” I sought to compile, analyze and provide a list of high school teachers’ current programming practices.

Respondents who had programmed works by women over a three-year period from 2017–2020 ( $n = 99$ , 66.9%) were asked to name these compositions and their composers. In total, 28 different compositions by 11 women composers were cited by 40 (27.0%) band directors. Of those composers, the most common were Anne McGinty ( $n = 34$ , 53.1%), Alex Shapiro ( $n = 7$ , 10.9%), and Julie Giroux ( $n = 7$ , 10.9%). The most frequent works programmed included *Atlantis* by Anne McGinty ( $n = 8$ , 12.5%) and *Papercut* by Alex Shapiro ( $n = 4$ , 6.3%). While Jensen (2014) did not collect data on specific works, the scant frequency of programming women composers in both studies may suggest that band directors have a stronger familiarity with a body of works written by men. While previous studies have listed programmed and studied works of varying challenge by men (e.g., Berry, 1973; Brewer, 2018; Cardany & Cummings, 2009; Rhea, 1999; Towner, 2011; Woike, 1990), this study’s reported list of performed works by women lacks the range of difficulty and variety of composers that are available (Blackshaw, 2019; Deemer, n.d; Folk, 2017). Out of the 28 works by women that these Oklahoma band directors reportedly have programmed, 23 (82.1%) are categorized as a grade 3 or lower on the University Interscholastic League’s (UIL) 5-point scale, which infers that the literature is appropriate for intermediate bands or younger ensembles. Interestingly, almost equal number of citations of women composers and/or their works were reported by respondents from each school classification (2A–6A of the Oklahoma Secondary Schools Activities Association). This poses a limitation to this study, as I was unable to discern which ensemble respondents programmed their reported works for, and



so I could not further investigate the scope or function of programming works of this difficulty. While quality among “educational” music has been debated (Budiansky & Foley, 2005), music on curated lists of quality extend to all ranges of difficulty (Blocher et al., 2009; Gilbert, 1993; Wiggins, 2013; Young, 1998). The lack of more difficult music reported from this study aligns with the historical deficit of women composers being programmed by bands at higher levels of learning, such as auditioned groups and college ensembles (Brewer, 2018; Hopwood, 1998; Storhoff, 2018). The repetition and narrow scope of programmed women composers from this study (e.g., Anne McGinty, Alex Shapiro, Julie Giroux) corresponds with programming at The Midwest Clinic from 2002–2017. Boeckman (2019) reported that out of programmed wind band works written by women ( $n = 67$ , 3.0%) across the 15-year span, 38 (56.7%) were written by one composer (Julie Giroux). I recommend that prescribed music lists (PML’s) and online music stores overtly encourage diversity in composer representations—gender and other factors—and provide intuitive searching tools on their databases and/or links to preexisting databases (e.g., Blackshaw, 2019; Deemer, n.d.; Folk, 2017). Texas’s UIL website mentions a “Diversity Initiative,” which includes a small prompt encouraging diversity in programming; however, no other resources to promote this notion further were available at the time this study took place.

### ***Perceptions and Attitudes Toward Women Composers***

Investigating band directors’ opinions and perceptions on women composers can help to broaden our understanding of their programming practices. My fourth research question was “What are these band directors’ perceptions and attitudes towards women composers and their compositions?” Respondents ( $N = 148$ ) generally agreed that

students should be exposed to great music from composers of all genders ( $M = 3.53$ ,  $SD = 0.76$ ) based on a level of agreement scale ranging between 1 (*Strongly Disagree*) to 4 (*Strongly Agree*). Furthermore, 60.4% ( $n = 90$ ) of respondents reported that composer diversity is an important factor to consider when selecting music for study and performance. However, this belief contrasts to Oklahoma band directors' practices, given that respondents reportedly did not consider the composer's gender when programming works for their ensembles ( $M = 1.73$ ,  $SD = 1.66$ ). Previous research inferred an indifference among respondents when asked about a composer's gender. While this observed indifference aligns with this study's findings on attitude regarding composer's gender, it does not correspond to the prompts regarding composer diversity. Further research is warranted in this area, specifically, future researchers could explore "diversity representation in music" as a criterion for programming considerations.

When asked why works by men composers are programmed more often than those by women, Oklahoma band directors ( $n = 97$ , 65.5%) overwhelmingly cited a combination of responses that appear to be related: male dominance as composers; male dominance in the literature that is written; or male dominance throughout society in general. Eleven respondents (11.3%) cited that the composer's gender does not cross their mind when programming works for their ensembles; two (2.1%) respondents stated that this imbalance in gender is improving—an observation that has been noted in other research (Sears, 2010; Storhoff, 2018). A few respondents emphasized their thoughts on this state of wind band programming with resignation and pity, while others emphasized their belief that this was not (and should not be) an issue when choosing literature; however, most respondents answered with simple, direct rationale. With this degree of

awareness of gender bias in wind band music available, the lack of consideration of choosing literature based on gender could imply ambivalence towards the issue. This notion of ambivalence complements previous music education research on unequal societal constructs that form when lack of representation perpetuates what is taught and performed in musical ensembles: music by mostly white men (Georgii-Hemming & Kvarnhall, 2015). In addition, this mentality, coupled with not considering the composer's gender when programming music, is problematic with the favorable belief reported by respondents that students should be exposed to music from composers of all genders, for previous research shows that inaction will not yield these desired results of diversity in music (Georgii-Hemming & Kvarnhall, 2015; Lam, 2018). This data also aligns with Jensen's (2014) previous research, which pointed towards a communal indifference towards programming considerations based on a composer's gender. Despite these findings, data from this study show that while considerations for programming wind band literature written by women are overall indifferent, most respondents appear to view diversity in programming favorably. These results on attitude towards diversity could imply that underrepresented composers, although not historically explored in programming research (Carney, 2005; Grant, 1993; Grieg, 2003; Storhoff, 2018), could become a defining factor of future considerations for programming music; the precedent has not been created for it.

If band directors teach only what they know, then music by women composers may not be programmed, despite the burgeoning acceptance of diversity in music and in the world. The remedy could lie in what is taught throughout a band director's own music teacher education program. By exposing preservice music teachers to works by diverse

composers, exploring their value among the prescribed repertoire, and showing students the resources to find and access these works more easily, directors could become more familiar and receptive to programming these composers and their compositions. If band directors want to see diversity in their programming and curriculum, then they should program works by women composers and composers of other underrepresented backgrounds. The constituency of advocates for the marginalized cannot just come from inside (i.e., only women). The male dominance cited above only reinforces the fact that the majority (i.e., men) must take a stand to help promote and program the works of the minority, otherwise, the changes desired could become minimal and stiflingly gradual.

### ***Demographic Findings***

I conducted multiple tests interacting various demographic groups with salient prompts on programming perceptions and practices. When comparing gender, women responded more favorably to including women composers in programming for students ( $M = 2.81, SD = 0.76$ ) and audiences ( $M = 2.77, SD = 0.78$ ) alike. Furthermore, women also considered gender more than men when programming works ( $M = 2.02, SD = 0.71$ ); however, there was no significant difference between women and men in the number of works by women that were programmed over a three-year span. This is further attested by the fact that both groups ranked composer's gender as the lowest overall criterion out of 12 different programming criteria. The significances found in this study contrast with previous research; Jensen's (2014) research revealed no relationship between attitude and gender between band directors. Further investigation between band directors' genders and their attitudes and programming practices of women composers is warranted for future studies.

No significant differences were found when comparing other respondent demographics (race/ethnicity, experience, district size, or OSSAA contest participation) to perceptions on composer diversity and programming practices of women composers. This data contrasts with Jensen's (2014) research on comparing attitudes between band directors of differing teaching experience, where the newest directors (1-5 years of experience) had significant differences in attitude with band directors who possessed 20 or more years of experience. While respondents from both studies reported an overall attitude of indifference or ambivalence when considering works by women composers, the differences in these studies infer further investigation of attitudes and programming practices of women composers between band directors based upon their race/ethnicity, experience, etc. Furthermore, while 11.5% of respondents did not attend OSSAA contest, the list of potential respondents for this study came from the OSSAA database, which may have skewed the results. Further investigation into contest participation and programming practices of women composers is recommended.

### **Limitations**

This study was confined to the state of Oklahoma, and within that state, only secondary school band directors were asked to participate. In order to expand what is known about programming women composers, future researchers should consider expanding this vein of research in other states across the nation. Reinforcing the data from the Midwest (e.g., Oklahoma, Kansas, Nebraska), researchers could continue examining perceptions and programming practices regionally or by adjacent states in order to make more generalizable inferences from findings. Additionally, researching this

topic on a national and international level could yield further insight into the broader scope of programming in the U.S. and throughout the world.

While the email address database provided by OSSAA was extensive, other email address databases could have included more current contact information for some band directors in the state. Of the 175 responses, 148 were viable for research data. The number of responses is comparable to what was usable in previous research on programming of women composers (Jensen, 2014), which I deemed appropriate for this study. However, future researchers might use national databases (e.g., NAFME) in conjunction with state databases to create a more consummate list of secondary band directors in a given state/geographic region. In addition, while the number of men and women respondents in this study could be considered sufficient, diversity among races/ethnicities was scant. For example, only one African American respondent answered the survey, and the vast majority of respondents were white. While previous research has revealed that a vast majority of music educators described themselves as Caucasian (Hewitt & Thompson, 2006; Matthews & Koner, 2016), further research that includes a larger response from racially/ethnically diverse band directors could prove to be insightful. This line of future investigation seems further warranted in Oklahoma due to the increasing scope of diversity among student populations—in 2019, 47.9% of students in Oklahoma K–12 schools identified as White, 18.2% identified as Hispanic, and 8.4% identified as Black (Oklahoma State Department of Education, 2019).

When asked to recall works programmed, some respondents admitted to programming certain composers, but not their specific compositions. Furthermore, some respondents recalled programming works by women, but they failed to report the specific

works or composers in their response. While revisiting old programs and works takes time to produce, it could yield greater specificity for future research. Retrieving actual programs from band directors, centering a research study around programming practices, or devising qualitative strategies for more in-depth investigations could reap more specific titles of works and their composers from potential respondents. Additionally, the ranges used for works programming, while convenient for descriptive research, could have had a narrower scope to produce more accurate results. A majority of respondents ( $n = 86, 58.1\%$ ) reported programming 1–5 wind band compositions written by women over the three-year span, yet they only specified an average of 1–3 works. Future researchers could consider narrowing the ranges, or using an open text prompt when asking about programming practices, which would allow respondents to exactly quantify how many works they programmed.

Respondents reported their school's OSSAA classification (e.g., 2A, 3A, 4A), what grade levels they taught, and their job title (e.g., Director of Bands–District; Assistant Director of Bands–Middle School), but they did not specify which ensembles they instructed. A band director who teaches at a larger school might be conducting the 2<sup>nd</sup>, 3<sup>rd</sup>, or 4<sup>th</sup> band in a high school setting, which would infer a different difficulty of literature on a PML than a director who conducts the top ensemble at a smaller school. Knowing which works were programmed for specific ensembles could help future studies in identifying the nature of programming works by women composers that are typically appropriate for ensembles of all ability levels, regardless of school classification size.

## **Suggestions for Future Research**

When asking respondents the number of works written by women they programmed, clearer specificity of ranges may yield more accurate reports from respondents. Open text prompts or smaller ranges (e.g., 0, 1–2, 3–5) could help to provide this clarity. Researchers could further examine secondary band directors' knowledge of works based on previous performance experience as students. When creating future studies, researchers should consider using multiple email databases to ensure maximum distribution and communication of the survey invitation.

This area of research could be expanded into other symphonic mediums: What are choir/orchestra/jazz band directors' perceptions and practices of programming women composers? How do these secondary ensemble directors' perceptions and knowledge of women composers (for their medium) relate to those by band directors? Examining significances and trends between the two could provide insight on cultural differences between how our educators are raised and taught in music education, as well as difference among music genres (e.g., band versus choir).

The delimited scope of women in music could be broadened to include composers of other underrepresented demographics. This topic is unexplored, despite new resources dedicated to accessing music from diverse composers (e.g., Blackshaw, 2019; Deemer, n.d.; Folk, 2017). Research on programming practices depict a canon of literature from one primary demographic: white men. While I investigated the programming practices of women composers, I did not determine how the women composers mentioned might identify, regarding their race/ethnicity. Online music stores also do not filter searches based on composer demographics. While the wind band personnel has become more



diverse and inclusive (Storhoff, 2018), the programming practices of its literature has not. Further research on this topic could foster a better understanding of programming practices for composers of all backgrounds and genders. Future researchers also could explore the exposure of online music stores and how this resource affects band directors' decisions regarding what wind band works are programmed. The frequency of influence that online resources have on band directors could have major implications on programming practices and whether diversity programming increases in scope.

Future researchers could investigate the frequency of works by women composers being published by large publishing companies. While investigators have examined the contents of PML's (Baker & Biggers, 2018; Brewer, 2018) and online stores (e.g., Boeckman, 2019), current trends in what is produced and marketed by publishing companies could shed further light on disparities between men and women composers. The trends investigated at publishing companies could affect the decisions and marketing practices that online stores make when advertising new music. Furthermore, an analysis of pending published works versus completed publications could shed light on any precedence taken place within the publishing process.

Finally, an experimental design which explores band directors' biases towards men and women composers could further illuminate trends seen in this profession and other creative disciplines. While previous research in this vein has been explored (Edvenson, 2017; Legg & Jeffery, 2016; North & Colley, 2003), these biases have not been examined among band directors at any level. Further insight on this topic could yield further inherent obstacles that may impact programming practices and provide

suggestions for professional development of in-service teachers, as well as curricular implications for music teacher education programs.

## **Conclusion**

The idea of equal representation among genders in programming is appealing. Unfortunately, while many respondents in this study appeared to share this sentiment, the considerations and practices by those band directors to program compositions by women failed to bring that ideal to reality. The academic and music curricula that these band directors encountered during teacher education may not have focused on composer diversity, given that most respondents could not reference a single woman wind band composer that was studied or performed in their degree programs. When these respondents sought to program quality works, they found programming resources, prescribed music lists, and online music stores that overwhelmingly contain works—old and new—composed by men. These resources historically contain no option to filter or search for the music based on a composer's gender. Although databases that contain searchable parameters for diversity and gender exist, their awareness among respondents was limited. Despite these obstacles, quality music by women has been written, which is cited by respondents. However, when considering wind band works to program, a composer's gender was the lowest-ranked criteria. It was further acknowledged by these band directors that men composers and their works dominate what is available and thus, what is performed in the wind band medium.

By continuing the trends mentioned above, it can be implied that the cyclical nature of what is studied, taught, and performed will further extend the dominance that men have on the industry. A direct, intentional change on how diversity is approached,

from the concert hall to the classroom, must be explored at all academic levels if this trend, which seems appealing to this profession and its constituents, is to be realized. Universities, primary and secondary schools, professional development opportunities, and personal research must be conducted with sincere intentionality towards finding works by women composers and sharing them with students and audience members if the profession aims to continually broaden the scope of music learned in secondary schools. While exposure to diversity can help to equalize representation in what is performed, ambivalence will continue to anesthetize the growth towards true equality. Boeckman (2019) references the paradox that band directors often face when trying to program what is best for students:

If directors insist on ‘excellence alone’ without acknowledging the many years of social and structural biases and power dynamics that underlie the very definition of the term; if they insist that great music will naturally rise over time, without acknowledging that cultural biases and gender expectations drastically limit the routes for a female composer to make her work known to them (or for directors to become aware of fine works by women from decades and centuries past), directors will continue to perpetuate those biases. (p. 48)

The wind band has repertoire—old and new—that is worthy of study, performance, and utter celebration. Band directors must decide if they want to include the music of women into that sacred ritual.

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## Appendix A: Institution Review Board Documentation



### Institutional Review Board for the Protection of Human Subjects Approval of Initial Submission – Exempt from IRB Review – AP01

Date: December 23, 2019

IRB#: 11564

Principal Investigator: Steven Randall Collins

Approval Date: 12/23/2019

Exempt Category: 2

**Study Title:** THE PROGRAMMING OF WOMEN COMPOSERS: PERCEPTIONS AND PRACTICES OF OKLAHOMA SECONDARY SCHOOL BAND DIRECTORS

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPQ Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using IRIS, contact the IRB @ 405-325-8110 or [irb@ou.edu](mailto:irb@ou.edu).

Cordially,

A handwritten signature in black ink that reads 'Lara Mayeux'.

Lara Mayeux, Ph.D.  
Chair, Institutional Review Board

## Appendix B: Study Pilot, Invitation, and Follow-up Messages

### Study Pilot Invitation

**Send Date:** Wednesday, August 21, 2019

**Subject Line:** Thesis Pilot Study (Updated)

Good afternoon everyone,

If you are receiving this email, it means that I received your name from a common friend/colleague or you sent me your information personally. I am running a pilot study for my master's thesis at the University of Oklahoma. The purpose of the pilot test is to ensure the survey is clear, accurate, and ready for actual distribution. Because of your expertise in band and/or music education research, your input is extremely valuable.

The purpose of this study will be to investigate the programming of women composers by Oklahoma band directors at the secondary level. The previous email did not include this section and was an older draft of the email. My apologies for the confusion. It would help my research out immensely if you could do the following things:

1. Take the survey. Please try to answer as truthfully as if it were the real research. If there are questions that don't apply (e.g., the Oklahoma-specific questions on classification), simply choose something and pretend.
2. Please note anything you see as problematic, unclear, missing choices, etc. as you take the survey. It may be best to do this in the body of an email so you can take notes simultaneously.
3. Time yourself. It is important that I provide potential participants with an accurate representation of how long the survey will take to complete. Please make all attempts to take the survey in one sitting, to get an accurate estimate. I'm expecting the survey should take 5–10 minutes.

If you personally cannot partake in this pilot testing but know a band director or research colleague that might (outside of Oklahoma), please let me know and I will contact them directly. If you have any questions or concerns pertaining to my research or your part in this process (you will remain anonymous—no names of pilot test participants will ever be disseminated), you may direct them to my advisor, Dr. Christopher Baumgartner (cbaumgartner@ou.edu). I thank you advance for your time and consideration.

Sincerely,

Steven Collins  
Associate Director of Bands  
Bixby Public Schools  
bixbybands.com

**Survey Main Invitation**

**Send Date:** Tuesday, January 21, 2020

**Subject Line:** Oklahoma Band Director Survey

Dear Oklahoma Music Educator,

You are receiving this email because you currently teach or have taught music in Oklahoma. My name is Steven Collins, and I have created an online survey for my master's thesis at the University of Oklahoma. All current band directors are invited to take this survey. If you are not currently teaching band in Oklahoma, then you may disregard this email.

The purpose of this study is to investigate the programming of women composers by Oklahoma band directors at the secondary level. Particularly, I am interested in your perceptions, programming considerations, and practices with women composers. In pilot testing, this survey took approximately 5 minutes. Your participation will be invaluable for the advancement of research in music education and Oklahoma. Please click the following link from your computer, tablet, or phone to participate. You may need to copy/paste into your web browser.

**Follow this link to the Survey:**

[Take the Survey](#)

Or copy and paste the URL below into your internet browser:

[https://ousurvey.qualtrics.com/jfe/preview/SV\\_eeA5ntSzBOIKtqR?Q\\_CHL=preview](https://ousurvey.qualtrics.com/jfe/preview/SV_eeA5ntSzBOIKtqR?Q_CHL=preview)

Follow the link to opt out of future emails:

[Click here to unsubscribe](#)

The survey will remain open for three weeks.

If you have any questions or concerns pertaining to my research or your part in this process, you may direct them to me, my advisor, Dr. Christopher Baumgartner ([cbaumgartner@ou.edu](mailto:cbaumgartner@ou.edu)), or the OU Institutional Review Board (405-325-8110). I thank you in advance for your time and consideration.

Sincerely,

Steven Collins  
Associate Director of Bands  
Bixby Public Schools  
bixbybands.com

**Survey Follow-up Invitation**

**Send Date:** Friday, January 31, 2020

**Subject Line:** Oklahoma Band Director Survey Reminder

Dear Oklahoma Music Educator,

This is a follow up email to remind you of my research regarding the programming of women composers by Oklahoma band directors at the secondary level. If you have already participated in this survey, thank you, and you may disregard this message. If you are a band director and have not yet participated, please click the link below to take this short survey.

**Follow this link to the Survey:**

[Take the Survey](#)

Or copy and paste the URL below into your internet browser:

[https://ousurvey.qualtrics.com/jfe/preview/SV\\_eeA5ntSzBOIKtqR?Q\\_CHL=preview](https://ousurvey.qualtrics.com/jfe/preview/SV_eeA5ntSzBOIKtqR?Q_CHL=preview)

Follow the link to opt out of future emails:

[Click here to unsubscribe](#)

The survey will remain open for two more weeks. For more information, I have included my original email invitation below. Thank you in advance for your participation in my research project!

Sincerely,

Steven Collins

**Survey Final Invitation**

**Send Date:** Friday, February 7, 2020

**Subject Line:** Oklahoma Band Director Survey Final Reminder

Dear Oklahoma Music Educator,

This is a follow up email to remind you of my research regarding the programming of women composers by Oklahoma band directors at the secondary level. If you have already participated in this survey, thank you, and you may disregard this message. If you are a band director and have not yet participated, please click the link below to take this short survey.

[https://ousurvey.qualtrics.com/jfe/form/SV\\_eeA5ntSzBOIKtqR](https://ousurvey.qualtrics.com/jfe/form/SV_eeA5ntSzBOIKtqR)

The survey will remain open for one more week. For more information, I have included my original email invitation below. Thank you in advance for your participation in my research project!

Sincerely,

Steven Collins

## Appendix C: Survey Instrument

### **Online Consent to Participate in Research**

**Would you like to be involved in research at the University of Oklahoma?** I am Steven Collins from the Music Department and I invite you to participate in my research project entitled THE PROGRAMMING OF WOMEN COMPOSERS: PERCEPTIONS AND PRACTICES OF OKLAHOMA SECONDARY SCHOOL BAND DIRECTORS. This research is being conducted at The University of Oklahoma. You were selected as a possible participant because you are an Oklahoma band director currently listed in the OSSAA database. You must be at least 18 years of age to participate in this study.

**Please read this document and contact me to ask any questions that you may have BEFORE agreeing to take part in my research.**

**What is the purpose of this research?** The purpose of this research is to examine the programming of women composers by Oklahoma band directors at the secondary level.

**How many participants will be in this research?** About 100-500 people will take part in this research.

**What will I be asked to do?** If you agree to be in this research, you will answer questions online via a Qualtrics survey that pertain to perceptions, programming considerations, and practices with women composers.

**How long will this take?** Your participation will take 5-10 minutes to complete this survey.

**What are the risks and/or benefits if I participate?** There are no risks and no benefits from being in this research other than being a part of furthering this line of research.

**Will I be compensated for participating?** You will not be reimbursed for your time and participation in this research.

**Who will see my information?** In research reports, there will be no information that will make it possible to identify you. Research records will be stored securely and only approved researchers and the OU Institutional Review Board will have access to the records. Data are collected via an online survey system that has its own privacy and security policies for keeping your information confidential. Please note no assurance can be made as to the use of the data you provide for purposes other than this research.

**What will happen to my data in the future?** We will not share your data or use it in future research projects.

**Do I have to participate?** No. If you do not participate, you will not be penalized or lose benefits or services unrelated to the research. If you decide to participate, you don't have to answer any question and can stop participating at any time.

**Who do I contact with questions, concerns or complaints?** If you have questions, concerns or complaints about the research or have experienced a research-related injury, contact me at **steven.r.collins-1@ou.edu or 817-821-8695**. You can also contact the University of Oklahoma – Norman Campus Institutional Review Board (OU-NC IRB) at 405-325-8110 or irb@ou.edu if you have questions about your rights as a research participant, concerns, or complaints about the research and wish to talk to someone other than the researcher(s) or if you cannot reach the researcher(s).

*Please print this document for your records. By providing information to the researcher(s), I am agreeing to participate in this research.*

**This research has been approved by the University of Oklahoma, Norman Campus IRB.**

**IRB Number: 11564      Approval date: 12/23/2019**

- Proceed
- Do no proceed

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Do you currently teach band in Oklahoma?

- Yes
- No

***Section One: Demographics***

1. What is your current age?

- 18–28
- 29–39
- 40–50
- 51 and older

2. What is your gender?: \_\_\_\_\_

3. What is your ethnicity?

- White
- Black or African American
- American Indian or Alaska Native
- Asian
- Native Hawaiian or Pacific Islander
- Hispanic or Latino
- Other – please specify: \_\_\_\_\_



4. How many years of experience do you have teaching band?

- 0–5
- 6–10
- 11–15
- 16–20
- 21 or more

5. How many years have you taught at your current job?

- 0–5
- 6–10
- 11–15
- 16–20
- 21 or more

6. What is your Oklahoma teaching certification type?

- Traditional
- Alternative
- Emergency
- ABCTE (American Board for Certification of Teacher Excellence)
- Teach for America
- Other – please specify: \_\_\_\_\_

7. What is your highest degree earned?

- Bachelor's
- Master's
- Doctorate
- Other – please specify: \_\_\_\_\_

8. What is your job title? Select the one that best applies to your work responsibilities.

- Director of Bands – HS
- Director of Bands – MS
- Assistant Director of Bands – HS
- Assistant Director of Bands – MS
- Other – please specify: \_\_\_\_\_

9. What grade levels do you teach? Check all that apply.

- Pre-K–2nd
- 3rd–5th
- 6th–8th
- 9th–12th

10. What is the OSSAA district classification where you teach?

2A

3A

4A

5A

6A

11. What is the developed environment that your school serves?

Rural

Suburban

Urban

12. What is the school type where you teach?

Public

Private

Charter

13. Select all contests/adjudicated events that your concert band participates in.

- OSSAA (Oklahoma Secondary School Activities Association)
- OBA (Oklahoma Bandmasters Association) Concert Festival
- Music for All
- Other – please specify: \_\_\_\_\_
- None

**Section Two: Knowledge, Attitudes, and Programming of Women Composers**

14. Answer the following questions with your most accurate, personal response.

	Strongly Disagree (1)	Disagree (2)	Agree (3)	Strongly Agree (4)
Students should be exposed to great music from composers of all genders.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am aware of the databases online that provide lists of women composers and their compositions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I believe most of my peers are aware of these databases mentioned above.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Having a database with lists of women composers and their compositions readily available will help directors to program more diverse concerts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. Answer the following questions with your most accurate, personal response.

	Strongly Disagree (1)	Disagree (2)	Agree (3)	Strongly Agree (4)
I consider the gender of the composer or arranger when programming a piece.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Composer diversity is important when it comes to programming music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
For students, women composers should be programmed as often as men.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
For audience members, women composers should be programmed as often as men.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When programming a composition, I consider the gender of the composer.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have intentionally sought out programmable music written by women composers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. Please name works of wind literature by women composers that you consider to be quality music for education and/or performance (maximum of ten). Include the composer's name next to the work.

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17. Please name works of wind literature by women composers that you recall studying in your undergraduate or graduate coursework (maximum of ten). Include the composer's name next to the work.

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18. In your opinion, why are men wind band composers programmed more often than women wind band composers?

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19. Approximately, how many concert band works have you rehearsed, studied, or programmed in the past three years?

- 1–10
- 11–20
- 21–30
- 31–40
- 41–50
- Over 50

20. How many of those works were written by women composers?

- 0
- 1–5
- 6–10
- 11–15
- 16–20
- 21–25
- 26–30
- Over 30

21. In the space below, please provide a list of the names of works by women composers that your band has programmed over the past three years. Include the composer's name next to the work.

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22. Please rank each statement below in order of their overall importance to you when programming for your ensemble.

- \_\_\_\_\_ Musical quality/aesthetic value
- \_\_\_\_\_ Instrumentation of ensemble
- \_\_\_\_\_ Festival/contest suitability
- \_\_\_\_\_ Appropriate challenge to performers
- \_\_\_\_\_ Student appeal
- \_\_\_\_\_ Composer's gender
- \_\_\_\_\_ Cost
- \_\_\_\_\_ Historical significance
- \_\_\_\_\_ Teaching/curricular goals
- \_\_\_\_\_ Audience appeal
- \_\_\_\_\_ Highly recommended by colleague
- \_\_\_\_\_ Craft of skilled composer

23. Please email [programmingwomencomposers@gmail.com](mailto:programmingwomencomposers@gmail.com) if you would like to receive the results to this research when it is finished.

24. Additional Verification