

THE UNIVERSITY OF OKLAHOMA  
GRADUATE COLLEGE

A DESCRIPTIVE PROFILE OF WOMEN COMPOSERS WHO TEACH  
COMPOSITION IN U.S. COLLEGES AND UNIVERSITIES

A THESIS  
SUBMITTED TO THE GRADUATE FACULTY  
in partial fulfillment of the requirements for the  
degree of  
MASTER OF LIBERAL STUDIES

By  
MIMA SPROLES HALE  
Norman, Oklahoma  
1989

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By

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Dr. Jane Magrath, Major Professor

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Dr. Judith S. Lewis, Committee Member

to undertake this venture and supported me throughout the  
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## THE PROBLEM

### Introduction

Women have long been recognized as instrumentalists, music teachers, and singers in America. In those areas women have been allowed to utilize their talents and earn a living. As composers, however, women have not always received the recognition afforded those in performance and music education, and the writing and performance of women's music has not had a chance to succeed or fail on its own. With the exception of a few highly visible and successful women, social, cultural, and historical forces have traditionally limited women from full access to professional careers in composition.

Until the 1970s literature on women composers was limited, as was public exposure of their compositional works. However, due mainly to the women's movement and its goal of exposing unpublished and unperformed works, the role of the female composer has broadened considerably in the last two decades. vii literature on women



## CHAPTER I

### THE PROBLEM

#### Introduction

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Until the 1970s literature on women composers was limited, as was public exposure of their compositional works. However, due mainly to the women's movement and its goal of exposing unpublished and unperformed works, the role of the female composer has broadened considerably in the last two decades. While literature on women



composers has grown since the 1970s, information on composition instructors remains limited. Little, if any, information appears to exist on the two subjects in conjunction with one another. No study exists profiling composition instructors - male or female - at colleges or universities.

Composition is a difficult field for men and women alike. It requires sufficient schooling and adequate financial backing to support one's efforts. Works must be written down, they must be made accessible, and they must be performed. Immense dedication is required to produce music; it may be presented only once by an individual or organization, sometimes at a considerable cost, and then may never be heard again. Unlike visible artistic productions, unheard music lies dead (Ammer, 1980).

One of the few steady employment opportunities available to American composers is teaching on the college and university level. Women composers currently teaching composition are responsible for and extremely influential in the training of our future composers, both male and female. For this reason descriptive data and adequate knowledge surrounding major issues that face female composers who teach composition would be considered a desirable step toward understanding this unique group of women. Through this study it my desire to extend and



questionnaire, developed by the author to gather factual and perceptual information, was pretested by five composers and/or composition teachers from the University of Oklahoma, Oklahoma State University, and Panhandle State University.

### Purpose of the Study

In an attempt to decrease the existing gap in our knowledge concerning women composers/composition teachers by determining their present status and investigating current issues they encounter, a descriptive profile of female composition instructors who teach composition was developed. The profile included composer information, teaching and institutional information, personal information, and a composer perspective. In addition, four major issues currently facing women composers/composition instructors were addressed.

1. What motivates women to compose?
2. What is the relationship between composing and teaching composition?
3. Does gender discrimination in getting works published, recorded, and performed still exist?
4. Are there career opportunities for women composers entering the twenty-first century?

### Method of Procedure

The survey method was used to gather information on American women composers who teach composition. A



questionnaire, developed by the author to gather factual and perceptual information, was pretested by five composers and/or composition teachers from the University of Oklahoma, Oklahoma Baptist University, and Panhandle State University. The questionnaire was mailed on October 28, 1988, to 111 female composition instructors at American colleges and universities listed in the 1986-88 College Music Society Directory of Music Faculties in Colleges and Universities. The questionnaire (Appendix A) was accompanied by a cover letter (Appendix B) explaining the purpose of the letter. Recipients of the survey were given three weeks to respond. A follow-up letter (Appendix C) was mailed to those recipients failing to respond by November 16, 1988. Information from questionnaires received after December 16, 1988, was not included in the study.

Data received from the respondents were tabulated to form a descriptive profile on female composers who teach composition. Major issues confronting women composers/composition teachers were defined by means of explanatory information requested from the respondents.

#### Limitations

This study was limited to female faculty members teaching composition at American colleges and universities



during the fall of 1988. The 1986-88 College Music Society Directory of Music Faculties in Colleges and Universities was chosen because it contained the most comprehensive listing of all male and female instructors of composition by name. It was assumed that women who teach composition also would be actively involved in their own composing; however, the first question presented in the questionnaire was designed to eliminate those female composition instructors who do not compose. Female composition instructors in Canada as listed in the 1986-88 College Music Society Directory were not included in the study.

#### Organization of the Study

Chapter I, in defining the problem to be presented, provides an introduction and the purpose for the study. In addition, parameters of the study, methods of the procedure, and the organization of the study are addressed. Chapter II contains a review of the literature as related to the topic of the study. This includes a brief history of American women musicians and composers; a survey of literature on women as professionals, mothers, and creative individuals; information concerning studies on female faculty in American colleges and universities; and an overview of existing profiles in music.

Data compiled from responses to the questionnaire are presented in Chapter III in three broad categories:

(a) composer information, (b) teaching information, and (c) composer perspective. Chapter IV contains a summary and conclusions from the findings as represented through a descriptive profile and a discussion of major issues currently facing women composers who teach composition. Also included are recommendations for further study.

Although literature can be found on women composers and women composition instructors, little if any information appears to exist on the two subjects in conjunction with one another. A review of the literature on American women composers revealed that books and articles were published infrequently during the 1880s through the 1960s; however, an influx of information surfaced during the 1970s. While a small number of descriptive profiles on instructors in various fields of music exists, no such profile could be found on the female composition instructor.

This chapter includes a brief history and overview of the literature on American women musicians and composers. Literature on creative women will be reviewed, and studies on the status of female instructors of composition in higher education will be presented. An examination of



existing descriptive profiles in music will also be included in this chapter.

## American Women Musicians and Composers

### CHAPTER II

#### RELATED LITERATURE

Although literature can be found on women composers and women composition instructors, little if any information appears to exist on the two subjects in conjunction with one another. A review of the literature on American women composers revealed that books and articles were published infrequently during the 1880s through the 1960s; however, an influx of information surfaced during the 1970s. While a small number of descriptive profiles on instructors in various fields of music exists, no such profile could be found on the female composition instructor.

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### American Women Musicians and Composers

According to musicologist Jeannie Pool (1979), American women composers of the eighteenth and early nineteenth centuries were sometimes difficult to trace for two reasons: they were often reluctant to reveal accurate birthdates, and they sometimes used pseudonyms. For centuries men had dominated the art of musical composition. This was especially true in the European tradition and carried to the United States. Women's role in music was defined as performer, teacher, and supporter of male composers. Pool further states that women met with discrimination if they chose to compose and were denied educational opportunities necessary for the preparation of a career in composition. These prejudices against women composers limited their compositions to parlor music, light piano studies, and beginning etudes for children.

Dissertation research by Judith Tick (1979) reveals that during the 1840s and 1850s attention was brought to American women in music through the improvement of educational opportunities available to them and the general interest in women's novels and poetry. By the 1880s the



number of women composers had increased significantly. The impetus for further progress came from the women musicians themselves as they demanded entrance into colleges and conservatories where they were once denied, and as they demanded the same education and training as were offered to the men. It was in this very atmosphere that the first American women composers became active.

With George Upton (1880) wrote the first of several books by male authors that denied women's creative abilities in music. In his book Upton concentrated mainly on women in the lives of the great composers from Bach to Wagner, devoted a small section to women as interpreters of music (an area in which he acknowledged that women had a special gift), and compiled an appendix that listed the names of several women composers, although he stated that women had no ability for composition. This book appeared at a time when women were beginning to break through the barriers, not only of training - harmony and counterpoint were long held to be unfeminine studies beyond the capacity of women's brains - but of critical attitudes that associated femininity with smaller forms of art music (Block, 1988).

During the late nineteenth century, those women who did overcome the obstacles of prejudice found themselves labeled "pioneers." According to Miriam Green (1976), the



composers and songwriters were actively working in the first woman composer to receive recognition in America was Constance Faunt le Roy Runcie. Runcie once stated that her music had never been rejected by a publisher - a statement most composers today, male or female, cannot make. Pool (1979) related that another major breakthrough for women composers occurred when Margaret Lang's overture Witichas was premiered by the Boston Symphony Orchestra in 1893. It was the first time an American orchestra had performed a work by an American woman. In 1896 the Boston Symphony Orchestra premiered Amy Marcy Cheney (Mrs. H.H.A.) Beach's Gaelic Symphony, the first symphony by an American woman to be performed. Through these exposures Lang and Beach were able to prove that women could indeed compose large-scale works for orchestra.

By the 1900s women began playing a wider range of instruments rather than limiting themselves to piano and vocal music. With a quality music education available to them, the number of women composers continued to increase. Many middle-class American women turned to music and music education for self-supporting income. Music education soon became a predominantly female occupation. American women also began full-time careers as composers of art music. At the turn of the century, over one hundred women



composers and songwriters were actively working in the United States (Tick, 1986).

According to Pool, during the 1930s women struggled aggressively to obtain equality in music with men. They received awards previously reserved for male composers, and their works were often programmed by prestigious performing groups. Ruth Crawford Seeger distinguished herself as the first woman composer to be awarded a Guggenheim Fellowship in 1930 and was considered by her peers to be one of the most original innovators of twentieth-century music (Bowers, 1983). Florence Price became the first black woman to receive recognition for a symphonic work through the performance of her piano concerto by the Chicago Symphony Orchestra in 1932 (Green, 1975).

Having overcome the stereotype of possessing deficiencies in creative abilities, women composers found themselves faced with new barriers. In 1940 Carl E. Seashore, psychologist, wrote an article on the absence of women composers in the musical world. He credited serious women composers not only with native talent, but with intelligence, musical temperament, creative imagination, musical precocity, and quality educational credentials; however, he continued,



In the graduate school I have observed that when a woman of marked achievement and fine personality is invested with the doctor's hood, there is a young man around the corner: we hear the wedding march, love's goal is reached, and the promising Ph.D. settles down and gets fat (p. 42).

Other prejudices prevailed. Musician Edith Borroff wrote for the College Music Symposium:

I was refused as a composition student at Oberlin Conservatory in 1944 and was forced to switch to piano or forfeit my scholarship....But after earning the degrees in composition I found that performance and publication of my music were inseparably linked with my sex: all works that I submitted with my right name were rejected: conversely, the two that I submitted with a male pseudonym were accepted (qtd. in Pool, 1979, p. 27).

During the 1950s composers began working with new modes of musical expression, mainly electronic music, and women composers were no exception (Ammer, 1980). Guy Maier (1954), convinced that women were more sensitively musical than men and impressed by women's ability to compose, expressed his view that it was just a matter of time before women composers would rise "shoulder to



shoulder" in recognition with the male composers. During the same decade Ellen Taaffe Zwilich became the first woman to receive a doctoral degree in composition from the Juilliard School of Music. In 1983, three decades later, she became the first woman to receive a Pulitzer Prize in music for her Symphony No. 1.

In response to the women's movement and its goal for improving the status of women in American society, researchers set out to discover women's creative works. Women's studies in history, the social sciences, and literature surfaced first, and by the 1970s studies in music and music history prevailed (Neuls-Bates, 1978). Multiple articles and books on women composers appeared. The question "Why are there no great women composers?" surfaced periodically as a topic for discussion. Women composers, male composers, students of music, musicologists, and social scientists all studied the problems of women composers and penned their opinions. Composer Radie Britain (1970) called for greater exposure of women's works and for conductors who were not prejudiced.

Female conductors were frustrated as well. Ida Krehm (1969), expressing her concern over the lack of women conductors, articulated a need for tapings of identical works with identical orchestras and with conductors of



each sex to be made, compared, and the findings to be widely publicized.

Psychologist Dr. Grace Rubin-Rabson (1973) reported that personality profiles of high-achieving women such as composers and conductors departed considerably from the national feminine norms. Mariam Green's two upbeat articles (1974 & 1976) on women composers brought forth useful historical information with optimistic predictions for the future. In 1974 she estimated that over 500 American women were actively composing - far more women than any time in the United States. At this time their style could be described as twentieth-century contemporary or modern.

The question of discrimination continued in debate. During an interview conducted in 1975, Pauline Oliveros, composer of experimental music and associate professor of music at the University of California, San Diego, responded to the question of difficulties as a woman composer due to men's antagonism.

My difficulties have not been so different from those of my male colleagues. Antagonism exists from both males and females when an active person represents a threat in the minds of others....There are many men



who are sensitive to the problem and are trying in various ways to work out solutions. You have to realize, though, that both men and women are working toward solutions, and both men and women are resistant (Musical America, p. 24).

The need to discriminate, according to Benjamin Wolman (1974), hinges upon one's self-esteem and the feeling of one's own power. Those who feel they need to discriminate do so because of their own inferiority feelings and in general do not discriminate against those who have the power to retaliate.

By the mid-1970s colleges and universities had expanded their curriculum to include courses on women in music. Students of music promoted the study of women composers of distinction through doctoral dissertation research (Gaume, 1973; Boughton, 1974; Friedland, 1975; Lerner, 1976; Eden, 1977; Fertig, 1978). To meet the needs of the students and faculty, publishers printed bibliographies, biographies, and various other reference works (Block, 1988). Until then reference works generally included women composers only briefly, if at all. Don Hixon and Don Hennessee's (1975) biobibliography served as an index to the biographies of women musicians of all countries and periods. Susan Stern's 1978 handbook on



women composers represented women composers in the United States, Canada, and Western Europe beginning with the sixteenth century. JoAnn Skowronski (1978) narrowed her bibliography to an extensive inclusion of American women in music during the years 1776 to 1976. In an ambitious undertaking, Adrienne Block and Carol Neul-Bates (1979) compiled a bibliography of more than 5,000 women's works of music and literature. Supported in part by the National Endowment for the Humanities and the Ford Foundation, the reference book also included an overview of the contributions of women in American music and the problems they had encountered.

Literature on women composers continued to address the problems of prejudice and cultural disadvantages. By now the fact that women composers had weathered negative social pressures over long periods of time was hardly news. Don Burns (1974) explored the problems of the "distaff'd composers." Mildred Green (1975) researched the role of black women composers' contributions to music - a much neglected area of women's music. Green found the total number of black women composers and their works to be astonishingly large and of extremely high quality. Nancy Van de Vate (1975) suggested in her article The American Woman Composer: Some Sour Notes that



talking about the problem could easily become a substitute for doing something about it. A year prior to her article, the College Music Society had formed the Committee on the Status of Women to determine if there was discrimination against women in the profession of music. A colloquium was designed to highlight the proclamation by the United Nations of International Women's Year in 1975 and to begin the exploration of how women were faring in the field of music (Bowen, 1974). The United Nations had stimulated legislative action and public awareness at the international level, but in the United States it was discovered that work would have to be carried out and paid for by those concerned with the problem.

Documented sources on American women in music continued to emerge. In 1980 Christine Ammer detailed the history of women in American music from colonial times to the present in her book Unsung published as a contribution to women's studies. The book focused on the lives and works of outstanding individuals as performers, composers, and teachers. Jane LePage (1980 & 1982) presented lengthy chapters taken from interviews with seventeen musicians in each of her two volumes on Women Composers, Conductors, and Musicians of the Twentieth Century. In addition to



the biographies, both volumes also included the composers' published scores, film scores, reviews, and quotes.

Carol Neuls-Bates (1972) edited the anthology Women in Music with three purposes in mind: (a) to provide contemporary accounts of women musicians, most told in the words of the women themselves; (b) to call attention to the ways in which particular women had been able to obtain the encouragement, training, and opportunities necessary for a professional career; and (c) to present examples of the literature that had advised women at earlier times about their proper roles in music. Included in the anthology were rare illustrations and invaluable excerpts from letters, diaries, autobiographies, newspapers accounts, reviews and interviews.

As a project of the International League of Women Composers, Inc., Judith Lang Zaimont and Karen Famera (1981) compiled Contemporary Concert Music by Women. The volume reflected the League's effort to increase public awareness of the large and neglected repertory of music by women and intended to be equally useful to performers and those engaged in research. The book contained biographical and programmatic information, lists of works, and information about the availability of the works. Judith Zaimont (1983) included a song list and course curriculum



for the study of women in music for public school and higher education in her book The Musical Woman: An International Perspective.

In 1975 Nancy Van de Vate founded the International League of Women Composers (originally named the League of Women Composers). The primary goal was to address the imbalance between men and women composers in the areas of orchestral performances, commissions, and recordings. Located in Three Mile Bay, New York, it also exists to promote women into the mainstream of music which the organization believes can only be accomplished through direct and political means.

The American Women Composers, Inc., located in Washington, D.C., and organized in 1978 by composer Tommie Ewert Carl, maintains a national archive of scores and manuscripts (many unpublished) as well as recordings and bibliographic materials. New York Women Composers, Inc., a more recent women composer's organization, is based in North Tarrytown, New York.

According to Ammer the major drawback for these groups is that they try to combat discrimination by instituting a kind of "separatism and thereby perpetuate the very image that most women composers reject outright...their



identification as 'women composers' and not purely  
'composers'" (p. 244).

The most recent literature on American women composers can be found through master's theses and doctoral dissertations, numbering over twenty since 1980. Most studies cover women composers of distinction (Reich, 1988). James Briscoe's 1987 historical anthology of music (first conceived during the 1983 national conference of the College Music Society in Dearborn, Michigan) includes biographies and scores of women's works from all the traditional periods of Western music history. The anthology also contains first modern editions of several important works. In addition, discographies of individual women composers are now available.

#### Women as Professionals, Mothers, and Creative Individuals

Literature on creative women is limited due to the fact that the life stages and motivations which promote creative pursuits has not been researched systematically. While the creative male's life cycle has been studied, the life cycle of the creative woman has been neglected by life cycle theorists. Women have always desired meaningful work and a way in which to express their creative powers (Copelman, 1987). With the advance of the women's



movement, fortunately, creative women have become more visible to the public.

Despite the age-related stages of life and how they relate to creativity as described by Maslow (Loevinger, 1976), Erickson (1980), and Loevinger (1976), many psychologists and sociologists feel that life crises and the timing of those experiences are now taking precedent with patterns of life-cycle development among adults less clear (Rosenfield, 1987).

Helson, Mitchell, and Hart's study (1985) of seven women whose lives became autonomous found that women with different personalities, problems, and ways of life "can attain a high level of ego-development; that their lives tend not to have been orthodox or easy; and that theories of adult development are useful but uneven in application" (p. 169). The research concluded that "autonomous ways of thinking and behaving are so much discouraged in women that only those who have known pain or marginality develop a high ego-level, and those who have high ego-level are unlikely to live a conventional life" (p. 167). Many creative women's biographies substantiate this conclusion.

Psychologist Dr. Grace Rubin-Rabson (1973) proclaimed that personality profiles of high-achieving women such as authors, mathematicians, Ph.D.s, physicians, and creative



musical women, departed from feminine norms. Intelligence, dominance, originality, and self-sufficiency were among the traits embodied by these women. They also were prone to reject outside influences, to be socially aloof, less nurturant, often unmarried, more frequently divorced, and had few or no children. Dr. Rubin-Rabson further stated that the "dedicated concentration necessary to reach the goal of superior musical creativity would presuppose a feminine personality even more aberrant from the norm." Even if the attributes above existed, from the very small number of women drawn to composition, the probability of an unusually superior compositional talent would be very rare, almost negligible. If a woman did possess the superior ability to compose, her achievement would have to be based on the premise that composition was "her primary purpose for existence" (p. 50), concluded Dr. Rubin-Rabson.

Karen List-Ostroff (1983) in her dissertation on creative women's development patterns discovered interesting commonalities. The study, limited to women aged 23 to 35 years of age whose fields included choreography, the visual arts, and musical composition, utilized the phenomenological approach (observation of outward behavior through a process largely involving communication) (p.42).



The research included oral history interviews with eleven women focusing in on their life choices and creative periods. Designed to detect "how women made sense out of their own creative development," research findings revealed:

1. Society's influence was minimal on career choice.
2. An inner drive to produce existed, despite self-doubt and passing moments of satisfaction.
3. Primary and secondary schools (except specialized art schools) proved not to be environments that encouraged creativity, emotionality, or aesthetic education.
4. Parents (or sometimes a sibling or relative) had a personal interest in the arts and supported the women in their respective fields.
5. Mentor relationships were of great significance.

The assertion that systems of mentorship, friendship, and role models are of great importance for both men and women in other creative fields is demonstrated in Elizabeth Tidball's (1980) and Berenice Fisher's (1988) works. Alice Walker describes a letter that Vincent Van Gogh wrote to a friend about the loneliness experienced by the artist rejected by society. 'I am suffering,' he wrote, 'under an absolute lack of models.' (qtd. in Fisher, 1988, p. 5). Michael Shaughnessy (1987) provides



information on Louise May Alcott's mentors and friends Henry David Thoreau and Ralph Waldo Emerson. Emerson also strongly influenced Emily Dickinson. Nadia Boulanger, nineteenth century's most famous composition pedagogue, credited Raul Pugno with serving as her mentor who provided her with financial, emotional, and institutional support (Rosential 1978).

Dissertation research by Nancy Chodorow (1975) suggests that while mothering is sometimes "constraining and delimiting", it is not the sole determinant of a woman's social, economic, and creative activities. Chodorow states:

It is not {women's} productive activities which are incompatible with child care, but their organization and the societal ideology which supports this.... Factors of power, prestige and value, control of production and exchange, kinships systems and practices, beliefs and constraints upon women's movements, all go to determine in any particular society whether and how women will participate in the productive economy and social life (p. 11).

Chodorow argues for the liberation of both sexes from the "socially produced oppression" of the female gender and the need for "fundamental reorganization of the



relations of reproduction--so that primary parenting is shared between men and women" (p. 235). This reorganization requiring the equal participation of men and women in parenting will enable women to develop the autonomy needed to enhance creative capabilities.

Creative professional women face career problems the same as other professional women. According to Elizabeth Ehrlich (1989), following the "mommy track" (as opposed to the "fast track") has been found to afford a viable alternative in balancing career goals and motherhood while children are young. The "mommy track" provides a woman with flexible scheduling, job sharing, telecommuting, and extended leaves in order to spend more time nurturing and caring for her children during their early years. However, the feminist position, as explained by Ehrlich, regards parenting as the responsibility of both the husband and wife. Raising children should not be the sole concern of women, and family responsibilities should not pose an obstacle for women seeking the "fast track." If a woman gives up the "fast track" and follows the "mommy track," she essentially gives up the struggle for social and family changes that might permanently "derail" her career.



Contrary to Freud's concept that women by age 30 begin developing a "rigidity" which limits their personal scope (Helson, 1985), women's capabilities expand with age. According to Alice Rossi, D.I. Gutmann's study, "An Exploration of Ego Configurations in Middle and Later Life," shows that while men in the decade from forty-five to fifty-five years shift from dominance to nurturance (agency to affiliation) with a gradual decline in ego energy, the reverse was found to be true in women, with a shift in nurturance to dominance (affiliation to agency) (p. 20). Productive pursuits in women during the middle and later years when family responsibilities have decreased allow important self-development and identity formation. Many women adopt instrumental life goals and orient themselves toward interests traditionally associated with male sex roles (Szinovacz, 1986-87).

#### Female Faculty in American Colleges and Universities

In 1975 Gerald Ford was the first President ever to appoint a Commission on women to look into the status of women in the arts and humanities. At that time nearly 300,000 American women were "molding sculptures, writing poetry and history, painting canvases, teaching languages, music, drama and art, singing, dancing, acting...working



for a living in the arts and humanities" (U.S., p. 5).

Specific testimony during the Commission hearings

revealed:

1. Women artist's annual earnings were low, which forced them to teach. Yet there was widespread academic prejudice against women with inequities in salaries and status against the woman artist as a teacher.

2. Women still had inferior rank, less salary, and less job security on college and university faculties as compared to men.

3. Women were rarely chosen as department heads.

4. Women faculty in conducting and musical composition were low. In addition, the Commission revealed that many women faculty members were put in lower teaching positions with heavy lecture loads that made it difficult, time-wise, to compose. It also revealed that opportunities to publish musical works were not readily available and not without prejudice.

A 1975 editorial survey on women composers in 35 major North American conservatories was published in High Fidelity/ Musical America and revealed the following statistics:

1. Thirteen percent of conservatory composition undergraduates were women. Of the total 271 undergraduate



composition students, 35 were female.

2. Fourteen percent of conservatory composition graduate students were women. Of the total 153 graduate composition students, 21 were female.

3. Sixteen percent of conservatory composition doctoral candidates were women. Of the total 75 doctoral candidates in composition, 12 were female.

4. Four percent of conservatory composition faculty were women. Of the total 95 composition faculty, 4 were female.

The respondents taking part in the study were located at Yale University, Eastman School of Music, University of Texas at Austin, Brandeis University, and others.

The College Music Society, Boulder, Colorado, regularly issues publications in an effort to circulate ideas on the practice and philosophy of music in higher education. College Music Society Report No. 1, The Status of Women in College Music: Preliminary Studies (1976) for women and men on composition faculties during the years 1972 and 1974 revealed that women constituted only 5.8 percent (N=67) of a total of approximately 1,160 composition teachers in the United States and Canada. This figure was somewhat higher than the less than 5.0 percent conducting jobs held by women. The study also revealed



that more women were full professors of music education than of any area of music examined in the study. However, assuming the men and women studied held equal qualifications, professorships were very uneven. Men were likely to have twice the number of professorships than women. In addition, women were clustered at the low end of the faculty ladder, with a disproportionate number teaching part-time in music education. Statistics indicated the situation to be worse for women who taught piano at the college level. Women teaching piano had the largest number of the lowest paid positions.

According to the College Music Society Report No. 2, The Status of Women in College Music 1976-77 (1980), edited by Barbara Renton and Adrienne Fried Block, the condition of women appointments in institutions for higher education had not improved. Regardless of the increasing number of qualified women within the field of music, the opportunities for appointment appeared to be increasing only at the lowest levels, especially within the ranks that did not lead to advancement. Although the study was based only on statistics for two years (1976 and 1977), the results provided evidence that women in college music, although qualified, were under-appointed and under-promoted. The same study did show, however, that the



number of female faculty members in composition jumped to 9.59 percent with the number of male composition instructors at 90.41 percent.

The College Music Society Report No. 5, Women's Studies/Women's Status (1988), reported a figure of 8.6 percent of female composition faculty for 1987, down almost 1.0 percent from 1977. A good sign, however, was that women teaching composition had been promoted from associate to full professor at a faster rate than from assistant to associate professor. While the highest proportion of women earning doctoral degrees were in performance, history, and general music (37.0 percent) the lowest figures for women earning doctorates were in theory and composition (22.7 percent). The figures indicated that talented women are not carrying through to the doctorate in composition in proportion to their numbers. The figures also showed an increase of only 29 women and 147 men in composition in ten years. The report indicated that the low number of women put women composers at a considerable disadvantage in competing for grants and commissions since panels tended to award those with academic positions.



### Profiles in the Field of Music

A limited number of descriptive profiles are available in the field of music. Areas that have been profiled are college piano pedagogy instructors, two-and-four year college music instructors, woodwind instructors and music administrators in higher education, and supervisors of student teachers in music.

Gayle Kowalchyk (1988) surveyed piano pedagogy instructors in higher education to determine their teaching experience, educational background, teaching responsibilities, institutional background, and recommendations for the preparation of future piano pedagogy instructors. Comparisons were made between undergraduate and graduate piano pedagogy instructors and between instructors who taught at institutions offering a degree with an emphasis in piano pedagogy and those who taught at institutions that did not offer a degree with an emphasis in piano pedagogy.

Information from questionnaires sent to 558 piano pedagogy instructors revealed that the typical piano pedagogy instructor was a female associate professor between the ages of 46 and 55 who held a full-time appointment. The average instructor most likely had a master's degree in piano performance and had taught piano 24.5



years and piano pedagogy for 10.6 years. For preparation of future piano pedagogy instructors, respondents stated a definite need for the instructor to exhibit good teaching abilities and to possess a high level of musicianship skills. Other recommendations for the preparation of future piano pedagogy instructors included: a) observation of other teachers, (b) teaching experience as an independent piano teacher, (c) performance skills, and (d) other course work outside of music.

Grace Osadchuk (1984) surveyed class piano instructors in junior colleges accredited by the North Central Association of Colleges and Schools. A teacher profile was developed from 147 respondents' data. In addition, information was gathered on the nature of class piano instruction and those teachers providing the instruction. Data revealed that the majority were female instructors between the ages of 30 to 45. Fifty-two percent held master's degrees. Private studio teaching experience was rated as very important by 81.0 percent of the respondents.

Few junior college teachers had taken specific courses that prepared them to teach piano at that level. Not surprisingly, the majority highly recommended applied piano as the most important course for preparation. Other



courses rated as very important by 50.0 percent of the respondents were piano pedagogy, group piano pedagogy, piano repertoire, advanced class piano, and piano teaching practicum.

Chang (1984) designed a study (through the use of three questionnaires) to identify music administrators in higher education, to identify their leadership styles, and to identify the leadership behaviors. The descriptive profile that was developed included personal characteristics, professional backgrounds, and current professional activities.

Of the one hundred music administrators randomly chosen from the 1983 NASM directory to participate in the study, the majority were white, male, with a median age of 48 years. Most held a doctoral degree and had been in their current position for about six years. The majority were full professors and still taught courses in addition to their administrative duties. They represented a democratic leadership style as opposed to an autocratic leadership style. The majority had received no formal training in administration before assuming the position and therefore strongly recommended that future administrators take courses in administration.



D'Arca (1985) surveyed the training, qualifications, and function of college and university supervisors of student teachers in music during the 1984-85 academic year. The states of Colorado, Illinois, Iowa, Kansas, Missouri, Nebraska, and Oklahoma represented 63 state-approved music teacher education programs in the study. A Director's Questionnaire was used to collect the names and addresses of the supervisors of student teachers in music who were included in the survey. A second instrument, Supervisors's Questionnaire, was designed to obtain descriptive information.

The study revealed that most college and university supervisors of student teachers in music were between 41 and 60 years of age. The majority hold a doctoral degree, are certified music teachers, and have had some experience teaching in elementary and/or secondary schools. Over 56.0 percent had some type of formal training for their current positions, and almost 49.0 percent had experience as cooperating teachers and were currently involved in a school music situation.

The data showed that there was a tendency for larger schools to employ more graduate students or instructors as full-time supervisors. Evidence from this study indicated that most supervisors had received formal training.



## Summary

Against considerable odds women have contributed significantly to the musical life in the United States. More women are active today as composers of art music than ever before, yet the study of American women composers remains a relatively new field. The study of women who teach composition in higher education has been limited to information on their status as faculty members. These studies show that women's access to faculty positions has increased, but the number of women pursuing a doctorate in composition is low.

What do we really know about this unique group of women who compose and teach composition? What are their common characteristics? What are their differences? What type of barriers do they face as they approach the twenty-first century? What does the future hold for American women composers who teach composition? These and many other questions are addressed in Chapter III as the women speak for themselves through the presentation of the data.

The first twenty-six questions were designed to collect information on the woman as a composer. The questions requested information on formal training in composition; compositional styles and genres; and works published, recorded, premiered, and performed. In addition, the respondents were asked to indicate the date of their last



### CHAPTER III

#### PRESENTATION OF THE DATA

Data for this study were collected by sending a questionnaire to women who teach composition at American colleges and universities. The questionnaire was designed to gather information about these women with the intent of constructing a descriptive profile of the typical female composer who teaches composition in higher education. Information requested from the women was categorized in three broad areas: composer information, teaching information, and composer perspective. These categories and related questions were selected based upon the purpose of the study and information disclosed through a review of the questionnaires answered by five pre-testers.

The first twenty-six questions were designed to collect information on the woman as a composer. The questions requested information on formal training in composition; compositional styles and genres; and works published, recorded, premiered, and performed. In addition, the respondents were asked to indicate the date of their last



composition, to list honors and awards, to estimate the amount of time devoted weekly to composition, to approximate yearly earnings, and to indicate if their standing as a faculty member enhanced their status as a composer. As a means of determining current trends, respondents were asked to list the electronic equipment they used in composing.

Included in the "Teaching Information" section were five questions designed to obtain institutional data. The questions solicited information on the type of institution where the respondents taught, whether the school was a public or private institution, the total undergraduate and graduate music and composition enrollment for fall 1988, and the total number of composition faculty.

Teaching information was acquired through the use of eleven questions which included information on academic rank and administrative appointments. The respondents were asked to disclose information concerning their academic load, how they rated the teaching of composition, the percentage of their load spent teaching composition, and the courses they taught other than composition. This section also requested personal opinions on why they taught, the number of years they had taught, the names of students who had gone on to establish strong careers in composition, and personality traits that contributed to the effectiveness as



a teacher of composition, and last, how their own compositional productiveness might have been enhanced by teaching composition. As a means of determining current technological trends, respondents were asked to indicate the different types of electronic equipment they used in teaching composition.

The final section, "Composer Perspective," was designed to gather personal and attitudinal information from the respondents. Personal information was collected through eight questions concerned with age, order of birth, marital status, number and ages of children, geographical location, age at which they first began composing, and their primary performance instrument. Five questions were developed to elicit the composers' perspective on those people who supported them and/or served as their mentors while they developed their musical talents.

Respondents were requested to respond to four major issues of concern. These issues included: (a) the impetus behind their compositional pursuits, (b) gender discrimination in getting works published, recorded, or performed, (c) the relationship between composing and teaching composition, and (d) career opportunities for women entering the twenty-first century.

A questionnaire was mailed to 111 women (full-time and part-time) who teach composition at American colleges and



universities. The College Music Society Directory of Music Faculties in Colleges and Universities lists faculty by name and indicates the teaching area for each faculty member listed. Names of female composition instructors only were obtained from the data base of the College Music Society Directory.

A total of 53 questionnaires (47.7 percent) were returned. Of those 53 questionnaires, 21 did not qualify for tabulation due to a variety of reasons. Nine respondents checked "No" to Question 1, "Are you a women composer currently teaching composition this fall 1988?" Three respondents indicated they were not teaching composition during the fall of 1988 although they were teaching theory. A number of institutions offer composition during the spring semester only, or during alternate years. Various other reasons such as retirement, being between appointments, relocation of the addressee, and male instructor instead of female were listed in seven unanswered questionnaires. Those questionnaires received after December 16, 1988, were not included in the data. The remaining 32 questionnaires were considered valid for use in the collection of data.

This chapter presents a compilation of information taken from the respondents' questionnaires. Percentages and means were used in analyzing the data for presentation.



The summary and conclusion taken from the data and explanatory information given by the respondents are presented in Chapter IV.

#### Composer Information

Because this questionnaire required respondents to be both a female composer and a teacher of composition the fall of 1988, Question 1 was designed to ensure that respondents met both qualifications for the study. Of the 53 questionnaires returned, 32 (60.4 percent) were considered valid and therefore usable for the study.

Questions 2 through 10 of the questionnaire were designed to gather information regarding the respondents' compositional activities. These questions asked for the date of the most recent composition, formal training in composition, compositional preference for specific genres, and information on works published and recorded in those genres. Also requested were names of the companies that had published and recorded the works and the forms in which the recordings were available.

Of the 32 responses to Question 2, all but 2 women (93.7 percent) were actively composing during the year 1988. Twenty-four respondents (75.0 percent) listed August 1988 through November 1988 as the time frame for their last



composition. The most recent years of the last works for the remaining 2 respondents (6.3 percent) were 1987 and 1983.

Responses to Question 3 revealed that all respondents (100.0 percent) received formal training in composition. Table 1 illustrates the highest degrees earned by the respondents.

Table 1  
Highest Degree Earned

Degree	Number of Responses	Percentage
Doctorate	22	68.7
Masters	8	25.0
Bachelors	2	6.2
Other	0	0.0

Of the 22 respondents holding doctoral degrees, 19 (86.3 percent) listed composition and/or theory as their emphasis. Music and musicology as the doctoral emphasis were cited by the remaining 3 respondents (9.4 percent). One respondent indicated she was pursuing post doctoral work.



Eight respondents (25.0 percent) hold a master's degree as the highest degree with the majority of them specializing in composition and/or theory (75.0 percent) and 1 respondent specializing in music education (12.5 percent). Two respondents hold a bachelor's degree only with an emphasis in music and composition.

Of those 22 women holding a doctoral degree, 4 (18.0 percent) received their doctorate at Eastman School of Music, 2 (9.0 percent) from the University of Texas, 2 (9.0 percent) from Brandeis University, and 2 (9.0 percent) from Northwestern University. The majority of the remainder of doctoral degrees were conferred by schools located in the Eastern states.

Nineteen respondents (59.3 percent) indicated they held no genre preference in composing (Question 5). Thirteen respondents (40.0 percent) listed choral, vocal, and chamber music as their genre preference.

Questions 6 and 7 were designed to establish the respondent's degree of success, in a limited way, as recognized by the publishing and recording industries. Although the women were asked to list the number of works that had been published in specific genres, many simply indicated that they had published works in those areas rather than specifying the number of works. Therefore, the number of women publishing in each genre rather than the



number of works written in a genre provided the basis for computation. ~~have been published and recorded. As indi-~~  
~~cated~~ Works were published in choral music by almost two-thirds (65.2 percent) of the 23 responses. Works published in instrumental music were reported by 12 of the respondents (52.1 percent), and works published in keyboard music were reported by 47.8 percent (N=11). The "Other" category included predominantly band music and concertos. Those publishing companies mentioned most often were Carl Fischer and American Composers Alliance.

Table 2

Works Published in Specific Genres

Genre	Number of Responses	Percentage
Choral	15	65.2
Instrumental	12	52.1
Keyboard	11	47.8
Orchestral	10	43.4
Vocal	9	39.1
Chamber	9	39.1
Other	7	30.0
Ballet	4	17.3
Opera	2	8.6



Tables 2 and 3 show the genres in which the respondents' works have been published and recorded. As indicated in Table 3, 50.0 percent (N=8) of the respondents listed chamber and choral music as their most recorded genres. Electronic music was most often reported in the "Other" category. None of the 16 respondents had operatic works which were recorded. Composers Recordings, Inc., Opus One, and Orion were cited most often as companies recording the respondents' works.

Table 3  
Works Recorded in Specific Genres

Genre	Number of Responses	Percentage
Chamber	8	50.0
Choral	8	50.0
Other	6	37.5
Instrumental	5	31.2
Orchestral	5	31.2
Keyboard	4	25.0
Vocal	2	12.5
Ballet	1	6.2
Opera	0	0.0



Seventeen women responded to Question 10 which asked for the form in which their recordings were available. Fifty-eight percent (N=10) of the respondents' recordings are available in cassette, 23.5 percent (N=4) are available in compact disc, and 76.4 percent (N=13) are available in LP album. One respondent (5.8 percent) listed her recordings as available by reel to reel.

Questions 11 through 13 were designed to gather general information on the respondent's works, and Questions 14 through 18 were designed specifically to determine the composer's status and professional involvement in the field.

Of the 31 women responding to Question 11, 87.1 percent (N=27) have had works premiered in the last twelve months. Only 4 (12.9 percent) have not had works premiered. Twenty-five of the 27 respondents have had 1-4 works premiered, and the remaining 2 women have had 5-8 works premiered.

Virtually all of the women in this study have had their works performed in the last twelve months. Table 4 illustrates the number of works each composer has had performed.

Respondents were asked to check the compositional styles that best described their compositions. Table 5 shows the styles that were listed in Question 13. "Other" styles of composition mentioned were those related to neo-classic styles, modal, extended techniques, film, theater,



dance, free 12 tone, and "my own." Tables 4 and 5 are listed below.

Table 4

Number of Works Performed in Last Twelve Months		
Number of Works	Number of Responses	Percentage
1 - 4	12	37.5
5 - 8	11	34.3
9 - 12	4	12.5
13 and over	5	15.6

Table 5

Styles of Compositions		
Styles	Number of Responses	Percentage
Other	17	53.1
Atonal	12	37.5
Neoclassic	11	34.4
Expressionistic	8	25.0
Electronic	7	21.9
Aleatory	7	21.9
Serialist	6	18.7



Table 5 - Continued

Styles	Number of Responses	Percentage
Religious	5	15.6
Jazz	4	12.5
Minimalistic	2	6.3
Popular	1	3.1

Of the 30 responding to Question 14, 19 (61.2 percent) have applied for a grant and/or fellowship to support their work since 1980. Twelve respondents (38.7 percent) have never applied for a grant and/or fellowship. Of the nineteen who have applied, all (100.0 percent) have received grants and/or fellowships to support their work.

When asked if they had ever held the position of composer-in-residence, 10 (32.3 percent) of the 31 women responding indicated they had at one time held such a position, while 21 women (67.7 percent) indicated they had not held the position of composer-in-residence. Those women in the age group 36 to 45 years were most likely to have held the position of composer-in-residence at some point in their careers, although the age group 56 to 65



years closely followed. No discernible trend was found in the location of the residencies.

Awards and honors for compositional talents are abundant among 28 (90.3 percent) of the 31 respondents. Only 3 respondents (9.71 percent) have never received honors and/or awards. Because many of the women have received multiple awards and because the awards and honors are so varied, a listing would be difficult to compile. However, the awards and honors were both national and international in scope and ranged from the Prix de Rome, to the Guggenheim Fellowship, to the Kennedy Center Friedheim Award. Those awards and honors most often received by the respondents were the National Endowment for the Arts awards; American Society of Composers, Authors and Publishers awards (ASCAP); state and national music and educational organizational awards (Oklahoma Music Teachers Association, Oklahoma Choral Directors Association, Kansas Music Teachers Association, Texas Music Educators Association, National Education Association); and Fulbright scholarships of varying kinds.

Questions 18 through 21 were designed to determine the respondents' yearly income, the amount of time they spend composing, the electronic equipment they use in composing, and their opinion of their faculty position possibly leading to greater visibility as a composer.



In determining the relationship between the respondent's teaching position and her visibility as a composer (Question 18), almost two-thirds (59.4 percent) of the women composers questioned indicated their faculty position had indeed led to greater visibility. Ten women (31.2 percent) checked "No," 2 women (6.2 percent) were not for sure, and 1 woman (3.2 percent) stated "very little."

In order to verify the use of electronic equipment and to determine if composers were keeping abreast of current technological trends, respondents were asked to specify the electronic equipment that they used in composing. One-half (50.0 percent) of the 30 respondents use some form of

Table 6  
Use of Electronic Equipment in Composing

Equipment	Number of Responses	Percentage
Yes	15	50.0
Electronic keyboard	10	33.3
Computer	11	36.7
Synthesizer	11	36.7
Other	6	20.0
No	15	50.0



electronic equipment. "Other" answers ranged from sampler and reverbs, to tape recorder and analog equipment. Table 6 illustrates the respondents' use of various types of electronic equipment.

The respondents found it difficult to estimate the amount of time they devoted to composition on a weekly basis (Question 20) due to academic schedules, deadlines, and other unpredictable time restrictions. Hours most often cited ranged from 2 to 40, with a mean of 15 hours.

The final question in the "Composer Information" section of the questionnaire asked the respondents to disclose their yearly earnings from compositions,

Table 7  
Yearly Earnings from Compositions,  
Recordings, and Performances

Amount	Number of Responses	Percentage
\$2,499 and under	22	78.6
\$2,500 - \$4,999	3	10.7
\$5,000 - \$9,999	0	0.0
\$10,000 - \$14,999	2	7.1
\$15,000 - \$19,999	1	3.6
\$20,000 - over \$40,000	0	0.0



recordings, and performances. Refer to Table 7 for a list of yearly earnings.

### Teaching Information, Fall 1988

Questions 22, 23, and 26 through 30 of the questionnaire were designed to gather information concerning the types of institutions in which female composition instructors teach. These questions included information concerning whether the school was a public or private institution, the total number of faculty members teaching composition, the total music student enrollment, the total number of students majoring in composition, and the total number of students enrolled in traditional composition classes as well as applied composition classes. Respondents were asked to indicate an increase or decrease in the number of women students studying composition since 1980.

Table 8 shows that over one-half (55.2 percent) of the 29 respondents teach at a university and only 2 women (6.9 percent) teach at a conservatory. One-half (N=15) of the 30 women responding teach in public institutions while the other 15 teach in private institutions.



Table 8

Type of Institution at Which Female  
Composition Instructors Teach

Institution	Number of Responses	Percentage
University	16	55.2
Four year college	7	24.1
Junior or Community college	4	13.8
Conservatory	2	6.9
Other	0	0.0

According to Question 26, the average number of composition faculty members at 28 institutions is 3.2 men and 1.2 women. The number of male composition instructors at each institution ranges from 0 to 15 while the number of female composition instructors ranges from 0 to 2.

The average undergraduate music student enrollment in fall 1988 for the represented institutions (N=29) is 124 students. One school reported no undergraduate music students and 2 schools reported 400 undergraduate music students. The average fall 1988 graduate music student enrollment for 17 institutions represented is 55. One institution claims an enrollment of 125 graduate music students and 12 institutions have no graduate music students.



The average number of female students per institution (N=12) majoring in composition the fall of 1988 is 3.9. This includes both undergraduate and graduate students from 27 institutions reporting. Of these schools represented, 2 do not offer a major in composition. The highest number of female majors at any institution is 11, and a lack of women composition majors is reported in 7 schools. The average number of male students per institution majoring in composition fall 1988 is 12.9. This also includes undergraduate and graduate students from 27 institutions. Of those schools, 2 do not offer a major in composition. The highest number of males majoring in composition is 19, and 4 institutions report no male composition majors. The ratio of women to men composition majors, both graduate and undergraduate is 1.0 to 4.1.

The average number of female students enrolled in the respondents' composition classes is 3.2. One respondent reported 8 students for the fall semester 1988 while 13 instructors reported no female students at all. The average number of male students enrolled in the respondents' composition classes is 4.4. Two respondents reported 11 male students and 2 respondents reported having no male composition students the fall of 1988. The ratio of women to men composition students enrolled in 29 respondents' composition classes is 1.0 to 2.5.



Fifty percent (N=14) of 28 responses indicate that the number of women students studying composition since 1980 has remained approximately the same. Nine respondents (32.1 percent) cite an increase in women students, and 5 respondents (17.9 percent) indicate a decrease in women students since 1980.

As a basis for future comparison, Questions 24 and 25 were designed to obtain the respondents' academic rank and administrative position. Thirty-one questionnaires revealed that almost one-third (32.3 percent) of the respondents hold the academic rank of professor. Two women listed their rank as part-time instructor, and 1 respondent indicated there were no academic ranks at her conservatory.

Table 9

Academic Rank of Female Composition Instructors

Rank	Number of Responses	Percentage
Professor	10	32.3
Associate Professor	9	29.0
Assistant Professor	7	22.6
Instructor	2	6.5
Part-time Instructor	2	6.5
Other	1	3.2



Refer to Table 9 for a complete listing of academic ranks for female composition teachers.

Thirty women responded to the question, "Do you currently hold an administrative position?" Ten women (33.3 percent) replied "Yes" while 20 women (66.6 percent) replied "No."

Questions 31 through 34 were designed to determine the degree of involvement the respondents exhibited in their teaching. These questions included the hours they spent in the classroom and/or in private teaching, the percentage of their academic teaching load devoted to teaching composition, their rating of the teaching of composition, and courses they taught other than composition.

The number of hours spent in the classroom and/or in private teaching per week averages 13.2 hours. This average was obtained by tabulating 26 responses (two part-time employment hours were not included in the tabulation). The number of hours spent in classroom teaching and/or private instruction per week ranged from 2 to 30 hours.

Table 10 illustrates the percentage of respondents' academic teaching load spent teaching composition. Of the 29 women responding, 55.2 percent indicated that the teaching of composition constitutes 24 percent or less of their total academic teaching load. One woman (3.4



percent) in the survey teaches composition 100 percent of the time.

Table 10

Percentage of Teaching Load in Composition

Percent	Number of Responses	Percentage
24% or less	16	55.2
25% - 49%	6	20.7
50% - 74%	4	13.8
75% - 99%	2	6.9
100%	1	3.4

Almost two-thirds (64.3 percent) of the respondents rate the teaching of composition as "High priority" while ten respondents (35.7 percent) rate the teaching of composition as "Okay, but not crucial." No respondents indicated a preference not to teach composition.

Table 11 shows the courses that 30 respondents teach other than composition. "Music theory" rated the highest percentage at 83.3 (N=23) while "Other" rated 66.7 percent (N=20). Twenty-one percent (N=4) of the responses in the "Other" category were Humanities-related courses (Introduction to Humanities and Philosophy), Anthropology, and



Mathematics. Other courses related to music included conducting, twentieth-century techniques, and electronic music.

Table 11

Courses Taught Other Than Composition

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Courses	Number of Responses	Percentage
Music Theory	25	83.3
Other	20	66.7
Applied Music	12	40.0
Music History/Literature	8	26.7
Music Education	0	0.0

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Of the 30 women responding to Question 35, the same number of women (N=15) use electronic equipment in teaching composition as those who do not (N=15). Table 12 displays this fact. Analog equipment and playback equipment were included in the "Other" category. This question illustrates the percentage of women actively following current trends in electronic technology.

Fifteen women (50.0 percent) felt that certain personality traits did contribute to their effectiveness as a teacher of composition. The most common of these



Table 12

Use of Electronic Equipment in Teaching

Equipment	Number of Responses	Percentage
Yes	15	50.0
Electronic keyboard	9	30.0
Computer	9	30.0
Synthesizer	10	33.3
Other	3	10.0
No	15	50.0

Questions 36 through 40 were designed to gather information on teacher personality traits, the teaching of composition increasing effectiveness as a composer, former composition students who have established careers in composition, the number of years the respondents have taught composition, and the reasons for teaching. These questions were included as part of the descriptive profile and also as a means to determine the respondents' involvement and commitment in the teaching profession.

Fifteen women (60.7 percent) felt that certain personality traits did contribute to their effectiveness as a teacher of composition. The most common of these



personality traits listed was "enthusiasm," with "playing a supportive role" and "objective judgements" closely following. Nine women (37.9 percent) felt that certain personality traits did not contribute to their effectiveness as teachers of composition, and 1 woman (3.4 percent) was unsure.

Of the 29 responses to Question 37, 58.6 percent (N=17) of the women felt that their position as instructor of composition enhanced their own compositional productivity. "It keeps one open to new possibilities stylistically and also keeps one well-honed in craftsmanship," was one respondent's explanation (which summed up her peers attitudes). Nine respondents (37.9 percent) felt their position as instructor did not enhance their productivity. One woman (3.4 percent) was unsure.

The majority of the respondents surveyed (65.5 percent) have had composition students go on to establish strong careers in composition. Three respondents (10.3 percent) indicated they had not taught long enough to produce exceptional composition students.

The average number of years the respondents have taught composition as indicated by 29 responses is 13.6. The range of years taught by the respondents was 2 to 38 years.

Table 13 illustrates the reasons why the respondents teach. "Self-fulfillment" and "Economic necessity" drew



the largest responses (70.0 percent each). The reply most often given in the "Other" category was "enjoy it."

Table 13

Why Respondents Teach

Reason	Number of Responses	Percentage
Self-fulfillment	21	70.0
Economic necessity	21	70.0
Other	11	36.7
Greater visibility as a Composer	7	23.3
Recognition	1	3.3
Financial Rewards	1	3.3

Composer Perspective

Questions 41 through 47 were designed to gather information concerning the impetus behind women's compositional pursuits; the age at which the respondents first began composing; and those relatives, music instructors, and mentors who influenced their compositional abilities. Also included are the primary musical performance instrument and areas most often praised as a child.

Respondents were asked why they chose the field of composition (Question 41). Of the 30 women responding, the overwhelming majority (83.3 percent) listed "Self-



fulfillment" as the main reason for composing. Others indicated that they received "encouragement by a college professor(s)." Table 14 illustrates the reasons for choosing the field of composition.

Table 14

Purpose for Choosing the Field of Composition		
Purpose	Number of Responses	Percentage
Self-fulfillment	25	83.3
Other	7	23.3
Recognition	5	16.7
Financial Rewards	1	3.3

The median age at which respondents began composing is 12.5 years. The earliest age listed by 1 respondent was 4 years, and the latecomer to composition began at 30 years of age.

Most (87.5 percent) of the respondents' compositional abilities have been encouraged during their lifetime. Only 4 women (12.5 percent) indicated that they had not received encouragement. Of the women who had been encouraged (N=28), the majority (71.4 percent) were encouraged by a music instructor in graduate school. Table 15 shows those



people who influenced the respondents' compositional pursuits through encouragement. Persons most frequently listed in the "Other" category were colleagues and performers of the respondents' works.

Table 15

People Who Influenced Respondents' Compositional Pursuits Through Encouragement

People	Number of Responses	Percentage
Music Instructor	20	71.4
Graduate School	19	95.0
Undergraduate School	16	80.0
Secondary School	8	40.0
Elementary School	3	15.0
Mother	11	39.3
Other	10	35.7
Father	9	32.1
Sibling	3	10.7

A "Professor" played the largest role as mentor according to 21 (70.0 percent) of the 30 responses to Question 45. Persons listed most often as mentors in the "Other" category were professional colleagues. Table 16



illustrates those persons serving as the most significant mentors.

Table 16  
Most Significant Mentor

Mentor	Number of Responses	Percentage
Professor	21	70.0
Pre-college Teacher	7	23.3
Composer, free lance	4	13.3
Other	4	13.3

All but three respondents (9.4 percent) have a primary musical performance instrument. The piano was listed by 62.0 percent (N=18) with the organ at 20.7 percent (N=6). Several respondents listed multiple performing instruments.

Performing abilities were praised more often (73.4 percent) than compositional abilities (16.2 percent), according to the respondents. This most probably was due to the fact that performing abilities were established earlier in life than compositional abilities. Three respondents were praised for both abilities, and 2 respondents were not praised for either abilities.



Questions 48 through 52 were designed to gather personal and familial information considered significant in the development of a profile of this nature. The information included marital status; number of children; geographical residential needs; difficulties in balancing career, family, and composing; and support shown from the family.

Just over one-half of the 31 women responding (53.3 percent) are presently married. Seven (23.3 percent) are single, 6 (20.0 percent) are divorced, and 1 respondent (3.3 percent) is widowed.

Of the 17 women married, 76.5 percent (N=13) reside at their present geographical location because of both her needs and her husband's needs. Three respondents (17.6 percent) reside at their present geographical location due to their needs, and 1 respondent's (5.9 percent) geographical location depicts her husband's needs. Sixteen respondents (51.6 percent) have children and 48.4 percent (N=15) do not have children. Age groups 13-17 and 21 and over were represented most frequently by those respondents having children.

All respondents having children (N=16) found difficulty in balancing career, family obligations, and finding time for composing. Several respondents stated that the degree of difficulty appeared to be proportionate to the age of their children. Composing in the middle of the night,



during academic vacations, and during summers surfaced as solutions used by most women.

According to 15 respondents with families, only 40.0 percent of the husbands and/or children demonstrate support in the form of help with childrearing responsibilities, and just over one-half (53.3 percent) of the husbands and/or children demonstrate help with household responsibilities.

Table 17

Ways in Which Family Demonstrates Support  
for Women's Compositional Pursuits

Manner of Support	Number of Responses	Percentage
Attends concerts	13	86.7
Provides verbal encouragement	12	80.0
Helps with household responsibilities	8	53.3
Helps with childrearing responsibilities	6	40.0
Other	5	33.3
Provides assistance in concert preparation	3	20.0
Provides supplemental financial backing	2	13.3

However, 93.3 percent (N=14) do demonstrate support for the respondents' compositional pursuits in the form of



attending concerts and providing verbal encouragement. Other forms of support cited by the respondents were as follows: "takes professional photos of concerts," "wrote a poem to one of my works," and "stays out of {my} way during composing time." One respondent indicated she received no support from her family, and her husband was, in fact, jealous of her accomplishments. Refer to Table 17 for additional ways in which families demonstrated support.

Questions 53 through 55 were designed to obtain the respondents' perspective on gender prejudice, career opportunities for women composers entering the twenty-first century, and sources of frustration as a female composer.

The majority of women (62.5 percent) do not feel they have encountered prejudice because of gender in getting

Table 18

Gender Prejudice in Getting Works Published, Recorded, or Performed

Prejudice	Number of Responses	Percentage
No	20	62.5
Yes	9	28.1
Don't know	2	6.3
Probably	1	3.1



their works published, recorded, or performed. The 28.1 percent that have encountered gender prejudice fall primarily into the 36 to 45 year age category. Table 18 illustrates the respondents' perspective on this issue.

Table 19 shows how respondents ranked their greatest frustration as women composers. "Lack of time" was ranked the highest, "Gender discrimination" was ranked #4 and "Lack of familial support" was ranked #5. Lack of money was included in the "Other" category. For easier identification the respondents were asked to rank their sources of frustration in order of importance with #1 being the most important. However, in computation an inverted value

Table 19

Sources of Greatest Frustration as a  
Woman Composer

Source	Ranking
Lack of time	1
Physical environment not conducive to composing	2
Mental block	3
Gender discrimination	4
Lack of familial support	5
Other	6



process was used so that #1 was assigned the highest numerical value, and #6 was assigned the lowest numerical value.

Of the 30 responses to Question 55, definite viable career opportunities for women composers entering the twenty-first century are seen by 90.0 percent (N=27), primarily in free-lance composing, theater, and film. Only 10.0 percent (N=3) see no career opportunities for women composers in the future.

Question 56 and Question 57 were designed to gather information on the respondent's age and order of birth. The most common age group for the respondents is 36-45 years. The least common age group is 66 and over. Refer to Table 20 for illustrations.

Table 20  
Present Age of Respondents

Age	Number of Responses	Percentage
25 or under	0	0.0
26 - 35	2	6.3
36 - 45	11	34.3
46 - 55	8	25.0
56 - 65	9	28.1
66 and over	2	6.3



Seventeen respondents (53.1 percent) indicated that they are first-born children. This high percentage of first-born children was expected according to current literature available on birth order and high-achieving adults. Eight respondents (25.0 percent) are last-born children, and 6 respondents (18.8 percent) are the middle child.

The final question in the survey instrument was designed to elicit additional comments that the respondents felt pertinent to the study. Those comments were incorporated into the "Summary" portion of the study.

The purpose of this study was to develop a descriptive profile of women composers who teach composition at American colleges and universities. The profile requested information on compositional activities, teaching and institutional data, and a perspective on personal and compositional aspects of the composers' lives. Four questions relating to the women and their successes in their careers were included. These questions centered around: (a) the drive behind women's desire to compose, (b) the relationship between teaching composition and composing, (c) gender prejudice in getting works published, recorded, and performed, and (d) career opportunities for women composers entering the twenty-first century.

The data for the study were collected through a questionnaire sent to 111 women composers who teach



composition as stated in the 1980-81 College Music Society  
Director of Music Faculty in Colleges and Universities.

The profile data included was developed through the tabu-  
lation and analysis of the data.

The data developed in this study was from a group of women composer  
who teach composition in colleges the ages of 46 and 55

years. She is a  
first-time composer who was published with the age of 12,  
and is currently pursuing a doctoral

## CHAPTER IV

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### Summary

The purpose of this study was to develop a descrip-  
tive profile of women composers who teach composition at  
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stitutional data, and a perspective on personal and compo-  
sitional aspects of the composers' lives. Four questions  
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posers entering the twenty-first century.

The data for the study were collected through a  
questionnaire sent to 111 women composers who teach



composition as listed in the 1986-88 College Music Society Director of Music Faculties in Colleges and Universities.

The profile that follows was developed through the tabulation and recording of the data.

The data disclosed that the typical woman composer who teaches composition is between the ages of 46 and 55 years, is married, and most likely has children. She is a first born child, has been composing since the age of 12, and is currently writing music. She holds a doctoral degree in composition (probably received from Eastman School of Music), has taught composition for 13.6 years, and is a full professor at the institution where she teaches. She rates the teaching of composition as "High priority." Her teaching of composition comprises 24 percent or less of her teaching load, with music theory, music history/literature, and applied music contributing to the remainder of her academic schedule. She is as likely to teach for self-fulfillment as she is for economic necessity.

The female composer/composition instructor indicates no specific genre preference in her composing. Choral and instrumental music have been her most often published works. The majority of her works have been recorded in chamber music and some are available on LP albums. Between



one and four of her works have been premiered and performed in the last twelve months, many by her and her peers at her school or at other colleges in the United States. Atonal and neoclassical music most appropriately describe her styles of composition. She has been an award recipient (including commissions and composer-in-residence appointments) for her compositional talents and feels that her faculty position has led her to greater visibility as a composer. She devotes approximately 15 hours per week to her composing, but earns a supplemental annual income of only \$2,499 and under for her compositions, recordings, and performances. She is more likely to use electronic equipment in her own composing than she is in her teaching of composition.

The average ratio of women to men on the composition faculty where she teaches is 3.2 to 1.2. The ratio of women to men, graduate and undergraduate students, enrolled in composition classes and/or applied composition is 1.0 to 2.5. The ratio of women to men, graduate and undergraduate students, majoring in composition is 1.0 to 4.1. The number of female composition students since 1980 at her institution has remained approximately the same. The composition teacher/composer feels that such factors



as enthusiasm, the ability to objectively judge a student's works, and the ability to play a supportive role contribute significantly to her effectiveness as a teacher of composition. The exposure to her student's complex compositional problems and possible new styles enhances her own compositional productiveness. She most probably has produced a composition student who has gone on to establish a strong career in composition.

She chose the field of composition for self-fulfillment, citing a compulsion to create which cannot be suppressed even though she does not receive monetary rewards proportionate to the time and energies given to composing. During her lifetime she has been encouraged for her compositional abilities, particularly in graduate school where her professors served as her mentors. She finds the lack of time in composing to be an overwhelming frustration, although at times her physical environment is not conducive to composing, and she occasionally experiences a mental block. She does not feel that prejudice because of gender in getting her works published, recorded, and performed presents a problem, and in fact rates it behind lack of time, mental block, and lack of adequate physical environment as a frustration in composing. She finds considerable difficulty in balancing



her career, family responsibilities, and composing time, especially if she has children living at home. Her family (husband and/or children) provides her with verbal encouragement and also with support by attending her concerts. The average woman composer who teaches composition feels strongly that women composers entering the twenty-first century will encounter multiple career opportunities.

#### Major Issues Facing Women Composers

The second purpose of this study was to address major issues facing female composers/composition teachers today. It is difficult to approach these issues without looking back on the role and restrictions on women composers throughout history and viewing the immense progress for which they have vigorously strived. Specific issues facing women composers today were never heard of, much less addressed, a century ago. Other issues remain, but are slowly vanishing.

Gender discrimination. The first major issue, that concerning the possibility of discrimination, yielded interesting information. The majority of the respondents (62.5 percent) felt that they had not encountered



prejudice in getting their works published, recorded, or performed. Several women did indicate that they were aware that prejudice did exist in certain circumstances.

Respondents who had experienced gender prejudice openly expressed their experiences and frustration. When asked to explain the prejudices they had encountered, they responded:

"I'm a female."

"Women are segregated as 'women composers'...."

"Primary problem is the difficulty in networking when conductors are primarily male."

"It is interesting to note that practically all of my earlier compositions, awards, and prizes were from contests in which pseudonyms were required, and where I chose gender neutral names or masculine ones."

"There's lots of frustration because older men are still in power in schools - conductors, etc., too. A colleague finds all sorts of ways my music can't be played - and across the U. S. the same 'bad' works are performed."

"Women composers find it more difficult to get grants and win competitions. Women cannot benefit from the 'old boy's' network of white male, mostly Northeastern composers, conductors, performers, etc."



"...The 'old boy's' club of male composers; sexism of instructors - even sexual harassment; not being taken seriously; the contests I do well in are the anonymous ones; sexism of students; students preferring to study with male instructors because it's 'macho.'"

"I hate to admit this -- but given two composers of equal qualifications, one male and one female -- the male is given preference unless a token woman is required. 'Thems the facts.'"

Those women most likely to have encountered gender discrimination fell into the age group 36 to 45 years. These women represented the states of Iowa, Kansas, New York, Oregon, Pennsylvania, Texas, and Wisconsin.

Teaching and composing. On the question of the relationship between teaching composition and composing, a general theme ran through all of the comments: a paradox exists between teaching and composing. That is, teaching takes time away from composing, but financially one must teach to continue composing. This situation appears to exist in other performing/teaching areas of music also.

The respondents voiced the importance of female role models for both male and female students. One respondent commented:



"We are important role models, especially to women students, who often express this explicitly, but also to male students...."

A number of respondents indicated that they had encountered prejudice in their teaching of composition.

"Women composers often encounter resistance from students, both male and female, and must work extra hard to be taken seriously."

"Women don't support each other, often feel too competitive with one another. Male students tend not to want to study composition with women."

"From what I have seen happen in different places, the composition students, not knowing how or what has gone into the male teacher's seemingly superior credentials, then feel it is more prestigious to study with that teacher."

On the subject of the act of teaching enhancing compositional productiveness, the respondents claimed:

"Teaching composition keeps one open to new possibilities stylistically."

"Increased sense of excitement."

"Keeps one well-honed in craftsmanship."

"Challenges me to find answers to questions I never considered."



"Exposure to student's compositional problems can at times stimulate my own problem-solving and creativity (to find different solutions to same problems or to find other applications)."

Twenty-first century career opportunities. When asked about career opportunities for women composers entering the twenty-first century, the majority of the respondents optimistically stated they felt that multiple opportunities would be available to female composers in the next century. In general they see all fields, composition and otherwise, opening up for women. Greater avenues of creativity will likely exist in the twenty-first century, including television, film, free-lance opportunities, and, of course, teaching. Gender discrimination hopefully will continue to diminish.

Why compose? All the respondents stated a compelling desire to compose and stressed that need to compose in a variety of ways.

"No choice - one composes of necessity (inner)."

"I've composed since I was 4 years old - it's like breathing - I might as well devote my life to it. I love to write."



"Interesting, challenging, fascinating, totally absorbing."  
"Calling."  
"The creative urge demands outlet. I also do some writing...and painting."  
"It is part of my need for musical expression and feeling of uniqueness and accomplishment."  
"Need to express myself on paper. Music has always been my primary endeavor."  
"The act of creating a composition is an energizing act of self-affirmation."

All but two respondents voiced their pronounced frustration concerning inadequate time to compose. The question of lack of time is multiplied, of course, for those women who have children. Some felt that of the time set aside for composing, too much is spent on copying music. Those respondents with flexible teaching schedules seem to fare better than instructors who are overloaded. Composing in the middle of the night when there are no distractions or obligations appears to be the most often used solution, although not ideal, for many women. One respondent stated she had come to terms with "composing at times when I am not at my best." Many respondents concentrate heavily one day a week on composing. Others



set aside academic holidays, summers, and other vacations for their compositional needs. One respondent listed her personal "strong sense of priorities: (1) family, (2) occupation, (3) art, and (4) nothing."

Many women indicated they had received support and encouragement in their compositional pursuits from family members, particularly in attending concerts and providing verbal encouragement. Special displays of assistance by husbands included: taking professional photographs of the concerts, writing poetry to one's works, and "staying out of [my] way of composing time."

### Conclusions

From this study emerges a picture of female composers/composition instructors who are extremely well-educated and highly trained in composition and/or theory from prestigious schools of music in the United States. They are seasoned faculty members serving their students with 13.5 years teaching experience.

This group of women are first born children who possess startling innovative and compositional energies. Universally they cite a compelling urge to create as a means of self-expression. "It is a part of me." "It's like breathing." "The act of creating a composition is an



energizing act of self-affirmation." These are words they use to describe what composing means to them. The fact that they spend an average of 15 hours a week composing and earn a yearly income of only \$2,499 and below for all this work does not deter them in their artistic endeavors.

Most of the women find their teaching to be self-fulfilling. They feel that serving as female role models for both male and female composition students will in time contribute significantly to the advancement of women composers. Although teaching composition takes away from their composing time, the respondents value the opportunity for their students and peers to perform their music, thus receiving exposure which is denied to composers who do not teach. The average female composition instructor feels that her faculty position has led her to greater visibility as a composer.

Approximately one-half of the respondents are engaged in the use of electronic equipment in their teaching and composing. The use of electronic equipment will undoubtedly play a large part in the production of music in the twenty-first century. The use of computers to relieve women's time in copying music is only one example. The majority of women eagerly anticipate multiple opportuni-

exist to a degree, the majority of the women surveyed in



ties for women composers in the twenty-first century, primarily in free-lance composing, theater, and film.

Lack of time for composing is the number one frustration with this group of women, particularly if children are present in the home. To compensate for this lack of time, most women find quiet and uninterrupted time in the middle of the night to compose. Academic vacations and summers are spent composing also. Over 60.0 percent of the women indicated that they did not receive family support in childrearing responsibilities, and 46.7 percent did not receive family support in household responsibilities. Educating the husband and family members as to the constraints and limitations on their composing time is indicated to promote the sharing of parenting and household responsibilities.

Entering into this study one might expect to find gender discrimination a major frustration for women composers as implied in a large portion of the related literature, when in fact the majority of women in this study (almost two-thirds) clearly articulated that they had not encountered gender discrimination in getting their works performed, published, and/or recorded. The conclusion, therefore, is that while gender discrimination does exist to a degree, the majority of the women surveyed in



this study did not perceive themselves as being victims of gender discrimination. How one perceives a situation necessitates priority over what type of situation might actually exist.

The remaining one-third respondents who have encountered gender discrimination are quite verbal in recounting their experiences and frustrations. These women tended to fall into the 36 to 45 year age group. According to many of the women, with the development of a more powerful and inclusive networking system among female composers, more female composer organizations, and a continued change in attitudes, especially "old male" mentality, gender discrimination should eventually come to an end. The question is when?

In the final analysis, composing and teaching composition compliment one another quite satisfactorily. The act of composing a particular work is not an end in itself, but an act which perpetuates a larger volume of and better quality compositions. Women bring this energized attitude into the classroom where young, bright, and receptive minds are waiting. Charles Ives once said, "You cannot put art off in a corner and hope for it to have vitality and substance." (Hinson, 1988, p. 1). This statement, of course, applies to both male and female



composers. If creative abilities thrive in certain women and actually increase with age (Rossi, 1980; Szinovacz, 1986-87), then this unique group of women must be studied further to determine what qualities and creative abilities may be yet undiscovered.

#### Recommendations for Further Study

Composition is an arduous endeavor regardless of gender. Few men or women earn a living by composing alone. Although information on women composers of distinction has been made public in the last decade, very little is actually known about the many women composers who are neither well-known nor recognized. As with female composers, information on female composition instructors is limited. Until this study, no research had been conducted on women composers and composition teachers in conjunction with one another. In light of the present research, several issues for future consideration and/or research arise.

1. The education of musicians in general and male composers in particular on the constraints encountered by women composers and those who teach composition.



2. Progress studies on the status of gender discrimination in getting works performed, recorded, and published. This would be difficult, but most beneficial.

3. Progress studies on the status of female composition instructors in higher education.

4. A descriptive profile on male composers who teach composition in higher education.

5. Profiles on female music instructors who teach in fields such as conducting, theory, history, music education, and applied music in higher education.

Continued research on women composers and those who teach composition can help maintain the progress that has been established in the last two decades. These notable women are the very ones who are currently teaching and influencing our nation's future composers. The arts will flourish in America only when worthy composers - both male and female - are allowed to share their talents with humanity.

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#### APPENDIX A

#### SURVEY OF WOMEN COMPOSERS WHO TEACH COMPOSITION



SURVEY OF WOMEN COMPOSERS WHO TEACH COMPOSITION

Please do not label your responses.

Write Name  
P.O. Box 447  
Fairfax, Virginia 22031  
(All responses will be kept confidential.)

PERSONAL INFORMATION

Please check the box for the appropriate response.

1. Are you a woman composer who is currently teaching composition?  Yes  No

APPENDIX A

SURVEY OF WOMEN COMPOSERS WHO TEACH COMPOSITION

The purpose of this survey is to learn how women composers who are currently teaching composition feel about their teaching experience. Your responses will be kept confidential. Please check the box for the appropriate response. Above each question are two possible answers. The first answer is to be marked if you feel that accurate information can be obtained.

2. How long has your current teaching experience been? \_\_\_\_\_

3. How do you feel about your teaching experience?  Excellent  Good  Fair  Poor

4. How do you feel about your teaching experience?  Excellent  Good  Fair  Poor

5. How do you feel about your teaching experience?  Excellent  Good  Fair  Poor

6. How do you feel about your teaching experience?  Excellent  Good  Fair  Poor

7. How do you feel about your teaching experience?  Excellent  Good  Fair  Poor



COMPOSER INFORMATION (continued)

SURVEY OF WOMEN COMPOSERS WHO TEACH COMPOSITION

Return no later than NOVEMBER 16, 1988 to:

Mima Hale  
P.O. Box 447

Texhoma, Oklahoma 73949

(All responses will be kept confidential.)

I. COMPOSER INFORMATION

Please check or fill-in the appropriate response.

1. Are you a woman composer who is currently teaching composition this fall 1988?
  1.  Yes
  2.  No (IF NO, since my purpose is to learn more about women composers who are currently teaching composition, you will not need to answer the remaining questions. However, I would appreciate any comments you might like to make. Above all, THANK YOU and PLEASE RETURN THE QUESTIONNAIRE to me so that accurate statistics may be obtained.
  
2. What was the date of your last composition? \_\_\_\_\_
  
3. Have you received formal training in composition?
  1.  Yes
  2.  No

If yes, please indicate:

  1. Institution(s): \_\_\_\_\_
  2. Instructor(s): \_\_\_\_\_
  
4. Indicate the degree(s) you have earned, from which school(s) they were earned, and the emphasis within the degree program.

1. <input type="checkbox"/> Bachelors	_____	School	_____	Emphasis
2. <input type="checkbox"/> Masters	_____	School	_____	Emphasis
3. <input type="checkbox"/> Doctorate	_____	School	_____	Emphasis
4. <input type="checkbox"/> Other	_____	School	_____	Emphasis
  
5. Do you prefer to compose for a specific genre?
  1.  Yes (please specify) \_\_\_\_\_
  2.  No



COMPOSER INFORMATION (continued)

6. How many of your works have been PUBLISHED in the following genres?
- |                       |                                |
|-----------------------|--------------------------------|
| 1. _____ Ballet       | 6. _____ Opera                 |
| 2. _____ Chamber      | 7. _____ Orchestral            |
| 3. _____ Choral       | 8. _____ Vocal                 |
| 4. _____ Instrumental | 9. _____ Other (specify) _____ |
| 5. _____ Keyboard     |                                |

7. List the names of the companies that have published your works.
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

8. How many RECORDINGS of your works are available in the following genres?
- |                       |                                |
|-----------------------|--------------------------------|
| 1. _____ Ballet       | 6. _____ Opera                 |
| 2. _____ Chamber      | 7. _____ Orchestral            |
| 3. _____ Choral       | 8. _____ Vocal                 |
| 4. _____ Instrumental | 9. _____ Other (specify) _____ |
| 5. _____ Keyboard     |                                |

9. List the names of the companies that have recorded your works.
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

10. In what form(s) are your recordings available?

1. \_\_\_\_\_ Cassette
2. \_\_\_\_\_ Compact Disc
3. \_\_\_\_\_ LP Album

11. Have any of your works been PREMIERED in the last twelve months?

1. \_\_\_\_\_ Yes
2. \_\_\_\_\_ No

If yes, check the appropriate number.

- |              |                      |
|--------------|----------------------|
| 1. _____ 1-4 | 3. _____ 9-12        |
| 2. _____ 5-8 | 4. _____ 13 and over |

12. Have any of your works been PERFORMED in the last twelve months?

1. \_\_\_\_\_ Yes
2. \_\_\_\_\_ No

If yes, check the appropriate number.

- |              |                      |
|--------------|----------------------|
| 1. _____ 1-4 | 3. _____ 9-12        |
| 2. _____ 5-8 | 4. _____ 13 and over |



COMPOSER INFORMATION (continued)

13. Please check the style(s) that best describe your compositions.
- |                             |                 |                              |                 |
|-----------------------------|-----------------|------------------------------|-----------------|
| 1. <input type="checkbox"/> | Expressionistic | 7. <input type="checkbox"/>  | Jazz            |
| 2. <input type="checkbox"/> | Atonal          | 8. <input type="checkbox"/>  | Popular         |
| 3. <input type="checkbox"/> | Serialistic     | 9. <input type="checkbox"/>  | Minimalistic    |
| 4. <input type="checkbox"/> | Neoclassic      | 10. <input type="checkbox"/> | Religious       |
| 5. <input type="checkbox"/> | Electronic      | 11. <input type="checkbox"/> | Other (specify) |
| 6. <input type="checkbox"/> | Aleatory        |                              | _____           |

14. Have you APPLIED for a grant/fellowship to support your work since 1980?

1.  Yes  
2.  No

15. Have you RECEIVED a grant/fellowship to support your work since 1980?

1.  Yes  
2.  No

16. Have you ever held the position of composer-in-residence?

1.  Yes  
2.  No

If yes, please state where and when. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

17. Have you received honors or awards for your compositional talents?

1.  Yes  
2.  No

If yes, please list honor(s) and date(s).

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

18. Has your faculty position led you to greater visibility as a composer?

1.  Yes  
2.  No (please specify) \_\_\_\_\_

If yes, please explain. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_



COMPOSER INFORMATION (continued)

19. Check all electronic equipment that you use to compose.
1.  Electronic keyboard
  2.  Computer
  3.  Synthesizer
  4.  Other (specify) \_\_\_\_\_
  5.  None
20. Estimate the amount of time you devote to composition on a weekly basis. \_\_\_\_\_
21. Check approximate yearly earnings from compositions, recordings, and performances.
- |   |  |
|---|--|
| 1. <input type="checkbox"/> \$2,499 and under | 6. <input type="checkbox"/> \$20,000-\$24,999  |
| 2. <input type="checkbox"/> \$2,500-\$4,999   | 7. <input type="checkbox"/> \$25,000-\$29,999  |
| 3. <input type="checkbox"/> \$5,000-\$9,999   | 8. <input type="checkbox"/> \$30,000-\$34,999  |
| 4. <input type="checkbox"/> \$10,000-\$14,999 | 9. <input type="checkbox"/> \$35,000-\$39,999  |
| 5. <input type="checkbox"/> \$15,000-\$19,999 | 10. <input type="checkbox"/> \$40,000 and over |

II. TEACHING INFORMATION  
FALL 1988

22. Type of institution in which you teach:
1.  University
  2.  Four year college
  3.  Junior or Community college
  4.  Conservatory
  5.  Other (specify) \_\_\_\_\_
23. Check one:
1.  Private institution
  2.  Public institution
24. Your current academic rank:
1.  Professor
  2.  Associate Professor
  3.  Assistant Professor
  4.  Instructor
  5.  Other (specify) \_\_\_\_\_
25. Do you currently hold an administrative position?
1.  Yes (please specify) \_\_\_\_\_
  2.  No
26. Total number of composition faculty at your institution (fall 1988):
1.  Women
  2.  Men



TEACHING INFORMATION (continued)

27. Total music student enrollment (fall 1988):  
1. \_\_\_\_\_ Undergraduate  
2. \_\_\_\_\_ Graduate
28. Total number of students majoring in composition, graduate and undergraduate (fall 1988):  
1. \_\_\_\_\_ Women  
2. \_\_\_\_\_ Men
29. Total number of students enrolled in your composition classes and studying applied composition (one-on-one), graduate and undergraduate (fall 1988):  
1. \_\_\_\_\_ Women  
2. \_\_\_\_\_ Men
30. During the time you have been teaching composition since 1980, has the number of women students:  
1. \_\_\_\_\_ Increased  
2. \_\_\_\_\_ Decreased  
3. \_\_\_\_\_ Remained approximately the same
31. Indicate the number of hours per week you spend in the classroom and/or in private teaching. \_\_\_\_\_
32. What percentage of your academic teaching load is the teaching of composition?  
1. \_\_\_\_\_ 100%  
2. \_\_\_\_\_ 75%-99%  
3. \_\_\_\_\_ 50%-74%  
4. \_\_\_\_\_ 25%-49%  
5. \_\_\_\_\_ 24% or less
33. How would you rate the teaching of composition as a part of your course load?  
1. \_\_\_\_\_ High priority  
2. \_\_\_\_\_ Okay, but not crucial  
3. \_\_\_\_\_ I would prefer not to teach composition.
34. Courses that you teach other than composition (please check all that apply):  
1. \_\_\_\_\_ Music Theory  
2. \_\_\_\_\_ Music History/Literature  
3. \_\_\_\_\_ Applied Music  
4. \_\_\_\_\_ Music Education  
5. \_\_\_\_\_ Other (please specify) \_\_\_\_\_



TEACHING INFORMATION (continued)

35. Check all electronic equipment that you use in teaching composition.

1.  Electronic keyboard
2.  Computer
3.  Synthesizer
4.  Other (specify) \_\_\_\_\_
5.  None

36. Do you feel that certain personality traits contribute to your effectiveness as a teacher of composition?

1.  Yes
2.  No

If yes, please specify. \_\_\_\_\_

37. Do you feel that your position as instructor of composition enhances your own compositional productivity?

1.  Yes
2.  No

If yes, please specify. \_\_\_\_\_

38. Have any of your composition students gone on to establish a strong career in composition?

1.  Yes
2.  No

If yes, give names. \_\_\_\_\_

39. Total number of years you have taught composition.

\_\_\_\_\_

40. Why do you teach? (check all that apply)

1.  Self-fulfillment
2.  Economic necessity
3.  For greater visibility as a composer
4.  Other (specify) \_\_\_\_\_



III. COMPOSER PERSPECTIVE

41. Why did you choose the field of composition? (Check all that apply.)
1.  Self-fulfillment
  2.  Recognition
  3.  Financial rewards
  4.  Other (please explain) \_\_\_\_\_
- If you checked #1 (self-fulfillment), please elaborate.
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
42. At what age did you begin composing? \_\_\_\_\_
43. Have your compositional abilities been encouraged during your lifetime?
1.  Yes
  2.  No
44. If your answer to question 43 was "Yes," who encouraged them?
1.  Mother
  2.  Father
  3.  Sibling
  4.  Music Instructor
    1.  Elementary School
    2.  Secondary School
    3.  Undergraduate School
    4.  Graduate School
  5.  Other (please specify) \_\_\_\_\_
- \_\_\_\_\_
45. In furthering your compositional talents, who is/was your most significant mentor?
1.  Pre-college teacher (years studied) \_\_\_\_\_
  2.  Professor (years studied) \_\_\_\_\_
  3.  Composer, free lance (years studied) \_\_\_\_\_
  4.  Other \_\_\_\_\_ (years studied) \_\_\_\_\_
46. Do you have a primary musical performance instrument?
1.  Yes (please specify) \_\_\_\_\_
  2.  No
47. In which area were your abilities most often praised as a child?
1.  Performing abilities
  2.  Compositional abilities



COMPOSER PERSPECTIVE (continued)

48. Circle your present marital status.  
Single      Married      Divorced      Widowed

49. If married, does your present geographical location reflect:

1. \_\_\_\_\_ Your needs
2. \_\_\_\_\_ Your husband's needs
3. \_\_\_\_\_ Both your needs and your husband's needs

50. Do you have children?

1. \_\_\_\_\_ Yes
2. \_\_\_\_\_ No

If yes, write the number of children in each age group in the appropriate blanks.

- |                   |                      |
|-------------------|----------------------|
| 1. _____ Infant-3 | 4. _____ 13-17       |
| 2. _____ 4-7      | 5. _____ 18-20       |
| 3. _____ 8-12     | 6. _____ 21 and over |

51. Do you find difficulty in balancing career and family responsibilities with the time necessary for composing?

1. \_\_\_\_\_ Yes
2. \_\_\_\_\_ No (please specify) \_\_\_\_\_

If yes, in what ways have you been able to adapt to the situation and find or make time for composing?

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52. How does your family demonstrate support for your compositional pursuits? (Do not answer if the question does not apply.)

1. \_\_\_\_\_ Provides verbal encouragement
2. \_\_\_\_\_ Helps with household responsibilities
3. \_\_\_\_\_ Helps with childrearing responsibilities
4. \_\_\_\_\_ Provides supplemental financial backing
5. \_\_\_\_\_ Provides assistance in your concert preparation
6. \_\_\_\_\_ Attends your concerts
7. \_\_\_\_\_ Other (please explain) \_\_\_\_\_

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COMPOSER PERSPECTIVE (continued)

53. Do you feel you have encountered any prejudice because of gender in getting your works published, recorded, or performed?

1.  Yes
2.  No

If yes, please explain. \_\_\_\_\_

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54. Rank the sources of your greatest frustration as a woman composer. (Rank in order of importance with #1 being the most important. Do not rank any item that you do not consider to be a factor.)

1.  Lack of time
2.  Mental block
3.  Physical environment not conducive to composing
4.  Gender discrimination
5.  Lack of familial support
6.  Other (please specify) \_\_\_\_\_

---

---

55. Do you foresee viable career opportunities for women composers entering the 21st century?

1.  Yes
2.  No

Please explain your answer. \_\_\_\_\_

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56. Check your present age.

- |   |   |
|---|---|
| 1. <input type="checkbox"/> 25 or under | 4. <input type="checkbox"/> 46-55       |
| 2. <input type="checkbox"/> 26-35       | 5. <input type="checkbox"/> 56-65       |
| 3. <input type="checkbox"/> 36-45       | 6. <input type="checkbox"/> 66 and over |

57. Check the order of your birth.

1.  First born
2.  Middle child (specify number) \_\_\_\_\_
3.  Last born

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

THANK YOU FOR YOUR INFORMATION AND  
PROMPT RETURN OF THIS QUESTIONNAIRE



COMPOSER PERSPECTIVE (continued)

58. Please give additional comments that you feel are important regarding women composers who teach composition. (Use additional pages if needed.)

APPENDIX B

COVER LETTER TO QUESTIONNAIRE FOR WOMEN COMPOSERS  
WHO TEACH COMPOSITION

If you would like a summary of the results of the questionnaire, complete the following information.

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

THANK YOU FOR YOUR INFORMATION AND  
PROMPT RETURN OF THIS QUESTIONNAIRE



October 28, 1988

Dear Female Composer/Composition Teacher:

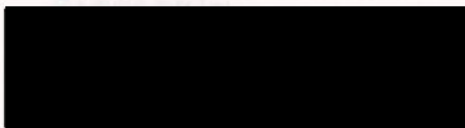
Due to a strong interest in women composers who teach composition, I am developing a descriptive profile of these women as part of my graduate research studies at the University of Oklahoma, Norman, Oklahoma. My objective is to discover common factors that women share as composers, teachers, and women, and to determine the ways in which they balance their lives to accommodate their many responsibilities. Information requested from women composers listed in the 1988-89 National Music Society

APPENDIX B

COVER LETTER TO QUESTIONNAIRE FOR WOMEN COMPOSERS WHO TEACH COMPOSITION

I would appreciate your returning the enclosed questionnaire (designed to take about fifteen minutes to complete) to me no later than November 16, 1988. A self-addressed envelope has been enclosed for your convenience in returning the questionnaire.

Thank you for your participation and prompt reply.



Kate Hall  
P.O. Box 447  
Norman, Oklahoma 73749



October 28, 1988

Dear Female Composer/Composition Teacher:

Due to a strong interest in women composers who teach composition, I am developing a descriptive profile of these women as part of my graduate research studies at the University of Oklahoma, Norman, Oklahoma. My objective is to discover common factors these women share as composers, teachers, and women, and to determine the ways in which they balance their lives to accommodate their many responsibilities. Information is being requested from women composers listed in the 1986-88 College Music Society Directory.

I would appreciate your returning the enclosed questionnaire (designed to take about fifteen minutes to complete) to me no later than November 16, 1988. A self-addressed envelope has been enclosed for your convenience in returning the questionnaire.

Thank you for your participation and prompt reply.

Sincerely,



Mima Hale  
P.O. Box 447  
Texhoma, Oklahoma 73749



November 28, 1988

Dear Female Composer/Composition Teacher:


On October 28 a questionnaire seeking information on women composers who teach composition was mailed to you. If you have already completed and returned the questionnaire to me, please accept my sincere thanks. In the event you did not receive a questionnaire or it has been misplaced, please advise me immediately so that it can be mailed to you. Your response is significant to the final outcome of the study.

APPENDIX C

FOLLOW-UP LETTER TO WOMEN COMPOSERS  
WHO TEACH COMPOSITION

Thank you for your participation.

Cordially,

  
Mina Hale  
P.O. Box 447  
Texhoma, Oklahoma 73949



November 28, 1988

Dear Female Composer/Composition Teacher:

On October 28 a questionnaire seeking information on women composers who teach composition was mailed to you. If you have already completed and returned the questionnaire to me, please accept my sincere thanks. In the event you did not receive a questionnaire, or it has been misplaced, please advise me and another copy will be mailed to you immediately. Your response to this survey is significant to the final outcome of the study.

Thank you for your participation.

Cordially,

A solid black rectangular redaction box covering the signature of Mima Hale.

Mima Hale  
P.O. Box 447  
Texhoma, Oklahoma 73949

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NAME AND ADDRESS

DATE