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An examination of gender trends and sexism among university composition faculty: conversations with female composition professors

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

**AN EXAMINATION OF GENDER TRENDS AND
SEXISM AMONG UNIVERSITY COMPOSITION FACULTY:
CONVERSATIONS WITH FEMALE COMPOSITION PROFESSORS**

by

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Doctor of Musical Arts

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DEDICATION

To the memory of my dear friend and fellow scholar,

Dr. Timothy Joel Griffin

ACKNOWLEDGMENTS

In 2011, I walked into a music professor's office at the university that would later become my teaching home and contemplated beginning my master's degree. That day was pivotal, and forever marked my journey into a higher education career. Dr. Vicki Baker, you are the primary reason I made it to the conclusion of this doctoral degree, and you were the most incredible mentor I could have ever asked for. Words cannot express how thankful I am that God placed you in my life that day.

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you what I expect of myself. “Be a sponge,” always do your very best, and look up instead of out when you meet roadblocks in your own educational journeys. I am incredibly proud of each of you, and I am so thankful for your grace and encouragement throughout my own learning adventure. I’m one lucky momma!

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CHRISTIANE GILBERT**

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ABSTRACT

Over the past few decades, there has been an exponential increase of females holding professional positions traditionally assigned to males. While female professors of music have become more commonplace over the past few decades, there continues to be a recognizable absence of women in the field of music composition. Additionally, publication and performance of music composed by women is minimal in comparison to their male counterparts. The purpose of this study was to examine the current employment practices of U.S. universities with leading music programs to ascertain if gender inequity was evident. Further, I sought to determine what social barriers cisgender female professors faced when pursuing a degree in composition and what restrictions they have faced as professional composers. Finally, I ascertained what initiatives are in place to encourage women to pursue careers in music composition. Cisgender music composition professors at leading music programs in the U.S. ($N=14$) were interviewed, and the conversations were recorded, transcribed, and coded to expose common themes. Although participants indicated the road to professorship was not significantly affected by gender, they reported encountering pro-male prejudice when seeking to publish,

produce, program, and distribute their musical works. The interviews also revealed that issues surrounding motherhood and ageism led to restrictions in their advancement in academia. Further research focusing on causes of continued marginalization of musical works by females and university employment practices surrounding the hiring of female composition professors could provide a broader view of the political and social issues that affect women composers' careers today.

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CHAPTER ONE

INTRODUCTION

As an undergraduate, music history courses were among my favorite classes. I would often sit in a quiet room and meditate on the music that was presented in each course—era by era, genre by genre, composer by composer, man by man.

Subconsciously, I was receiving the message that music composition was not for women.

It was not until I was a master's student, enrolled in a course that featured the musical, social, and historical achievements of female composers, that I realized that my music history curriculum had been gender-exclusive. Why were women absent from my music history textbooks, except for references to women as relatives of male composers? Why did my music history professors focus on the canon of Western music that featured the masterworks of eminent male composers? Why were there so few female music history, music theory, and composition professors in universities? Where were all the women?

As I began to research the subject of women in music, I found that there was an imbalance of females in positions of power; positions that would allow them to dictate curriculum used in the music classroom. Social barriers in the field of music have historically excluded women from positions of authority and status in the fields of musicology, music theory, composition, and conducting (Bennett et al., 2018; Boeckman, 2019; Lam, 2018; Smith et al., 2018). This trend has been perpetuated at the university level, as exemplified by the paucity of female music composition faculty members (Boeckman, 2019). The small number of female composition professors provided fewer opportunities for women to engage with a same-gender role model who could provide

them inspiration and offer them guidance in their pursuit of a career in music composition. Has the lack of female representation on university music history, music theory, or composition faculty limited women's input in curricular decisions and course content? Would the number of female compositions in the musical canon be increased if women held more positions of authority on university music faculties?

Research Problem

Historically, investigation into any major area of study, including the arts, leads to resources authored by males (Howe, 2001). Textbooks used in music history and music theory courses are traditionally written by males. Thus, when females are not included in the curriculum, the underlying assumption is "that behind the music, there is a male creator" (Green, 1997, p. 132). This ideology is perpetuated by the fact that most university music composition faculty are male and therefore, they teach the classes (Giebelhausen, 2015). Thus, women have few role models to provide them with incentive or inspiration to pursue a career in music composition.

With a rise in feminism over the past few decades, music educators and theorists have attempted to better-address the issue of pro-male education systems. Lamb (1994) explained that *socialist feminists* in music seek to examine and expose the bias against females that is prevalent in music production and reproduction. Further, she stated that socialist feminists see gender/sex as a social construct; therefore, in music education research, socialist feminists examine sexism in all musical aspects. Green (1997) pointed out that women in the field of composition are clear targets of sexism. "The woman composer delineates an even stronger threat, because her presence in the musical

symbolization challenges both the historical positioning of men as composers and the masculine cerebral connotations of the act of composition” (p. 132).

Careers in music composition remain at odds with feminist views as male professors continue to significantly outnumber female professors (Data USA, 2017). Socialist feminists argue that a more female-inclusive approach to music education would invite a more open educational forum between the sexes (Baker, 2003; Koza, 1992). Using *socialist feminism* as a theoretical framework, I will seek to identify the barriers women encounter while pursuing a degree in music composition and establishing a career as a professor and professional composer.

Purpose of Study

The purpose of this study was to examine the current employment practices of U.S. universities with leading music programs to ascertain if gender inequity was evident among music composition faculty. Further, I sought to determine what social barriers cisgender female professors faced when pursuing a degree in composition and what restrictions they have faced as a professional composer. Finally, I inquired if participants were aware of any initiatives that were available within their institutions or in outside programs that encourage women to pursue careers in music composition.

Rationale for Study

Personal Justification

Throughout my undergraduate, master’s, and doctoral studies, I never had a music theory or composition course taught by a female. In my experience, female faculty taught music education, choral conducting, choir, and on rare occasion, instrumental methods,

whereas male faculty taught band, orchestra, music history, music theory, keyboard, aural skills, and composition.

The music education field continues to focus heavily upon Western, male ideologies, with a great deal of subject material highlighting male composers (Bernabé-Villodre & Martínez-Bello, 2018; Kruse et. al, 2015). In the current climate, it is rare to find concert halls and opera houses that feature female composers. In university classrooms, women play a secondary role in composition teaching. I find myself wondering, “Why?” Where are the female role models to encourage women to pursue traditionally male career paths in music? Do female professors experience more difficulty on the journey towards acquiring teaching positions at the university level?

While training in the field of music is available to both genders, female music faculty members continue to be underrepresented, particularly in the field of composition. Twenty-first century views of women in positions of power in university music programs closely mirror those of decades ago, indicating a sluggish movement toward gender equality. Scholar and feminist Elizabeth Gould once told me, “We swim in the sea of sexism and misogyny and it’s impossible to see anything else without having to climb out of the muck!” (personal communication, July 21, 2017). This study is the result of the underrepresentation, characterization, and portrayal of women in music that has existed throughout history and persists today, even in my own classroom.

As a female music educator, I support a feminist pedagogy, with a classroom characterized by an open dialogue and a sharing of knowledge that is both inclusive and open-minded. But I, like many of my colleagues in the field of music education, am

guilty of neglecting the inclusion of works by women composers in my teaching repertoire. I question why I have appropriated a practice that is so at odds with my philosophy of gender equity.

The research I have conducted on the barriers facing women composers has led me to an awareness of a closely related issue—the lack of music written by people of color in music education textbooks, music courses, current publications, and on world performance stages. As a practicing feminist pedagogue, I respect and celebrate that feminism embodies all facets of diversity (Dunbar, 2021) and I believe that a study addressing racial inequity among composers is germane. However, because the participants in this study were selected based on their cisgender female identity and the interview and research questions targeted gender issues, the focus will solely be on the modern perpetuation of patriarchal, Eurocentric practices prevalent in the field of music. A study of racial equity among composers would be the appropriate next step in the investigation of underrepresented populations in the field of music.

Practical Justification

Music educators play a significant role in determining how the subject of women in music is approached and the ways in which female musicians are characterized in music courses. Studies show that educators oftentimes teach the way they were taught, and in doing so, the material learned is also perpetuated from generation to generation (Oleson & Hora, 2013; Wilkins & Askew, 1993), highlighting that *what* is taught in the classroom is as important as *who* is teaching. Studies indicate that female students are positively influenced by having female professors (Bettinger & Long, 2005; Rothstein,

1995). Research conducted by Bettinger and Long (2005) revealed that female students were more likely to continue coursework in the humanities and social sciences when they studied with female professors. Rothstein (1995) reported that the number of female faculty impacted the probability of female students attaining advanced degrees.

Currently, men dominate and govern the field of music composition. One way to increase the number of women composers is for more females to enroll in university music composition courses. Having female composition professors can serve as a catalyst to increase female enrollment in the composition degree programs. The first step towards greater gender equity among university composition faculties is to study the journey of female faculty members in their pursuit of a music composition degree, of a university teaching position, and of a career as a composer. The data from the study could provide current female composition professors with insight into recruiting future female composition majors and could offer young women a better understanding of how to pursue careers in composition and higher learning.

Theoretical Justification

Feminist theory recognizes that, for women to progress socially and hold equal representation in all areas of society, including education, change must come from focusing not just on the past, but in the implementation of new modes of thought (Lamb, 1996). Citron (2000) explained, “The emphasis on the European art tradition and on works by male composers of the past reveals a desire to be associated with practices cultivated by the rich and powerful of the past” (p. 196). According to *socialist feminist* theorists, to bring about educational change, we must examine aspects of alienation such

as those found in past and present practices (Lamb, 1994).

Crawford and Unger (2004) found that university students learned better with same-sex role models. For female students looking for acknowledgement and encouragement in music composition, the absence of female role models could have a negative effect on future plans and goals for women seeking professional jobs in the field. *Socialist feminists* would argue that, in order for women to have the same opportunities as men, “there must be a coalition between the two and they must see each other as equals in all spheres of life” (Andersson, 2017, p. 74), and that includes roles in the field of music.

To unveil the works and contributions of female musicians forgotten in the traditional music-learning canon, feminist music scholars work actively to raise awareness and improve current classroom literature to include more female musicians (Lamb et al., 2002). For females seeking equal footing in the field of composition, the underrepresentation or absence of female teachers could contribute to the perpetuation of female exclusion, not only in university professorships, but in publications as well. There is a need for a study that outlines gender trends among professors of music composition, to what degree it promulgates women pursuing careers in composition, and to what extent, if any, women in the field of composition face bias in attaining professional careers as professors and composers.

Research Questions

In this study, I will address the following:

1. What is the gender make-up of the music composition faculty of selected

universities?

2. What, if any, social barriers have cisgender female composition faculty faced in their educational experience and in attaining a university position?
3. What, if any, do cisgender female composition faculty view as the primary social barriers facing young women interested in pursuing a career in composition?
4. What initiatives, if any, are cisgender women associated with or aware of that have been implemented to encourage women to pursue a degree in composition?

CHAPTER TWO

REVIEW OF LITERATURE

I once thought that I possess creative talent, but I have given up this idea; a woman must not desire to compose-not one has been able to do it. Should I expect to be the one?

~Clara Schumann, age 20

Introduction

In professional musical settings, women are subject to prejudice. In symphonic music composition, O'Bannon (n.d.) wrote that "women composers only accounted for 14.3 percent of performances of works by those living composers who are writing the pieces that may one day enter the regular repertoire" (line 2). In popular music, Smith et al. (2018) found that, between 2013-2018, 12% of songwriters were females and less than 10% of Grammy nominees were female. In music production, the number of female producers in various aspects of music production are so nominal it is difficult to assess; however, some estimations approximate there are less than 5% (Boboltz, 2016). In a research study performed by Prior et al. (2019), 78% of female participants indicated that gender affected their treatment in the music industry, and one female participant explained that 75% of top positions in their company were occupied by males. The marginalization of women in professional musical settings, music education, and music composition continues to linger, even in today's progressive times (Ammer, 2016; Bennett et al., 2018; Bergonzi et al., 2015; Data USA, 2017; Devenish et al., 2020; Hennekam et al., 2019; Lam, 2018; Overland, 2016; Smith et al., 2018).

Woman Composers

As the feminist movement continues to nudge societal changes regarding gender equality, the field of music remains woefully behind other disciplines (Baker, 2018; Berkers & Hoegaerts, 2019; Lam, 2018; Moore, 2019; Overland, 2016). Past and current canons, music historians, music educators practicing outdated, pro-male pedagogies, along with literature perpetuating the idea that musical creativity is only granted to males, culminate in the continuation of female musical discrimination and pro-male bias (Citron, 2000; Dunbar, 2016; Edverson, 2017; Gates, 1994a; Pendle, 2001). Works by women composers often remain absent in major opera houses and orchestral productions (Ammer, 2016), and in modern music, women are frequently sexually objectified instead of being signified as professional and powerful contributors to music scholarship (Scrine, 2016). This is the result of decades of female suppression and music education practices that place men as more worthy/talented/etc. than women (Koza, 1993; Lam, 2018; Stempel, 2008; Vagts, 1989; Wilkens & Akskew, 1993).

Western Canon Dominated by Males

Recent research has triggered efforts to update current literature and performances, however, women continue to be marginalized in the current musical canon (Citron, 2000; Scrine, 2016). Scrine (2016) suggested that male contributions to the Western canon of musical works are typically considered to be superior to those of women, and because music written by men persists in being more socially and historically recognized, women are often omitted from the Western classical canon altogether (Green, 1997). Viljoen (2014) stated that the works within the canon represent

“the achievements of white male genius as an implicitly racist and sexist intellectual enterprise” (p. 74). Citron (2000) contended that the entire canon of musical literature, until very recently, has been structured as a barrage of white, European men who, in turn, define the accomplishments of every musical era.

The conception of the canon stems from music that was historically written, published, reviewed, and performed by men, therefore making the contributions of women either negligible or missing altogether (Citron, 2000). Women were once considered incapable of musical creativity and expression, thus making it nearly impossible to compose and publish musical works “worthy” of the period canons (Gates, 2006). Historically, women were discouraged, and many times prohibited, from participating and contributing musically (McClary, 1991). Past prejudices such as these have prolonged the perception of female-musician inferiority, making it difficult for women to successfully penetrate the current Western canon (Edvenson, 2017).

Negative Effects of Excluding Women Composers from Music History Texts

In music classrooms, women are often not afforded equal status with men; rather, they are frequently objectified or diminished (Bernabé-Villodre & Martínez-Bello, 2018; Koza, 1992, 1994; Livingston, 1997; Reimer, 1995; Viljoen, 2014). Music educators today are encouraged to implement an equal-gendered classroom (Bernabé-Villodre & Martínez-Bello, 2018), yet learning about female composers has not been a priority (Boeckman, 2019; Dunbar, 2016; Macarthur, 2010; Reddington, 2012). Macarthur (2010) explained that while women composers are worthy of recognition, historically, they have rarely been included in classroom discussions and textbooks (Wilkins & Askew, 1993).

While some women are mentioned in music history material, many more remain excluded and comparatively unidentified (Livingston, 1997).

An historical examination of art education systems reveals a pro-male social and cultural edifice (Koza, 1994). Gates (1994b) similarly echoed this sentiment, noting that women have been regularly omitted from music history textbooks, perpetuating female inferiority in music content. Locating resources that include female musicians as individuals, not merely the reflection of a male counterpart, is challenging even today (Allen & Keenan-Takagi, 1992; Dunbar, 2016; Lam, 2018).

Until the early 1990s, many liberal arts universities rarely included female composers in coursework, seldomly programmed female compositions, and offered very few music texts that addressed the topic of musical women (Johnson, 1997). Zaimont (1987) suggested that the disregard of women in music history texts leads students to believe in an inaccurate music history where only men composed the body of compositions of the past. In addressing the exclusion of women in music history literature, Atterbury (1992) maintained:

Omission is a powerful teacher. Many readers have been students in music history courses where not a single woman composer was mentioned. And many youngsters have come to music class and have been surrounded by a sea of pictures of male composers. Years of musical experiences that contain very few, if any reference to "the music she wrote" leave a lasting image in the minds of impressionable learners. The picture becomes very clear for all students-women have not written and do not write music!

(p. 26)

These biased standards of omitting females from music courses result in generations of the same material being taught, thus perpetuating a lack of representation in the subject of women in music, sometimes entirely (Bowers & Tick, 1986; Vagts, 1989). What educators teach and do in their classrooms plays a vital role in what students learn and retain (Halpern & Hakel, 2003). Therefore, removing women from music education material, whether intentional or not, affects what is later taught in the classrooms of music education students (Lam, 2018).

Since 2006, there has been increased mention of women in music textbooks as positive, contributory professional musicians (Bernabé-Villodre & Martínez-Bello, 2018). Additionally, Peeples and Holz (2001) noted that music history texts have expanded, and the increase of females represented in music textbooks is promising. However, Macarthur (2010) admitted that, although there is a growing attempt to put music of female composers on equal footing in music history materials, music historians must overcome the idea of the "great man/great works approach" to draw attention away from negative patterns of music teaching (Gates, 1994a).

To effectively teach their students, music educators must, themselves, be taught about the contributions of women, both past and present, in music literature (Baker, 2003). As women continue to be viewed as unworthy of inclusion in music history, the effect of exclusion conveys, inaccurately, that women do not actively participate in music composition (Gates, 1994a). Koza (1994) argued that these misconceptions and ideas have direct consequences for women, and as a result, women continue to experience

creative suppression (Oliveros & Maus, 1994).

A female's lack of intellectual ability was the reason frequently used to explain the absence of women composers in textbooks, leaving a perception of musical superiority of male over female, and an anti-female bias in evaluations of music (Colley et al., 2003; Koza, 1992; Scrine, 2016). Burns (1974) penned, "Music's creative spirit has proved to be women's will-o-the-wisp, for perhaps the most startling footnote in the entire history of music is the fact that no composer of female persuasion has ever reached the front rank of musical greatness" (p. 16). Introducing girls to the music of female composers at an early age could help dispel this attitude, and perhaps inspire young female composers to study music composition (Baker & Biggers, 2018).

The Feminist Movement

To confront and challenge the effects of the patriarchy on modern society, the social movement of feminism has created waves of activism that envelop a pro-woman stance (Epure, 2014; Tyree & Williams, 2016). Andersson (2017) defined feminism as:

A range of political movements, ideologies, and social movements that share a common goal: to define, establish, and achieve political, economic, personal, and social equality of sexes. This includes seeing to establish educational and professional opportunities for women that are equal to such opportunities for men.
(p. 7)

Feminists postulate that female emancipation from gender bias requires social change that will grant women "equal value and rights as any man" (Epure, 2014, p. 515).

Originally understood as a suffragist movement, today's feminism represents a rallying

cry for equal rights for women worldwide (Adichie, 2014; Castledine, 2011; Mukhopadhyay & Harding, 2017; Wald, 1998).

Feminist Progress

Feminism has advanced issues and stories of inequality and has forced an open conversation concerning the oppression of women, misogyny, and the deliberate attempt to suppress women from attaining positions of power in every aspect of culture worldwide (Adichie, 2014; Mukhopadhyay & Harding, 2017; Reimer, 1995; Wald, 1998). LeGates (2001) suggested while men have “typically been equated with reason and intellect, order and self-control, activity and strength,” women have been associated with “emotion and madness, disorder and passion, passivity and weakness” (p. 15). Feminists seek to break this stereotype and eliminate the patriarchy’s assumed superior role among the sexes (Bryson, 2016; Chocano, 2016; Draper, 2013).

Feminism has evolved over the past century in the U.S. (Draper, 2013; Laughlin, 2011), and stands as an axiomatic force of the women’s movement (Bryson, 2016; Cobble et al., 2014). As women fight to attain solid and appropriate representation in the work force and politics, the roles of women have transformed from the stereotypical mother and wife heroine, to that of entrepreneur, CEO, and leading political heavyweight (Spruill, 2017). Feminists have moved from fighting for women’s right to vote to an all-out assault against misogyny and the suppression of women’s equality to men in the workplace and politics (Cobble et al., 2014; Solnit, 2017; Spruill, 2017).

Over time, feminism has accrued not just an aggregate of women, but a growing number of men as well (Adichie, 2014; Cobble et al., 2014; Reddington, 2012).

Describing the relationships between men and women through the lens of feminism, Koskoff (2014) explained that, “the word feminism, for me, does not imply ‘for women only,’ but rather, points to and exposes the obvious reality that it is women, after all, who are most often the unequal partners in these power relations” (p. 7). What was once seen as a female matter, has now become a general human rights issue where both men and women are encouraged to speak up (Adiche, 2014). Cobble et al. (2014) noted, “Feminism is neither a marginal cause nor a movement seeking benefits for a minority. It is a cause for everyone” (p. xxi).

Waves of Feminism

The feminist movement is often described in *waves*; generally, first, second, and third (Dicker, 2016; Dunbar, 2016; LeGates, 2001; Litosseliti, 2006). The first wave focused on upending legal inequalities and many historians agree that the earliest active wave can be traced to the first women’s rights convention in 1848. Most historians also agree that the first wave ended in the 1920s as women were granted the right to vote (Dicker, 2016; Laughlin, 2011). First wave feminists were among the first women suffragettes, lobbying for better education standards, greater employment opportunities, and political and legal rights for women (Legates, 2001). These pioneers asserted that women deserved more access to education, better social and employment status, and the right to vote and own property (Dicker, 2016).

Following the first wave, a long period of seeming inactivity passed; however, during that time, women continued to advocate, focusing now on equality for women of color and for safer work conditions (Dunbar, 2021; Koskoff, 2014). Dicker (2016)

suggested that the second wave of feminism emerged in 1968 as protestors took issue with the Miss America pageant, inspiring activists to re-visit the social roles of men and women to bring about change in gender equality (Laughlin, 2011). Second wavers moved away from political and employment issues, and shifted to battling economic and legal discrimination, as well as sexist attitudes and male supremacy they believed were being perpetuated by the patriarchy (LeGates, 2001). Activists centered on the demand for sexual equality (Castledine, 2011), and the media proclaimed the movement as a “progressive, comprehensive, and unified movement for change” (Spruill, 2017, p. 233). As a united body, the second wave was the largest movement in U.S. history (Gordon, 2013).

Partly due to the response of the outcome of the confirmation hearing of Supreme Court Justice Clarence Thomas in the early 1990s, the third wave of feminism ushered in a new effort by younger activists to disengage from the old ways of feminist thought that were viewed as predecessor failures (Dicker, 2016; Henry, 2004). Younger women and men sought to distance themselves from focusing merely on gender concerns and to invite an updated, broader outlook and examination of the many facets of intersectionality in age, class, race, and sexual orientation (Laughlin, 2011). Third wavers embraced an open interpretation of feminism, where activism takes on many forms and there is not one definitive form of gender and sexuality (Castledine, 2011). The third wave ended ambiguously between 2010 and 2012 when fourth wavers, the current feminist movement, shifted to encouraging women to draw attention to gendered norms, marginalization of women in society, and female empowerment through use of social

media and the internet (Negar & Zohreh, 2019).

Socialist Feminism

Socialist feminists argue that “autonomous structures of gender, race, and class all participated in constructing inequality and exploitation” (Gordon, 2013, para 5). As a movement, Epure (2014) submitted that socialist feminism “focuses primarily on labor and economics when exploring women’s position in society and how to elevate them to an equal status to that of men” (p. 516). To address one aspect of this, socialist feminists endeavor to implement systematic changes in equal pay for work of equal value to quash discriminatory ideologies inherent in capitalist economies (Bryson, 2016).

Early *socialist feminists* converged on the idea that women faced disadvantages because of their gender (Cobble et al., 2014). In the early 20th century, socialist feminists sought a deepened analysis of social, economic, and reproductive inequalities in order to acknowledge the gap between paid work and reproduction by placing a value on procreative labor (Armstrong, 2020). Women believed they reproduced the labor force, and therefore deserved to be paid (Thompson, 2016).

In the years between the first and second wave of feminism, women began to shift away from the confines of marriage and children, transforming many assumptions regarding gender (Trueman, 2015). In the 1970s, socialist feminists expanded their contentions against female injustices to include prejudices based on race, class, or economic status (Napikoski, 2018). Today, socialist feminists no longer focus on gender separatism, arguing instead for women to work with men to create an overall gender equitability (Napikoski, 2021).

Socialist feminists contend that systems of injustice are supported by class and gender (Buchanan, 2010), and current feminist theory researchers focus on how gender influences society and how society is affected by the undercurrents of power between the sexes (Cooper, 2016). Draper (2013) stated that only a socialist society will end conflict between male and female, where “women will develop their individuality as comrades advancing on par with men and with equal rights, an equal role in production in equal aspirations” (p. 265). As socialist feminist theorists look to the future, Andersson (2017) posits that the way to end female oppression is to begin to work with men instead of working against them, and, in broader contexts, we must end all notions of gender in order to be equally valued (Andersson, 2017).

A Feminist Pedagogy

To encourage social change and diversity, women implemented feminist ideas and pedagogy into learning spaces to “promote gender equality in classroom dynamics” (Dunbar, 2016, p. 309). Feminist pedagogy has a variety of definitions and applications which are dependent on the context (Kaufman, 2020). Sanchez-Casal and Macdonald (2002) asserted that “Up until now, feminist pedagogy has utilized identity categories mainly as explanatory claims about how oppression works in the world, but not as a way of revolutionizing the methodologies of feminist teaching” (p. 1). Feminist inquiry examines “what is missing, what has been omitted, devalued, discarded, focusing in particular on genealogies of ontological and epistemological issues, social institutions, and their unspoken assumptions” (Gould, 2011, p. 138).

In music education, feminist pedagogy has begun moving beyond the utilization

of identity categories and toward a revolutionized methodology of teaching, whereby students are invited to participate in more student-centered learning during the process of artistic creation (Coeyman, 1996; Grissom, 2015). Teachers engaging in student-centered learning abdicate their position as presider of functionary instruction to allow female and marginalized student experiences to be the central voice in the classroom, (Gómez, 2007; Macdonald, 2002). In music education curriculum, feminist pedagogy and student-centered learning enables educators to create and operate a learning environment that encourages both faculty and students to engage in rhetoric that includes diverse and critical viewpoints (Coeyman, 1996). In sharing the unique experiences of others, feminist pedagogy addresses critical thinking skills and urges students and teachers to develop new ideas together as an inclusive community (Strewsbury, 1997).

Advancement of Feminism in Music Education Pedagogy

In the context of aesthetic education, Reimer (1995) described feminist perspectives as “matters of equal access to opportunity, neglect or denigration of women’s contributions, unequal pay for work, and a host of other issues” (p. 108). Feminist theorists endeavor to explain correlations between male and female authority by examining written materials and social conditions to identify gendered social discourses and promote actions against it (Acker, 1987; Kielian-Gilbert, 2000). According to Jagger’s socialist feminist view, definitively identifying masculine and feminine characteristics adds to the perpetuation of a male-dominated system (Koza, 1993).

As analysis of feminist scholarship increases, a broader picture of the intersection of academia and other areas of music continue to emerge (Burkett, 1996). In music

education, feminist critique of opportunity, contribution, and positions of authority aid in identifying power struggles of past and present music gendering and positioning, whereby feminist theorists examine “research that interrogates the exclusionary practices and discourses in which music education is implicated” (Gould, 2004, p. 68). Because of this, feminism in music is evolving as “a critical theory of music and of music history that engages broad questions of social context, representation, and meaning” (Solie, 1997, p. 7).

In offering insight into how music educators might view a socialist feminist theory in music education, Lamb (1994) asserted that as gender/sex are a social construct, music educators might structure classes to include the evaluation of gender divisions that have historically plagued the production and reproduction of music. For a feminist music classroom, this would mean exploring the vision of openness while simultaneously emphasizing the importance of the roles women play in music (Kaufman, 2020; Lamb, 1996). Thus, with the growing implementation of tenets of feminist pedagogies in music classrooms, the focus remains on the promotion of “an understanding of how gender and sexuality shape teaching, learning, and awareness of knowledge” (Coeyman, 1996, p. 76).

In recent decades, feminist music theorists explored issues surrounding gender bias, sexism, stereotyping, and underrepresentation of female musicians (Elliott, 1995; Gould, 2004; Lamb et al., 2002; Reimer, 1995). Today, academics seek to move music education towards a pedagogy that encompasses a greater focus on social justice (Benedict, 2020; Hess, 2017; Lamb & Dhokai, 2015; Roberts & Campbell, 2015).

Applying feminist values and concepts to music education creates and encourages opportunities to examine diversity and social justice in music classrooms (Lamb & Dhokai, 2015).

Gender and Music Discrimination

As feminism begins to reach the music classroom and music literature, the approach to how women are viewed remains stagnant (Kruse et. al, 2015; Viljoen, 2014). Wilbourne (2017) stated that women are not written into course material as valued contributors, rather they appear in texts as “the colorful sidebar” (para 9). Crawshaw (2017) explained that “when a girl’s self-expression is stifled, she is less likely to be ambitious and create, to pursue success in her personal and professional life” (p. 60). Thus, for women, the mention of gender regarding music expression automatically generates a division where creativity and ability call into question the quality and value of women in music (Gates, 2006, Kenny; 2009).

Even today, music is judged by contemporaneous standards often reflected in chauvinistic criticism (Gates, 2006). Whether in roles as musicians, composers, or academics, women continue to encounter obstacles of sexism (Boeckman, 2019; Cant, 1990; Chibici-Revneanu, 2013; Gates, 1994a; Howe, 2014; Stremple, 2008). For female composers, the struggle lies in the excessive and unequal assessment of creative genius (Boeckman, 2019; Kenny, 2009). Artistically, women composers have faced "an impenetrable wall of discrimination and prejudice" (Gates, 1994a, p. 17). To alter the subservient narrative encompassing female compositions, female composers must dismiss the myth of inferiority, break the cycle, and begin to trust in their abilities as

composers (Cant, 1990).

Perception of Music Through Gendering

Historically and currently, music compositions are often reflected upon in terms of gender (Green, 1994; Halstead, 1997; Sergeant & Himonides, 2016; Treitler, 2011; Zaimont, 1987). Pool (1979) suggested that “a time will come when the music of women will be considered on the basis of its quality, rather than on the creator’s gender” (p. 36). However, North et al. (2003) reported that the estimation of the value of artistic talent based upon gender is inconclusive when approached objectively and without preconception of musical selections. Sergeant and Himonides (2016) argued that the idea of music gendering is “not a property of music, but of its listener” (p. 13). When listeners are made aware that the composition is written by a female, the perception of the music then becomes associated as feminine (Green, 1994).

Halstead (1997) examined ways that gender and music overlap and found that male/female experiences are often behind the argument of masculinity and femininity of music. Sergeant & Himonides (2016) noted that gendering music implies that the structures and musical relationships in musical works are perceived to have qualities tied to supposed masculine and feminine traits. Numerous studies have been conducted to analyze people’s perceptions of music when it is identified in terms of gender as either masculine or feminine (Green, 1994; Marshall & Shibazaki, 2011; Millar, 2008; North et al., 2003; Sergeant & Himonides, 2014; Sergeant & Himonides, 2016). Comparing music as being either male or female can contribute to bias against music composed by women and suggest the idea that female music is “subordinate” to men’s music (Kenny, 2009, p.

5).

Professional Female Composers

Both historically and currently, prejudiced promulgations that men are better, more innovative composers, perpetuate the perception that women are not creative beings (Chibici-Revneanu, 2013; Gates, 2006). Therefore, for professional women musicians, the term “female composer” is often viewed as offensive and implies that women’s music “is of lesser quality or belongs to a subgroup” (Boeckman, 2019). Even as progressive feminist philosophies continue to gain ground, the battle of female worthiness in the music field is exacerbated by the continued clash between the ideologies surrounding male and female music (Crawshaw, 2017; Dunbar, 2016; Green, 1997; Reddington, 2012; Smith et al., 2018).

Women’s Feelings of Inadequacy as Composer

Clara Schumann, a notable Romantic period composer, felt perpetual pressure throughout her life to do more and be better than her male counterparts (Reich, 1985). Her experience is but one example of many women who have shared feelings of inadequacy, especially when compared to their male peers. MacArthur et al. (2017) found that among female composers in one study, the women felt gender played an adverse role in their careers, as they “felt discouraged and isolated, were taken less seriously than men, had problems promoting themselves, and were often subjected to sexism, sexual harassment, and tokenism” (p. 75). Berkers and Hoegaerts (2019) found that “44% of women music makers– compared to 25% of men– feel uncomfortable promoting their work” (p. 2). Women’s feelings of mediocrity as musicians can lead them to fade into the

background as artists and creators, leaving the misconception that women simply do not compose (Baker & Biggers, 2018). To that effect, researchers today look for reasons why female compositions are viewed as inferior to men and “the fact that these studies exist at all might be viewed as evidence of the societal and structural biases surrounding women’s lives far more than as evidence of any innate creative inferiority of female composers” (Boeckman, 2019, p. 47).

Music educators, primarily at the university level, find it difficult to locate singular resources that include interesting educational content while encompassing a pedagogical design on women in music (Dunbar, 2011). North et al. (2003) reported that men have been consistently written about and valued in literature more than women. Cant (1990) pointed out that the exclusion of women in historical literature, as well as the disproportionate programming and publishing of music written by females, influences the attitudes of women towards their own compositional works. Further, the consistent exclusion of women from the history of music, and the notion that there have been precious few successful and notable female composers, makes it natural for female composers of today to have a negative attitude and diminished view of their own works (Cant, 1990). For many women composers, there is still a feeling of subservience to that of males (Macarthur et al., 2017).

Publishing, Programming, and Performing Music by Women

Historically, music by female composers was restricted from being published, performed, or programmed, due to societal boundaries (Kenny, 2009). Today, music written by men continues to be published, recorded, and performed at a much higher rate

than that composed by females (North et al, 2003). Bennett et al. (2018) found that in Australia, women's music was only performed in 11% of new music ensembles. Peters (2016), while investigating the exclusion of females from musical programs, noted that in 1970 at the University of Wisconsin, only 1% of concert music programming included women. By 2013, that number only increased to 6%. According to a study from Australia (Macarthur, 2014), works of female composers are programmed considerably less than music written by males. Although there is a move to include more women in concert programs, the actual programming of female compositions remains low and wholly imbalanced (Devenish et al., 2020).

As public concert halls continue to increase and promote more female-written music, it is likely the programming of female music will also grow (McClary, 2000). Feminist organizations moving to highlight feminist artistic contributions do so to promote social change (Jacinthe, 2007). Universities are programming women's music regularly, aiding in normalizing the idea of hearing compositions by females (Johnson, 1997). Consequently, Bennett et al. (2018) posited that teaching methods in higher education could impact future composers and suggested that music written by women and other marginalized groups should be programmed, performed, and implemented as essential material in music programs and coursework.

Singling Out Compositions by Females

Although the intentions behind the push to equally publish, program, and perform music written by women provide hope for equality, it does not always result in impartiality (Boeckman, 2019; Devinish et al., 2020; Hennekam, et al., 2019).

Illuminating gender issues of programming and commissioning of female composers that often hover in the background, Hennekam et al. (2019a) relayed that women composers felt compelled to continuously build upon and sustain their practice in order to stay relevant. Women using online networks to maintain and grow their careers often expressed issues with being stereotyped, discriminated against, and having unequal networking opportunities as to their male counterparts (Hennekam et al., 2019b). In one study, Bergonzi et al. (2015) found that men were specializing in composition nearly 10 times more than women, and because of this, music written by women is habitually labeled as such, creating a division of sorts between what is perceived as quality based on the gender of the composer. Thus, the label of “female music” can be perceived as an insult (Boeckman, 2019). Kenny (2009) reiterated that it is problematic to label women’s music as such, as it often causes the misconception or misrepresentation that music by females is different, less valued, or lacks quality in comparison to music written by men. Boeckman (2019) argued that composers want their music to stand alone, and “be treated equally and without discrimination” (p. 46).

Gender and Academe

While men tend to hold more jobs overall, post-PhD, the arts and social sciences remain strong fields for female academics, particularly in education (David, 2016). However, although gender parity in academia is improving, there is still a predominantly pro-male mindset as men continue to hold a greater majority of senior leadership positions (Airini et al., 2011). Crawford and Unger (2004) wrote, “Women’s position in the workplace is not just a static aspect of social structure. Rather, it is continually re-

created as people make workplace decisions influenced by gender” (p. 374). For women in academia, this means their career identities continue to be constricted and questioned (Huopalainen & Satama, 2019).

Women in Academia

Women continue to represent the minority on university faculties and in high-ranking academic positions (Fotaki, 2013; Overland, 2016). Fotaki (2013) stated that worldwide, women hold significantly less high-ranking positions in academia than men. Moore (2019), frustrated with academe, asserted:

I am exasperated by the way women are systematically excluded from support networks that lead to opportunities. All the opportunities that I have received have arisen directly or indirectly by me applying to selection processes, yet my male colleagues have received many opportunities without having to go through these processes. (p. 83)

Further, women in academia are less likely to achieve tenure, earn the same salary, and attain a job at a research institution than men (Boyd et al., 2010). Women remain “restrained and constricted in their reach into the upper echelons of academe: there is still male domination” (David, 2016, p. 125).

Motherhood

One reason women are underrepresented in positions of power held within higher education institutions is choosing motherhood during their career (Amer, 2013; Isgro & Castañeda, 2015; Mahapatra, 2018). As Huopalainen and Satama (2019) iterated, there is an “ongoing negotiation of striving to become both ‘good’ academics and ‘good’ mothers

as a process loaded with gendered norms, beliefs, and expectations” (p. 114). Isgro & Castañeda (2015) described their plight as follows: “Mothers continue to struggle for a voice in an academic landscape that privileges students and scholars who are able to commit long hours to their areas of study under the increasing pressures of the corporatization of education within a global marketplace” (p. 174). Airini et al. (2011) found that there are often negative perceptions in university settings pertaining to motherhood and the workplace, many times leading to limited support for women seeking to obtain positions of leadership. Additionally, negative gendered stereotypes regarding working mothers perpetuate difficulties for women seeking sustainable careers in academia (Huopainen & Satama, 2019).

Many women experience difficulties with balancing career and family (Dicker, 2016; Mahapatra, 2018). Amer (2013) explained that, “For academic mothers, one of the most time-consuming aspects of their lives and a source of significant professional, personal and marital stress is the fact that many feel as though they work a ‘second shift’ at home” (p. 12). Fotaki (2013) added that “Women thus learn that the maternal function is incompatible with a streamlined progression to the top” (p. 1265). This leaves women with the sense that they live in competing spheres where they must often choose between advancing their positions as academics and their roles as a mother (Amsler & Motta, 2019). On the other hand, parenthood has relatively little effect on men’s careers (Airnini et al., 2011; Amer, 2013; Fotaki, 2013; Huopainen & Satama, 2019; Mahapatra, 2018). Results of research conducted by Boyd et al. (2010) indicated that women felt that their university colleagues were not always supportive of their family responsibilities and that

female parents were often treated differently than male parents.

Regardless of the potentially negative impact on their academic career, many women choose motherhood with little regret (Ward & Wolf-Wendel, 2012). And although academic mothers are often subject to problematic work situations such as negative judgement, social isolation, and feelings of hierarchal suppression (Amsler & Motta, 2019), research suggests that women can be successful while engaging in professional academia while simultaneously being a mother (Huopainen & Satama, 2019).

Ageism

Discrimination associated with ageism is a social issue that plagues women in American society, particularly those in highly visible positions. Donzelli (2020) posited that, in the music industry, older entertainers often fight to stay relevant in the face of younger artists. Doerrfeld (2013) added that fewer monetary opportunities, career advancements, and performance engagements are available to composers over 40. Bennett et al. (2018) reported that ageing among female composers resulted in them being placed in less visible positions, due to their deteriorating physical attributes. To combat this, successful older female composers often explore new musical ideas to battle “a world in which they are increasingly invisible, and which so often overlooks their work” (Fuller, 2016, p. 15).

Mentorship in Academe

Levy-Tzedek et al. (2018) reported that peer mentorship from senior faculty members created a positive and productive work environment for junior faculty members.

As women continue to face obstacles in university settings, support and guidance to promote academic competence and advancement is important (McGuire & Reger, 2003; Quinn, 2012). Tackling matters not experienced by the patriarchal order, women who participate in networking within academic systems contribute to greater numbers of women promoted to positions of power in academia leadership (Andrić & Markov, 2017).

McGuire and Reger (2003) asserted that mentors can directly affect the success of professional academics, and even more so, within markedly marginalized groups. As Andrić and Markov (2017) noted, the advantages of professional mentorship in university settings gives women substantial encouragement and guidance, as well as aids in shaping a more effective leadership potential. Additionally, Quinn (2012) described the mutual benefits of mentorship relationships as follows: mentors receive personal satisfaction and positive affirmation seeing growth in a mentee, while the mentee often gains confidence and greater drive as successes are modeled and achieved. Further, better communication and professional guidance provided by mentors support a more comfortable work environment and offer greater networking abilities for women choosing to rise in rank (Andrić & Markov, 2017).

Women and Music Academia

Among music faculties, women are underrepresented in positions of power (Overland, 2016; Stremple, 2008). Gould (2009) reported that female music education faculty were among the lowest ranked positions, held less than half of tenured positions, and, within tenure track positions, women received lower salaries than men (p. 136). In

the early part of the 20th century, women working in university music programs were likely to have limited rank and were hired to teach applied music courses and served as supplemental music teachers as accompanists, piano teachers, and glee club directors (Howe, 2014). As females continue to be underrepresented overall in the highest ranks within university faculty (Overland, 2016), Stremple (2008) emphasized that not having “women in highly visible teaching positions,” especially in positions of power like those found in professorships, impacts the instruction both male and female students receive regarding music composed by women (p. 171).

Women in Music Education

Although women are actively engaged as students in the field of music education, the curriculum continues to contain a notable absence of pro-female connotation (Bernabé-Villodre & Martínez-Bello, 2018; Koza, 1992, 1994; Livingston, 1997). Women’s continued use of traditional teaching methods and materials, whether by choice or merely because they continue to teach as they have been taught, results in the perpetuation of the exclusion of women both in academia and in music education coursework (Cook, 1989; Devenish et al., 2020; Green, 1997). Briscoe stated that:

I found myself lecturing on ‘the canon’ left and right, leading discussions based on textbooks that never mentioned women as composers, as original creators. And yet, two-thirds of the students receiving this wisdom were women, many of whom actively aspired to a profession in music. (as cited in Cook, 1989, p. 94)

In one study, Kruse et al. (2015) analyzed how female musicians were portrayed in photographs in research journals over a period of 50 years and concluded that,

although female representation increased over time, women remained substantially marginalized. As many classrooms provide little mention of women in music, the result is that students continue to view female musicians negatively, which, in turn, perpetuates how they relate to music as a student and listener (Millar, 2008). For female students, the lack of representation, and in many cases, the complete exclusion of women in music, affects the way women musicians are perceived and received (Green, 1997). Gould (1992) stressed the importance of educators integrating material that is socially inclusive, while Gates (1994a) stressed the importance of female role models, writing, "Negative conditioning of musically gifted young women of creative ability begins with the lack of role models" (p. 18).

Howe (2009) echoed this sentiment emphasizing the importance of including "the stories of women so there are historical role models for today's educators" (p. 179).

Music teacher education has a strong relationship to the curriculum pre-service teachers will use in their future classroom (Saetre, 2018), and the emphasis they will place on the various areas, such as music history, music theory, music pedagogy, and music composition (Oleson & Hora, 2013).

Music Faculties

The number of high ranking and tenure-track positions in music at the collegiate level remain male dominated and continue to show little growth in gender equity (Data USA, 2017). In one study (Data USA, 2017), researchers reported that degrees in music theory and composition were granted nearly 75% more to men than to women. The gender make-up of music faculties remains consistent with the above reported numbers,

whereby Gould (2003), found that in the early 2000s, only 5% of collegiate band directors were female, and by the mid-2000s, the overall number of women in all levels of band directing was nearly 10% (Gould, 2005). From 2000-2015, Overland (2016) reported little change in the growth of music faculty ratios between male and female, with men still holding two-thirds of the collegiate music faculty positions.

In the field of music composition, Bennett et al. (2018) noted that worldwide, roughly 20% of composers are women, and only around one-quarter of music composition students are female. Further, Boeckman (2019) reported that the average gender make-up of composition faculty at chosen U.S. institutions was overwhelmingly male at 84%. However, Boeckman (2019) also noted that the number of women composing band music, the number of women teaching composition at the university level, and the number of women publishing and programming music is on the rise, but raised the question if the increases were significant.

Faculty Role Models

Female students, especially at the university level, benefit from same-sex mentors (Bettinger & Long, 2005; Neumark & Gardecki, 1998; Rothstein, 1995). Robst et al. (1998) found that retention of female students is often reflected in the number of female faculty in certain disciplines. Rothstein (1995) discovered that female professors helped to inspire undergraduate students' educational ambitions. In a study regarding the effects of role models, Neumark and Gardecki (1998) revealed that having female role models in graduate school may result in higher graduation rates and likelier academic success among female graduate students. Bettinger and Long (2005) submitted that female

faculty role models at the university level might lead to greater interest in a subject and subsequent course selection. For music students, teacher role models play an important part in students' decisions to pursue degrees in music education (Fitzpatrick et al., 2014).

Music Composition Role Models

As music composition is a deeply personal area of study, role modelling could be much more valuable in that it can create a more personalized support system catered to specific female-composer needs (Baker & Biggers, 2018; Bennett et al., 2018; Hirsch, 2008). Vagts (1989) posited that female music students need female role models to reinforce the need for playing, studying, and performing the works of women composers and thus breaking the cycle of negative stereotyping of women's inability to compose at the same level as males. As the field of music composition remains overwhelmingly led by males, however, few female composition teachers are available to serve as mentors and role models to help female composition students face the challenges they will meet to become successful in their field (Giebelhausen, 2015). An investigation by Bennett et al. (2018) revealed that female students are impacted by gender imbalances in the university classroom, but a larger representation of female music composition faculty can help mitigate the gender inequity.

Lam (2018) stated that female music educators can function as a positive representative for female musicians and composers and "serve as one of the most direct and influential role models for their students" (p. 20). To dispel the myth that women are unsuited to pursue a career in composition due to their gender, female musicians must be taught that they can have successful careers in music by having female role models while

learning about music (Lindeman, 1992). Having composition mentors encourages female composers to continue to move forward in their career goals (Hirsch, 2008).

Importance of Female Composition Faculty Members.

Grant (2000) described mentors as masters under whom underlings seek an apprenticeship to aid them in developing their talent. In Prior et al.'s (2019) examination of women working in the music field, they found that 61% had a mentor at some point in their career. Within Jones' (2013) article, Melanie Armstrong, in attempt to get more women to join the music business, called for more "women in the music industry to step forward as role models and encourage others to consider a career within the business" (Jones, 2013, paragraph 1). Stremple (2008) pointed out that "both composers and performers need role models" (p. 171). The importance of role models is evident in the "popular music" industry, where women are underrepresented in songwriting and producing and remain virtually invisible in positions of power (Smith et al., 2018).

In a questionnaire sent to music teachers, Green (1997) found that the sex of teacher role models influenced student attitudes towards music learning. For female composition students, the influence of composition faculty role models could help build support systems for female students in university settings (Baker & Biggers, 2018). Further, Bennett et al. (2018) suggested that inviting women composers to visit and teach on university campuses could provide students with direct access to female role models. Female composition faculty members and role models could play a pivotal role in female students choosing to continue their studies in composition rather than moving to other professions due to lack of support (Hirsch, 2008; Stremple, 2008).

Conclusion

In recent decades, feminist music theorists have explored issues surrounding gender bias, sexism, stereotyping, and underrepresentation of female musicians (Elliott, 1995; Gould, 2004; Lamb et al., 2002; Reimer, 1995). Men continue to hold most seats in major world orchestras, recording catalogues, and in music professorships (Ammer, 2016). Salomone (2003) argued that, historically, women have continually battled for their rightful place in society, and that the fiercest of these fights have occurred in the field of higher education. Hirsch (2008) remarked that women setting their career sights on composition continue to be met with “institutional bias, outright exclusion, sexist attitudes and behavior by individuals, lack of opportunities, sexual harassment, and isolation” (paragraph 5).

Music schools have the power to change this by choosing to introduce “an alternative perspective that not only benefits female students, but also the student body as a whole (Lam, 2018, p. 21). If music education does not move toward a more-inclusive, equal-gendered repertoire, “a cycle of ignorance will continue to exist until the music of women is included in the required curriculum for college students majoring in music education” (Baker, 2003, p. 12). Further, visibility of female composers and opportunities for women to flourish in the field of music composition must also occur (Moore, 2019). In observing the field of composition as highly male dominated, Moore (2019) expressed:

I am in favour of quotas that ensure that at least 40 percent of places in committees, juries, faculties, programmes, recipients of national grants and commissions are held by women, because women need female teachers, mentors

and role models. Women represent half the population. Women are not silent.

Women think. Women make music. We need to hear each other. (p. 86)

CHAPTER THREE
RESEARCH DESIGN AND METHODOLOGY

Introduction

The purpose of this chapter is to outline the methodology used to examine current gender trends in the fields of music composition. This investigation incorporated the collection of extant data from university music department websites and interviews of cisgender females currently serving on a university composition faculty in the United States. This chapter includes a restatement of the research questions, an overview of the research design, procedure for the selection of participants, and protocols for the collection, coding, and analysis of data.

Restatement of Research Questions

The primary research question under investigation in this study was: Why are women underrepresented in the field of music composition? An examination of the issues related to this study included the following research questions: 1) What is the gender make-up of the music composition faculty of selected universities with large music programs? 2) What, if any, social barriers have cisgender female composition faculty faced in their educational experience and in attaining a university position? 3) What do, if any, cisgender female composition faculty view as the primary social barriers facing young women interested in pursuing a career in composition? 4) What initiatives, if any, are cisgender women associated with or aware of that have been implemented to encourage women to pursue a degree in composition?

Institutional Approval

Prior to beginning this study, I presented a formal proposal that outlined the methodology and protocol for collecting and reporting data to the Boston University Graduate Research Committee. With the committee's endorsement, I submitted the proposal to Boston University's Institution Review Board for approval (see Appendix F). Interviews were subsequently conducted with the targeted population as described in the following section.

Research Design Overview

Aligning with West's (2014) *triangulation design*, this two-phase study included both quantitative and qualitative research methods, whereby data from each phase was merged in the analysis section of the study. The quantitative segment, Phase 1, consisted of a numerical analysis of university rankings and current hiring practices in U.S. music programs. The qualitative portion of the study, Phase 2, included interviews of cisgender female composition faculty members.

Phase One

Data collection in Phase 1 followed Colwell's (2006) and Phillips' (2008) *ordinal* level of measurement where a set of data are ordered or ranked by hierarchical position; in this case, from smallest to largest. University rankings included in this study were required to meet specific parameters and were not meant to rank the quality of the universities. This study utilized a list of U.S. universities with leading music programs that included degrees in composition, based on data from 2019 Best Music Colleges in the U.S. (collegefactual.com) and 2019 College Rankings (niche.com).

Participant Selection Process

To begin participant selection process, I researched websites that listed top-ranking university music programs. My initial internet search phrase was “top 25 U.S. music schools.” I only selected reputable websites that listed the methodology implemented in creating each ranked list. I identified two websites that met my stipulated criteria—2019 Best Music Colleges in the U.S. (collegefactual.com) and 2019 College Rankings (niche.com). The methodologies for the two website’s rankings are located at the following links--<https://www.niche.com/colleges/rankings/methodology/> (niche.com), and <https://inside.collegefactual.com/rankings-methodologies> (collegefactual.com). A list of the leading university music programs was compiled based on data from 2019 Best Music Colleges in the U.S. (collegefactual.com) and 2019 College Rankings (niche.com).

Upon accessing the list of the top music schools from niche.com, I narrowed the search to “music composition programs” and then assembled a list of the top 25 university programs. Because there was no filter offered on collegefactual.com, I conducted an analysis of the individual universities and compiled a list of the top 25 universities with a music composition programs. A comparison of the top 25 universities found on niche.com and collegefactual.com revealed eight universities in common. Therefore, the net number of music schools used in this research study was 42. Participants were selected from the information collected online.

Phase Two

In Phase 2 of the study, I used an ethnographic approach to collect qualitative data via email inquiries and interview questions. Creswell and Poth (2018) characterize

ethnographic inquiry as interpreting “learned patterns of values, behaviors, beliefs, and language” (p. 90) shared by a defined group. In this research analysis, an in-depth study was performed by conducting interviews with cisgender female composition faculty members from U.S. universities with leading music programs. Participants were interviewed and data were aggregated into thematic sections, coded, and reported. The following section will detail each step of data collection.

Identification of Participants

Seven of the 42 top university music schools had no female composition professors; thus, a list of potential participants was extracted from the websites of the 35 remaining universities. An initial email (see Appendix A) was sent (addresses obtained from targeted university websites) to each female member of the music composition faculty ($N=113$) of the selected universities ($n=35$) inviting them to participate in my research study. Participants were determined to be female based on the use of she/her/hers pronouns and/or any other relevant information present in their online biographies. A second email containing an invitation to participate in the study was sent two weeks later. The return rate of email responses was 35% (39 out of the initial 113) (see Table 3.1). Fourteen respondents (12%) expressed interest, but were unwilling/unable to participate, leaving 25 potential participants (22%). Among the remaining potential participants, 15 (13%) completed the interview process, however, one contributor withdrew after the transcription phase, leaving a total of 14 (12%) research study participants.

Table 3.1. Response rates of initial email invitation to participate in research study

	Number	Percent
Institutions included	42	
Initial emails sent	113	
Total email responses	39	35%
Respondents who were unwilling/unable to participate	14	12%
Responded “yes” as potential contributors from initial emails	25	22%
Actual participants who completed an interview	15	13%
Actual participants who remained in study after interview and transcription process	14	12%

Interviews

Respondents who indicated interest were sent a letter of consent and an interview was scheduled at their convenience. To arrange interview times, I sent an email to all consenting participants (see Appendix B). Interview protocol was consistent with Lewis’s (2018) study where interview questions (see Appendix C) were offered ahead of each scheduled meeting (see Appendix D). I also sent a confirmation email (see Appendix E) to verify a meeting time. Upon completion of the first interview, I sent a follow-up email that contained questions to illuminate areas I wanted to explore further (see Appendix E). Interviews, scheduled between 9/23/2019 and 12/2/2019, were conducted from my home office in Frisco, Texas, and were performed via Skype, FaceTime, or phone call (see Table 3.2).

Before interviews began, each participant was assigned a pseudonym to protect their identities. The interviews followed a *semi-structured interview* process as described

by Colwell (2006) and Trainor and Graue (2013), whereupon I posited open-ended questions (Fink, 2017) to elicit descriptions of participants’ educational and professional experiences. Interviews were structured in accordance with Giebelhausen’s (2015) study, whereby early interview questions were designed to gain trust with the participant, followed by questions that allowed the participant to openly share their personal experiences. Interviews were initially scheduled for 30–45-minute time slots, however, the conversations from ranged from 45 minutes to 2 hours to allow the women to share their stories for as long as needed.

Interviews were recorded, with permission, either using a single video-recording device or, when available, a screen video recording via Skype video chat (Glesne, 2016). This measure was used to ensure accurate, word-for-word transcriptions.

Table 3.2. Participant interview schedule

Date	Pseudonym
9-23-19	Amanda
9-25-19	Emma
9-26-19	Elizabeth
10-7-19	Marisol
10-7-19	Danielle
10-9-19	Angela
10-9-19	Melody
10-11-19	Jennifer
10-18-19	Abigail
10-21-19	Anna
10-23-19	Stephanie
10-28-19	Margaret
11-12-19	Beverly
12-2-19	Stella

Transcriptions

After each interview was conducted, audio recordings of the interviews, only identifiable by participant pseudonyms, were sent to a professional transcription service and each conversation was transcribed word-for-word. Member checks were then conducted per guidelines described by Creswell and Poth (2018). Copies of the interview transcriptions were emailed to the participants ($N=15$) and they were asked to approve or modify their responses. One participant opted to withdraw from the research study after reviewing her transcript. Among the remaining participants ($N=14$), 12 amended their transcript and two left their transcript unchanged.

Data Analysis

Using a document containing each of the interview questions in the order in which they were asked, a line-by-line analysis of the revised transcriptions was conducted. Each line in the transcripts was placed under the corresponding interview question. However, many of the interviews did not follow the direct order of the interview questions due to the nature of the interview process and the natural flow of conversation. Further, in some cases, not every question was answered by every participant due to time constraints. When participants mentioned information not necessarily addressed in the interview questions, it was included in the analysis. Participant responses were recorded under their pseudonym and were assigned unique colors to help track female professor's experiences. This was the foundation for the coding process.

Coding

Codes in this research study originated from the main interview questions, sub-themes within each posited question, and other thematic material that arose during the organic movement of conversation. Upon the conclusion of all interviews and participant review of transcriptions, I began collecting responses via text segments in attempt to identify major themes. As described by Saldana (2016), coding was completed using *affective coding methodology* where the “qualities of human experience (e.g. emotions, values conflicts and judgements)” (p.124) were assigned short abbreviated codes and then analyzed thematically.

Although I originally attempted to group thematic material to reflect the order of interview questions, it became somewhat cumbersome to do so as many of the conversations ebbed and flowed between the various research questions. Instead, I took a line-by-line approach, and aggregated similar words/topics, thus revealing a more holistic view of thematic material and categories within each interview. Many of the categories included and mirrored themes revealed by previous research, such as biased gender balance and resistance to change (Baker, 2018), as well as family, emotional support, and mentor encouragement and feedback (Giebelhausen, 2015). This categorical aggregation (Creswell & Poth, 2018), used in the beginning phases of the data analysis results section, is itemized in a master list of codes (see Table 3.3).

Table 3.3. Initial master list assigned codes

<u>CODE</u>	<u>CODE MEANING</u>
AC	Ageism in composition
AF	All female teachers
AM	All male teachers
BJ	Biased job experiences
CCC	Creating courses/classroom activities
CE	University Experiences
DC	Deciding to become a composer/composition major
DCP	Difficulty getting commissioned/programmed
DP	Difficulty in orchestral programming as opposed to choral
DT	Deciding to become a teacher/composition professor
EC	Early compositions/works
FCS	Number of female composition students
FI	Feelings of inadequacy/discouragement
FJ	First teaching job
FOP	Feelings of female-only programming
HJ	How they got their job
IE	Interview experiences/ Inappropriate interview questions
IFJ	Impact of females at job place
IG	Inappropriate gestures/advances/relationships/situations
IQ	Inappropriate/bizarre/absurd comments/questions received
IWC	Ideas to get women composing
LM	Lack of mentorship
LWC	Learning about women composers
MAM	Married to academic or fellow musician
MB	Musical Background/Growing Up
MC	Motherhood and career/being a composer
MS	Mentoring students
MWEC	Mention of other women educators/composers
NB	No feelings of bias
NW	Notable Women
NWC	Why no women composers?
NWCo	Not wanting to be known as “woman composer”
OJD	Online Journals/Databases

P	Progress being made
PC	Influence/non-influence of parents on career
PE	Positive experiences
PFM	Public programming of female music/diversity
PR	Personal relationship/marriage status of participants
PTFT	Comments/Positions Part-time/Full-time status
RM	Role models/mentors
WB	Why bias/-in general
WI	Women's issues/have to try harder/be better/get in their own heads
WO	Women's organizations/initiatives/groups
WR	Roles of women/ hired because a woman

Once a master list of subject material was compiled ($N=44$), related components were extracted and categorized. Upon final disaggregation, a list of 10 major themes was identified and assigned codes (see Table 3.4).

Reporting of Data

Data analysis in Chapters 4 and 5 is reported in narrative text (Miles et al., 2014). Following Siebert's (2007) format for interview transcription citation, each entry is labeled with the date of each interview, followed by the speaker line entry number (and paragraph number where applicable) of the individual interview transcriptions. Tables and figures are included to provide a visual representation of data to assist with interpretation of thematic material (Glesne, 2016).

Table 3.4. Final assigned codes

<u>CODE</u>	<u>CODE MEANING</u>
AP	Acquiring a university faculty position
EB	Educational background
EP	Experiencing and enduring the patriarchy
FB	Family background
PBC	Path to becoming a composer
PP	Programming female composers
SB	Social barriers in career as composer
WE	Working towards equality
WI	Women of influence
WO	Women advocacy organizations

Trustworthiness and Reliability

The trustworthiness and reliability of the data sets described in this study are rooted in video recordings and direct transcription of interviews. Validity was confirmed via triangulation, member checks, peer review, and reporting of bias and limitations (Creswell & Poth, 2018).

Triangulation

As described by West (2014), validity was established via *triangulation* of data obtained through video recordings, interview notes, and email communication with participants. The use of multiple data sources helped ensure that all voices were represented in this research project. Additionally, this allowed a cross-check of the findings and a look at phenomena from multiple angles.

Member Checks

Member checks were implemented via email wherein interview transcriptions were emailed to participants for review. Participants were given the opportunity to read,

make corrections, and add or delete sections of interview material. These modified transcriptions were used for coding and data analysis.

Peer Review

To obtain external input and feedback (Glesne, 2016), a peer review was performed by three music education faculty members. Each reviewer was given the opportunity to offer criticism or advice regarding data collection, analysis, and aggregation, as well as providing feedback on data results. Modifications were made to the methodology based on their comments.

Reporting of Bias

Potential areas of predisposition to the subject matter that arose included my own biases as a female musician, teacher, and performer. While I am passionate about the inclusion of women in musical composition, publication, and production, data presented and analyzed in this study came directly from the participants. In the interview process, I aimed to mitigate and to be truthful to the stories of the women as much as possible. However, I also recognize that I entered this study with my own bias and that may be reflected in the text that follows.

Limitations

The universities used in this study were based on lists published in 2019 Best Music Colleges in the U.S. (collegefactual.com) and 2019 College Rankings (niche.com). It would be untenable to address every college and university in the United States with a music program due to the large number of institutions included. Further, compilation of a comprehensive list of female music composition faculty would be dependent on the

availability and reliability of information on individual institution's websites.

Additionally, because only the experiences of cisgender female music composition professors were used in this research study, the ideas and feelings of non-cisgender females are not reported. Further, exclusion of men who support pro-female inclusion in the field of music composition prevented me from reporting an in-depth picture of the role men play in hiring women in university settings.

Summary

This study provides an in-depth account of 14 cisgender female university music composition professors both as educators and composers. Conducting interviews with these women gave me the opportunity to discuss their music education journey, as well as explore the ideas of gender bias they may or may not have experienced along the way. In the Data Analysis chapter, I will provide an in-depth description of each of the coded themes previously listed, offering more insight into current conditions for female composers and educators in both the workplace and social stratospheres.

The following Data Analysis chapter consists of two parts. Part One introduces and highlights each professor individually, incorporating many of the thematic topics as a focal point. Part Two views their responses collectively, highlighting trends, misnomers, and incongruencies in the experiences of the participants. An examination of the participants' answers to the interview questions will provide insight into the current status of cisgender women engaged in teaching music composition on the university level.

CHAPTER FOUR

DATA SUMMARY, PART 1: MEET THE PROFESSORS

Introduction

Data obtained through interviews of participants in this study were utilized to compile profiles of female university music composition faculty members and to provide an account of the issues and obstacles these women have faced during their education and career. The participants ($N=14$) included three full professors, three associate professors, four assistant professors, and four adjunct faculty. The chronicles of these women were entwined with both similar and contrasting accounts. Participants are presented individually to offer a unique, descriptive voice for each composer.

This chapter begins with an overview of the geographical regions where participants teach, followed by an account of each participant's institution rank, teaching area(s), and number of years teaching at the collegiate level. Then profiles of participants (identified by their assigned pseudonym) are presented in chronological order according to their interview date. Each participant is introduced with a quotation extracted from her interview transcription, followed by a synopsis of key conversation points. Citations are constructed using Siebert's (2007) system of transcript identification, which lists the date of the interview, followed by the speaker line number and paragraph number (where applicable).

Contributing Professors' Teaching Profile

Using the United State Census Bureau (U.S. Census, n.d.) website to access the official geographical regions of the United States, I created a table to identify the regions

Table 4.1. Overview of geographic region of participants' institution of employment

Region of Participants' University	Number of Participants
New England Region of Northeastern U.S.	6
South Atlantic Region of Southern U.S.	3
East North Central Region of Midwest U.S.	2
East South Central Region of Southern U.S.	1
Middle Atlantic Region of Northeastern U.S.	1
West South Central Region of Southern U.S.	1

A further examination of the participants' teaching profile reveals a wide range of teaching experience and instructional areas (see Table 4.2). Complete data were unavailable for Jennifer and Stephanie; therefore, the table contains information about 12 participants. Institution ranks include adjunct (3), assistant (5), associate (3), and full professor (3). Years of university teaching experience ranged from 5 to 29 years, with 5 professors reporting 20 or more years, four professors having between 10 and 19 years, and three professors with under 10 years of experience. While all 12 participants taught composition, three solely taught composition and nine also taught music theory. Four participants listed music history as an additional teaching area, two reported teaching electronic music, one included instrumentation and arranging, and one participant indicated that film scoring and sociology were part of her workload.

Table 4.2. Participants' institution rank, teaching areas, and years of university teaching experience

Pseudonym	Institution Rank	Teaching Areas	Years of Experience
Amanda	Assistant Professor	Music Theory, Composition, Music History	8
Emma	Adjunct Professor	Composition	24
Elizabeth	Assistant Professor	Composition	12
Marisol	Professor	Music Theory, Composition, Music History	29
Danielle	Associate Professor	Music Theory, Composition	26
Angela	Assistant Professor	Music Theory, Composition, Electronic Music	11
Melody	Adjunct Professor	Composition	5
Jennifer	Assistant Professor	Music Theory	-
Abigail	Associate Professor	Music Theory, Composition, Electronic Music	16
Anna	Adjunct Professor	Music Theory, Composition	7
Stephanie	Associate Professor	Music Theory, Composition, Arranging	-
Margaret	Assistant Professor	Music Theory, Composition, Instrumentation & Arranging, Music History	15
Beverly	Professor	Music Theory, Composition, Music History, Film Scoring, Sociology	29
Stella	Professor	Music Theory, Composition	20

* Listed in chronological order of interview date

Amanda (Assistant Professor)

Well, I really think that the change needs to happen in elementary education. That everybody should have the opportunity to compose and be exposed to it at an early age; that it's not a male thing to do or it's not a female thing to do. That it's a gender-neutral thing to do and that anybody can do it. (09.23/188)

As a pianist and an oboist, Amanda began composing at a young age. Early on, her piano teacher urged her to compose, and in high school, her teacher encouraged her to engage in competitions. She reminisces, “I was very lucky to have the teacher I had...all through high school, and she was just very supportive like, ‘Oh yeah, try this little competition here. Try this little competition here.’” (9.23/28,30)

Amanda attended an all-female university, and she believes her experience there led her to take composition more seriously because she was given many opportunities to compose. Although she had primarily male professors, she still felt encouraged and supported. “They were very supportive and...there’s a reason that they were at that women’s college—that they wanted to empower us” (9.23/58).

Crediting the Affirmative Action program, Amanda states that she encountered little bias during her university education and in getting hired as a female professor, However, as a performer and composer, she has contended with bias in programming. She recalls one occasion when her composition had been programmed in a major venue in the Northeast, that she was told her musical work was only included because she was a “pretty girl.” She feels strongly about being only seen as a “female composer”; rather she prefers simply “composer.”

In terms of programming, Amanda believes that all-female composer concerts do women a disservice. She adds, “I sat in so many of those...and there were so many just

mediocre, bad pieces” (9.23/282). She continues, “While I do want to see more representation, I also want them to be good pieces” (9.23/286). Her philosophy regarding programming is “to have as many different types of composers as possible; whether that means a female composer or a person of color or minority” (9.23/300).

Apart from topics of bias and social barriers, Amanda’s interview centered around the idea that all students should be exposed to composition at an early age. By doing so, she imagines that children will begin seeing music composition as a gender-neutral activity, and that anybody can do it. She posits that introducing students to composition as early as elementary school would attract more girls to pursue music writing.

This idea of early education, she notes, is also tied to teachers and the music they choose to teach and play in middle and high school band. She maintains that much of the material learned and programmed in secondary school band is derived from principally male compositions, with a negligible amount of representation of female composers. Amanda asserts that more women should be commissioned to write music for elementary, middle school, and high school band. She believes that if, from an early age, students were equally exposed to compositions by males and females, they would be more inclined to see composing as a gender-neutral activity.

Emma (Adjunct Professor)

...I think being a mom is one of the main reasons why I've not excelled further in my career. And I'm not sorry about that at all, but it's just true. It's just a true statement.
(09.25/237)

Emma is married, a mother, a professor of music, music producer, and composer. Having her hand in all aspects of composition gives her a unique perspective. In her current institution, she has been the only female composition professor on faculty since the 1990s. While she makes it a point to encourage her female students, she tries not to delineate between the sexes, and addresses topics of bias in all of her classes.

Much of my conversation with Emma was rooted in her professional relationship with her husband, as well as her singular journey as a music producer. While she is an adjunct professor of composition, a great deal of her work with music occurs outside the classroom. Teammates in production, Emma's experiences as her husband's career partner really highlighted issues of gender bias and female degradation in commercial composition and production.

After completing graduate school, Emma began writing music for various TV jingles, as well as working on various projects that included arranging and producing. When she got married and began working with her husband, however, she was seen more as a "free attachment" (9.25/43) and, because of her marital partnership, many of her clients believed they did not have to pay her. Although she and her husband have the same university degree, she continues to be viewed as the wife of her husband, not as a contributor or the overall creator of the pieces they submit.

Motherhood further impacted her career. For Emma, pregnancy and motherhood

have proven to be the biggest obstacles in her professional life. When she began having children, she had to put her career on hold. Although she has no regrets about choosing to be a mother, she feels strongly that, “reproductive biology factors in with women excelling in their careers” (9.25/241). She explains that men are able to continue working, but women become less available. While her husband had the option of moving his workspace out of the home, she stayed home with her son and worked, noting that “I’m still momming while I’m working most of the time” (9.25/245).

Interestingly, her job as a professor has been a positive experience. A male colleague offered her an adjunct faculty position when she was a young mother, which provided her the opportunity to work part-time and fulfill her responsibilities towards her children. She has retained that position for 24 years. Emma states that her male colleagues have supported and championed her career as a composer, but she has encountered industry-related bias.

I haven’t felt nearly the prejudice on campus as I do in the industry, and I’ve definitely, definitely noticed a difference in the industry with people who meet me just as me working, versus people who meet me as my husband’s wife. (9.25/81)

She continues to face gender-related challenges as a female composer and producer, a subject that continues to be a source of contention in her professional life. Emma is persistent and passionate about her furthering her career, regardless of her frequent encounters with gender-bias.

Elizabeth (Assistant Professor)

I never played any piano pieces by women. Our chorus never sang any pieces by women. On some level, I guess they just figured it's not something that women do.
(09.26/13, para 1)

Elizabeth began piano lessons at age seven and her teacher was a composer. While she found an interest in composition early in life, she was also active in school choirs, both singing and accompanying, and she played in church. When she was a teenager, Elizabeth attended a music camp to study composition. However, her determination to live a meaningful life of service and to contribute to others steered her from composing. She felt that she had talent in multiple areas and did not feel that she should just focus on music.

In her university studies, she became discouraged with her compositions, many times comparing her work to others and deciding “she wasn’t good enough,” (9.26/27, para 2) so she majored in something else. She later went abroad to teach English and decided she really enjoyed teaching. While there, Elizabeth realized she missed music and decided that being a composer and music teacher could combine her love of teaching, a means of service, with her love of composing. She made the decision to become a composition professor in that moment.

Elizabeth is heartened by the efforts to program women’s music that are beginning to take root. Systems like the Composer Diversity Database are benefitting all female composers.

It seems to be an even playing field because now that there’s this diversity database, there’s this effort to program more women and there are opportunities

and calls for scores that are just for women. That does even out. (9.26/44)

However, Elizabeth acknowledges that even with such databases, it is difficult to make a career as a composer. Thus, she does not necessarily encourage her students to pursue composition as a career. Rather, while still encouraging them to write, she steers them into an area of music making, perhaps media music, where they can continue to compose, but can also make a living.

In order to have more female-inclusive music courses, Elizabeth says it is important to note that educators tend to perpetuate what we have been taught. She admits that, while trying her best to include female composers in her own classes, time makes it difficult to research new pieces to include in her classroom literature.

Marisol (Professor)

The act of writing something down and then hearing people play, it was so seductive for me... That was not so much what I wanted to do, but just who I was. (10.07/29, para 3))

Marisol, who has been teaching at the collegiate level for 29 years, is the most experienced educator interviewed in this research study. The daughter of a jazz musician, Marisol was exposed to classical and jazz genres from a very young age. She began playing piano at age four and later learned how to play the trumpet and clarinet. It was not until high school that she even considered composing. Encouraged by a high school band teacher, she arranged a piece for marching band, a pivotal move in her journey as a composer and music educator.

Never really having a mentor, Marisol found it exciting to be one of the few women composers. Today, she feels differently.

When I was in college, I was the only girl composer. There was one female grad student where I went to college....For a long time, I was really invested in being the only girl. Of course, now, I think it's awful to be the only girl. (10.7/29, para 4)

Marisol feels that women in field of composition, both as teachers and composers, face bias due to ageism and sexism. For example, she points out that younger women are winning the composition prizes and fellowships.

It's the younger women who have the shiniest jobs. It's us older women who...have the risk of being ignored. We have to really struggle to make sure we're still on people's radars. (10.7/61, para 2)

To stay on people's radar, she feels like she must be better, "perfect" even, or risk being terminated. She observes that her male counterparts seemingly do not feel the pressure she does. Conversely, Marisol finds that younger men are more apt to promote her music, and in her experience, the younger the male demographic, the less likely women are excluded in programming.

Marisol hails an ensemble in her area that spent an entire season solely playing women's compositions. Further, she notes that they did not advertise their concerts as featuring female composers, they merely programmed the music, standardizing it in a way. It was not until mid-season that people began taking notice. Marisol believes this is what needs to continue. She stated, "It needs to not be a special thing. It needs to be completely normalized" (10.7/90).

Danielle (Associate Professor)

When I entered the composition program, I never had a female teacher. All the way through the doctorate, never saw a female composer. It's embarrassing again, but in naivety, I thought I would be the first one. (10.07/50)

Danielle is the daughter of a virtuoso pianist and classical radio station manager. Surrounded by classical music in her younger years, she is a professed “self-taught” keyboardist (10.7/18). She began studying classical piano and learned how to read music while enrolled in a community college. That is also where she received her first formal training in analog synthesis. It was during that time that she was encouraged by a teacher to pursue music further and continue her education in composition and teaching.

At the time, Danielle was not interested in teaching; rather, she was focused on composition and performance. When she hit a mental slump during her sophomore year, her professor called her into her office. Danielle recalls:

She was like, ‘what are you doing?’ I burst into tears... I said, ‘I just don’t know.’

She had this heart to heart with me, and she said, ‘I’m expecting you to come back and take over my job.’ I thought, ‘What? I don’t want to be a teacher... She was like, ‘Yes, you’re a teacher, don’t you know that? You’re a teacher!’

(10.7/38, para 1)

After receiving her doctorate, Danielle’s road in academia was fraught with challenges in obtaining interviews and dealing with gender bias. However, today she is an accomplished composer and the first tenured professor of composition at her institution. She enjoys mentoring her female students, developing relationships with them and meeting outside the classroom to discuss difficulties and challenges women face in

the field.

Because the internet and platforms such as YouTube, Garage Band, and SoundCloud are available to young musicians, Danielle feels like composition is “enjoying a heyday” (10.7/80). She thinks students these days are not necessarily able to read music or understand proper music writing, but they are still able to compose. She explains,

I’ve always felt like composition is a natural thing to do...Every human being, I think, is creative in some way, and they find their creative place...If you're a musician, it's natural that you would be creative in music, as well as what I call recreative, which is the performance aspect of it. Whether you're attempting to reinterpret something that's already written, or to write something new, it seems natural to me. It doesn't make sense to me what used to be a separation of composer and performer in the 20th century. (10.7/82, para 2).

It is Danielle’s hope that people will navigate their musical identities through any means possible. She believes that through use of social media and online platforms, new artists can circumvent record and publishing companies and make their music available, regardless of industry biases.

Angela (Assistant Professor)

I think it's going to take longer. I think even in grad school, we're not close to being equal yet. Most places I've been at, it's rarely more than like 25% women in grad school in composition. (10.09/92)

Angela began piano around age five, later added viola, and then attended a performing arts high school. She began composing in her last couple of years of high school, writing pieces for piano. Believing she had a well-rounded music education, her initial goal was to double major in composition and performance. She was accepted into a university music program and studied viola and composition.

Angela professes that she had excellent teachers, however, preparation for the future and mentorship for career planning lacked severely. With no guidance of what to do post-bachelor's degree, she did not get accepted into graduate programs right away. Taking a year to study overseas, Angela came back to the United States where she found it difficult make a career of composing. She noted, "When you're 21, nobody is commissioning you, it's just not happening" (10.9/17, para 2)).

She later went to graduate school, had a child, and completed her doctorate. She and her husband, an academic as well, spent a great deal of time searching and moving from job to job, following one other as each found collegiate employment. Angela had her second child while working full-time, but later, she lost her position. She continued to compose until she and her husband were both hired at the institution where she currently works. She now teaches composition and electronic music and composes music.

Angela comes from a unique teaching situation, as she is a wife and mother and has faced the complicated task of interviewing for positions while on the move or while

parenting her young children. Gender bias was clear during her efforts to acquire academic positions. Many times, her challenge was, after securing an interview, she felt it necessary to avoid questions addressing why she left previous university appointments.

On one occasion, she recalls,

...my husband and I were both applying for jobs. It's like the thing you're not supposed to say in the interview. You're not supposed to mention that you have a partner or family or anything like that. When they look at your resume, there was one time that the question came up like, 'Okay, why did you move from an assistant professorship to adjunct work? Why did you leave this job after a year?' You either have to say, 'Well, for family reasons' or you have to come up with something that makes you look flaky. (10.9/38, para 3)

This was not an uncommon occurrence for Angela. Residing in a somewhat rural area, a position within driving distance opened, and she received a telephone call to set up an interview time and date. During the call, her infant son was crying, and later at her interview, although she was told it was of no consequence, they asked if there was a baby crying when they phoned. Further, she was questioned about her long commute and asked other personal questions that Angela felt inappropriate. She still wonders if her having a child was the reason she did not acquire the position.

It is important to note, however, that Angela mentioned that she does not necessarily believe gender bias has played a position in her difficulties as a composer and educator. Rather, she expressed the importance of staying connected in the music community, which she does diligently. She advises her composition students to network,

go to conventions and performances, continue to reach out, and stay relevant. Angela actively speaks with her students about their futures, post-graduation. For female graduate students, she raises questions about their potential plans, especially if they have partners, and offers her experiences as advice and learning opportunities to help her students achieve success in their careers.

Melody (Adjunct Professor)

We're at a very interesting moment I think culturally in the world of academia at large, certainly in composition, where a lot of departments I think are realizing that a history of centuries of white men teaching white men looks bad, and they consider themselves like progressive liberal. They want to believe in equality and equality of the sexes and equality of the races, that their history and their track record contradict that. (10.09/62, para 1)

Melody is a talented, feisty, articulate, and expressive composer and educator. Originally not interested in academia, Melody spent a great deal of time freelance composing before acquiring a PhD. Not wanting to be pigeon-holed as a “female composer,” Melody believes women should be equally respected in both the hiring process in academia, as well as in the programming of their music.

Although Melody acknowledges that she is reaching the benefits of universities adopting more progressive hiring practices, she feels that the music industry in general is rife with double standards, pitting male and female composers against one another. She believes that many men are hired because of their connections, not because of their talents (10.9/88, para 1). Melody says that if a man’s piece fails, it is merely considered a bad composition; conversely, a female writes a substandard work, she is considered a bad composer (10.9/96, para 1). She further offered that women are led to believe they need

to perform more like men in all efforts to succeed, however, in many cases, women are expected to be less verbal and outspoken than men (10.9/164,168). Regarding career advancement, she stated, “The top of the power structure has been controlled by these very active old white men for a really long time. They have no intention of giving up their power for anyone” (10.9/80, para 1).

When discussing programming and music commissions, Melody shared her viewpoint about how gender bias applies differently to choral and orchestral works. She stated that women composers are thriving in the choral world, but she questioned why:

What came first, the chicken or the egg? Because in the choral world, there are way more female conductors than in the orchestra world. In the choral world, there are way more female composers than in the orchestra world. Like I said, what came first, the chicken or the egg? Are women being allowed these positions because it’s less prestigious, or is it less prestigious because there are more women involved? I don’t know the answer to that question. (10.9/152)

Melody contends that women get more choral commissions, but she states that choral works rank lower on the musical hierarchy than orchestral works. She further asserts that orchestral music tends to pay more than choral music and is also, typically, more valued than choral music. (10.9/152,156)

It’s a double-edged sword, right? It’s like women can’t win. You really can’t win because ...try to be like the boys and then, are you being true to yourself? What does that mean that you had to be more like the men to succeed? What does that mean for femininity? (10.9/168, para 1)

Historically, Melody believes that women were “shut down” and that sentiment has perpetuated the gender bias within the musical canon. “We’ve lost so much music, and so much heritage and so many voices because of that attitude” (10.9/110). However, she does see small changes in her own classroom, as she seeks to show her male students that women are also composers. Melody reports that her male students exhibit excitement and interest when she discusses and uses music written by female composers. Her goal is to lead by example, make “girl musicians” more visible, and inspire the next generation of composers.

Jennifer (Assistant Professor)

I basically spent an hour saying ‘Why are we needlessly gendering music? It’s wiggly air. It doesn’t have a gender!’ (10.11/66, para 2)

Jennifer began piano lessons as a preschooler, going from one teacher who hampered her creativity, to another who encouraged her creative spirit when she was five. She feels like that was when she began her musical journey. However, she never considered herself a composer, because “in the textbooks, those were dead white men. That was a job that happened in the past. That wasn’t something you could do as a living person, let alone the gender issue” (10.11/6, para 1).

It was not until high school that Jennifer even knew women could be composers. She had a female songwriting teacher who served as her mentor and opened her mind to the possibility that she could be a composer. Her father, a strong, inspiring presence in her life, encouraged her by finding private teachers to nurture her and help her grow as a musician. After graduating from university, she continued writing and freelanced as a composer, completely rejecting academia as a future option.

After working as a music director in a university theater department, Jennifer found that she loved teaching and watching her students thrive. She returned to the university to complete her master's degree and was faced with inherent issues of gender bias. During her undergraduate studies, none of her professors mentioned female composers in connection with music history, theory, or any other music classes, and she realized that she was the only female composer in the music program. During her tenure as a graduate composition student, she received numerous unproductive comments with sexist and condescending undertones. She recalls,

If I wrote something that was—light and delicate, and sparse, and consonant, they'd say, 'That is so pretty, you should want to do that.' ...Then if I wrote something like dissonant and crunchy, and angular and aggressive, they'd be like, 'This is really masculine music for such a pretty girl.' (10.11/54,56)

Observations like these discouraged her and she began “problematizing her gender,” even going so far as to using her initials instead of her full name to disguise her gender. She truly believed that people would be more likely to play her music if they believed she was a man. During that period, she also described her music as “microtonal and angular, and dissonant and aggressive, and just trying to be like I'm going to play with the big boys now. I'm going to write boy music better than the boys do” (10.11/64).

Jennifer has an aversion to “women only” competitions and performances because she sees them as problematic for women. She asserts,

I think that we're coming up against this problem of separate but equal, when we think about festivals, for example. Women with these festivals are celebrating the

woman muse...It ends up being this carnival freak show where you're there to see the circus. You can only go see the women who put themselves into these musical roles if you go to a separate tent. We should be represented in the main attraction tent! (10.11/78,80)

She acknowledges that these events do highlight women, and without them, female composers will not be programmed otherwise, but in doing so, it "reinforces this unequal binary" (10.11/80).

Now that she is a professor, she recognizes that having a strong female mentor would have helped her navigate her academic and professional journey with greater ease. She explains that when she was completing her doctorate, her university hired a female composition professor who is now the department chair. Because of that, the program has seen an increase in female student enrollment from around 5% to nearly half. She asserts that this is demonstrative of the power of a female presence for women composition majors.

Abigail (Associate Professor)

A lot of people ask this question of the composer, "Oh, you don't have- What do you perform? What instrument do you play?" Really, the way I've been thinking about it is actually, as a composer, my brain's playing the instrument because I'm imagining it.
(10.18/26/28)

Born in America to parents with a temporary Visa, Abigail returned to her parents' native country during her formative years. Her interest in music began with the music of her family's homeland and was nurtured by her mother who was a singer. Not allowed to pursue music as a career as it was viewed as improper in her homeland, her mother came to the United States and began singing and performing in bands. This early

exposure to music profoundly influenced Abigail.

Early on, Abigail began taking music classes and participated in choir. As an immigrant, she began to steer away from the music of her ancestors and sought to assimilate as a first-generation American. She became focused on Western music and found herself actively engaged in singing and part-writing choral music in high school. It is her experiences with those pieces that stirred Abigail to begin to compose, intentionally dismissing musical rules of harmony.

Early on in her bachelors' program, Abigail became interested in computer music, a field she felt was biased against females. As she moved into her master's degree, she served as a computer music assistant. While in graduate school, she still did not see herself as a composer; rather, she saw herself as a "teacher and a researcher" (10.18/30, para 7). She came to realize that she did not enjoy some aspects of research and, with the encouragement of her professor, she decided to focus on composition. She completed her master's degree in computer music and music pedagogy and later, she earned a Doctor of Musical Arts degree. Abigail points out that she never had a female composition teacher in any of her degree programs but felt that her male teachers were valuable mentors and her biggest supporters.

Abigail is uncomfortable with the idea of concerts and contests solely focused on music by women composers. She recalls,

When I was in my doctorate, I won a...BMI commission, and it was to be featured on a woman's composer concert series...There was a lot of media around it. Journalists were calling...and asking me, "How did it feel being a female

composer?”...“Do you think being a female has influenced your music?” or, “Since you hadn’t had any female mentors, would it have been different if you had female mentors?”...This is the first time I had anyone make me think about gender and composing. (10.18/40)

Abigail says that she has “always felt weird” (10.18/54, para 2) about female-only contests, but she understands why they do them. However, she feels this implies that women cannot write complex music and compete with men.

One of the suggestions Abigail offers for increasing the number of females in the field of composition is introducing it earlier in students’ education. She also asserts if all university music programs required at least one semester of music composition, it would encourage more students to become composers. She goes on to say that “performers don’t have any clue what it means to be a composer” (10.18/96), and if everyone were required to take a course in composition, musicians would have greater appreciation and respect for composers of both genders.

Anna (Adjunct Professor)

It was at that moment where it really clicked for me that—I had always performed and I'd always played music but performing wasn't the love of my life. When I was studying theory and I started composing, that's what I had fallen in love with.
(10.21/18, para 2)

Anna is a clarinetist who was also trained in piano and saxophone. She was in band in elementary, middle, and high school, and studied instrumental and vocal jazz music. She received her undergraduate degree in science, however, she studied with a female composer who “had a huge impact” on her during her undergraduate years (10.21/18, para 2).

Anna only studied with female music teachers until graduate school. She had a woman high school band teacher and female undergraduate composition teacher, and it was not until graduate school that Anna began to study primarily with men. Regarding her female high school and undergraduate composition teachers, Anna exclaimed, “I have both of them really to thank, just in regards to training me to be a great musician” (10.21/18, para 3).

While she expressed appreciation for her male teachers, she spoke passionately about her female mentors. She feels grateful that her experience included women and that she “lucked out” by having such strong female presences in her foundational years. She recognizes she is now to her students what those female mentors were to her. However, she also acknowledged, “Yes, I would say I've been lucky to have been trained by women, but then I also recognize where's our place? We kind of have to make it” (10.21/26).

I asked her if her students include female composers in their work. She

responded:

Do you know what is so beautiful? So often my male students will bring up women...“Oh, I know this woman composer....” We’ll be performing and they will say, “Can I study her piece?” I’m like “Absolutely! I don’t know this woman composer and I want to know her.” I feel like even...my students...10, 15 years younger than me, they’re not even necessarily seeing the difference. Just like, “Oh here’s this great composer that happens to be a woman.” We’re all doing something right. I don’t know what it is, but I don’t think there’s this natural division. Someone has created this division and has decided that men are composers. (10.21/28, para 1)

Nevertheless, even with the professed improvements in gender neutrality within her classroom, Anna still feels the ache of bias. As an unmarried, childless, young woman, she has had a male professor ask her to bring him coffee, has been graded differently than her male colleagues, has had men come onto her at music competitions, and has been brushed aside by male professors. She reveals:

I always felt there was a different sort of expectation for me, and I don’t know if it was a weeding out, or what it was, because I know that there were plenty of times when I was told that I had to remove my piece from a program to make room for an undergraduate male...Whatever the reasoning, I think it’s ridiculous.

(10.21/44, para 3)

Interestingly, these scenarios have caused Anna to evaluate her relationships with her male students. Due to the manner she was treated and brushed aside as a female

student, she maintains, “I would never want my male students to think that my female students get preferential treatment” (10.21/60). She is hopeful that gender bias in the field of music composition will eventually be eliminated.

Stephanie (Associate Professor)

I'm underestimated...People won't expect that I can do what I can do. That's good because then I surprise them in a positive way. The problem with that is that people sometimes have this kind of almost like blinders over their eyes, where they're only seeing their own perception of what they expect me to be, rather than what I am.
(10.23/93, para 1)

Stephanie grew up in a family of classical musicians. When she was five years old, Stephanie began piano lessons. Stephanie felt pressure to achieve musically because her parents and many of her family members were professional musician, yet she often felt she lived in the shadow of their success.

It was her love for musical theater, rather than composition, that inspired Stephanie to compose music. She had toured with several musical theater groups and auditioned for roles in numerous shows, when, in the midst of an audition, she had what she described as an “existential crisis.” She walked out of the audition, went home, got her keyboard out of the closet, and in nine hours, her first song was born. “That was the first moment in my life where I had created something out of nothing, and I had actually conceived of something myself” (10.23/40, para 2).

Her first composition was pivotal for her.

The moment I started writing was this epiphany because I wasn't standing in my parents' shadow anymore and I was doing something that I could do. It was like,

“This is my calling, this is my niche, this is what I’m supposed to do!” (10.23/42, para 1)

As Stephanie began to build her career as a composer, she was approached by many men who offered their support. However, their assistance was conditional upon her willingness to have a physical relationship with them. Even trusted mentors propositioned her.

Her first job interview as a professor was also tainted with sexual overtones. Stephanie admits that she had little experience teaching, but the position entailed teaching entry-level students. As part of the interview process, she was required to arrange one of her compositions in various styles. Stephanie says she was hired, but her sense of accomplishment was overshadowed by the fact that she was granted an interview because her prospective employer was attracted to her. Stephanie emphasizes that although she has been propositioned by numerous men to further her career, she has never, and would never, cross a line and enter into a physical relationship with them.

Stephanie recalls many instances where her gender stood as a career barrier. Early in her teaching career, Stephanie was hired part-time professor, but remained under full-time status by only a fraction of hours. She notes, “I called myself a full-time part-timer” (10.23/54). It has taken her nearly a decade to be hired as a full-time educator. She further relates displays of her male colleagues’ superiority, condescension, and ego, including being questioned about her musical talent and ability to play gigs, and even what clothes she wears. Nevertheless, Stephanie suggests that in many of these situations,

“It’s not even maybe a thing that they’re thinking consciously, that’s what they’re doing. It’s just a reaction” (10.23/119).

Margaret (Assistant Professor/Lecturer)

Of course, I couldn’t take five years off while my children were young. I would never have been able to get back into the workforce. There’s this assumption that women will be the ones to scale back so they can raise their kids and not men. (10.28/30)

Although Margaret had training in piano and saxophone and participated in choir and musicals as a youth, she did not plan to major in music when she entered her university studies. That changed when she enrolled in a music course that was focused on composition. Margaret recollects,

It was such a phenomenon. I had a really great experience with it and I never stopped. I fell in love with composing, had a few awesome experiences with that, and ended up double majoring in music and in French. (10.28/10, para 2)

Her experiences as an undergraduate strongly influenced her decision to become a professor and composer.

Margaret spoke fondly of her time at university studies and stressed that she felt fortunate because she recalled no gender bias at any of the institutions she attended. She explains that she had many female composition professors, and “didn’t feel remotely held back as a woman when I was a student” (10.28/24, para 2). When Margaret finished her studies, she began working full-time for an art high school and adjuncting at a university. During that time, she became pregnant and later gave birth to her first child. Up until then, she always felt supported by her colleagues.

Shortly after Margaret became a mother, she began to feel the encroachment of gender bias into her university teaching position. She explains, “I don’t feel there were very many holding me back, not until kids were in the picture” (10.28/42, para 1). After the birth of her first child, she chose to teach fewer university courses, and when she returned, her previous classes had been reassigned and she was not offered the opportunity to teach them again. When she returned from having her second child, her course load was once again limited, based on the assumption that she would want to work fewer hours because of her children.

Margaret admits she has experienced little gender bias as a composer, and she believes initiatives to program more music by women and to diversify compositions in concert halls has benefitted her. However, she feels that bias is evident in the expectation that female professors carry the primary responsibility for the emotional health of students. Margaret points out, “Stereotypically, women are usually more emotionally intuitive. That’s why students talk more to them.” She explains that although it is not included in their workload, it is presumed that women will absorb the “higher emotional labor” in their department (10.28.42, para 5). She goes on to say, “We’re more available and we’re solicitous in helping our students so they come to us for guidance more often... Full-time men are not asked to be advisers” (10.28/46). Margaret summarizes that her experiences with gender bias have been more societal (i.e., motherhood and assumptions of emotional intuitiveness) than professional (i.e., being a composer).

Beverly (Professor)

We need gender equity and the visibility that all professional fields oppress women. It's not just that you have to try harder. It's wrong that you should have to try harder. Naming the patriarchy, naming the oppression, is very important. (11.12/82)

Beverly believes that the issue of gender bias extends beyond her experience as a composer and professor, asserting that “it’s everywhere, and it’s every day” (11.12/52). She reiterates that “It’s not just composition. Every field has been active in suppressing women” (11.12/74). She posits that women’s role in childbearing is tied with gender bias. “Women are creators, procreators of life. Because of that, they’re not able to be creators of the imagination” (11.12/60)

Beverly feels that “the patriarchy” is responsible for gender discrimination. She points to numerous historical female composers through the centuries that “time has forgotten and erased” as an example (11.12/41). She contends,

Sometimes men are the great allies and sometimes women are the biggest proponents of the patriarchy. It was not totally decided by one’s biological gender regarding the perspective on the world and what it is or should be. (11.12/50)

A strong proponent of equality, Beverly engages her students with activities that openly address the patriarchy. “I’ve found that role playing is very helpful for students: ‘What would you do if-? How are you going to respond if-?’” (11.12/84).

As a professor, Beverly feels she has a responsibility to mentor both her male and female students. She affirms that she is an ally for gender equality and seeks to provide a model by the way she treats students in her classroom. She asserts, “When we demand the same of both genders...it helps everybody” (11.12/88). She hopes her students see

this in her teaching.

Stella (Professor)

...They put on an entire concert for women composers' works, sort of status quo and they're off the hook. It's as though women composers' works are not good enough to be programmed throughout the season, or not worthwhile or compete with men in the regular concerts. (12.2/19)

Stella is a female immigrant who takes great pride in her heritage. As a composer and musician, she has faced both gender and ethnic bias. Stella moved to the United States at the age of 20 to attain her master's degree and followed with her doctorate in music composition. Her music is a blend of both Western and Eastern music. An advocate for exposing students to music of her native land, Stella has spent much of her career inspiring her international students and promoting her cultural heritage.

Being married and a mother, Stella talked about the challenges of balancing work and family. She strongly contends that motherhood has an impact on women pursuing a career in composition. She said:

You see, this is a dilemma. I feel I need to have a job and feel secure before having a baby. Then for 10 to 15 years I was devoted to my daughter...When my daughter was little, especially the first 10 years up until she was 13, it was hard. On the other hand, you cannot let go of your composition career just because you have a baby. Your teaching job depends on it. You're not going to get tenured if you don't continue to be an active composer. (12.2/37/39)

She believes women who want to have a family are forced to make a choice to either have children early and run the risk of being forgotten in her career field or waiting until later in life to have children to allow adequate time to secure her position as both a

composer and teacher. She chose to wait, but warmly noted, “I had no idea being a mother is so much fun. If I started earlier, I would’ve had another baby” (12.2/35).

Stella also spoke passionately about her aversion to being recognized as a “female” composer.

I really don’t like the fact that you have to be categorized, like woman composer or Asian composer, or woman Asian composer, as though your music doesn’t count unless it is in this kind of category...I don’t belong to Women Composers Alliance or Asian Composers Alliance because I just do not like people who program my music because I am a woman or Asian. I just do not want to go there. (12.2/19)

Summary

The women interviewed represent a variety of family backgrounds, educational encounters, teaching careers, and compositional genres, yet they share many common experiences. One issue that continues to challenge all of the women in the study is the advancement of female composers in the current musical canon. The following chapter will highlight the thematic material extracted from the interviews and point to common issues and challenges faced by the women composers in this study.

CHAPTER FIVE

DATA SUMMARY, PART 2: GENDER EXPERIENCES OF FEMALE PROFESSORS

Introduction

This chapter will use extant data and interview transcripts to postulate answers to the research questions raised in this study. Interviews were designed with the following research questions in mind: 1) What is the gender make-up of the music composition faculty of selected universities with large music programs? 2) What, if any, social barriers have cisgender female music composition faculty faced in their educational experience and in attaining a university position? 3) What do, if any, cisgender female music composition faculty view as the primary social barriers facing young women interested in pursuing a career in composition? 4) What initiatives, if any, are cisgender women associated with or aware of that have been implemented to encourage women to pursue a degree in music composition?

This section is organized by thematic material extracted from data collected from website reviews (See Chapter 3 for description) and during each interview. To maintain consistency, conversations are ordered by the interview date of each participant. Due to time limitations and/or the natural progression of conversation, some participants provided marginal responses or no response to certain interview questions, and therefore are not included under the corresponding subsection.

Research Question 1: What is the gender make-up of the music composition faculty of selected universities with large music programs?

An initial list of universities selected for this study was completed by utilizing

two websites that met criteria for inclusion; collegefactual.com (see table 5.1) and niche.com (see table 5.2). The final number of universities selected for this research study was $N=42$. For a detailed description of the university selection process, see “Chapter 3: Research Design and Methodology.”

Table 5.1. 2019 Best Music Universities in the U.S.

Collegefactual.com	
University Ranking	University
1	University of Michigan – Ann Arbor
2	Boston University
3	Northwestern University
4	Yale University
5	University of Illinois at Urbana-Champaign
6	University of Southern California
7	University of Texas Austin
8	University of Miami
9	Rutgers University
10	University of Maryland – College Park
11	Indiana University -- Bloomington
12	Michigan State University
13	University of Wisconsin – Madison
14	University of Colorado- Boulder
15	James Madison University
16	Carnegie Mellon University
17	University of Washington – Seattle
18	University of Oregon
19	University of Iowa
20	Berklee College of Music
21	University of Connecticut
22	Southern Methodist University
23	George Mason University
24	Ithaca College
25	Temple University

Table 5.2. 2019 University Rankings

Niche.com	
University Ranking	University
1	Berklee College of Music
2	Juilliard School
3	New England Conservatory of Music
4	University of Southern California
5	Vanderbilt University
6	San Francisco Conservatory of Music
7	Northwestern University
8	Rice University
9	Johns Hopkins University
10	University of Rochester
11	University of Michigan – Ann Arbor
12	Oberlin College
13	Carnegie Mellon University
14	Manhattan School of Music
15	University of Miami
16	Lawrence University
17	California Institute of Art
18	New York University
19	Belmont University
20	Boston University
21	Loyola University New Orleans
22	Brigham Young University
23	Southern Methodist University
24	University of the Arts
25	Wheaton College

After final aggregation of overall faculty gender trends of the selected universities in this study, analysis results showed that 27% of the total number of university professors of music composition were female. A detailed list describing the gender

breakdowns of university composition faculty can be found in “Chapter 6: Discussion” (see table 6.1).

Research Question 2: What, if any, social barriers have cisgender female composition faculty faced in their educational experience and in attaining a university position?

One of the goals of this study was to give women an opportunity to share their experiences with gender bias within a musical context. Participants largely began their music education in their childhood, when they learned to play their first instrument(s). Their training was contingent upon the support their parents provided. Many women recall writing their earliest compositions during their childhood.

Background and Early Years

While a few participants gave a detailed account of their childhood experiences with music, most briefly discussed the subject in passing. Regardless of the amount of time devoted to the topic, it was apparent that early music exposure shaped each woman’s future involvement in music. For many of the women, early music learning was generated from parental influences, such as having musical parents, extensive music listening in the home, and parental encouragement in learning to play an instrument.

Elizabeth: *I began piano lessons when I was seven. My parents were not musicians, but an older sibling played piano, just your average amount of practice. The important thing was that both my parents loved listening to music. I listened to a lot of music growing up. They had all kinds of records and cassette tapes. They played music in the car, music during dinner. Basically, whenever I was home, most of the time, there was music on. Maybe not if I was doing my homework, but I just was exposed to a lot of music and heard a lot of music. (9.26/2).*

Marisol: *My dad is a jazz musician. He also played bass clarinet in the [Symphony]. I had a lot of exposure to both classical musical and jazz when I was growing up. Never really responded to jazz that much, but I was obsessed with classical music from a very young age. I started playing the piano when I was four. Just always attracted to the instrument and gravitated to it. (10.7/21-25)*

Danielle: *I was essentially self-taught, but my mother was a virtuoso, a classically trained pianist. My father was, when I was very young, the manager of the local classical station. I grew up hearing classical music until I was about eight or nine when I started listening to pop radio. (10.7/18)*

Abigail: *When I was between age three and nine, my parents were here for a little bit when I was born. I was technically born here, but they were here on temporary visa. So, they went back. I was there for my early formative years. My mother enrolled me in vocal lessons... That's how I really started my music. (10.18/12)*

Stephanie described how her emergence in becoming a musician was not founded upon merely parental inspiration; rather, it was a full family enterprise.

Stephanie: *Some people grew up with religion; the religion in our house was classical music, so, basically, from the time I was five, even before then, ...you had to practice and you had to take piano lessons and it was just like, this is what you do and I got the whole, we would be very disappointed in you if you didn't do this thing which worked really well on me... We're trained to please from a very young age and so, I really wanted to please my dad who was never quite satisfied with what I was doing.*

...Not only just my parents but aunts and uncles are composers, grandpa, fathers are composers. It goes back several generations and so, it was just this thing where I grew up in this shadow of their success, which for better for worse, it made me blaze my own path. (10.23/30 & 34 para 1)

Several participants described their early music training in terms of private lessons and school environment. Angela and Melody expressed that positive early music experiences contributed to them carrying on as musicians past elementary school. Additionally, Jennifer described her budding musicianship in terms of a humorous tale where a negative musical experience metamorphosized into her intentional, and

headstrong decision to prove a teacher wrong.

Angela: *Okay, going all the way back, I started piano when I was very young, five or so, and then, I had a viola when I was in first grade. I had the opportunity to go to a performing arts high school in Cincinnati, so that was grade 5 all the way through high school. That was just kind of what I did. Who knows if I hadn't gone there if it would have become my career, but it just became something that I really loved. (10.9/6)*

Melody: *Okay. I had a lot of musical training as a kid. I play piano, and violin, and viola, I sang in choirs, I performed in the school musicals, in the opera and all this kind of thing. I wrote some stuff. I composed a few things for school assignments, music assignments but I got really good grades and my parents wanted me to go into [another field]. Straight after school, I actually started a degree in another field. I lasted nine months before I realized I was going to be miserable. (10.9/35)*

Jennifer: *Basically, it all began when I got kicked out of piano lessons. The teacher was really upset that I was coming up with my own chords for "Twinkle, Twinkle Little Star" and that she said she's being a rebellious child. She can't be in my class anymore. Dad, who's a poet, recognized a creative spark thing. I was very lucky to actually have that. I ended up with a private piano teacher around the age of five, who would let me play my version of whatever rap I was learning that week as long as I played the right version afterwards. (10.11/4-6, para 1)*

Most of the women were raised in an environment surrounded by music and musicians. By and large, participants began piano lessons at an early age and then diversified to other instruments or voice lessons. Although many of the women only briefly discussed their early years, it important to note that those who did, recognize that early exposure to music was a critical part of their development as musicians.

Parental Influence on Gender Perception

Parents not only influenced the musical development of the participants, but they also helped shape their perception of gender roles. Two participants shared stories about how their parents influenced their view of gender boundaries.

Elizabeth: *My parents, they didn't push us but they supported us in every way that they could. I was interested in illustrations of that. I remember when I was in maybe elementary or middle school saying once at the dinner table when I grow up, I want to be the First Lady so I can help the country or something like that. I remember saying I want to be the First Lady so I can influence policy and help the country. I remember my dad being totally aghast and saying, "Don't say that. You should say you want to be the president."* (9.26/13 para 2)

Abigail: *My mother is a singer. Even though she was never allowed to make it a profession or career...because it wasn't really viewed as proper. She always wanted to. When we moved to the US, she actually had been singing in like band and gigs and things like that and had been actually pretty successful doing that. In a nutshell, music has been part of my life and from family, and it started with Indian music.* (10.18/12-14).

Interestingly, the participants were encouraged to ignore traditional female roles by parents of both genders. Elizabeth's father encouraged her to aspire to an historically male position, while Abigail's mother led by example, ignoring societal restrictions imposed on women performers.

Higher Education

The participants had varied experiences during their university education. Many had clear goals regarding their future career, whereas others arrived on the doorsteps of their institutions without an inkling of where they were headed professionally. However, they shared a common experience—each of them made the decision to become a composer and professor while attending university.

Gender Inequity

Several of the participants indicated that they did not have any female theory or composition professors during their university training. Further, many of the composition programs had a limited number of females enrolled.

Marisol: *The fact that I didn't have any role models didn't really bother me. It didn't bother me. I don't know if you'll hear people talk about this, but in a way, it was very exciting for me to be one of the very few. When I was in college, I was the only girl composer. There was one female grad student where I went to college... but it was really a very unique thing. For a long time, I was really invested in being the only girl. Of course, now, I think it's awful to be the only girl.* (10.7/29, para 4)

Danielle: *When I entered the composition program, I never had a female teacher. All the way through the doctorate, never saw a female composer. It's embarrassing again but in naivety, I thought I would be the first one. The only one I heard of was Pauline Oliveros and that's because she was in the anthology.* (10.7/50)

Jennifer: *In my undergrad, I was the only composer who was a woman in the whole program. None of my professors ever mentioned a woman composer in music history or theory, or orchestration, none of that.* (10.11/46, para 1)

Abigail: *I've never had a female composition teacher. I had one experience that's probably very relevant to what you're doing, but in my actual studies, it's always been the male composition teachers. I've actually never felt any kind of bias from them. It was always 100% support. Never did I hear anyone even saying, "Oh, you should tap into your gender and that aspect of you." It just never came up really...I actually am really lucky.* (10.18/38-40)

Although the women did not have female role models and were among the minority of the students enrolled in the composition programs, they persisted in their degree program and were ultimately successful. Further, they did not perceive any gender-related barriers to their education.

Faculty Support

During their university training, the participants encountered both male and female faculty members who served as mentors. Amanda and Anna discussed the impact of having supportive faculty at length. Studying music at an all-female school contributed to Amanda's positive undergraduate experience. However, Anna mentioned the support of faculty mentors during both her undergraduate and master's studies, and how they

inspired her to continue to pursue a career in music.

Amanda: *I was also very fortunate to have gone to a women's college for my undergrad...And...I don't know if I would have been a composition major had I not had that experience. ...And I just very much credit them with allowing us to compose and giving us opportunities, bringing ensembles in, and the fact that it was such a small program, they really kind of let you do what you wanted with the major.*

Amanda stated that she was fortunate to have empowering male and female faculty mentors.

Amanda: *They were mostly males until my senior year when they hired a female. Both of my male professors there were fantastic... and they were very supportive and ...there's a reason that they were at that women's college that they wanted to empower us. (9.23/44-58)*

...And it was kind of the reverse where I was one of the only females in the class...They've done a lot to try to fix that, but at the same time...I think part of the problem really is the elementary and middle school, high school education...of not getting these girls in soon enough. (9.23/65 and 67)

Anna: *When I went to college, I actually intended to study science and I actually have a science degree, but when I was at [University] where I did my undergrad, I studied with a fantastic woman composer who had a similar background to mine. She's also a clarinetist. Fantastic composer, fantastic teacher. She had a huge impact on me during my undergraduate years. It was at that moment where it really clicked for me that-- I had always performed and I'd always played music, but performing wasn't the love of my life. When I was studying theory and I started composing, that's what I had fallen in love with.*

Then moving forward from there, I went on to get a master's and a doctorate, and now I'm teaching myself. It's really interesting because she, at least between my undergrad and my master's, and my doctorate, she was my only woman teacher. I had a woman band director in high school. One thing that I'm very aware of is that during my teenage years, in my early 20s, I really was studying with women. Only when I got to my master's program was I really primarily studying with men. It was an adjustment, but I definitely think I have both of them really to thank, just in regards to training me to be a great musician.

Also, it's something that I was really grateful for, because I know not many students get to study with these very smart, strong women, because especially in

composition, it's so heavily focused on men that 90% of the discipline is men. I really lucked out going to the school, not even really thinking I want to study theory or composition. She really mentored me and took me under her wing and taught me really well. I'm very, very grateful. It almost felt fated in this interesting way. (10.21/18, para 2-4)

While Amanda and Anna described female mentorship in a positive manner, the topic of female faculty did not yield a common, united perception among the participants. Many of the women discussed the lack of female professors in their university learning environments, however, they did not necessarily find that to be a barrier in achieving their goals. As a matter of fact, participants named both male and female professors as being supportive educators who did an excellent job preparing them for a career as a composer.

Path to Becoming a Composer

This section follows the journeys of the women as they made the decision to become career composers. The stories are varied, but the women experienced similar responses to their musical works. From the discussion of notable women and role models to thoughts on why it is so difficult to find female composers in the music canon, the women also described what prompted their decision to enter career academia and work as a professional composer. Conversations about mentorship conclude this section, revealing a vast difference in each woman's experience. A common thread throughout the interviews is the women's determination to make their mark as composers.

Deciding to Become a Composition Major/ Composer

Many of the women in this study did not enter the university with the intention of studying composition. Early musical experiences stirred a love for composing; however,

those experiences did not necessarily lead to the women's decision to become a composer. The idea that females cannot be composers was a common theme in numerous conversations, with many participants discounting composition as a career field because they did not think it was attainable. However, the experiences regarding the decision to become a composition major, and later, a composer, were not founded upon many shared experiences between the women and responses varied greatly among the participants.

Elizabeth: *The very first time I got interested in composition was as soon as I started piano when I was seven. I was fascinated by the fact that notes could be represented on a page like letters. As soon as I learned how to write pitches, and the treble and bass clef and pitches of different duration, I would play with writing notes. In my little staff notebook, I would write a bunch of pitches, basically random, with and without accidentals, and then I'd go to the piano and play them. My ear wasn't good enough to know what it would sound like when I wrote it, so it was a surprise when I went to the piano. I had so much fun with that. (9.26/8)*

...Then I guess I was like maybe 14 or so and I decided I want to go to summer camp and just study composition. ...When I got to [music program] ...it was very great. It was so exciting and thrilling to write something for orchestra and hear it performed, read at a reading or write piece things and hear them performed. (9.26/16, para 4, 18, para 1)

Marisol: *Anyway, so it's interesting because it never occurred to me to compose. I didn't see any women composers, but I am not sure if that's why I didn't do it. For some reason, it didn't occur to me. My band and orchestra director in high school knew that I wanted to go to college to be a music major.*

...I had to arrange something for a marching band and I was just like completely excited by that. The act of writing something down and then hearing people play, it was so seductive for me. That was really the first thing. (10.7/29, para 1-3)

Melody: *I quit. I spent some time trying to figure out what I wanted to do and always doing music on the side because I figured it was something I enjoyed and something that I was good at but for some reason--I have thoughts on that--never thought, "Oh, I can do this as a career." In my 20s I was asked to write some music for theater by chance, and it was like a light bulb went off in my head. I went, "Oh, holy crap, this is it. This is what I want to do." (10.9/36)*

Jennifer: *That was how I started, but never, ever called myself a composer because in the textbooks, those were dead white men. That was a job that happened in the past. That wasn't something you could do as a living person. Let alone the gender issue.*

...I actually had a teacher in high school who was doing an elective. I went to an Arts Magnet School. She taught an elective on songwriting, not quite composition, but songwriting. She had written a score for ballet and a couple of easy play piano books. Really, quite a strong mentor in that way. I can be a composer. This is a real thing. This is a thing that can happen when people are alive...Didn't know that was still a thing you could do. That's when it really started in earnest. I've been writing seriously ever since. (10.11/6-8)

Abigail: *The way I really think I started composing truly was that I remember very distinctly taking those part-writing exercises, where you have certain rules of how the harmony should move, and the deliberately breaking those rules for myself to create something new. I had a multi-track keyboard that my mother got me, and so I just would record individual lines of choral music without any words. This kind of experimentation with harmony, that was how it started. (10.18/22, para 2).*

Stephanie: *This was like my 50th audition that month. ...I went in this room, there was a guy reading a newspaper, not even looking up as I walked in the room. I started singing at the accompanist. I actually stopped and went up and grabbed my part that I had given the accompanist and ran out of the room. Then, I walked all the way home from [street location] down [second location] where I lived. ...I was just having an existential crisis.*

Then, I finally got to my home and my apartment. Got a keyboard out of the closet that my father had sent me in hopes that I would pick up the piano again and sit down and ...In nine hours, I wrote my first song. That was the first moment in my life where I had created something out of nothing and I had actually conceived of something myself. Whereas, I had grown up in this world of, "Read what's on the page and stand over here and say this line and play this melody, sing this melody." It was never like, "Make something up." I think especially as a girl, nobody even told me that that was actually okay. (10.23/38-40)

The moment I started writing was this ...It was like, "This is my calling, this is my niche, this is what I'm supposed to do. (10.23/ 42, para 1)

Margaret: *I didn't go to college planning to major in music. ...Then I set foot in my first music class and-- At [University... I took composition, or I took a-- The first music class...it's very composition oriented. ...I had a really great experience with it and I never stopped. I fell in love with composing, had a few awesome*

experiences with that, ended up double majoring in music and in French.
(10.28/10)

Choosing music as a major field of study was not always driven by the participants' love for composing; rather, it was a choice made upon entering university or several semesters later. None of the participants planned to major in composition or make it their profession. It was an unexpected career path, guided by the fulfillment the women found in the creative process.

Deciding to Become a Teacher/Composition Professor

Out of economic necessity, participants oftentimes held a primary job outside of composing, typically teaching music in higher education. Many of the women described how they fortuitously acquired their positions, rather than consciously seeking to attain a job as an academic. Other participants explained that becoming an educator was the result of self-reflection and self-exploration. Financial concerns propelled other participants into teaching. Interestingly, I found that the majority of the women joined academia out of necessity, and not because they loved the idea of becoming a teacher.

Elizabeth: *I went abroad and taught English. Then I discovered that I really liked teaching. Then I decided maybe I could have a life and a career as a composer and music teacher. When I was there, I was so unhappy being away from music.*

...Then I came home and I worked because I had discovered that I liked teaching, and I felt like teaching was a service profession. I thought to myself, well, maybe I could be a musician after all, because if I can justify my life's work by teaching, then I can give myself permission to compose because composing always felt very self-indulgent to me.

...I worked on my portfolio. It was also important. I think around the same time that helped me decide to become a composer and composition professor. Basically, the decision was made at the same time. ...I felt like I wanted and needed to do something that would be where I would be of service. I made the

decision to be a composition professor and a composer. That was like all one decision. (9.26/28-34)

Marisol: *I don't remember being focused on being a professor. I think that I wasn't 100% sure exactly what I would do for a profession. I knew that I would probably teach somehow somewhere, but it wasn't until I got my job at [University of employment] that I really thought, "Oh, this could be my path." I didn't know if I was good at it. I think I'm probably okay at it, but some people say I'm very good at it.*

You know what it's like to teach. You never feel you're good at it while you're doing it. ...I think I didn't decide I wanted to become a professor until I already was teaching at [University of employment...It really wasn't until I was doing it that I thought, "Okay. This is what I'm going to do." (10.7/37-43)

Danielle: *It seems like everything is centering around the community college years of my life, but in my second year, I went through the typical sophomore slump. One of my teachers...called me into her office because she was also the chair. ... She was like, "What are you doing?" ...She had this heart to heart with me, and she said, "I'm expecting you to come back and take over my job." I thought, "What? I don't want to be a teacher." At that time, I wanted to be a rock star. She was like, "Yes, you're a teacher. Don't you know that? You're a teacher." I'm looking back on it now. I wonder if what she meant was, "Go into music education, please. You're not cut out to be a performer."*

But, she got me thinking. ...Some time at [University] I figured it all out. "That's it. I'm going to go, and I'm going to get my doctorate, because I want to teach too." (10.7/38)

Melody: *I finished my Ph.D. and started as a freelancer, but then I got a phone call from one of my colleagues who went through the Ph.D. with me but graduated in the correct amount of time, so he only did four years.(10.9/51)*

There're so many cool resources that you get being in academia, and there was a part of me that was like [screams] you know, I'm paying like that \$2000 a semester, and with the ABD fee, I was like, "It's kind of worth it. I'm getting student health care, some other benefits, and free access to the library databases. That's cool."

I had been outside of that for a year, and my friend, who was tenure track, gave me a call and said, "Do you want an academic job?" I said, "No." He said, "Wait, hold up, hold up, hear me out." I said, "Okay." He said, "You don't have to teach any classes. It's private lessons only for composition students. You're an adjunct. You'll come in one day a week and teach your three or four students depending on

how much overflow we have, and then you leave. The rates are very competitive. It's a good job for only having to come in one day a week."

I thought about that over and over, and I was like, that's the only circumstances under which I would say yes to academic job. (10.9/53)

Jennifer: *It was weird because I rejected academia outright after my bachelor's. (10.11/29-30)*

I was music directing at [University]. I was working with them for about four years on a freelance basis. ...But what it ended up being as the music director was basically teaching ears- aural training, aural skills...I loved working specifically with undergrads and helping them achieve their goals, because they put on a good show. ...I really loved it. I love seeing my students grow and learn...It just like- I just got bit by the teacher bug just seeing these students thrive. (10.11/34, 36)

Abigail: *I took a year in between doing my masters and my doctorate to teach. Because of the pedagogy, I was doing- I think you have to do some actual hands-on teaching and [Institute of learning] has a preparatory that has music theory for young students, young kids, like middle school and high school kids. They would get the person who's doing theory pedagogy to teach that, and I just loved it. It made me realize-- I think that's when it made realize actually what I want to be is a teacher. (10.18/30, para 9)*

Stephanie: *...It was just like, "Wow, this is an opportunity." It wasn't like, "Is this going to take away from my music career?" It was like, "Great. I can actually make some money." At that moment, I was hired as an instructor. (10.23/51-52, para 2)*

Being a music professor was not on the list of goals at the beginning of many participants' music careers. For a few women, it took quite some time to decide that education was an appealing complement to their composition careers. For others, teaching was an easy choice. Notwithstanding, the participants seemed to agree that teaching composition was greatly rewarding.

Acquiring a University Faculty Position

Early teaching experiences played a pivotal role in many of the participants' current teacher identity. Some expressed frustration with attaining a job, while others

spoke of the ease of being hired. A few even mentioned their apprehension of teaching in general.

During this portion of the interview, many of the participants shared their experiences with gender bias in academia. They related inappropriate interview questions asked by men, unfair expectations of female hires, and incidents of bias in the workplace.

First Teaching Job

Many of the participants began their teaching career during graduate school. Several of the women served as graduate teaching assistants, while others taught outside of university settings. Some of the women still hold their first teaching job.

Emma: *...I was literally at a temp job one day when one of my old music professors called and said that they needed somebody to come and just take a few students at [the University], and would I be interested in just doing some adjunct teaching? And that had never even occurred to me. I never ever would have thought to go teach at [the University].*

Um, but I was like, "Okay," you know. So I just started teaching some private lessons, and then they needed somebody to take one section of an ear training class, now they call it aural skills, but back then we called it ear training. ...So I took one section of an ear training class, and then just little by little, I started teaching more and more. (9.25/35, para 2-39)

Marisol: *The year before I got my job teaching at [University], I taught at a community music school...I taught there for seven years. I wore a lot of hats there. I was the head of the theory program for the whole school. I taught composition. I taught piano. I was a staff accompanist, so I wore a lot of hats there...That was my first teaching job. (10.7/45-49)*

Margaret: *...I first took the job-- I wasn't sure if I wanted to go on in French or in Music. I knew I loved composing, but I wasn't positive-- I know composers don't make a living just composing. ...I wasn't going to go the performance route. Or they're professors and so I was like, "Wow, I wonder if I'm going to like teaching." I got the opportunity at [College] to teach and I absolutely loved it. (10.28/18, para 1)*

Participants described how the circumstances surrounding their first teaching job helped them establish a place in academia; a favorable position for some, but not ideal for others. While some participants truly appeared to love their job as a professor, most of the women only used it as a means to an end. For the latter, composing outside academia was their true career desire.

Process of Employment

Participants underwent a variety of hiring processes, defined by the unique circumstances surrounding the university position they sought. When viewed through the lens of today's political climate, Stephanie's interview process could be considered a case of inappropriate sexual harassment.

Stephanie: *There were a few moments where that happened. Well, one of those moments was actually my mentor. He was having me come over and we were recording. I'm 22 at this point. He was clearly attracted to me. I was really young and cute. He was finally like, "Do you want a job at [University]?" My parents were cutting me off financially and I didn't know what I was going to do. I was going to turn 23 and I didn't have any prospects except that I was playing these gigs and writing these songs and recording them with him... He said, "Well, they're looking for young teachers at [University] to come in and teach the entry-level courses. If you'd like to interview for a job, I can introduce you to the person who's interested." (10.23/42, para 3-4).*

Following this, Stephanie detailed how her mentor engaged in suggestive behaviors while driving her to the university, making it clear he was attracted to her and hoped she would reciprocate his advances. She then described meeting the man who interviewed her and stated that she believed that if she were a male, she would not have had to go through the extensive measures to get the job.

Fortunately, Stephanie's experience was the only one of this nature reported among the participants, with hiring processes for the other women being mostly benign.

Amanda remarked that her employment opportunities arose out of “lucky timing.”

Jennifer detailed how her job just “fell into her lap.”

Amanda: *The first place where I was just lucky that I got an adjunct position. My husband had just gotten into his doctoral program at [University] and I was going to move out to be with him...as soon as I finished my program. I just sent a cold email to the chair...I was like, "You know, I'm visiting this week in March, so I'd love to talk to you." And he's like, "Oh, yeah, come on in." And he basically, you know, offered me a job on the spot, which I was like, "This isn't supposed to work like this, all these other applications that I have--" So I just was really super, super fortunate, and he was a wonderful boss for me. (9.23/212-218)*

Jennifer: *When we think about the road to professorship, we often think about the road to the first job. That specifically...fell in my lap in an odd way and I feel just ridiculously lucky. There happened to be...an unexpected retirement at my institution. The chair was basically trying to figure out who can come in just on a one-year visiting way. My impression is that he reached out to several of his alma maters and networks just saying, "Hey, do you have any recent grads who would be good at this? I need to fill the role quickly."*

My name came up. I was recommended and then we had a chat and then now I'm here. I didn't apply, I didn't have to write a cover letter or agonize over interviews, it just happened. Then submit a syllabus. What was actually incredible was he had asked specifically for a grad level seminar dealing with gender in music theory and that's my thing. I submitted a syllabus... The associate dean here, who is also a woman loved it, and now I'm here. I am still in shock that I have this role. It is a one-year role and I don't know what will happen after this, tossing my hat in the room for the more official position, of course. (10.11/42, 44, para 2)

For Stephanie, getting a job was an unexpected turn in her career as a musician.

Stella described how her job search occurred over a long period of time, yet she was able to remain active in the field of composition during the interim.

Stephanie: *That moment that [colleague] turned around and said, "Do you want a job at [said university]," I had no idea that that was going to be my path. It was one of these things where, "Well, that sounds good." I grew up in this family of looking at music more like in a utilitarian fashion where even though we love and honor and we revere music and we're passionate about music, a music job is a music job...I don't know when the moment was though. It just fell in my*

lap. I did a lot of work to get the job, but it definitely did just land in my lap, the teaching thing. (10.23/52, para 1 & 62)

Stella: *Well, I go through the typical way— I have a master and a doctoral degree. After the doctoral degree, I was able to receive quite a few recognitions in awards and grants. I didn't pursue my teaching career right away because at the time, my husband was also in [the city]*

... I just taught at [the school], and meanwhile, I was able to get recognition like [prizes]. I was able to live off these commissions and grants. There was a gap between when I graduated until when I got a teaching job, quite a gap, probably seven years...Eventually, I got a full-time teaching job at the [University]. (12.2/27, 29)

Each of the participants underwent a unique process in acquiring a university faculty position, collectively spanning a range of experiences. Some of the participants experienced questionable employment practices that, by today's standards, would fall under the auspices of direct gender bias. Others reported that their employment process was relatively impartial and/or lucky happenstance.

Bias in Interviews

Although strict guidelines governing employment practices are in place to prevent bias in the screening, interview, and hiring process, some of the women in this study were subjected to questions and comments that represented both direct and indirect gender bias. Angela recounted a series of unsuitable interview questions related to her role as a mother. She maintained that a man would never have to be subject to similar lines of questioning and comments.

Angela: *Okay. The other time that really sticks in my mind is when we were in [state of residence], and I was writing my dissertation. My son was born. He was a few months old. There was a job opening at a college that was a little over an hour away, within driving distance and it was a pretty rural area, so there weren't a lot of openings in the area. It was something that I felt fit me perfectly.*

I got an interview, but when I did the phone interview or like the interview where we were just arranging the time to meet, I remember my son was crying in the background, and there was just no way to avoid it. I couldn't go anywhere to avoid it. When I got on campus, they said, "It doesn't matter in any way, but did we hear a baby crying when you're coming? You have a baby? That's a long commute. Are you going to keep living where you live?" Asking all these personal questions they're not supposed to ask. Yes, that really seemed obvious when I didn't get the job that that was part of it. (10.9/44)

Some of Stephanie's experiences of inappropriate and misogynistic hiring practices were introduced in the previous section, however, a more detailed account of her encounters are provided below.

Stephanie: *The man who was interviewing me turned out he knew my father ... He knew who my dad was and was like, "I know you've never taught a class before and you're only--" At this point, I was [age]. He said, "I want you to go home and take one of your songs and arrange it in five different styles and then come back. Just do it all in finale and then send it to me and then I'll see if I can give you the job."*

...No pressure. Two weeks, I had to arrange five different styles. ... Then, I ended up getting the job. It was interesting because a lot of the older male teachers at the time did not want to teach the entry-level students. ...That was my job. ...I taught them and I got some really interesting reviews from my students, "How can you hire somebody so young and inexperienced?"

...There were a lot of advances that happened with older faculty members asking me out to dinner or lunch. I disappointed the guy who got me the job, but I got the job based on the fact that he was attracted to me. I also showed that I could do the work. That was the thing. I have used this feminine attraction thing to my benefit without actually sleeping with these people. I feel like I've actually had to do that in order to be even taken seriously enough that people would bat an eye. (10.23/42, para 4 -46) ... I owe my [job] to somebody who was clearly a womanizer but also opened a door for me. You know what I mean? (10.23/46-48)

As evidenced in the excerpts from the conversations found above, gender bias and harassment continue to follow women in the workplace in the 21st century.

Unfortunately, these women's experiences bring to light that exploitation and gender partiality in the hiring practices in academe remain alive and well in modern institutions

nationwide.

Diversification of Faculty

Several of the participants believe that the mandate to diversify the university's faculty was the driving force behind their employment. The women shared conversations they had with their administrators and colleagues in which the focus was on their gender, and sometimes race, rather than their qualifications.

Amanda: *When I was teaching back at my previous institution, we had the composition forum and they asked me to co-facilitate it with...two of the other professors. And they basically wanted me there because I was a female...And so it was just- it was very odd to be like, "Okay, I'm here because I'm a chick," ...And to give it the right perspective. (9.23/264-266, 268)*

Angela: *...I also think it was at the time that the department was really trying to diversify. The time I was hired, our dean told us that they had hired seven people that year and only one was a white man. That was like something, it just fell into place. That was really something on their mind also that "This is great for us. What can we do about it?" (10.9/25)*

Melody: *Okay. Well, I had [an interview...I chatted [with the interviewer, and at the end of the conversation, he basically went, "You've got the job, send me your resume." Which I was like, okay, that's weird. Then he went into the speech where he said, "You know, I'm so happy to bring you onboard because we have a new incoming class of students and there are a number of female composition majors, and one of them is black, and you know how rare that is? It's really rare. So, it's so great to have a woman on faculty that they can relate to." I was so taken aback by this little speech. I know it came from a good- like here's the thing, it's like you want to give him points for recognizing that having only white men as the composition faculty— (10.9/58)*

...Then the weirdness of that little conversation where it was like, "Do you think that female students of color can't be taught by white men? Do you think that women have to teach women?" How does that manifest in cutting off opportunities to young composers? When a young woman of color is almost seen like another species that you have to bring someone in who can relate to them because none of these people could relate to them? (10.9/60, para 2)

Later, Melody added these thoughts:

It can be very frustrating to think that or to know or to be told that you're being hired because you're a woman and not because of your talent, but the way I've kind of felt myself around that is, "Good God, how many mediocre white men have amazing careers?"

A big part of me is like, fine, hire me because I'm a woman because people of the centuries have been hiring white men just because they are white men. ...Any career advancement I get being a woman I'm like: yes! I have absolutely no shame and no issue with taking what's on the table because like I said, what's that saying? I saw it on a t-shirt once "God grant me the confidence of a mediocre white man." (10.9/86-90)

Jennifer and Abigail described how universities are intentional in their hiring practices, focusing a great deal of attention on the institutions' policy of diversity. Interestingly, Abigail noted that the universities' diversity initiative creates a disservice to men as they, too, are unable to obtain jobs due to their gender.

Jennifer: *...That's the other thing too is again, it's the conundrum of something like Affirmative Action. If you've got a department that is all white and all male, and all over the age of 60, they've basically been given some sort of edict that they've been handed down from to the provost through the board of trustees saying, "You need to diversify your department."*

There can be a sense during those interviews that they don't really want to talk to you, that they're interviewing you just to check off a demographic box and then they'll say, "We interviewed X number of women, but this mediocre guy was better. We're going to hire the mediocre guy." (10.11/88-98)

Abigail: *If you look at it from the top end, I think universities want women in. They are desperate for diversity. Having been on some search committees, of course, -- I remember being on a search committee and the shortlist, the chair saying, "Oh, there are not any women, we should include this person who's a top female candidate who is coming up to the top because we want that diversity."*

...I might be biased, but I feel like people want more women, so they select. Whether the applicant pool has enough women, that's where the problem seems to be, and that's why right now in our department, we have 16 or so students and one female. ...She may not be at the top like all these others, but yes, we're going to give her a little bit preference because we want to diversify our pool. I'm not against that. I think that has benefits.

...First of all, [the application pool] is narrow, there aren't many women. Then, when we do have female applicants, they are also very choosy about what they do and where they go. ...I feel like there's actually a need and a drive from the organizations to the point, I actually think, to the detriment of men sometimes. (10.18/76-78)

The theme that emerged through the conversations with Amanda, Angela, Melody, and Abigail was that they were hired because their gender, rather than their qualifications. While women have historically faced gender barriers to being hired as university faculty, it seems that they are now in demand, not because of ability, but rather to provide a quota to strengthen their university's policy of cultural and gender diversity.

Differing Expectations

Expectations of females in academia differ from that of males, according to some of the participants. They explained that women are expected to play a more "nurturing" role in the students' lives and provide the primary emotional support in their department.

Melody relayed a situation in which she was made privy to a departmental scandal so that she could assist with the emotional fallout.

Melody: *One of the reasons that the administrator read me into this information was supposedly so that she could explain why it was taking so long to give me my load of students because the administration- [said person requested that someone] should get more students than me. The administration said that's not kosher.*

They were fighting back...There was all this stuff going on over my head that I didn't even realize was happening. Then secondly, I was read into it as this kind of- you are the only woman in the composition section of the music department. You need to be aware of what's going on if any of his current students face trouble from him. We need someone who is aware of the situation to be a safe person for them to go to. I'm like, "Okay." (10.9/74)

Margaret: *Women end up picking up on a lot of emotional labor of departments, too...Those women are CEOs of the home...They have to manage everyone's schedule and manage everybody's emotions in the home. They do all that emotional labor and organizational labor.*

I've got [colleagues] right now who are just like, "No, I'm not going to do that." "No, I can't do that." I would never think to say no. I only started saying no very recently, but that's another issue...I feel it's less of a theory...and more the expectation of women are tacitly higher.

...It's not even just that men say no...It's just assumed that they're not available. Whereas the women, we're more available and we're solicitous in helping our students so they come to us for guidance more often. I'm only half-time. Full-time men are not being asked to be advisers. (10.28/42 para. 2, 4; 46)

Melody and Margaret shared experiences in which they were expected to step into the role as a counselor or adviser simply because they were women and thus supposed to be more approachable and intuitive. They also were hesitant to say no when asked to serve as a mentor, although it placed additional demands on their time without supplementary remuneration.

Bias in the Workplace

Many of the women in the study faced gender prejudice in their academic jobs. Danielle spoke of the male bias at her institution, whereas Emma expressed frustration with blatant misogyny experienced in an off-campus work situation. Whether in academia or in outside music production, bias was a common denominator in the women's experiences.

Danielle: *[In discussing tenure] ...He just out of the blue compared me to a couple of the male faculty that he said were doing great. My understanding though, is that it was a common experience among the women on our faculty, who are underrepresented to begin with. ...I do believe that gender had a lot to do with that. (10.7/70, para 2)*

Emma: ...So, yeah, right out of grad school, I was actually competing for some [work] with another company. And this guy was a complete shyster, but I- at the time, it was like the only person who was throwing me anything. And he would get ten people to do demos for one[song] and, pay to each a \$25 demo fee.

And then he would only take two of those demos to the client. And if yours was one of the two that was taken to the client, you got an extra \$100. But then, I was hanging out with one of his interns, and his intern told me, "Oh, yeah, you know what he does in those meetings? He shows the demos to the client and says-- ... 'Well, I like this from this one, and I like this from this one.' And then he'll sit and go, 'How about I write you a new one, and I'll incorporate those things into a new jingle?'" And then he would win the job every time.

...So I went in-- ...I said, "So, this is what I've heard you do, and I feel like that's unethical." And he has this sheet of paper on his desk, and he shoves it across to me, and he says, "Look at that sheet. ... "This is our list of producers." I said, "Okay." He goes, "You're the only woman on that list." And I was like, "Okay." He goes, "How does that make you feel?" And I was like ... " It doesn't matter, like I don't care about that." But it was as though I was supposed to just be so grateful to be on the list as the only woman, that I should be willing to put up with that. (9.25/55-69)

Stephanie maintained that women are often overlooked in the hiring process because men seek out men when filling positions without consideration of a female candidate. Stephanie provided an example of an event that occurred when she was working as a professional musician.

Stephanie: The thing is that I'm the last call often because it means we have to get a babysitter. Also, I think that sometimes I'm the last call just because I don't come to mind. I think that there's this bias. They intend to hire men before they even think of me. ...Anyway, the whole thing that happened on Monday... We were sitting around. There's this [performance] happening on Saturday. ...One of the other people in the band was mentioning this woman who he would like to bring in and play guitar. ... He was like, "Well, can she play?" ...Instead of just being like, "Okay, cool. I trust you because you're telling me that you want to bring this woman in. If you want to bring this woman in-- If it would've been a man, I think it would've been a different reaction. It was just so obvious. (10.23/87-89, para 3)

...I think that I'm considered sort of this exception. I'm sort of this weird outlier around everyone, where it's mostly men in the music scene, the live music scene. It's mostly men and then when I show up, it changes the whole dynamic. The

reaction is usually like I'm underestimated which, in lot of instances is good because then I can-- ...I surprise them in a positive way. I have to be extra amazing to be noticed. ...Whereas the white guy could just walk in there and be mediocre and probably land the job. It's really interesting how that works.
(10.23/93, para 1-2)

Several participants reported demeaning and denigrating comments aimed at them by male faculty members. Stephanie shared her encounters with a patronizing male colleague in university faculty meetings.

Stephanie: *I also noticed it in meetings, a lot of times at faculty meetings over the years. Really happy now that I have a woman boss, is our new department chair...She has gone to bat for me so much. The person that was preceding her was this very-- I would call him a [dinosaur], very much old-school kind of mentality...The first thing that he says to me, he doesn't even say hello, he says, "So, I hear you're writing an online class, a songwriting class for [University] online. What could you possibly create that hasn't already been thought of?" He said it in a really patronizing sort of looking-down-his-nose way at me...Instead of approaching me, maybe shake my hand and say, "Hey, I'd love to share some ideas" ...He felt challenged.*

... I would go to their meetings, and I would just get this reaction like, his eyes would literally glaze over as soon as I started talking. ...Then what would happen was, after I would say something that I felt passionately about like, "Why don't we--" ...as a senior-faculty-man teacher would turn around and basically turn my words around and say exactly the same thing that I had just said, but with his own language, and everyone would hear him and be like, "That's a great idea." I was like, "But I just said that." (10.23/93, para 2-99)

The bias the participants experienced covered a wide range of issues, such as the expectation that women should be so flattered that their name appears on a list of producers that she is willing to overlook the fact that her music is being used illegally to make someone else a profit. Other situations included being hired due to physical attractiveness or being overlooked because of the diminished expectations of a woman's skills. Altogether, even in the current climate where the fight for gender equality is ever-present, these women are still subject to the whims of the patriarchy.

Teaching Status

Upon acquiring a university faculty position, participants continued to face gender inequity in the workplace. While some participants stated that they were not interested in a full-time position, others reported an uphill battle trying to find a tenure-track position or to be promoted.

Amanda: *So I think- I mean, I personally have been very fortunate. And I guess I didn't really only speak to my own story...That said, I also have been considered part-time at both institutions that I've worked at. (9.23/210)*

...And then coming here...I had applied for a full-time position and I did not get that, but, I got called afterwards and said, "Hey, I heard you're still living here. Would you be interested in this part-time position??" ...And so I said, "Yes, of course." ... It's been...a wonderful experience. I've got a great boss, but the difference between being a "part-timer" and a "full-timer" is not really a difference in how many classes you're teaching so much. I don't have like one fewer class than full time. So they've put me up to 16.75 contact hours or whatever it is, when the full time is 17. (9.23/210, 220-226)

Danielle: *I've seen it myself on search committees, but I've also hired women in when I've had a voice and been able to do so. Right now, though, I am the first and only woman ever hired as a tenure track professor at my current school in composition...I did get tenure. I'm the first tenured woman professor in composition. (10.7/64-66)*

Emma: *I was on campus four days a week, but I was always adjunct. I've always been adjunct. I've never even applied to be a full-time faculty, but part of that is, well, mostly because I don't want to, because I value my work off-campus and I don't ever want to just be locked in to being on campus five days a week. I'm so much more-- So much more of my life is off-campus than on campus. (9.25/39-41)*

Stephanie: *I have climbed the ranks in 18 years of teaching here and I don't know anyone else that was hired as an "instructor" since then. ...I had to do a lot of work to put my promotion dossiers in and climb to the next rank and the rank next. Now I'm associate professor, if I want to become a professor, that's a huge other project that I have to do...I've been about a half-hour under the amount of hours that you are required to be full time. They kept me there and exploited me as a part-time teacher...That meant that I was literally getting an hourly wage. Luckily, my hourly wage has more than doubled since 2001....It's been a slow,*

steady climb. Finally, this year, they converted me to full time because I am providing a need for them as far as curriculum development goes. (10.23/52, para 3-56)

Stella: *...In [the]department, I'm the only female composer out of eight people. I think when I first got here 20 years ago, there were very few female composition students. (12.2/57)*

Some of the participants found a full-time position right away, while others struggled to get paid for the hours they were teaching. Job advancement has been a challenge for some participants, while others have not made promotion a priority. Many of the women remain content teaching only part-time, which allows them more time to devote to composition.

Summary

While some of the women faced social barriers in their educational experiences, in university employment practices, and/or in their faculty positions, gender bias was not universal among the participants. Their experiences in the field of composition were unique, vast, and diverse. While I originally believed I would hear stories of shared experiences between the participants, I was surprised at how some women spoke positively about their experiences, while others faced outright negative and devastatingly misogynist situations. The women who faced difficulty in overcoming gender barriers had a singular goal—to be regarded as an equal in their academic career. One certainty that was revealed from the participants' responses is that an unequal air of male-superiority still remains in some contexts, and because of that, there is still work to do to achieve gender equity.

Research Question 3 – What do, if any, cisgender female composition faculty view as the primary social barriers facing young women interested in pursuing a career in composition?

This portion of the interviews was, many times, a sensitive and rather emotionally charged topic. The experiences the women endured, exhibited via professional barriers and biases, were plentiful. Feelings of incompetence and consternation were illuminated in situations tied to motherhood, marital status, age, and general bias. The interview questions posited, and the conversations reported in this section paint a vivid picture of the issues that female composers and professors continue to face in current career climates.

Feelings of Inadequacy and Discouragement

For many of the participants, insecurities have plagued them in their role as a composer. For some of the women, insecurities began during childhood. Elizabeth faced fears of not being good enough and struggled with feeling uncertain in her talents into her adult life. Later, as she spoke about her university experiences, she described her feelings of inadequacy as she faced musical comparisons with other females. With little to no female support or role models, she often questioned why she was even participating in composing. For her, discouragement stemmed from the overall absence of female representation in her field.

Elizabeth: *...I remember very vividly, in my elementary school music class, they had pictures of composers on the walls and they were all men. ...I remember looking around and seeing all the men and I maybe even realized consciously like, oh there are no women here. (9.26/12-13, para 1)*

...The other thing that discouraged me from being a musician when I was young was that in our school, they had different things that you could be selected ...They had an extra music and I wasn't chosen for it. I was like, "Oh well, I guess I'm not as good as these other kids." Then the other thing related to that is it's just so happened that my sister had a friend with perfect pitch. I remember him playing the piano and he could hear something and just reproduce it. ... I didn't have perfect pitch, I couldn't do that. (9.26/15)

...When I got to [music program] on one hand, it was very great. It was so exciting and thrilling to write something for orchestra and hear it performed, read at a reading or write piece things and hear them performed. At the same time, it was also very discouraging...there were maybe three girls and the rest were guys. It wasn't so much that, it was just that the guys they just seemed so much further ahead. They knew so much repertoire that I didn't....That was discouraging because I felt very behind. Then also many of the guys in the program had composition teachers. I was just doing this on my own...I felt like I was behind. (9.29/18-19)

When I started my undergraduate, I still didn't know what I wanted to do, music or something else. When I got to my undergrad, I was very discouraged by the music department. ...They weren't really encouraging....I remember we would all share our pieces. We had to write these assignments. I remember thinking like, "Oh, that girl over there, her piece is better than mine. ...It's pointless." I decided I couldn't be a musician. I just wasn't good enough. I majored in something else. (9.29/27)

The feeling of being unimportant or irrelevant are emotions experienced by other contributors as well. Danielle described an experience at the beginning of her university studies in which her career choice was questioned. Anna frequently felt that she was ignored and set aside and that a different set of rules was in place for female composition majors. A sense of discouragement was, at many times, an ever-present feeling for some of the women.

Danielle: *Had I gone straight into a music program, like a real school, I would've been gone within the first three months. I would never have been able to handle that. I would've been kicked out, there's no question. Like you saying, it was just for me a blessing to have this chance. Also, I was very stubborn. Nobody was going tell me I couldn't do music.*

I had my first piano lesson, I played the Maple Leaf Rag from memory, I taught myself, too. I counted to figure out the notes on the staff. She listened to me, and she looked at me, and she said, "You sure you want to be a music major?" That was hard enough to take. I was like, "Yes, I'm sure." (10.7/116-120)

Anna: *I remember there was one particular adjunct that would often ask his women students to bring him coffee as if I were like a secretary, and he was probably maybe five years older than I am. ...He asked me once, and I said yes, but never did it. I remember he had a real issue with me and really, dare I say, graded my papers differently than my male colleagues.*

I always felt there was a different sort of expectation for me, and I don't know if it was a weeding out, or what it was, because I know that there were plenty of times when I was told that I had to remove my piece from a program to make room for an undergraduate male who's in the summer program. Whatever the reasoning is, I think it's ridiculous, Whether my piece had been performed or not.

I remember when I was doing my doctorate and I would need to take lessons-- I was ABD but I still needed to take lessons and those three members of faculty couldn't fit me into their studio, so I had to play with an adjunct they'd hired, and I'm like, "You're going to be advising my dissertation, so why wouldn't I study with you?" Those are just a lot of things that made me feel like I was always brushed aside and I was not prioritized. I definitely felt that.

At music festivals in particular, I have always-- I've had various men come on to me and make comments about my body, that there's this understanding because I was young, and unmarried, and childless, that I wanted some sort of physical relationship with them, which was so completely untrue. I mean like-- and there are women here. We just exist here and not to study with you but because, you know. I've had quite a bit of that and so, yes, as a composer, it's been very tough, but I think that-- the good and the bad is I'm not alone in it. (10.21/44)

Beverly spoke of feeling like she was unable to express herself musically because she was surrounded by men. She later noted that although she felt supported by many of her teachers, she still longed for a mentor that would help her enter the field as a professional musician.

Beverly: *Back to the feeling of inadequacy; not feeling to be able to express myself fully, musically, in the company of pretty much always men (11.12/15, para 3) ...I stopped halfway through (the doctorate) in part because I didn't really have a mentor. This is back to what...I was suggesting with some of those who did not*

perceive the gender bias. I was not aware at the time I was studying for my doctorate in the way I was being treated by my composition teachers. They were all great composers, very supportive of me in my lessons, very approving, but not mentoring me, not opening the doors, not helping me enter in the professional field the way they were with their male students. I didn't see that at the time.
(11.12/19, para 3)

A common thread running through the conversations reported above is the reinforcement of feelings of inadequacy. The women were continually comparing themselves to someone with greater knowledge or experience and seeing themselves falling short. By the same token, their teachers were quick to compare them to superior musicians, which diminished their confidence. By and large, their mentors did not invest the same amount of time or effort into promoting their careers as they did the male students, which led to greater feelings of inadequacy.

Married to an Academic or Fellow Musician

A few participants in this study were married to partners who had positions in higher education and/or worked as fellow musicians and composers. The women married to a fellow university professor experienced issues related to the academic hierarchy. Participants engaged in a professional partnership with their spouse, reported they often felt they were expected to be submissive to their partner and were considered secondary in their musical collaborations. All the women, regardless of their working relationship with their significant other, shared the sense that there were challenges in being employed in the same field of work as their spouse.

The lengthiest conversation regarding marriage partnerships in music was held with Emma. Emma's husband was a music producer, and a large portion of Emma's responses to the question of social barriers chronicled writing and production

collaborations with her husband. She spoke of several professional situations where she felt like a secondary character in her husband/wife production partnership, and interestingly, sometimes at hands of her own husband.

Emma: *I met my husband in grad school, and I mention my husband because it's kind of part of my story, is that I'm married to someone who has the same master's degree that I do. And so...I've been in his shadow...like we're a married couple with the same degree, and yet, he would get a lot of calls to do work and I would not...So, you know, that's a big part of my story. I was teaching...four days a week...but then I started writing some jingles with my husband. We would work on them together. ...the company that we would write jingles for, they thought I was the free attachment, like they thought that they shouldn't have to pay me. (9.25/31-35, 43)*

They would give my husband the job, but he couldn't do the whole thing because he didn't write any lyrics or anything...So, we had a meeting with the guy that owned the company, and I was sitting there next to my husband saying, "Yeah, I need to be paid, like I'm not free. So, I need to be paid." And the guy was, "Oh, of course, you need to be paid. Of course, you do," ... but then halfway in he goes, "Now, just to be clear now, your husband's gonna be the one who pays you, right." (9.25/45-51)

...See this is a thing, like how many times does a woman need a man to vouch for them you know. ... I've definitely, definitely noticed a difference in the industry with people who meet me just as me working, versus people who meet me as my husband's wife...-there's a huge difference in the way that they treat me from then on. Like I can never get past being my husband's wife--professionally speaking. (9.25/81)

When I asked Emma how her husband felt about issues regarding her treatment as his wife and not as a partner, she noted that her husband perpetuated the cycle by the little things he was also doing to her. Emma explained:

Well, it has taken time to open his eyes to realize how he has treated me as well, because my husband wanted me to submit my string arrangements to him to review before the client could see them. And so then I said, "Well, then I guess I need to check yours....Let me check yours" -so I checked his and I fixed some things on his. I'm like not about to take it. But my husband, it's taken him some time to kinda come

around and realize that he used to treat me kind of like I was under him, even though my GPA was better in grad school... (9.25/91-97)

Emma disclosed other instances that positioned her in the shadow of her husband, including a clearly biased work situation, where men questioned her skills as a composer because of her gender.

Emma: *One time I handed my business card to a guy and it said composer, arranger, producer on it and then the woman that was introducing me to the guy, she said, "Yeah and you know her husband is a producer too, and she works with her husband," ...and the guy like literally looked over his glasses up at me going, "Now, are you the composer and are you the producer?" You know like as if we both know that can't possibly be true. And I had to stand there and tell him well, I have a master's degree from this and I have this and I have done this. It's like I have to give my resume...*

Or when we meet someone that we both don't know and like this literally happened where we met this guy. ...He's a [musician] and he meets me and my husband and he says to my husband, "What do you do?" And my husband says, "I'm a producer and composer." And then he turns to me and he says, "What do you do?" And I said, "I'm a producer and composer," and he looks at me and he says, "But what do you DO?" (9.25/99-105)

What do you do? Like he literally said what do you do like three times and I'm like "I make the coffee and I call the singers and I book them." Like is that what you want me to say? My husband worked at home for a long time. People would come over and I would be in my own studio...working on my own stuff, and they would need a quick vocal demo and they'd say, "[She] can just do it," and they would want me to come in and just, for free, just sing a free demo vocal for them and interrupt me in my work. You know, like I should just be grateful to be...a part of it. (9.25/109-113)

Towards the end of my conversation with Emma, she talked about how her husband often gets credit for her pieces, or how he is perceived as the one who does most of the musical work. She also mentioned an experience where she worked on a solo project that involved having to make unforeseen changes for the client. Upon telling the gentleman there would be additional costs incurred to do so, man grumbled to her and

proceeded to contact her husband and ask why he was not overseeing her work on the project. She concluded:

...it just felt like are you — man, are you not keeping your wife in line? Like it was like that kind of feeling cause this guy, he's probably [older age]. You know like he's old school and it just really hit me like, "Are you not overseeing this? Why is your wife charging me so much money?" And I was so mad. I was so mad. (9.25/141)

While Emma's experiences encompassed music production, Angela and her husband were both academics. Angela narrated her story, recounting how, together as a young couple, their paths would take them following each other around, job to job, until they both had work in academia.

Angela: *...Then I got my degree and then things got really complicated because my husband was also in academic. He was finishing his PhD. He finished one year before me, so we said whoever get the first job, we would just follow the other one there and see if we could make it work. He got a job in a pretty large school ...so I thought, "Okay, this is great. We can move there, ...and then after a year I can see if I can get some adjunct work and just keep composing." Then, a job fell into my lap at the end of that year, so as soon as I got my DMA, I got contacted by a school that I had applied to the previous year... They asked if I wanted to come interview and I wasn't sure that I wanted to.*

Again, because I wasn't about what my husband would do if I got the job, but I ended up getting the job and so he followed me there, and he had a one-year position. Neither one of us was making much money, it was not a good-paying job...After a year they just happened to have an opening in his area, so we really hoped that was going to work out and then it turned out it wasn't a good fit for him and he didn't get an interview.

Then he got another job in [state] and I loved that job and followed him to [state] and I adjuncted for several years, mostly teaching theory. Long commutes, trying to compose whenever I could, had a second kid and after having a second kid...I thought I could make that work and then I wasn't invited back to full-time, who knows why.

Then somebody left and they needed me full-time. Then I was working overtime that following year. It just got to be kind of crazy and around that time, another opportunity opened up. ...I did that for a few years and ...Then my husband got

another job where I'm now, at [university] and luckily, for the first time, they had a really good spousal hire program. Essentially, they are willing to hire qualified spouses as basically half-time professors if that's their area. I visited the department and I felt like it was a really good fit for me (10.9/21, para 1-6)

Finally, three of the participants who were married to fellow composers relayed their unique stories about facing the challenges of sharing a career field with their spouses.

Danielle: *Yes. I definitely have issues because my husband is also a composer. The institutions that I've worked at, he also works at, and he's 11 years older. He's a [prize winner], and he's usually the chair. My boss always has to be the person above him... That's difficult because I'm being judged by someone outside my field...I'll never have those kinds of accomplishments. That was a big problem all the way up to tenure. (10.7/70, para 1)*

Abigail: *My husband's a composer, too, and we're a two-composer couple which is insanely hard to make, and he was also an adjunct faculty member, but he isn't anymore, and I think he faced gender bias from the other side. There were other factors too, obviously, it wasn't clear cut, but he felt that when he was doing his job. And he is a feminist, he's fully supportive of women being elevated, but then there's this feeling that like-- There you go. (10.18/80)*

Stella: *My husband is also a composer and he is very helpful, but still, it's really hard to have a composition career and family at the same time. One of the reasons is that for the composers, they like them young, like 20 or 30 years old. (12.2/11) ... In Asia, men wouldn't even want to look at me, despite the fact I have quite a recognition already. If my husband and I were together, they assume that I'm just a secretary. (12.2/15)*

A common theme among the women who had spouses in the same field or those who shared careers in academia was that each had been forced to accept their position, even in situations where the spouse was on equal standing. However, notwithstanding the pressures of proving oneself, each woman continued to express how they would forge forward, meeting each challenge, while accepting that their work was not held at the same level of esteem as their male counterpart.

Motherhood and Career/ Being a Composer

In many career fields, being a mother can create gender barriers, whether unintentionally or deliberately. Many of the participants shared that motherhood was a hindrance to their career as a composer at some point and some went on to say that it could potentially cause detrimental, long-term effects in professional settings. Although the women appeared to be unapologetic about their decisions to become mothers during the prime period of their careers, there was an underlying disappointment expressed by each of them regarding their treatment in the role of academic and/or professional composer.

Previously, in Angela's narrative, she expressed the belief that she failed to be hired for a university position because she was the mother of an infant. Later, she expressed that being a mother and trying to build her career was quite challenging, referring to the difficulty female composers face in staying connected in the music community while raising small children.

Angela: *Another thing that I wish had been sort of drummed into me more when I was in school which was how much it is about networking and how it's about going to the concerts and talking afterwards. I did that to some extent. It wasn't until I really started making that a priority that-- It did start to pay off after a while. For example, when you have young children, and especially you're working during the day and have young children is really hard to get out at night.*

...Where I lived which was 45 minutes from everywhere, so it was a good location, but you had to plan ahead. ...if there's a concert downtown, it took least a one and half-hour or 40 minutes to get there...Those years when I was trying to build my career and having young children, that kind of networking was really hard. Then also not being in a financial position where I can go to lots of music conferences or take time out of adjunct teaching to do that also, again...I think that took longer than it would have if I had been unattached or whatever.

(10.9/64-70)

Margaret, much like Angela, shared her stories of motherhood, focusing on her work in academia. She detailed how her university was supportive of her role as a mother, allowing her flexibility with her workload; however, her course load was cut back several times during her child-rearing periods. She expressed the belief that women are not afforded the same opportunities for advancement when they are young mothers, and the institution favors young, unmarried, childless women.

Margaret: *At [place of employment], I started to have kids. I was right around 30 and I had a baby and [place of employment] was very supportive. I got leave and everything. [University] was also very supportive. With my first child, I was able to time it so I didn't have to miss any school for [University].*

Then with my second child, I had the baby in early April, so I missed the last month of classes. I don't qualify for any kind of benefit to [University] as an adjunct, but my department head still paid me for that semester. ...I just feel he kind-heartedly did that. (10.28/24, 26)

After I had my first child, I did choose to not teach any summer school. I had previously taught two courses in the summer as an adjunct because none of the full-time faculty wanted to teach them...I did say, "I need this summer off because I have a newborn." ...I never got it back. It was given to a couple of other adjuncts because it was two courses, and I never got it back. I did lose that.

Another one was when I got my job at [University]. I left [place of employment]. My job at [place of employment] was just half-time. ...At one point, I noticed some of the other adjuncts at [University] were getting more teaching and getting multiple courses per semester while I seemed to only be getting one course per semester. I always asked my department chair... "Why is so and so getting more work?" He said, "Well, you've got [place of employment]" I said, "Yes, regarding [place of employment] is only half-time." He's like, "I figured you only wanted that with your kids." I looked at him and I said, "This other person has four children." This other person had two kids when he-- The other person had started having children right around when I did and soon had four children, but he's a guy. He's a man. Therefore, the assumption is that he wants as much work as possible. "I thought that you wouldn't want any extra because I have a half-time day elsewhere and isn't that all I would want?"

...I definitely know that when kids come into the equation, women are given less options. Or it's just assumed there's this — Ever since there's bias in the

assumption that women would not want to work as much. ...There's this assumption that women will be the ones to scale back so they can raise their kids and not men. (10.28/26, para 2–30, para 2)

My conversation with Emma was centered on the treatment of mothers in the music business. Emma expressed disappointment with the treatment of mothers in the industry, but she firmly indicated she had no regrets in choosing to be a full-time mom when her son was young. She admitted motherhood impacted her career in many ways, articulating irritation when speaking about how, even though she and her husband were both parents, he was able to continue, almost completely unscathed, with his music career while she was left at home playing, what she felt, was the expected role of caregiver.

Emma: *I think legitimately, part of-part of what is making the pool of female composers smaller is biology. Because, you know, when I got pregnant in my mid-30s, ...I ended up on bed rest like starting at four months. And up until that point, my husband and I were a production team...And then I got super sick. And I had to just be horizontal for the rest of my pregnancy. And so my husband ended up having to take over our album. ...I personally produced the first five songs like mostly just by myself, and then he had to take it over 'cause I couldn't physically sit at the computer anymore; but of course, everyone thinks that he did all the programming.*

...But anyway, legitimately, my pregnancy was probably the single biggest obstacle in my career. And I don't want to frame it as an obstacle, because obviously, my priorities were far — I mean, there was no question what was more important to me. And, my baby was premature, and I had an emergency c-section...My world was completely just turned upside down, professionally speaking. And so I put everything on hold, professionally, just because I wanted to be a certain kind of mom, and I knew that my son was only gonna be a child for so long.

...I remember the first time after I had my baby and some clients came over that I would have been working with, but they all went in the studio and shut the door and I was left out in the living room with the baby. And I was just kind of like, "What just happened?" You know, like, "What just happened?" ...I truly don't regret anything about putting anything on hold for my son. ...I think being a mom is one of the main reasons why I've not excelled further in my career. And I'm not

sorry about that at all, but it's just true...I honestly feel like biology, reproductive biology factors in with women excelling in their careers.

...I think that it's a valid reality that I think because women have babies they're not as available to just-- Men they just lift right out. ...They just go to their job. ...even like my husband, because we had to move him out of the house when my son was two because he just couldn't work at home anymore, he was going crazy. But, you know, like — so I have a studio at home and my husband is — he just leaves in the morning. He just goes over to his studio. He doesn't have a dog. He doesn't have a kid around. But when I'm doing something for a client, I'm working in my house. I got my dog pestering me and sometimes my son is home. He's 13 now, but he still needs human interaction, so I still am momming while I'm working most of the time. (9.25/221-245)

Stella revealed motherhood was her biggest career barrier. She stressed that her husband, also a composer, was helpful at the time, but she still found it difficult to navigate and nurture a music career and family. Holding a teaching job and continuing to compose became secondary once she became a mother. She realized that raising a child posed risks for her career advancement. Stella recounted:

...The biggest (barriers) is trying to have a family. A lot of us are probably just married to our work and do not even have a husband at all. If you do, a lot of people choose not to have children, because they don't have that kind of a luxury. That's the most difficult part. My husband is also a composer and he is very helpful, but still, it's really hard to have a composition career and family at the same time. I understand that it's good to give the opportunity to the younger people, but if you want to have a career and kids, to negotiate all that, that's really, really hard. (12.2/11-13)

You see, this is a dilemma. I feel I need to have a job and feel secure before having a baby. Then for 10 to 15 years I was devoted to my daughter. My daughter will be graduating from high school this year and is going to the college next year. Finally, I feel my head can surface above the water...-to pursue a full-time composition career and full time teaching job and having a family is difficulty. When my daughter was little, especially, first 10 years up to when she was 13, it was hard. On the other hand, you cannot let go of your composition career just because you have a baby. Your teaching job depends on it; you're not going to get tenured if you don't continue to be an active composer. (12.2/37-39)

Anna brought quite a different perspective to this research topic. Anna is not a

mother herself, but she strongly feels there is bias towards women who choose motherhood. She spoke in great detail about how she perceives women composers are treated during their childbearing years.

Anna: *I think it's different for women just because we still have certain expectations, certain expectations in regards to — I'm not a mother or a wife, but if you are a mother or a wife, you still have a lot of things to fall on too, that don't necessarily fall onto your partner who is a husband/father, right? There's always the women's guilt, the mommy guilt, the idea that if things are falling apart, you need to clean them up and put things back together. There's a big part of getting it.*

Often in academia, they talk about being on the job market, being in your late 20's, early 30's, mid-30's — that's like prime birthing years. Those are years that women get pregnant and so you see women that will — maybe they graduate or took a little longer to do a dissertation, and they take time off to raise their kids until they're school age and then they go into the field, and then they get hired because they're not child-rearing and with men, not the same thing, they can have children at any age.

I think there's this priority there and that something to speak of, your biological disposition for that or not, which I can't really speak of, but I think that's a really big issue. I also think, just in general, the idea of diversity. If I had never seen a woman composing and being successful, would I put the pieces together to see that I could do that too? I think there's a sense of relatability, where you — if you don't see people that are like you in some regard doing their things, even if it even occurs to you, that they could do it. (10.21/56, para 1-3)

Finally, however vast the inconsistencies with the treatment of women in the music field, it is important to mention that some of the women recognized that gender bias and motherhood is not applicable to only the music industry. Beverly echoed this sentiment, acknowledging that women are suppressed in all fields, not just music and composition

Beverly: *“It's not just composition. Every field has been active in suppressing women. It's the childbearing.” Beverly went on to say, “What if the men stay home? This discrimination is very hard and clear, but I don't find that particular to the composition field. (11.12/74-76)*

Ageism in Composition

For a few contributors, ageism was a real factor in their career. One aspect of ageism mentioned by participants was that younger women have an easier time remaining on the “radar” and experience does not always guarantee success. Conversely, it was noted that younger female composers are often not programmed. Either way, the idea that the age of a female composer is a contributing factor to her career success is an ever-present issue in music composition. Marisol, Melody, and Stella expressed their concerns regarding age bias in terms of preference given to younger composers.

Marisol: *When I was younger, I was patted on the head, "Oh, isn't this a nice, cute girl wanting to be a composer?" I'm not aware of that being a detriment to performing and getting various jobs in the teaching level. Now that I'm older, I feel like there's a lot of bias against middle-aged women. Most of the women fight for every performance. You read my bio online and you think, "Oh, she's doing really well."*

It's the younger women who are winning the prizes. It's the younger women who are winning the fellowships. It's the younger women who have the shiniest jobs. It's us older women who are — We have the risk of being ignored. We have to really struggle to make sure we're still on people's radars. (10.7/61)

...I just want to underscore is that I do really believe that there is an age-related bias. I do believe that it's a little bit easier for the younger women. Middle-aged women are basically invisible to a lot of people. We have to somehow just try to fight against that. I fight against that by trying to be excellent, but I'm sure we all do.

...I don't know why it matters what a composer looks like anyway, but it's not only that we're older. I call it the Manic Pixie Dream Girl phenomenon. I don't ever want to take anything away from my younger sisters who are embarking on the composition field, but it definitely hurts to be older, not skinny, not tall, not beautiful, all the things that I would identify as. It's a real thing. (10.7/110,114)

Melody: *...In my 20s I was asked to write some music for theater by chance, and it was like a light bulb went off in my head. I went, "Oh, holy crap, this is it. This is what I want to do."*

I was 24, which in the world of classical music is like you are ancient and over the hill. You are well past the age when you could be a child prodigy. It's bullshit but our industry is obsessed with youth, right? (10.9/36-37)

Stella: *For the composers, they like them young, like 20 or 30 years old...Now, once you pass 30, career-wise, either teaching or composing, especially worse in composing, is that you are not able to get recognition. By the time you are 40 and 50, it's just even worse. (12.2/11-13)*

...For orchestral music, it's hard for women to be programmed. Then if they are programmed, they're younger composers. I was like, "Okay, well, what about these younger composer?" Of course, they deserve the recognition or promotion. However, there are many mature and skillful good female composers I know who have been overlooked because they're older. (12.2/21-23)

Unlike Marisol, Melody, and Stella, Anna expressed her concerns about her experience with ageism as a younger composer. She articulated her frustration at people's perception of her as being a young, unmarried, motherless professional composer.

Anna: *...I don't know if necessarily, it's that we — Well, yes, I think that there is, in fact, bias. I also think though when there are women such as myself, I'm young, I'm unmarried, I'm not a mother. I think when, dare I say, the patriarchy who say women like myself that are not fulfilling certain women's roles and milestones, or dare I say yet, I hope would happen for me, but just has not yet, I think that there is some concern. How qualified is she? She's just a kid.*

I just think that, and I don't know if it's being young, I don't know if it's being unmarried, or not being a parent ... I do think that yes there is certainly a bias there, but I think it's more of a bias when again you're young, unmarried, childless. I think it's sort of life. What are you doing here? I have found that to be more of an issue and I have actually had interviews with older women as well. (10.21/36)

Why Bias in General?

Conversations with the participants revealed that each of them had encountered bias in their career. Some of the women maintained that the patriarchy continues to lord over the field of composition, and even with the implementation of diversity initiatives, they continue to experience roadblocks. Participants offered a possible solution to offset

gender bias through an investigation of the age students are introduced to composition and the method used. Further, the women recommended an examination of *what* students are taught regarding composers and compositions.

Amanda posited that bias is most effectively instilled through early onset, and females are not reached and encouraged early enough. On the other hand, Melody pointed out that men still greatly outnumber women in the field of composition and went on to advance the argument that if men do poorly on a piece, they are given a proverbial pass, but if women do poorly, it projects to the entire sisterhood.

Amanda: *...And it was kind of the reverse where I was one of the only females in the class. They've done a lot to try to fix that, but at the same time, I think part of the problem really is the elementary and middle school, high school education of not getting these girls in soon enough. (9.23/65-67)*

... I really think that the change needs to happen in elementary education--that everybody should have the opportunity to compose and be exposed to it at an early age, so that it's not a male thing to do or it's not a female thing to do. That it's a gender-neutral thing to do and that anybody can do it. (9.23/186-188)

Melody: *I'm sure the vast majority of composers still are men even amongst the new generation. I have not done the statistics, but just based on what I see around me, it looks like at least upward of 80% of composers are men, based on like surveys I do on the programs that I see. Looking at things like the Grammys and the Oscars, if we're getting into like film scoring and things like that, it's almost all men.*

...It's like at some level it's like you have to represent your whole gender. There is this added pressure where if a man's composition flops, oh, it was just a bad composition. If a woman's composition flops, oh, women can't compose. You see that in the disgusting comments on Slipped Disc or whatever, and so it puts this extra pressure on us to have to succeed on behalf of our gender. (10.9/94, para 3-96)

While the women in this study recounted numerous examples of gender-related obstacles, it is important to reiterate that gender prejudices are not exclusive to the field

of music. Gender bias persists in many professional disciplines, even during an era when feminism, Affirmative Action, and the #metoo movement are at the forefront of political and social agendas. Females must continue to challenge authority and seek equality in the workplace.

Programming Female Composers

The key to having a successful career as a composer is having your works published and programmed. Participants weighed in on their perspectives of music programming from both a personal and professional point of view. While initiatives have been launched on behalf of female composers to include more of their works in concert programming, some of the study participants find the methods questionable. For example, while many of the women support concerts solely featuring female composers, others do not. They feel that women should have their names listed in the program alongside men, providing the picture that it is as normal for a woman's name to appear as a composer as it is a man's. Participants provided a wide range of opinions.

Participants' Feelings Regarding Female-only Programs

Regardless of the brevity of the statement, participants expressed strong opinions about concerts featuring only female composers. While some women in this study acknowledge that there is a drive to compensate and/or diversify the performance field, they also believe that highlighting female composers can unintentionally perpetuate the separation of women's music from the performance canon by isolating their works entirely. By and large, the participants voiced opposition to concert halls and music festivals seeking to feature only female composers.

Jennifer asserted that female-only festivals suggested that female compositions are beneath the standards of what is considered quality composing, thus giving the appearance that women composers are not good enough to compete with their male counterparts.

Jennifer: *I think that we're coming up against this problem of separate but equal, when we think about festivals, for example. Women with these festivals are celebrating the woman muse...It ends up being this carnival freak show where you're there to see the circus. You can only go see the women could put themselves into these musical roles if you go to a separate tent.*

We should be represented in the main attraction tent. We should be there. We're just as important. We're writing music that is profound and beautiful, and ugly, and wonderful, and pushes the boundary, and then all of these things. I do feel like without that carnival sideshow tent, we won't get our music performed. But the fact that it exists as separate from is a problem and it just reinforces this unequal binary. It's sort of the bourdieusian idea of the habitus, just even talking about the habitus reinforces it. (10.11/78-80)

Similarly, a few participants felt concerts highlighting solely female composers were not beneficial to women. Amanda viewed female-only concerts as detrimental to women as the performances in question did not always include skillful, or even favorable, musical works. Stella and Abigail claimed that gendering concerts places female composers in an unwanted box and intimates they cannot compete with men.

Amanda: *I think some of the women composer concerts actually do a disservice to us...I sat in so many of those when I was living in [city] and there were so many just mediocre to bad pieces that didn't deserve to get programmed. So...while I do want to see more representation, I also want them to be good pieces. (9.23/280-286)*

Stella: *The [Orchestra], for example, last year, they put an entire concert for women composers' works, sort of status quo and they're off the hook. It's as though women composers' works are not good enough to be programmed throughout the season, or not worthwhile or compete with men in the regular concerts. I really do not like the fact that you have to be categorized, like women composer or Asian composer or women Asian composer, as though your music*

doesn't count, unless it is in this kind of category. This kind of categorization I would say is less so 20 years ago. Now days they're having this thematic idea for a concert, they're beginning to put me in some kind of category. (12.2/19)

Abigail: *I've always felt really weird about women-only contests or women-only concerts. I know people do that. I think that's a way people try to uplift women in music, but it's also a little tokenist for me. That or it could also be that the women themselves feel the need to fit into a box or project themselves that way. (10.18/54-58)*

Marisol posited that by continuing to stage “female only” concerts, audiences will never be led to see women in performance programs as normalized.

Marisol: *...This ensemble in [city and ensemble name], two years ago, their whole season was only women composers, but the brilliant thing about it is that they didn't advertise it that way. They just programmed their season. In the middle of the seasons, people started to notice, "Oh, all these composers this season are women." Because they didn't brag about it and they didn't promote it that way, it became, I think, more normalized. It needs to not be a special thing. It needs to be completely normalized. (10.7/90)*

While the participants shared a variety of challenges they faced in gaining equal status with male composers, they universally endorsed the need to avoid exclusive programming of women’s musical works and to avert efforts to isolate performances of music by women in special performance venues and states. Until women composers are acknowledged as equals in the field of music, the perpetuation of gender bias in performance halls will continue.

Public Programming of Female Music

As noted in the previous section, categorizing concerts according to gender sometimes comes with negative consequences. Amanda and Margaret shared their perspectives on the effects of gender-based programming and their feelings about the overall movement to diversify.

Amanda: *I mean, I did experience some kinds of biases as a performer and as getting pieces programmed. I don't feel like I've had too much of an issue getting hired.*

...Still to this day, this irks me. I was programmed on a concert in [concert venue] which is kind of like one of the bigger-venues down there. And I was so excited. I just called my friend who I thought was my friend at the time. And he was like, "Well, you know you only got programmed because you're a pretty girl."

And I was just like, "Oh, really. Oh, okay. I'm not good at what I do." So, that was eye-opening and off-putting for sure. (9.23/110-120)

Amanda later added:

Yeah, it's interesting. I have been on many more concerts in which they make a concerted effort to make sure that they're making diverse programming. (9.23/140)

Margaret: *I think ensembles are making a more concerted effort to seek out music by women and by people of color. They're trying to-- There is certainly ensembles that recognize the lack of diversity in concert programming. I think that they are more likely to reach out to me more in the last year.*

...I really am convinced that a part of that is really saying, "Okay, this is absurd." When you see the symphony orchestra not programming a single woman composer for an entire concert you see, that's happening all over the place. There are some groups that are trying to push back against that and diversify their programming.

I feel I've benefited from that ensemble. I can honestly say that I don't-- I am not conscious of any gender bias that held me back as a composer. If anything, it's helped me in this past year. (10.28/36)

Being Labeled "Female Composer"

For those who spoke directly to being labeled a "female composer," all expressed their distaste in being identified as such. None wanted to be known as "just a woman composer." Although they acknowledged there are positive aspects to being highlighted as a woman, overall, this just seemed to be an idea the women wanted to see disappear.

Amanda: *Yeah, just like my music or don't like my music. That's fine.*
CG: *... "Like it or don't like it-*
Amanda: *Yeah.*
CG: *I don't care." Just as long as you know it's not 'cause I'm a girl.*
Amanda: *Yeah, exactly. (9.23/276-280)*

Melody: *...I totally understand the issue with a lot of women composers who are like, "I don't want to be called a female composer. I don't want to be pigeonholed."*

On one hand, especially when I first began composing, I also bristled at the idea of being a female composer and I think some of that was not wanting to be pigeonholed, but some of that was actually internalized misogyny that I was like, female composers aren't respected, female composers don't write as rigorous or good or sub powerful music as male composers so if you call me a female composer, you're putting me on some second tier. Part of me was like, well, what's that about? Like why can't I be proud of the fact that I am a female composer? (10.9/94, para 1-2)

Stella: *...I don't want to be labeled as a female Asian composer or teacher. What I said or what I do is valid. It doesn't have to do with my gender. (12.2/19 and 75)*

Composition Career Challenges

Being a female composer comes with challenges that male counterparts do not share. Participants listed several obstacles they had to face, including unintentional exclusion, even in a time of diversification, dealing with ageism, and issues surrounding programming. Even as women composers seek solidarity, there are some issues upon which they are divided.

Marisol raised the issue of unintentional exclusion. She pointed to the need to maintain high visibility to retain a position on the concert programmers' radar.

Marisol: *Well, I do think it's men who are in charge of programming. It's not that they're not programming us because we're women. It's because they don't think about us.*

We're not on the radar. I'm always emailing people who program various festivals and things like that. I'm always saying, "Don't forget about this piece of mine that you mentioned you might want to program," and then they'll write back and say, "Oh yes, I forgot about that." I don't know if this is born out in any research, but I feel like we still have to shout and wave and say, "Hey, look at me. Remember me. Don't forget me," because they forget us. (10.7/84-86)

Angela experienced the frustration of being ignored when she contacted people responsible for programming her music. She followed the example of a male composer, yet the results were quite different.

Angela: *I really just wanted to be a composer, but it was just realizing it's really hard to be a composer without a lot of experience and a lot of study. When you're 21, nobody is commissioning you, it's just not happening. In a supportive environment, it's hard to get your music out there. (10.9/17, para 2-19)*

Later, Angela went into further details about her experiences in programming around that time. She shared:

Again, I think the hardest time was when I was out of grad school and when I wasn't employed full-time and just like I needed people to play my pieces. Towards the end of grad school, I started feeling like things were on a roll, my pieces are getting played, I was going to conferences, and won a few awards and that sort of thing. I think those years are hard for everybody. I would get names of people and friends would say, "Oh, this so and so might be interested in your music." I'd send it out and never hear anything back.

The one that comes to mind is, ...I had a friend that wrote a band piece... I met with him. He was like, "Yes, I have been played a hundred times." I was like, "Okay, so how do I get my music played a hundred times?" He said, "Well, I recommend you contact-" He gave me a list of five or six conductors that-- He said, "You can mention my name. You can send them your music. They have connections with where I went to school. They might be interested. This is where I'd start." I don't think I got a response back from a single one.

Then I did follow ups and one or two of them came back and said, "I'm sorry. I haven't had time to look at it. Goodbye." At least they, finally, responded. I understand unsolicited requests are really challenging. It was just more of comparing my experience to his. He got played a hundred times. I couldn't even get an email returned. What's up with that? It's hard to say whether it's gender or whether it was something in the way I phrased it. He's like, "This is what I said. This is what you do." I tried to follow his lead on that. (10.9/62)

Melody spoke extensively about the challenges she faced in her career as a composer. She expressed particular frustration over the unequal commissioning of advanced musical works. She received commissions for children's choral music, while her male colleagues were commissioned to write orchestral works for more money. While she was thankful for the commissions and proud of her work, she noted that orchestral music is more complex, and thus more valued than choral. This presents a dilemma for some women composers, as there is a possibility that writing in a certain genre (in Melody's case, children's music), even if only briefly, can place women in a proverbial box.

Melody: *Here's the double-edged sword. We need women to write more literature for younger students. As a woman, if you write that literature, you fall head-first into the trap of being considered an educational composer, who's not a "real" composer, who doesn't write serious music for orchestras or high professional groups. This happened to me. I was asked to write music for a children's chorus. I wrote this super cute fairytale suite. The kids' parents all hate me because the tunes were really catchy, and the kids sing them incessantly for weeks. A couple of years later, I get an email from a well-regarded chamber orchestra here in town, they have a new conductor, he's really interested in meeting me and they want to do a commission for me and I'm like, "Wow, that's great. Awesome." The guy is like, "We want you to write another children's fairytale suite. I was like, "Okay, cool."*

Then I find out that they hired a colleague of mine who was in my PhD program to write a non-children's orchestra piece that would be premiered in their regular season and for which he's getting paid more money to write because it's a serious piece and not just the educational children's piece that's going to be performed in the children's concert, which is literally sidelined to a children's museum venue outside of town. It was like, "Why am I the one doing the kids' piece whereas my colleague -- ...he's getting the serious commission?"

And this has happened to me more than once. Another organization got a bunch of grant money and they hired a male composer, a colleague of mine to write a serious piece and they asked me to do an educational program for sixth graders but didn't commission a piece from me. It's like, okay, being a woman, you get stereotyped as a children's teacher more easily. If you try to address the

imbalance of music that children play by women composers, you instantly get pigeonholed into that kind of prison.

The only thing that I can do is get-- I'm like, "Okay, it's too early in my career to write music for young students. What I have to do is go out and have a career writing music for more professional groups and more professional musicians." Once I feel like I have that legitimacy, I can come back and write children's pieces. Nobody looks down at Benjamin Britten or Leonard Bernstein for writing music for kids. Nobody's like, "They're just like children's composers." That's what I have to do in order to avoid that because I'm a woman. I'm like, "Okay, if that's what I have to do, that's what I'm going to do."

Later, Melody admitted that she has received more commissions as a result of the initiatives supporting more diverse programming. She noted that she is doing well but mentioned that most of her commissions are choral. This is an important factor, as she articulated the considerable difference in financial compensation between writing choral and orchestral pieces.

Melody: *My career has gone really well. I'm really lucky. Like I said, there are definitely some benefits to organizations looking at their commission lists and going... " We haven't commissioned a woman before. We've not commissioned that many women who's out there" and because there aren't as many women as men out there, I am turning down commissions at this point. Like, I literally this morning got two more offers for commissions... but it's like addressing this weird imbalance that's been happening for so long.*

Well, I will also say that almost all of those commissions are choral as well... Choral music is lower in the hierarchy than orchestral and instrumental music... Guess what? There are three times as many women as men in the vocal world.

...The other thing is this interesting thing where orchestra, you get paid more and it's considered more prestigious than choir.

What came first, the chicken or the egg? Because in the choral world, there are way more female conductors than in the orchestra world. In the choral world, there are way more female composers than in the orchestra world. ...Are women being allowed those positions because it's less prestigious, or is it less prestigious because there are more women involved? I don't know the answer to that question.

...And when that orchestra piece got performed in this tiny little regional university, my ASCAP royalties were like \$3,000 for the performance. When a major sang one of my pieces at a major city venue, I got \$300. That's just an indication of how much more valued orchestral music is considered to be than choral music. (10.9/150-152,156)

Being labeled a “female composer,” to some of the woman, was not a title that was met with positive sentiment. In merely classifying music by gender, differences are somehow inferred, whether good or bad. For the majority of the women who commented on being regarded as a “female composer,” the preference to eliminate the context of gender separation is desired and ending the trend of classifying composers by gender would substantiate music written by females as equally worthy of recognition.

Issues of Gender Inequality

The women in this study reported experiences that supported their claims that the patriarchy remains strong, even in the 21st century. The women composers encountered misogynistic mindsets, patronizing comments, and inappropriate questions. Participants admitted that these insensitive attitudes led to an emotionally-charged response and oftentimes deflated their confidence as composers.

Inappropriate Comments

Several of the participants discussed conversations they had in professional settings in which they were subject to demeaning remarks and condescending comments. These derisive words not only undercut the self-confidence of the women, but they downplay the contributions that gifted female composers have made to the body of musical works. Some of these women’s stories are shared below:

Danielle: *My teacher, when I was a senior getting ready to go off to college, he said, "You know—" and I don't think he was speaking for himself, he was*

speaking generally, but he said, "You know, composition professors just don't want to put a lot of time into women students because you're going to go off and get married." (10.7/60, para 1)

...These sort of talk sessions, all of these things come out and you just think, "Oh man, guys will never have to deal this." They do deal with issues, I know. But I'm pretty sure they are not told things like, "Do you plan on having children? Because if you do, you can't compose for 18 months." (10.7/96-100)

Jennifer: *In my masters, I often heard really unproductive comments, "Have you heard of Meredith Monk?" I'm like, "But she and I are like opposite aesthetics and have basically nothing in common. Why are you asking me this?" It seems like the only reason that that question is being asked is because we have some physiological similarity like this is —*

...It's just a lot of professors just needlessly gender my music... If I wrote something that was- I'll use less gendered words, of course. If I wrote something that was light and delicate, and sparks, and consonance, they'd say, "This is so pretty, you should want to do that. "Then if I wrote something like dissonant and crunchy, and angular, and aggressive, they'd be like, "This is really masculine music for such a pretty girl. "It's like no matter what I write, they would gender it. I was like, "This has nothing to do with the music itself."

I also had a colleague, a student colleague in my masters who said, "Do you think you enjoy pitch because you're a woman?" He was a noise artist...Luckily, that individual seems to have come around. Based on Facebook posts, seems to be a little more with it. But at the time that was discouraging. (10.11/46, para 2-62)

Abigail: *When I was in my doctorate, I won a... [commission], and it was to be featured on a women's composers concert series...So, I was excited and I did this piece now as part of the concert series. There was a lot of media around it. Journalists were calling me to talk to me and interview me, and they were asking me, "How did it feel being a female composer?" They asked me these really weird questions like, "Do you think being a female has influenced your music?" or, "Since you hadn't had any female mentors, would it have been different if you had female mentors?" Questions that just seemed really weird to hear. This is the first time I had anyone make me think about gender and composing. (10.18/40)*

Stella: *...When I went to interview for a teaching job, there was an older male professor asked me "What do you women really want?!" stupid comments like that. Another time, when I was at the [event location]—this is a highly accomplished academic community—I was three months pregnant at that time*

and after I presented my music, a male professor came up to me and said, "Well, your music is so intense, is that good for your baby?"

In one [event], a male composer asked, "You are a female composer and your music must be really different." I was like, "Yes, we are very different. We have an ovary, we got breasts, and we can bear children, and you don't. That's how and why we're different." There are many times that people will say things like that. Sometimes, I just got so tired of it explaining to them because I feel like, "It's not my job to educate you." (12.2/47-49)

Inappropriate Professional Situations

Much like the comments made to the participants, inappropriate gestures, advances, and improper relationship offers also plagued the professors. From workplace sexism to uncomfortable propositions, the women expressed outrage against intolerable situations to which they were subjected. In many of these cases, the women dealt with the poor behaviors with grace and resilience, but in no way did they condone the actions they were forced to withstand.

Melody was unknowingly placed in a precarious position due to the immoral conduct of one colleague and the lack of professionalism displayed by the entire department. As investigations into inappropriate workplace relationships ensued, Melody was caught in the middle, and the repercussions of the unsavory affairs interfered with the job she was hired to do.

Melody: *...I went to one staff meeting [one day] and I noticed like there was something very depressed and hinky. The morale was in the toilet amongst all of the music professors. It was clear that something had been going on that I didn't really know what it was. ...They mentioned that this university had been doing an ethics investigation...I was like, "Oh, okay," and something had gone on but they didn't talk openly about what that was at that staff meeting...Part of me was like, maybe I don't want to get involved anyway, I'm just here to teach.*

However, I got thrown into it...A professor had been having a sexual relationship with one of his [students]... He was eager to hire her as an adjunct. The reason I

was being filled in was because they were going to take a bunch of my students from me and give them to her so that her load was six students and my load was two. ...Here's the thing. Is it illegal? No, she's a consenting adult, she's actually older than me but is this unethical? Yes.

It turned out in the ethics investigation that everybody had been depressed about the previous semester, previous year has been launched because same professor was sleeping with another professor in the department and he had been the head of the department at the time and he was giving her all of these special favors and all of this career advancement stuff. ...One of the reasons that the administrator read me into this information was supposedly so that she could explain why it was taking so long to give me my load of students because the administration when he made this request that his former student, current lover, should get more students than me, the administration said, that's not kosher.

They were fighting back and it was dragging and dragging ...I kept going, like, Hey, where are my students? I need to contact them, who are they? There was all this stuff going on over my head that I didn't even realize was happening. Then secondly, I was read into it as this kind of, you are the only woman in the composition section of the music department. You need to be aware of what's going on if any of his current students face trouble from him. We need someone who is aware of the situation to be a safe person for them to go to. I'm like, "Okay."

...I put myself out there as a feminist. And I'm really passionate about- particularly within the music world, there were so many stories coming out now of teachers abusing students. I get so angry about them. I post on social media about them very outspoken that this is a completely unethical, disgusting, if not illegal and immoral thing to do.

I think their thinking was, oh, she is an ally. If anything happens within the department, she is going to be the natural protector of the young female students in this guy studio. So many things wrong with this, right? The burden on me as the woman in the department is to also be the counselor and the psychologist, the SVU of the department, essentially. (10.9/66-78)

Stephanie was confronted with inexplicable sexual harassment when she was young and trying to build her career. Stephanie explained that she was no stranger to men's inappropriate advances and handled the situation with strength of character and undeserving grace. Her story brings to light that women, even in today's pro-feminism

climate, still face blatant sexual advances.

Stephanie: *I started playing gigs around town, just solo piano vocal and building a repertoire and recording music with my [mentor]. ...I took a [workshop] with this guy.*

He was a big writer in [city], he'd written a bunch of [popular songs]. He basically was trying to go out to eat afterwards and then hang out, and it was this idea that, "I can help you, but let's hang out," kind of thing. That was always the premise of it. This happened over and over again in my life where these men would approach me with this idea of, "I can bring you lots of success, but obviously, we need to date a little bit first." Because I had a boyfriend and I was such a long-term relationship girl, that never worked for me because I was like, "Well, I don't feel comfortable."

...There were a few moments where that happened. Well, one of those moments was actually my mentor. He was having me come over and we were recording...He was clearly attracted to me. I was really young and cute. He was finally like, "Do you want a job at [University]?" My parents were cutting me off financially and I didn't know what I was going to do. I was [getting older] and I didn't have any prospects except that I was playing these gigs and writing these songs and recording them with him.

I was placing some songs in some TV shows ...Nothing big time, just being an independent songwriter. He said, "Well, they're looking for young teachers at [University] to come in and teach [classes]. If you'd like to interview for a job, I can introduce you to the person who's interested." We actually ended up driving in a car. He drove me up to [city]. Along the way, he actually stopped at his home that he was renovating in [state] to show me this place that he was really interested in renovating.

It turned into this weird energy where he obviously hoping that we would get it on. Here's this, I'm [young and he's quite a bit older] in this environment of this rundown place where he was renovating this new home, his family plus his wife were going to move into. He thought, "Let me show you the renovations," but it was like, "Obviously, I'm going to try to show you something else." I wasn't interested, but still ended up just backing away from him and giggling, be like, "Okay. Let's get back in the car." Then, we ended up in [city], and I interviewed for the job. (10.23/42)

Personal Challenges in Being a Female Composer

Participants in the study pointed to the differences between male and female composers in terms of attitude, professionalism, and workplace wellness. Many of the women felt that they must try harder or be better than their male counterparts to be taken seriously. Several expressed difficulties with social norms that perpetuate the idea that women should work harder to disguise their feminine sensitivities.

Personal ideations leading to apprehension about voicing their concerns, and feelings of uncertainty have or still plague many of the women. As Marisol, Melody, and Anna describe below, these thoughts often lead to foolish insecurities and fear of failure.

Marisol: *I feel social barriers have a lot to do with stuff that's in our own heads. I don't know if this is a real thing, but it seems like we are more anxious and sometimes self-sabotaging than our male counterparts. (10.7/82)*

Melody: *Because, as women particularly, we are so prime to be insecure and to doubt ourselves. Part of me is like, look this is all cultural as well and saying I was only hired because I'm a woman. It's just another way to doubt ourselves and to feed into that complex that we already have. (10.9/92-94)*

Anna: *...I mean my female teachers would often tell me, not it will be harder for me but, "To succeed, you will need to be better. As a woman, your music will need to stand out, you will need to be better, you can't make the same mistakes that your male colleagues make. You consistently need to be better." I have not pulled that on my women students yet, but I do think — I don't know. Some people say it's in regards to maturity when you get young women, the level of maturity is definitely different. They have this fear of failure that the boys don't have. The boys, they feel they don't care. They'll pick themselves up all the time. (10.21/62)*

Other participants offered anecdotal evidence of the challenges they faced as a professional composer. Beverly stated that women composers should not have to feel the need to try harder to be taken seriously. Jennifer said that she felt she needed to write compositions that would “sound like a man’s” to gain better exposure. Abigail mentioned

a conversation with Joan Tower that made her rethink her musical style as a woman.

Negative experiences, such as the ones they conveyed, made it difficult for them to disassociate themselves from the stereotypical female-composer label.

Beverly: *We need gender equity and the visibility that all professional fields oppress women. It's not just that you have to try harder. It's wrong that you should have to try harder. Naming the patriarchy, naming the oppression, is very important.*

...If men and women both name those micro- and macro-aggressions and hold accountable those continuing this type of injustice, that needs to happen in our daily lives. Not just, "Try harder. Don't worry that he pinched you on the butt. Just go ahead and do your work." Ignoring the problem propagates that type of injustice to women. It's not going to stop until people stop putting up with it.
(11.12/82-84)

Jennifer: *Honestly, at the beginning, I was a problematizing my gender on my own because of social norms. The first professional commission that I had on my score, I put...first initial, middle initial, last name because I was thinking, "Just like J.K. Rowling." ...The sort of disguising the gender or almost a pseudonym. I literally to myself said, "I'm going to do this because people will be more likely to play it because they feel- think I'm a man."*

Okay. I'm logically good and productive and then good choice at the time because I just had been socialized that way. It was actually an [ensemble] that said, "Hey, we're so excited to actually have a woman composer on [an ensemble] concert. Can we use your first name because we want to emphasize that this is a thing?" I was like, "Are you sure? Is that okay?"

It's been a journey I think I flexed out against this being feminized thing. I went through a period where everything was microtonal and angular, and dissonant and aggressive and just trying to be like I'm going to play with big boys now. I'm going to write boy music better than the boys do. It was just so unhealthy and awful. It just was inappropriate and not a good aesthetic. (10.11/60-64)

Abigail: *Joan Tower told me when she was-- This was during the women's concert event. That often, they would say, "Oh, you write music as a woman." Like there was this expectation that women couldn't write really complex music, and she said she felt like she needed to do even more to counter that stereotype.*
(10.18/58)

Stephanie and Danielle faced a different set of factors when dealing with the gender bias associated with their composition careers. Stephanie explained that women sometimes speak in a lower timbre to exude more authority. She went on to say that men are more likely to offer an opinion or make a comment than women, who tend to be less assertive and more reserved with their remarks. Conversely, Danielle expressed the view that women should “not rock the boat.” Regardless of their opposing views, they both described situations that demonstrated how women still feel the need to fit into a man’s world.

Stephanie: *Primary social barriers are-- I literally think that a little bit of a wall shuts down even women between women. I think a wall shuts down when a higher voice is heard. I think that having a higher frequency voice registers on a subliminal level with people, where they literally don't take them as seriously.*

I've been thinking about this a lot. ...It's like the sound of your voice really matters. I think a lot of women have a tendency to speak down in the gutter, old parts of their voices because they're trying to-- I do it too, because they're trying to sound more masculine so that they're taken more seriously. It's not even maybe a thing that they're thinking consciously, that's what they're doing. It's just in reaction. (10.23/115-121)

...In my classes or in my meetings, the men have a tendency to be...super forthcoming in their ideas right after a question is asked. ...They just start speaking. The boys do it too in the classes. There's this level of, "Well, whatever I have to say is obviously the most important thing in the room right now." ...it's like this level of almost I have something to say right now and that's what matters. ...Even if you have something to say, I have to say this first. The women have a tendency, even the students, to hang back, wait, check what their thought process, make sure that they are thinking what they want to say is the right thing for them and then they speak.

Often if I ask a question, ...I would say that the boys have a tendency to just be more confident about their opinions. Confident about their opinions and their answers to the questions and also more volunteering. ...This is not always. I'm generalizing. There's always an exception to this. (10.23/123)

Danielle: *The other thing is that until you get tenure, and this I think is true of everyone, everywhere, you keep your mouth shut a lot. It's very difficult to speak out because you have a target on your back if you do... I don't know, that's not really a prescription, and in this day and age, it shouldn't be, but I've always been advised, "Don't rock the boat until you have tenure." (10.7/72-74)*

The participants in this section discussed the psychological repercussions of the irreverent and derisive comments they received about their music. The challenges women face daily in the workplace is perpetuated by the lack of accountability in situations where women feel uncomfortable and/or marginalized. The same biases remain that were felt by women of decades past.

Summary

As evidenced by the conversations shared throughout this section, the women in this study are passionate about gender equality in their field. Most of the research participants admitted they have been subject to instances of sexism and recognized that social impediments described in this section had at least some effect on their workplace experiences and in pursuing careers in composition. As cultural norms remain largely cis-heteropatriarchal, it is important to acknowledge that the purpose of research studies like this stand to illuminate the gender issue prevalent in the field of music composition in hopes of creating a movement dedicated to change. The following section celebrates the initiatives and organizations dedicated to actualizing a gender-equal field of music composition.

Research Question 4 – What initiatives, if any, are cisgender women associated with or aware of that have been implemented to encourage women to pursue a degree in composition?

During my conversations with the women in this study, I felt it important to include interview questions addressing whether there are established campaigns to improve the conditions of gender-bias in music. While some women did make mention of advancements in music education regarding more inclusion of female music in classrooms, this research question was focused solely on music composition. This was designed as such to allow a streamlined topical analysis.

Positive Experiences and No Feeling of Bias

In spite of the negative experiences imparted by the participants in the previous segment, some of the women shared affirming encounters and events in their education and career as a composer. It was not uncommon to hear about positive experiences intermingled with equally negative events in one conversation. To begin, Margaret reminisced that while at university, she did not feel that her gender hindered her success as a composer. Additionally, she contended she had ample help, even in the absence of an ascribed female role model.

Margaret: *I definitely did not feel gender bias as a student at all. I was really lucky that my first composition teacher was a woman. Immediately, there was no concern about, "Oh, there are no examples in the-- There aren't many women composers to be teaching. We don't have any role models for our young women." I did and I was very fortunate to have that. At [one University], there were three composers and one of them was also a woman. At [another University], there were only two women in the Theory and Composition Department. One is a composer. It was definitely more like your traditional demographic.*

But I didn't feel remotely held back as a woman when I was a student. I was very much encouraged by my professors at [University]. I would say some more than others. That's going to be true no matter what, but I never felt it was because I was a woman that I would somehow be helped. A certain professor didn't seem to love my music, but I didn't think that was because I was a woman. Maybe it was, but I never got that feeling. (10.28/24, para 1-2)

Abigail echoed Margaret's sentiments. She explained that men, including one who was considered a mentor, were incredibly supportive of her.

Abigail: *...I really had male mentors, I've never had a female composition teacher. I had one experience that's probably very relevant to what you're doing, but in my actual studies, it's always been the male composition teachers. I've actually never felt any kind of bias from them. It was always 100% support. Never did I hear anyone even saying, "Oh, you should tap into your gender and that aspect of you." It just never came up really. I actually am really lucky. (10.18/38-40)*

Anna and Stella's narrative on this topic was geared towards their perceptions of male colleagues and how the men related to their female students. Anna mentioned that she thought the male teachers were just as supportive of female students as the women in her division, and she further affirmed that the upcoming generation of men have exhibited a healthier propensity to view women as equals. Stella's account is also positive, and she praised her male coworkers and recognized that because of their encouragement of the female students, her department has grown.

Anna: *...I would say my colleagues, the men that I work with, and again, this is my perception as their colleague, not as their students, I think that they are just as supportive of their women students as their male students.*

I don't think that they have necessarily, at least the level of difference that I had. I do think it's getting better. I think this generation of men, men that are young, the mid-30's, even up to 40, I think a lot of them are different. Some of them are still just as bad, but I think some of them are really, and like I said with my student, I don't think that they really see the difference in gender the way that previous generations had. (10.21/64-66)

Stella: *...I don't think my colleagues are biased or against female students. I think it's only because they are not female, they wouldn't think about it. As a female composer or even an Asian composer, I am sensitive to that issue. I make an effort to say, "This composer is really good, we should look at her; or let's pay attention to this international student. They would listen to these composers and say, "Yes, you're right." They are open to that. Because of that, right now we have a really healthy crops of female composers, even though they still not as many as male. (12.2/59)*

Recognizing positive relationships between male faculty and female students is an encouraging step forward and provides quite an efficacious move towards gender equity. As there are often more stories concerning misogyny and male ego in the field of music, stories like those recounted above offer quite a promising outlook for the future of females in music careers.

Working Towards Equality

In developing this research study, it was important to me to inquire about the experiences of each of the participants, but also to ask questions about the progress being made regarding gender equality in the field of composition. To that end, I asked the women what they perceive are the issues perpetuating the dearth of females majoring in music composition on the university level, what their recommendations are to encourage more females to compose music, and what steps they are taking to make their classroom a gender-neutral learning environment. These were obviously topics the women had given a great deal of thought, based on their meaningful responses.

Why No Women Composers?

Some of the participants suggested that having more female composers to serve as role models could serve as an incentive for young women to pursue a career in composition. They recommended that students be taught about women composers and

listen to their musical works and have the opportunity to explore music composition at an early age.

When asked what social barriers she felt contributed to the scarcity of women in the field of composition, Amanda's response was centered on early exposure to and experience with compositions by women. She conceded:

Amanda: *Well, I really think that the change needs to happen in elementary education-That everybody should have the opportunity to compose and be exposed to it at an early age, so that it's not a male thing to do or it's not a female thing to do. That it's a gender-neutral thing to do and that anybody can do it. (9.23/186,188)*

And then I think the next step would be to have, you know, some commissions as female composers at the more elementary band level. There should be some more elementary music that, you know, little kids could play, middle schoolers, high schoolers. (9.23/196,198)

Marisol raised the question of why it is so difficult to recruit female composition majors. She pointed out that she could not explain why the enrollment of female composition majors in the two programs in which she teaches are so diverse, given that the two universities have a relatively strong representation of female music professors.

Marisol: *...At [first university of mention], we still struggle to get young women into the composition major. I don't know why that is. At [second university of mention], a third of our composition students are women, which is more than we've ever had. That's really great.*

It doesn't seem to translate so much at [first university of mention] and I don't really know why. Yes, I agree. I feel good about our numbers at [first university of mention] right now...In my department and the composition department, it's not half. It's for sure not half, but there are maybe 10 of us, which is pretty good. At [second university of mention], we have six faculty members in the composition department and half of us are women. Three of us are women. (10.7/72-78)

Angela discussed her observations while teaching at a music camp. She found that a number of girls participating in composition classes when in middle school continued

as they entered the high school level classes. She further mentioned that encouragement might also be a factor.

Angela: *...For many years I taught electronic music at [music camp] and electronic music was an elective that anybody could take if they wanted to. We had the middle school classes, which was like grade sevens or nine, and then the high school classes and the middle school classes would be about 50% girls. Then by the time you get to high school, it would be very few. ...I don't know if it's lack of encouragement or being told they're not good enough or it's just like an internal thing. That never happened to me and maybe because it was the environment that I was in that was a very supportive environment. I don't know. (10.9/94)*

Melody's conversation centered on the paucity of well-known women composers. She acknowledged that men still dominate the field and proposed that girls need to see more female composers as inspiration. While Melody conceded that women composers are making strides in becoming more recognized, she felt that it is imperative that girls receive early exposure to writing music.

Melody: *Here's the problem and it's a complicated problem, but in order to inspire the next generation to see more female composers, the ones who are around now, people like me and Jennifer Higdon and Missy Mazzoli and all these people, we have to be more visible because the girls have to see us. The next generation of young girls has to see us. (10.9/94, para 4)*

I don't know what the alternative is, because we desperately need to inspire the next generation, we desperately need to be seen and to lead by example. The only way really to do that is to say, "Hey, I'm a woman. I've had different experiences to the male composers out there. Does that affect my music? Hell yes, it affects my music and the message that I bring and the art that I make, but that's awesome." Girls can do that, women can do that. Let's show you how. (10.9/96, para 2)

Melody went on to discuss historical women composers and the social restrictions that prohibited them from pursuing a career in composition. She acknowledged the exposure to so few notable examples of female musicians results in girls dismissing music composition as a future career choice. Further, she has made it her mission to go

out and inspire young female composers.

Melody: *Think of all the voices that will last. Like, even Nannerl Mozart. It's like Mozart comes along and they're like, "Oh, shut her down. She's a girl." (10.9/108)*

Even her father was like, "It's not seemly for a girl to be touring around Europe, so stay at home, shut it down." We've lost so much music and so much heritage and so many voices because of that attitude. It's like we're trying to address this balance now, and there are a lot more female composer now. Like I said, the flip side is we have to do more work as female composers, like I'm really big on that and I'm happy to do that work. It's the reason why for a pittance, I will go to residencies and colleges. I will work with high schools, I will work with younger students because one of my big things is I actually think by the time they get to college, it's too late. They've already self-selected out of the field of composition because they don't see the examples at a young enough age. (10.9/110-112)

Abigail noted that female teachers do not always include women composers; rather they default to the musical canon. She stated that the content covered in the textbook and the method of presentation strongly affects students. Abigail posited that the absence of women in composition could be attributed to the risks involved in the career and women's reticence to take risks, unlike their male counterparts.

Abigail: *...You're handed this canon, you got these pieces and know that they're going to work for teaching, so this convenience is just not an excuse but- (10.18/64)*

...I actually think there's an anthology we have in the library that is specifically women composers. I did go to that. I do look and seek resources when possible, because I agree, I really think it's about just having a presence so that the younger generations come up with this feeling that, "Oh, well—composers can be either female or male, it is just normalized." Interestingly at [university], where I am, there are two composition teachers who are both women. (10.18/66)

The thing is composing is a risk. I mean, everything is a risk, but it's a big risk. It comes back to what I was saying where it's- there is really no job in composing per se, or an occupation. ...I think it's probably one of the most risky in music even compared to performing, because many of my students who are composers, they'll continue to play their instruments so that they gig, because you could at least do wedding gigs or something.

I wonder if there is a correlation between-- Because isn't that in the research where women won't take the risk unless they know almost 100% that they can do it? ...whereas guys can just go ahead and everything open to them. I don't know if it's restrictive as much as a self-restriction. (10.18/70, 72)

Later, she added that until equality is addressed and normalized in all classroom musical contexts, the challenge of inspiring more females to choose careers in composition will be ongoing. Abigail remarked:

I like the idea where it's not just for girls, it's just everybody can do it. I agree. How late do you do creative writing? You do it in high school. I remember English classes, free writing. Well, this is our version of that, and music is actually creative music writing. (10.18/90)

... Even in college, music programs, I think everybody should be required to take at least one semester of composing. ...This is a problem professionally as well because performers don't have any clue what it means to be a composer. They'll ask you to compose something in three months without ever having a clear understanding what it actually involves. There's just not as much respect, too. I don't know how that is related to the gender issue, but it's partly also just composers, it's not understood and the idea of being a composer, which is so much at the heart like you said. (10.18/94, 96)

Beverly addressed the scarcity of women in music textbooks and the inclusion of women's issues in various music courses. She noted that although she does actively try to include female music in her courses, it can still be a bit arduous.

Beverly: *It's interesting like you said you never saw the male people in music industry textbooks, how terribly sad 30 to 40 years later, I still notice the same thing...Now, two generations later, we would hope that problem has been solved. Then we're back to the inclusion vs. exclusion, right? I created a course at [university] on women composers, and I don't know if you're aware of the Julie Dunbar book, "Women, Music, Culture." ...I had been looking for a textbook for years and then I found that one and I've been in communication with the author. She has a new edition coming out, the third edition. Because of that textbook, I was able to create this course and I felt that she got it right, right? (11.12/23-27)*

Even before that course with the particular issue of the popular music students that [the university where she teaches] has many of, there was really no place in

the curriculum to talk about issues of women in the music industry, not just music theory and women composer, faculty members. (11.12/29)

I created a course before that ... where we look at different genres of music, current and historical, and talk about women in the industry and how they're represented and how many times we're going to have to recreate the wheel so as to not be invisible. It can be a little frustrating. (11.12/33)

The answer to why there are “no women composers” remains complicated and has no definitive answer, and it is likely that it is a culmination of generations of female exclusion in music literature and repertoire. The women detailed their contributions to bridging the gap between the current pro-male Eurocentric canon and their own classrooms, but there remains much to be done in creating an equal-gendered field. What is clear, however, is that girls need to hear more and see more female representation in early music education classrooms.

Progress

While participants pointed to many deficits in primary and secondary education regarding women composers, they did allow that progress has been made. With organizations attempting to diversify and expand their programs into more gender-neutral systems, there is a push for more female inclusion. With the institution of Affirmative Action and the addition of university courses highlighting gender issues and equality, the women tendered that a progressive and more-comprehensive movement is transpiring.

Amanda: *I feel like it's almost been a good thing that there's almost an Affirmative Action taking place that female colleagues of mine are getting hired, which is great. (9.23/208)*

Elizabeth: *Women that have made it this far that have say gone through grad school and committed to composing, it seems to be an even playing field because there's been more awareness of diversity and the need for diverse programming. (9.26/40)*

Melody: *We're at a very interesting moment I think culturally in the world of academia at large, certainly in composition, where a lot of departments I think are realizing that a history of centuries of white men teaching white men looks bad, and they consider themselves like progressive liberals. They want to believe in equality and equality of the sexes and equality of the races, that their history and their track record contradict that. They're desperate for legitimacy. (10.9/62, para 1)*

Jennifer: *[The University], where I did my doctorate, there was a point in time, where a female professor was hired for the composition department. She's now chair. If you look at the kind of history of student enrollment, you can see it go from basically like 95% male to like 50% male, just because she's there, just that, it's incredible. It was an inspiration, my first day of orientation showing up and saying, "Oh, my goodness. All of the first-year doctoral composers are women." All of them. It was shocking. I was expecting to be the only one. (10.11/110-114)*

Anna and Stella provided an interesting perspective of the current generation of young men and how they view life through a more gender-neutral lens, resulting in greater sensitivity to gender issues and a greater willingness to be gender inclusive.

Anna: *I graduated with my doctorate in [Year], relatively recently, I was lucky enough to have studied with women, whereas if I had been born 20 years earlier that may not have been the case. Even so, still most composition programs and departments are primarily men. We've come so far and there's so far to go, as they say. (10.21/24)*

Do you know what's so beautiful? So often my male students will bring up women. They're like, "Oh, I know this woman composer, fill in the blank." We'll be performing or they'll say, "Can I study her piece?" I'm like, "Absolutely. I don't know this woman composer and I want to know her." I feel like even with the students, my students, that are 10, 15 years younger than me, they're not even necessarily seeing the difference. Just like, "Oh, here's this just great composer that happens to be a woman." We're all doing something right. I don't know what it is, but I don't think there's this natural division. Someone has created this division and has decided that men are composers.

Obviously, the male composers have created that, but it's not inherent with my students. It's funny because often I will see my male students present music by women just as often as my women students. That's mind-blowing, right? (10.21/28)

Stella: *I mean, you cannot win, no way. On the other hand, though, I think this kind of situation is getting fewer and less because I think the younger generation of male composers are much more educated and sensitive. (12.2/53)*

Progressive Classrooms and Creating Courses

In attempting to implement equality in their classrooms, many of the women discussed their programs and what they were doing to curb sexism in music. Elizabeth outlined how she is developing more gender-neutral courses that contain more female-inclusive material. Emma discussed how she speaks with her students about their own experiences of being a professional female musician. Beverly created a course that targets gender issues and she invites student to engage in in-depth conversations and role play. Each of their ideas encourages a deeper, inclusive engagement.

Elizabeth: *I'm making an effort to teach music of women composers of the past 300 years--in my own courses. The biggest obstacle I'm finding is simply time because I tend to teach music that I know well which is music that people taught me. To take the time to just sit through recordings and scores and finding music is very time consuming. Maybe part of grad school could be encouraging analysis of things that were not on the syllabus. (9.26/54, 56)*

Emma: *And, you know, and I teach-- I'm the faculty-- I'm the comp faculty, that teaches the one section of undergraduate commercial composition. So, and as an adjunct, I think that that's kind of significant, that they don't have one of the full-time faculty teaching the one section of the class that everybody needs to go through. So that to me feels validating, you know, among the campus faculty, and I try to, you know, I try to establish with my students some of the gender bias that I've dealt with. I try to share that with them because I try to make them aware. You know, and I try to encourage girls, "Learn how to use the gear," you know? "You may not be that interested in it, but you can do it," you know? (9.25/181-185)*

Beverly: *I created a course before that called, "Music, Gender and Society" where we look at different genres of music, current and historical, and talk about women in the industry and how they're represented and how many times we're going to have to recreate the wheel so as to not be invisible. It can be a little frustrating. (11.12/33)*

...In my "Music, Gender, and Society" class, I've found that role playing is very helpful for the students: "What would you do if _____?" "How are you going to respond if someone says this?" - Very practical responses. (11.12/84)

Melody promotes a mixed-gendered approach in her classroom. She feels that by doing so, it normalizes both genders as composers. Additionally, in an attempt to highlight composition in general, she has her students compose works for classroom assignments. This has inspired many of her students, both male and female, to compose outside of her class as well.

Melody: *...I mean that's like a big part of what I do is showing them what I'm doing and then also I'm very careful when I show them literature to give them a mix of genders in the literature. I don't know if my male colleagues are necessarily doing that as carefully. It's even important for the male students that I have because it's not just about targeting the women. It's also like the male students need to see that women are composers as well. (10.9/100, 102)*

...When I was teaching Aurals classes, I had such a success and such a huge...because I threw all of the sight-singing and dictation books out the window and had them write their own sight-singing and dictation exercises and then they had to swap with each other. The kids would hear their own thoughts sung by other people. There were so many kids in that class that it was so successful. If you can imagine a bunch of college kids actually enjoying a 101-level Aural's class. They actually enjoyed it and by the end of the semester, several of them were like, "I'm in the glee club and I'm starting to make my own arrangements of glee club stuff and I'm really interested in learning more about composition. This is really exciting to me. (10.9/116-122)

There are other women who briefly discussed their conscious efforts to include more female compositions, however, most were in passing and inspired other conversation focuses. Regardless, each of their progressive teaching ideas validate the contributions the women are providing in their current educational roles. Little by little, women are becoming a bigger part of the composition picture.

Mentoring Students

The participants' approaches to mentorship were as diverse as their personalities. While some of the professors worked hard to create bonds with their female students, others maintained that if you want equality between the sexes, everyone should receive the same amount of dedicated attention. Others, during the course of our conversations, realized that they mentor unknowingly. To whatever extent they encourage their female students, there are many facets to the women and their roles in mentoring students.

Amanda: *Um, I have a directed study student, so she's taking composition lessons for the first time and she was a history student my last semester and I kind of just encouraged her that, "Hey, you should- you should try composition. You'll be good at it. You're asking all the right kinds of questions." And, so now she's taking her first semester in composition lessons. (9.23/258)*

Jennifer: *...in my masters, there were a couple of-- It was a very unequal department in terms of gender. Some of the undergrad students who identified as female would come to me with questions, "How can I make this piece better?" I would mentor them as a master student. That really felt good and I just really enjoyed that dynamic. That was why I went on to the doctorate and started finally being a graduate student instructor standing up in front of the classroom for the first time. I loved it. (10.11/38)*

...I like to think that just by existing in this role I'm a mentor. I can't even imagine what a difference it would've made for me to have a female theory professor within my undergrad. ...I might not have taken five years to kind of wiggle around in nowhere land. I might've just been like, "That's who I want to be when I grow up." (10.11/103-106)

Danielle: *...I used to without knowing it. The first school I taught at was undergrads only, and we had a lot of composition students. About five years ago, one of the former graduates said, "It's because we wanted to be you." I was just like, "What? No." Because I was their theory teacher. This particular one came in as a composition major, though. I was just not aware of any mentoring. Now, because I have up to doctoral students, we develop relationships. The things we talk about in their music reflect things very close to their heart or their lives. ...I'm even talking about having a coffee hour for all the women right now who are in the grad program. I feel kind of weird about it...because I feel like the male students are going to get offended like, "What a sexist." Part of me feels like we*

need a space to talk about these things that male composers don't encounter.
(10.7/89-92)

Marisol was careful to explain that, in terms of gender, her students were often non-conforming, and she stood as a female support system for them as well. She stressed the importance of including students who would otherwise be fearful to speak to men.

Marisol: *...My female students and, as I like to call them, my non-male identifying students ...I've become, I don't know if I want to call it an advisor, but kind of a mother hen-type person to this group who's calling themselves non-dominants. ...There are a lot of composers. There is a saxophone player. There's a double bass player. Most of them do identify as women, but not all of them. We meet maybe once every six weeks. Honestly, it's kind of a venting session. They don't often have anyone they can talk to about, "Oh my God. This male faculty member said this to me." This is what this group is for basically.* (10.7/97)

While some of the women made conscious efforts to mentor their female students, Angela, Anna, and Margaret stressed the importance that all students benefited from positive teacher relationships.

Angela: *I try to with all of my students to really make that a priority especially grad students to just say like, "What are your plans?" I think I do it equally with women and men. I haven't had a lot of women grad students, actually, so it hasn't come up that much. Just saying like, "What are your plans?" If they have a partner, "What is your partner's plans? Are they going to follow you? Are you going to live apart?" Some people are like, "Yes, we've talked about this already. We're going to live apart," or they're teacher they can go wherever I go. I was like, "Great. You thought it through. You're in good shape." I do try to bring up these things if they want to go into academia just to share what my experience was and what I learned, definitely.* (10.9/77-78)

Anna: *The thing that has been so interesting to me is being a teacher, you want so much to support your women students, right? Then because of my experiences, I flip it and I think, "Well, my male students can't get the short end of the stick either, the way I did." My male teachers, I felt, mentored their male students and brushed us aside. I would never want my male students to think that my female students get preferential treatment.* (10.21/59-64)

Margaret: *...I think I'm a mentor to all of them, to all students...As composers, I absolutely served as mentors, but it's been mixed. It hasn't just been*

to women necessarily. I'd say it's half and half, young women and young men who have seen me as a mentor

Again, I don't feel I'm going to offer some wisdom of "You got to do this because men are going to do that." Not what I'm talking to 22-year-old because they should be doing the same thing. They should be pushing themselves in the same way, depending on where their strengths lie.. (10.28/54)

Beverly went even further, noting that she believes that it is not only important to mentor students overall, but she must also demonstrate that she is not showing favoritism to her female students. She does encourage her female students, but she feels the same support should be extended to all her students.

Beverly: *Actually, I should say that makes me uncomfortable because I have equal responsibility to my male students to be allies for gender equity.*

As a teacher, I've had to train against my own gender bias against women. Am I judging that female student more harshly? The process of learning of my own prejudices and overcoming them allows me to serve my students better. When we demand the same of both genders, and we have a fair number of non-binary students at [University] as well, it helps everybody. We see female-identified students who are strong supporters of their female colleagues and identify them as allies. We also see female-identified students who want a subsidiary position and don't see gender equity as the goal. There are a lot of nuances inside of one's gender expression, too. The big part of it is not, do I encourage my girl students? Of course I do, but I have to learn myself to have more equity in the way I teach my students. I just hope I'm getting better every year. (11.12/86-88)

Stephanie and Stella explained how they have an obligation to take care of not only female students, but foreign and minority students as well. Further, Stella, being a non-native American, mentors foreign students and recognizes their cultural significance to her program.

Stephanie: *...my goal is to make sure that the women and the girls and the people of color have a voice and there's all kinds of people I've recruited, so there's a huge foreign population. We have male students from Korea and from Israel and these places where I've had these moments of walking in the room and the void that it had never had a female teacher before, a young female teacher at that, and turnaround and be like, "You're a teacher?" Like, "Whoa," because I*

looked like a student. I looked like a student so they'd be like, "Whoa."
(10.23/122-129)

Stella: *I'm also mentoring my doctoral students to program this [their culture] kind of music. One of them from is from Turkey, for example. A couple years ago, I did a Turkish festival. After that, the Turkish student is on his own; he started to run his Turkey festival. I supported him with funding and connected him with the Asia Society. I also have a composer from Korea. Again, I do it with her the first year, and then at the second year, she is on her own. I'm helping them to study and curating the program related to their cultures, just like what I do with my own culture. We need to empower the young people, to help them to look into to their roots and heritage. (12.2/89, 91)*

It is not difficult to see the concurrent theme of mentorship and female empowerment occurring within the participants' classrooms. Whether they are focused on female-only mentorships or relationships with an open variety of students, these women show exceptional care with their students. Through encouraging gender neutrality through mindful course content, as well as nurturing strong partnerships with their students, these women demonstrate the benefits of having an active female presence in their educational process.

Influential Women Composers and Professional Organizations

In concluding this chapter, it is important to recognize the women of influence acknowledged by the study participants. Many of them made mention of notable female composers who had served as their role models (see Appendix F). These women, who have achieved great success and notoriety as composers, have inspired the current generation and have paved the way for women's compositions to be published and programmed.

Equally important are the initiatives and organizations included in conversations with the participants (see Appendix G). As women continue to join the higher ranks as

composers and educators in relevant institutions and world stages, the efforts they put forth as dedicated members of the music community are reflected in the organizations the women promote, manage, and lead. See “Chapter 6: Discussion” for further details.

CHAPTER SIX

DISCUSSION

The elevation of women to an equal status with men is still a work in progress and the balance of gender dynamics in all careers remains at odds with the advancement of women in the workplace (Draper, 2013; Epure, 2014; Koza 1993). *Socialist feminists* acknowledge that in order to create a more cohesive and equal workplace, men and women should work together to support and uphold a more unifying work environment (Andersson, 2017; Napikoski, 2021). Equally, if not more importantly, men must acknowledge the value of women as creative equals to eradicate biased gender ideologies (Bryson, 2016; Draper, 2013; Epure, 2014). Data collected from the participants in this study suggests that one place to begin is through the elimination of beliefs of male superiority in music literature, repertoire, and workplace positions of power that have been traditionally instituted by patriarchal principles (Colley et al., 2003; Cooper, 2016; Scrine, 2016).

To illuminate problematic issues plaguing the field of music composition both in academia and music production, this section serves as a summarization of responses to the posited research questions in this study. Although not all interview questions were answered by each participant, as reported in Chapters Four and Five, there were a myriad of ancillary topics discussed. It is important to note that when I began this research study, the questions seemed “clear cut” and I assumed the participants’ answers would fall neatly under only one of the research question topics; specifically, Research Question 2 and 3. However, to the contrary, many of the responses filled a gray area, overlapping

between their professorships and professional careers as composers. It is because of this, that the following segment will sometimes address these inconsistencies, not as a detriment to the organization of data ambiguity, rather, as a narrative where the conversations were not always projected in a clear research-question context.

Additionally, although the results aggregated and written in the previous section have been organized with great care so as to create an easily navigable path, the following section will be discussed in a more fluid manner with much of the content interspersing between Research Questions 1 and 2. More specifically, the purpose is to present each of the research questions and participant responses as a comprehensive dialogue.

Research Question 1: What is the gender make-up of the music composition faculty of selected universities?

The total number of music composition faculty at the top music schools ($N=42$) regarded in this study are listed below, first aggregated by number of male and female professors, then by percentage of female professors. Faculty numbers were generated by visiting each university's faculty page where a search was implemented for faculty identified specifically as "music composition." Results were obtained in June 2020.

Note, gender was calculated and assigned based on pronoun use found within each faculty biography page. If there was no faculty biography page available, an internet search was performed, and pronouns were obtained by most recent postings regarding said faculty member.

Table 6.1 Gender of university composition faculty at leading music schools in U.S.
(N=42)

UNIVERSITY	# OF FEMALE PROFESSORS	# OF MALE PROFESSORS	TOTAL NUMBER	% OF FEMALE PROFESSORS
Berklee College of Music	17	27	44	39
New York University	6	9	15	40
University of Miami	4	13	17	24
California Institute of Art	3	14	17	18
New England Conservatory of Music	3	12	15	20
Carnegie Mellon University	2	2	4	50
Juilliard School	2	15	17	12
Lawrence University	2	0	2	100
Loyola University New Orleans	2	3	5	40
Manhattan School of Music	2	3	5	40
Michigan State University	2	4	6	33
Rutgers University	2	4	6	33
University of Iowa	2	5	7	29
University of Michigan – Ann Arbor	2	5	7	29
University of Southern California	2	10	12	17
Belmont University	1	6	7	14
Boston University	1	7	8	13
Indiana University – Bloomington	1	7	8	13
Ithaca College	1	2	3	33
James Madison University	1	2	3	33
Johns Hopkins University	1	4	5	20
Oberlin College	1	2	3	33
Rice University	1	6	7	14
San Francisco Conservatory of Music	1	3	4	25
Southern Methodist University	1	4	5	20
Temple University	1	7	8	13
University of Colorado-Boulder	1	5	6	17
University of Illinois at Urbana-Champaign	1	7	8	13

UNIVERSITY	# OF FEMALE PROFESSORS	# OF MALE PROFESSORS	TOTAL NUMBER	% OF FEMALE PROFESSORS
University of Maryland – College Park	1	7	8	13
University of Texas Austin	1	5	6	17
University of the Arts	1	5	6	17
University of Wisconsin – Madison	1	0	1	100
Wheaton College	1	1	2	50
Yale University	1	4	5	20
Brigham Young University	0	5	5	0
George Mason University	0	5	5	0
Northwestern University	0	4	4	0
University of Connecticut	0	1	1	0
University of Oregon	0	3	3	0
University of Rochester – Eastman SOM	0	4	4	0
University of Washington – Seattle	0	7	7	0
Vanderbilt University	0	5	5	0

Out of the 42 top music schools utilized in this research study, 8 universities (19%) had no female composition music faculty, 19 universities (46%) had one female music composition faculty member, 10 universities (24%) had two female music composition faculty members, 2 universities (5%) had three female music composition faculty members, 1 (2%) university had four female music composition faculty members, and 1 university (2%) had six female music composition faculty members, and 1 university (2%) had 17 female music composition faculty members. Females made up less than 50% of the composition faculty at 38 (90%) of the universities. Only 2 universities (5%) had an equal number of male and female composition faculty members. Additionally, 2 universities (5%) had 100% females on their composition faculty.

Research Question 2: What, if any, social barriers have cisgender female composition faculty faced in their educational experience and in attaining a university position?

My original intention in posing questions regarding social barriers to female composition faculty was to focus primarily on areas of bias in music education and acquiring university professorships, however, after completing my interviews, it was evident that, with almost every participant in this study, the greatest obstacles were encountered outside of academe. In many cases, educational experience and the experiences met in being a professional composer overlapped greatly. There were many conversations where one discussion regarding a professor's rise to academe would suddenly veer into the effects of those experiences on their composition careers outside of academia.

One thing that was quite interesting, however, was that participants reported less social intolerance in their academic positions as opposed to their engagement in the production, publication, and programming of their music as professional composers. Although both were equally discussed, each had its own special significance. In the conversations that did primarily focus on academe in some form, two clear general themes emerged and characterized participant responses more distinctly; barriers in pursuing composition degrees, and barriers to serving on university composition faculty.

Barriers to Pursuing Composition Degrees

For many of the women in this study, pursuing a degree in composition was not always a clear pathway to success. Growing up believing women do not compose, having

little to no female representation of female compositions during formative years, gender disparity among university composition faculty, and feelings of inadequacy and lack of encouragement plagued their journeys to obtaining their composition degrees.

For some of the participants, as described by Elizabeth, Stephanie, Angela, and Melody, early encouragement played a large role in their decision to become music educators. Conversely, as recounted by Anna, Beverly, and Danielle, lack of encouragement at an early age, contributed to feelings of inadequacy as both students of music and later, teachers of music composition. Some of the women grew up believing that women just do not compose. Others were told at some point in their formative years that composition was not an appropriate field of study for females.

Embracing the general notion that women can also be valuable contributors in the music field was a difficult childhood challenge for many of the participants. Inspiration was rarely derived from parents or teachers and many of the women explained that, as young girls, they had little means to nurture compositional inspiration and technique. Echoing past research (Baker & Biggers, 2018; Fitzpatrick et al., 2014; Hirsch, 2008; Lam, 2018; Stremple, 2008;) regarding the importance of mentorship as a means through which to inspire young women educators and composers, many of the women suggested that greater efforts must be made to encourage young female composers to continue their training, and this is best accomplished by beginning in the earliest years of music education.

The inequity of female students in university programs was another matter that affected participants. As many of the women described their early years at university,

they reiterated having little to no female presence as both students and in faculty representation. In keeping with previous studies (Bennett et al., 2018; Data USA, 2017), Jennifer and Marisol noted the inequal number of male-to-female student ratios in their university composition programs. Both participants stated there was a lack of female representation among music composition majors, and revealed they were the only female composition majors in their programs. Additionally, there were considerable differences in the number of females enrolled in composition courses at their university of attendance.

For some of the women in this study, there was a notable dearth of female composition professors, creating a deficit in mentorship opportunities. Danielle said that when she entered the composition program, she had never had a female teacher. All the way through the doctorate she never saw a female composer. Abigail echoed Danielle's sentiment adding that she, too, had never had a female composition teacher; they had always been male. This seemed to be a common theme for the women navigating their early years at the university.

In essence, the larger picture regarding the women's experiences in their formative years leading to the university studies, paints a dire picture of gender equality. From lack of female representation in early education, to deficits in female composition students and professors, the barriers in pursuing a degree in composition revealed by the participants perpetuate the overall bias promulgated in music education. The consequence of this has a direct affect on women who not only seek to earn a degree in music composition, but who also desire to become career composers.

Barriers to Serving on University Composition Faculty

Obstacles faced by female university professors present yet another aspect of gender inequity for those serving in academe. The experiences described by contributors remain consistent with my original hypothesis that female professors continue to experience gender prejudice in their career settings. Collective injustices pertaining to their university education, interview processes, the effects of motherhood and ageism on their jobs, and limited opportunities for advancement were repeatedly addressed.

Much of the discussion regarding this topic circled around sexism and bias in the workplace. Sadly, many conversations revealed inappropriate comments made by male colleagues as well as blatant sexual advances and harassment against the women in this study. In a day and age where the effects of feminism are taking hold in most, if not all professional spaces, it is astounding that women are still subject to extensive harassment.

When speaking about their treatment in professional settings, several of the women in this study reported that improper comments, inappropriate interview questions, and irregular hiring practices underscored their progression to attain a university position. Once hired, many of the participants expressed their dismay for the expectations for female faculty members and how they differed from their male colleagues. Margaret disclosed that she felt that women are expected to pick up the majority of the “emotional labor” of their departments, and she expressed that it is not something that is written down, it is just an unspoken supposition. Previous research (Airini et al., 2011; Boyd et al., 2010; Crawford & Unger, 2004; David, 2016; Fotaki, 2013; Moore, 2019; Overland, 2016), supports this idea, as the women discussed unspoken obligations to assume the

roles of nurturers and mentors, while rarely being offered positions of leadership and authority.

Even as Affirmative Action contributes to more women being hired, academia remains overly pro-male and inappropriately sexist (Crawford & Unger, 2004; David, 2016; Gould, 2009; Moore 2019). This is certainly evident as revelations of sexism in the field of music frequently surfaced in my conversations with participants in this study. Sexist comments with male chauvinistic undertones were reported by many of the participants, often resulting in negative job experiences and feeling devalued as an educator. Further, many participants reported that their male colleagues did not provide them with the same level of encouragement to express their ideas or to share their academic needs as they did their male counterparts. Stephanie spoke of a faculty meeting where she felt invisible, offering ideas but being ignored, and then “a senior-faculty man teacher would turn around and basically turn my words around and say exactly the same thing that I had just said, but with his own language, and everyone would hear him and be like, ‘That’s a great idea.’” These experiences were not uncommon among the participants.

For the women who are married to fellow academics, they too, felt the injustices in being a female colleague in a pro-male division. They described feeling like they permanently resided in the shadows of their spouses. Additionally, many of the professors in this study who chose motherhood while working in academia faced an additional set of career challenges. In line with past research findings (Airini et al., 2011; Amsler & Motta, 2019; Huopainen & Satama, 2019; Isgro & Castañeda, 2015;

Mahapatra, 2018; Ward & Wolf-Wendel, 2012), they expressed frustration over being assigned fewer teaching hours, receiving little to no communication from their department heads, and having colleagues assume they were unable to teach at the same level of quality as they did pre-childbirth. For some of the women, beginning a family left them fearful of job security, while others believed opportunities for tenure were affected and their careers suffered for choosing to become mothers. As past researchers concur, women in the workplace who are also mothers face underlying social barriers that their male counterparts rarely experience to the same magnitude (Amer, 2013; Fuller & Hirsh, 2019; Grandey et al., 2020; Ogden, 2019).

A portion of the women verbalized their thoughts on the effects of ageism in the field of music composition. Various women remarked that they felt that younger females were celebrated more often than those who were older and had more experience in the field. Further, many of the women expressed the idea that the value of female composers was based more on their physical appearance and less on their musical works. Participants explained that this type of sexism was rarely an issue for their male composer colleagues but manifested itself in performance settings and in music contests and festivals.

In summary, the women confirmed social barriers remain steadfast in the field of music academia. Teaching advancements are rare for others and many of the women expressed frustration in their attempts to advance through the academic hierarchy, proclaiming the positions of power and opportunities to achieve tenure were indubitably difficult to obtain.

Women composers continue to be deemed less competent and talented than their male counterparts (Bakers & Biggers, 2018; Boeckman, 2019; Chibici-Revneanu, 2013). Although Affirmative Action serves to increase the number of female music educators, it does not dictate how women are to be treated in academic and professional teaching situations.

Research Question 3: What do, if any, cisgender female composition faculty view as the primary social barriers facing young women interested in pursuing a career in composition?

It is important to note that all of the contributors in this research study not only serve as faculty members at major universities, but each is also a practicing professional composer. This is germane to this discussion, because, as career composers, every study participant shared some experience with gender bias in the production and distribution of their works. The systematic oppression of female composers is not only evident in the study of music history (Citron, 2000; Gates, 2006; Green, 1997; Koza, 1994; Scrine, 2016; Viljoen, 2014), but also in current music productions, publications, and performances worldwide (Bergonzi et al., 2015; North et al., 2003; Peters, 2016).

In this study, several participants were married to an academic with whom they worked, and in some cases, their spouses were also composers. For the women who were in business partnerships with their spouses, stories of gender favoritism and, at times, outright chauvinism, were not uncommon. An undeniable note of frustration followed as each woman discussed what it was like to collaborate with their spouses who composed or produced music. The conversations on this topic comprised a great deal of my overall

research data.

Because the women had so many things to say regarding their careers as professional composers, I thought it important to share one story in greater detail to truly paint a picture of the sinister bias felt by many of the women who shared in spousal business partnerships. The most personally profound portion of my research on this topic was my conversation with Emma. Emma spent a great deal of time detailing her work situation with her husband, who is also in the music business and focuses more on production tasks than composing. One part of Emma's story seemed to resonate deeply with me as she recollected a conversation with an unknown colleague in the business. Upon meeting the gentleman, she stated:

...he says to my husband, "What do you do?" And my husband says, "I'm a producer and composer." And then he turns to me and he says, "What do you do?" And I said, "I'm a producer and composer," and he looks at me and he says, "But what do you DO?" (9.25/99-105)

This seemed to be a common and prevailing theme for many of the women with spousal business partnerships; The justification of "What do YOU do?"

In another instance, Emma described the open gender bias she experienced when she was the lead composer on a project shared with her husband. Although her husband had little to do with the composition of the music, he was the one the clients contacted with musical questions and requesting changes. Stories like these suggest that women composers continue to be undervalued as men are perpetually placed in a superior position over women engaged in the creation and distribution of music, thus underscoring the impression that females are insignificant as composers and music makers (Boboltz, 2016; Dunbar, 2016; Hirsch, 2008; Kenny, 2009).

More often than not, these female composers endured gender discrimination in every aspect of their business operations, some expressing feelings they were expected to be submissive to their husbands, some being paid less or not at all because they were viewed as silent partners, and some even being treated as though they were not even a contributor even if they were the primary project composer. Dicker (2016) noted that even after the liberation of women in the second wave of feminism, society still perceived women as merely wives and mothers, their pay was much less than men, and women were rarely given the opportunity to serve as project spearheads or in any leadership position in general. Sadly, nearly a century has passed and much like the experiences of early suffragettes, contemporary women continue to face the same issues.

Participants who were mothers while professionally composing also encountered considerable prejudice. The participants affirmed that time taken to raise a family not only played a role in being unsuccessful in obtaining desired academic positions and advancements, but it also negatively affected connections that could have otherwise enabled successful production and distribution/programming of their compositions. Angela, Anna, Margaret, Beverly, and Stella all expressed these sentiments and acknowledged that they were treated differently both as composers and academics after having children. Emma asserted that “reproductive biology factors in with women excelling in their careers” (9.25/241).

These women demonstrated that pregnancy, birth, and child rearing while navigating occupational commitments does not leave them incapable of efficaciously fulfilling dual roles as career woman and mother; rather, in some cases, their station as a

mother contributed to a higher creativity in their composing. This makes me wonder, why the perpetual stigma placed upon mothers and not fathers? Why is it assumed that women are the only ones shouldering the role as parent, thus causing others to assume they are incompetent in performing their role as a career composer and academic to the same level as men?

Mahapatra (2018) stated that, “women tend to shoulder a greater proportion of domestic work than men and they typically balance multiple conflicting role [sic] as academicians and homemaker” (p. 43). With that in mind, women are much more likely to experience bias in the workplace, and even more so, in music composition as women are forced to maintain work/client relationships in order to preserve their status as an active composer. Men assume women will be more unavailable as they raise families, never considering men who are fathers are also helping to rear their children. As a lingering subordinate climate factors into marriage and motherhood, facing gender inequality and delineating matters as male and female, man and woman, masculine and feminine only perpetuates the issue. Thus, history continues to repeat itself in this unceasingly gender-divisive world, preserving the age-old sentiment that women are defined (and confined) by motherhood and marriage, while, simultaneously, men maintain the leading role as the breadwinner and head of household at home while also occupying the superlative stations in professional settings.

Conversely, as home and workplace gender designations grievously endure, there *are* efforts to narrow the gender gap in music. Attempts to specifically program more female music, hold female-led symposiums and conventions, and add more women to the

musical literature canon are contributing to a growth in the publication and recognition of music written by women. Further, social media and online website networks offer the ability to search for music specifically by women and create an increased visibility for music written by women, from all genres, that extends a far greater reach than ever before (Avdeeff, 2016; Hennekam, et al., 2019).

There are concerns, however, in focusing on female-only initiatives and events. Participants' thoughts about the label "female music" were divergent. While a few participants viewed a female gender label as a disadvantage to their career, others believed the term was intended to improve the status of women in music. Regardless, with respect to music itself, assigning a "female music" label to music compositions implies the music is "other," whether in a positive context or not. Music generally does not provide "musical watermarks" (Sergeant & Himonides, 2016, p. 10) that identify the composer's gender, so then why the necessity to differentiate music by sex?

Boeckman's study (2019) revealed that the label "female music," in most cases, was perceived as intentionally applied with implied derogatory sentiment. Some of the participants felt that labelling their music as a feminine expression placed their music in a proverbial box. As Pendle (2001) explained, "Hearing music as an expression of a woman's or women's experience is not the only way to hear or regard that music" (p. 15). Some of the women in the study believed that promoting their music through the lens of "female composer" would be detrimental to how their music would be viewed.

For those that disagreed with this perspective, their view reflected the separation of female and male music as merely an endeavor to highlight female composers and

increase visibility of female music in hopes that, eventually, music will be equally programmed and inclusive of both sexes. Two of the participants acknowledged validity in the push toward creating gender-equal agencies and pay, as well as in the implementation of Affirmative Action that serves as the interpolation to quash inequality and support more diverse workplaces. The participants recognized that, whether you support the term or not, it has notably helped some women composers who might otherwise be excluded from the pro-male programming and performances.

The barriers and biases associated with classifying music by gender remains a fruitful research topic, signifying that the challenges women face persist. In pursuance to curb the specification of gendering music in any aspect, whether in literature, performance, publication, and programming of music written by females, the experiences of the women in this study suggest an alliance between the sexes must be initiated. Most of the participants clearly and equally preferred to be simply regarded as “composer.” When considered plainly in this respect, doing so in the future would demonstrate a concerted effort to narrow the gender gap and expunge the underlying classification of “female music as a divergent consequence impugning the perception and reception of music written by men.

Research Question 4: What initiatives, if any, are cisgender women associated with or aware of that have been implemented to encourage women to pursue a degree in composition?

As revealed through the interviews, this research question resulted in the women in this study discussing two categories of initiatives: strategies they were using in their

classrooms to change the perception of music composition to be more female-inclusive and professional organizations supporting women composers. It was evident that each of the women were passionate about gender-equality in music composition, and many identified their classroom as the front line for affecting a change. To inspire females to pursue degrees and careers in composition, participants pointed to the need to have a more inclusive curriculum for music history that includes works by women composers. Additionally, participants encouraged both male and female students to incorporate the works of more women for musical analysis in music theory and composition classes. This aligns with scholarship by Baker (2003), Dunbar (2016), and Kaufman (2020), each of whom suggested that more representation of female achievements in course material would negate the outdated practice of excluding females from course material and reinforce the idea of a more diverse, gender-inclusive canon.

Creating a personal connection with female students also factored into responses. A few of the participants asserted that mentoring, nurturing, and encouraging female composition majors in their classes and degree program was an important element in inspiring them to write music. Some of the participants in this study created forums that met outside of class and provided female composition majors an opportunity to ask questions, express concerns, and seek career advice. It would be interesting to study the effects of these mentor-to-student strategies over time, as these ideas might serve as strong contributors in promoting, supporting, and encouraging future female composers.

When asked about professional organizations that support women composers, participants provided 19 different sites (see Appendix G). Some organizations

specifically highlight the works of women composers, however, not all promote women exclusively. In effort to offer a more comprehensive and detailed look at each organization, a brief explanation of the female-exclusive portions of each organization and/or website is provided below. Further, each of the consortiums are categorized by the nature of their factions.

Social Media and Podcasts

Facebook Groups: “Feminist Theory and Music” and “Women & Gender Diverse People in Composition”

Two Facebook groups were regarded in my interviews, both champions of female and gender diverse composers and music. Although there is little information listed on each of the homepages, both encourage music by women and celebrate musical gender diversity. The “Feminist Theory and Music” Facebook group includes dialogues for musicians and scholars worldwide who contribute ideas (FT&M, n.d.), and the “Women and Gender Diverse People in Composition” Facebook group encourages a supportive forum that encompasses a safe and respectful space for all community members to share musical experiences (Women & Gender Diverse People, n.d.).

***Listening to Ladies* podcast**

The “Listening to Ladies” podcast holds interviews with female composers and offers listening excerpts of interview participants (LTL, n.d.). Podcast discussions shed light on female composer experiences and additionally include a listening portion to promote the music of contributing members. This initiative fosters the concept of gender

equality in music composition and includes women from all over the world, women composers not yet on the radar, and women who are under-recognized in the composition field (LtL, n.d.).

Online Magazines

I Care If You Listen

I Care If You Listen (2020) is a digital magazine that highlights Contemporary Classical Music, New Music, and other aspects of art and technology (I Care If You Listen, 2020). The blog portion of the organization was created in 2010 with daily international contributions, and a video platform was later added in 2015 to permit anyone to upload their material in video form. Today, the international online publication includes composer interviews, musical events, and information regarding a wide array of compositions (I Care If You Listen, 2020).

Databases and Composer Resource Organizations

American Composer Forum

The American Composer Forum (ACF) is a wholly inclusive organization whose focus is to support all musicians through performance and advocacy for composers of all backgrounds (ACF, 2020). Members comprise all musical genres, locations, and composition careers in effort to connect composers to their communities. Within the ACF are BandQuest and ChoralQuest education publications comprising a series of music for middle school bands and choirs that are written by high-profile American composers (ACF, 2020).

Composer Diversity Database

The Composer Diversity Database is coordinated through *The Institute for Composer Diversity (ICD)* and comprises resources dedicated to the promotion of historically marginalized groups such as female and/or composers of color, composers from the LGBTQIA2S+ community, and composers with disabilities (ICD, n.d.). The contributors of ICD (n.d.) encourage diversity and inclusion for underrepresented peoples by advocating in areas of music programming, education, and publication, as well as promoting positive community interactions. Additionally, within the Composer Diversity Database is the *Women Composer Database* where music solely by female composers can be explored (ICD, n.d.).

Opera America

Within the organization Opera America, the “Women’s Opera Network” examines the lack of leadership of women in opera (Opera America, 2017). In doing so, the “Women’s Opera Network” seeks to promote talented and emerging female performers, while also opening a dialogue that explores gender issues in the opera field. The organization also holds opportunities and offers literature and resources to advance the station of women in opera mentorship.

Mentorship Programs

Luna Composition Lab

The *Luna Composition Lab* (KMC, 2020) is a program that aims to mentor and guide young female, non-binary, or gender non-conforming persons. The organization also offers performance opportunities for members as well as providing high-quality

recording sessions for each composer's pieces, music coaching, and access to participating professional musicians (KMC, 2020). *Luna Lab* advocates for young female, non-binary, or gender non-conforming composers and seeks to provide opportunities that combat gender inequality in music composition (KMC, 2020).

Gabriela Lena Frank Creative Academy of Music

The *Gabriela Lena Frank Creative Academy of Music (GLFCAM)* began as a small program open to composers as a means to create and share aspects of music in communities spanning the West Coast (GLFCAM, n.d.). The program has grown into a valuable mentorship program for composers of levels, and the initiative openly promotes a climate-friendly responsibility through citizenship (GLFCAM, n.d.). Within the GLFCAM, has been the emergence of the “Bahlest Eeble Readings,” a nine-month apprenticeship that allows composers to be mentored through the process of their creation of new compositions, the “Creative Jeffer Practicum,” a week-long session that fosters furthering composer creativity, and the “Alumni Support Initiative (ASI),” a subsequent support community for composers who have completed the “Bahlest Eeble Readings” program (GLFCAM, n.d.).

Support and Service Organizations

Chamber Music America

Chamber Music America (CMA) (n.d.) is a service organization comprised of a music community that includes all areas of professional musicianship. Advocating for a more inclusive musical community absent of racism and marginalization, as a national group, CMA provides resources for information regarding a variety of topics including

seminars, financial grants, music awards (CMA, n.d.). The organization's website also presents opportunities for musicians to interact with other music professionals nationwide. CMA's vision is for everyone to have the opportunity to enjoy chamber music (CMA, n.d.).

International Alliance of Women in Music (IAWM)

The International Alliance of Women in Music (n.d.) is an international organization that aims to increase visibility of female composers through programming, performances, textbook representation, and overall gender equity in musical circles (IAWM, n.d.). Founded in 1995, the aim to promote women's music has been achieved through annual female music search contests, in the publication of *The Journal of the IAWM*, and in creating a directory for women's music. Further, the IAWM is committed to the vision of overall equity and inclusion in the musical community by fostering an ever-evolving, diversified community of musicians from all areas of the music field. (IAWM, n.d.)

New York Women Composers

The *New York Women Composers (NYWC)* (n.d.) is an organization created to support music of women composers. The NYWC offers opportunities for women composers that include radio airtime, recording sessions, performance collaborations, and music conferences that include lectures and panel discussions highlighting works of past and present female musicians (NYWC, n.d.). The NYWC website also includes a searchable databank for the music of contributing members.

Music Festivals and Concert Projects

Fear No Music Project

Through public performance, *Fear No Music (FNM)* provides music education and composition mentoring to young musicians (FNM, 2020). While promoting living composers, FNM (FNM, 2020) celebrates local and global music in attempt to expose younger composers to modern and contemporary classical pieces through their concert series (FNM, 2020). Additionally, within this organization is the *Young Composers Project (YCP)* where young musicians are encouraged to create their own musical ideas under the mentorship of professional composers. The YCP aims to inspire the next generation of composers (FNM, 2020).

Music by Women Festival

The “Music by Women Festival” is sponsored and held at Mississippi University for Women (MUW, n.d.). During the festival, events include presentations and performances focused primarily on female music educators, composers, and performers. Concerts that include the works of past and present female composers are featured during the Festival (MUW, n.d.).

Advocacies and Initiatives

Boulanger Initiative

The Boulanger Initiative seeks to support and foster music by women (Boulanger Initiative, 2020). Aiming toward a music field that is more female-inclusive, The Boulanger Initiative promotes the works of women composers through performances, concert series, and in supporting commissions dedicated solely to female composers, as

well as in providing educational experiences that highlight music composed by women to ensure that students have greater exposure to these musical works. The Boulanger Initiative is devoted to celebrating women composers in hopes of making works by women more impartially accessible.

The Women's Philharmonic Advocacy

The *Women's Philharmonic Advocacy (WPA)* aims to reinvigorate music practices by removing historically gender-biased rituals in education and programming of music by women (WPA, 2018). The organization seeks to empower women by celebrating the legacy of the Women's Philharmonic and feature works by women composers. Due to continued lack of programming female composers, the WPA addresses the historic and current biased climate of orchestral programming and aims to perform more repertoire that highlights and celebrates female composers of the past and present. (WPA, 2018).

Additional Resources

In addition to the organizations listed by the participants, there are a number of additional resources that highlight musical works by female composers. These sources include music societies, databases, music education tools, and gender awareness initiatives.

Alliance for Women Film Composers

The Alliance for Women Film Composers advocates for greater exposure for female media composers (AWFC, 2020). Additionally, the organization aims to educate and mentor evolving female and female-identifying composers (AWFC, 2020). Through

lobbying, representation, and events that increase the visibility of female contributors, the AWFC stands to help further gender inclusiveness in the media industry (AWFC, 2020).

Donne; Women in Music

Recognizing historical inequity of women in music history, the members of *Donne* (2018) strive to tell the stories of female musicians who have been neglected or forgotten. Through interviews, videos, and the *Donne* website, conversation exchanges and the sharing of new music by women are the focus of the group (Donne, 2018). The website also includes an extensive list of female composers, past and present, and encourages posts illuminating female musician contributions spanning all eras.

Kapralova Society

As an associate member of the *International Alliance of Women in Music (IAWM)*, The *Kapralova Society* (2020) aims to encourage, educate, promote, and assist with projects highlighting women composers. As the patroness after whom the organization is named, Vitezslava Kapralova's music is highly-regarded and members of the society are encouraged to utilize Kapralova's pieces to assist in the overall exposure and awareness of women's music past and present (Kapralova Society, 2020). Many of the contributors also publish research, write, and record music in effort to promote the music of Vitezslava and other historical female musicians (Kapralova Society, 2020).

Kassia Art Song Database

This online catalog is named after a prominent abbess from the Early Roman Empire, *Kassia*, whose works are among the few surviving female-written pieces (Contreras, 2019). As implied in the title, the *Kassia Art Song Database* (Contreras, 2019)

offers information highlighting female-written art songs. Additionally, the purpose of the resource encompasses the idea of standardizing and including works by women in any musical forum, studio, stage performance, and educational situation. Contreras, website's creator, expressed the hope that more female musicians will choose to perform the works within the database, increasing performance and exposure to songs that might have been unnoticed or neglected thus far.

Keychange

Keychange (2019) boldly proposes an international, gender-balanced music field by the year 2022. Comprised of several world organizations, *Keychange* (2019) is a talent development program focused on innovations and nurturing the music creation of upcoming composers. Although men are welcome to participate in the organization, the primary focus is to empower previously marginalized and underrepresented peoples. *Keychange* promotes the possibility of a musical world that is musically-balanced and gender equal (*Keychange*, 2019).

She is the Music

She is the Music (SITM) (2020) is an international network purposed to strengthen female representation for women working in the music industry. Spanning every area of music creation, SITM espouses ideas of collaboration and support of women with hopes in changing music production to include a more gender-balanced field (SITM, 2020). SITM (2020) aids women in the music industry through mentorship and mutual support and exchange of ideas through creative women worldwide.

Women in Jazz Organization

Largely based in New York City, The *Women in Jazz Organization* (WIJO) (2020) aims to support and encourage women and non-binary people in the Jazz genre. WIJO, as a creative network, acknowledges that jazz is a frequently difficult music field to navigate. Because of this, the organization helps women strive for more equality and success in jazz as an art form (WIJO, 2020). Aimed at empowerment and activism, WIJO hopes that in sharing experiences and providing support among a community mutually affected by the challenges in participating in jazz culture, women and non-binary people can join this support network that fosters inclusivity and positivity among its members (WIJO, 2020).

Young Women Composer's Camp

A camp created to inspire creativity among young female composers, the Young Women Composer's Camp meets in the summer in Philadelphia (YWCC, 2020). The camp comprises many activities that include music classes and song writing and compositions sessions (YWCC, 2020). Hoping to create a broader spectrum of female composers, the Young Women Composer's Camp (2020) accepts young female and non-binary participants who are interested in pursuing the composition field to a greater degree.

CHAPTER SEVEN

CONCLUSION

In alignment with *socialist feminism*, this study intended to examine and expose sexism and bias against females that is prevalent in the field of music composition. Little research addresses female career composers through an evaluative lens focused on gender conditions in academic and professional settings. This study aims to raise awareness of the current status of females serving on university music composition faculties and the challenges they face in academia and in their career as a composer. Questions posited to each participant addressed various aspects of their personal life as it related to music and their career as a professor and composer. Their responses provide evidence that women are making positive strides in the field of music composition, but they are far from acquiring gender equity. Perhaps bringing the participants' ongoing challenges to light will create a greater awareness and sensitivity to the issues causing the gender gap in the field of music.

Results from this study addressing gender bias in the music industry echoed findings in recent research affirming the woeful professional disregard that women in the music industry continue to face. Prior et al. (2019) found that challenges in gender bias, career advancements, and negative work experiences were experienced in numerous areas of the music industry, while women in this study acknowledged much the same. Mirroring the findings of Smith et al. (2018), the women in this study expressed their frustration with the continued marginalization and underrepresentation of women in the areas of production, songwriting, and programming in the music industry. The lingering

lack of visibility, overlooked contributions on musical projects, and persistent difficulty obtaining senior production positions reinforces gender injustices throughout the music field.

Implications for K–12 Music Educators

Though the participants in this study were working composers, there are clear implications from this study for K-12 music education. Reddington (2012) described girls finding their way into careers in rock bands as “living in a musical household, with equipment lying around waiting to be played,” and said that “was enough to get them started” (p. 27). Could this, perhaps, also be true for girls toying with the idea of pursuing music composition? Could the effects of living in a musical household or being surrounded by other female composers “be enough” to encourage more girls to aspire to become composers? How can we inspire young girls to pursue the dream of becoming a composer and help them achieve that goal?

It is in general music classrooms that the plight of future gender-related barriers and bias will be determined. It is imperative to expose all students, beginning in elementary school, to music by both men and women. By perpetuating the white, Eurocentric, pro-male canon currently in place, young female composers will likely continue to lose interest in pursuing composition after high school. Although some of the participants in this study might disagree, I argue that highlighting the works of female composers and/or emphasizing music written by women must become commonplace in the classrooms of young students. Normalizing a gender-equal music classroom is the cornerstone to increasing the number of female composers.

For middle and high school music educators, the inclusion of female works in music programs is essential. If schools offer music appreciation, music history, or music theory at the secondary school level, these courses need to include an equal representation in the literature and repertoire. Again, if students are subjected to gender-equal music learning opportunities, the idea that women are equally valuable as to men in music study, performance, and composition will be more likely to blossom.

Likewise, it is also important to instigate an interest in music composition early on. The inspiration to compose must begin somewhere. The formative learning years are perhaps the most vital in spurring and encouraging girls (and boys as well) to begin a career in music composition. Offering opportunities to engage in music writing at the elementary school level could include developing programs or classes in composition, elementary music theory, and initiating ensembles that participate in community service where student compositions can be highlighted. As young female students move closer to middle school, having a firmly established love of composing could be the difference between them remaining engaged in music composition or leaving altogether.

At the secondary school level, it is equally important to cultivate programs encouraging interest in music composition. Middle and high school programs must also allow more opportunities for young female composers to grow their crafts. Offering different ensembles and courses in middle school and high school would broaden potential experiences that would keep young girls interested in composing. Ideas for enrichment might include writing opportunities for modern band, jazz band, theater production orchestras, and historical period ensembles. Additional music courses aimed

at teaching proper music writing might include composition classes for choral and orchestral composing, music theory and music analysis classes, and part writing and arrangement workshops. It would also be beneficial to encourage composer consortiums and clubs where girls are encouraged to share ideas, inspire creativity and improvisation, and nurture a life-long connection with composition.

Music educators must break the cycle of gender bias by both utilizing more female-written music, and by including women equally in all music education settings. We must give young female composers the opportunities to develop their musical ideas at an early age and then find a way to retain them through high school. Music educators must also find a way to collaborate with young composers and create meaningful relationships and mentorships that will keep girls interested in pursuing music composition into university. As articulated by Giebelhausen (2015), “Without more experiences with music composition in K-12 education, some students may never realize their potential in music composition and thus never decide to pursue composition lessons” (p. 200).

Implications for University Music Education and Composition Programs

There are also significant implications for university level music education and composition programs. As Hennekam et al. (2019) documented, women are ill-prepared for developing successful careers in composition, and this could be, in part, the result of poor university music education experiences and lack of mentorship and guidance from female professors. To propel this idea, we must, first, prepare future music teachers at university to broaden the scope of classroom literature to include more female

compositions. As proposed in the previous segment, we must normalize equal-gendered music study by doing so in all university coursework and performances. Unless we teach our future music educators to expand their knowledge in areas of music ethnography, history, performance, and composition at the collegiate level, we are doomed to continue down a path of incessant stagnation in music education, and thus, composition.

Interestingly, one other thought has pervaded my mind in reflection upon this study. In one of the conversations with a study participant, she pointed out that all university music majors are expected to take core music classes like theory, history, and aural skills, and private studio lessons. However, they are rarely required to take composition or arranging classes. While there are majors in music that reflect all of the above, music composition degrees are also offered in most music programs. To that effect, if all music students from every major are required to take courses in theory, history, and aural skills, then why are they not required to also take at least one composition course? If students were required to take composition in some form, would it not be another way to bring more female students into the music composition field? This is definitely something that demands considerable thought in the future.

Implications for Female Composers

Finally, there are implications from this study for current female composers. As explicated in the review of literature, data corroborated by researchers suggest that in developing a more inclusive music history and canon, adding more women to projects in music production, performance, and programming, and hiring more women to music faculties with strong music programs will embolden a gender-equal music field. Whether

as professional musicians or as esteemed scholars, women must be recognized as equal representatives in order further cultivate music composition programs that will encourage more women to seek and practice music composition. It is not an impossibility; a new era is upon us. It is time to move forward and begin actualizing a collaborative, inclusive, and diversified field in music.

Consequently, the music production industry, like their partners in academia, have struggled to unify composition, production, and publications under one gender banner. Although we are seeing a rise in female representation, there is still a necessity to grow the number of women in music production and in positions of power in academe in order to actualize a collaborative, inclusive, and diversified field in music. Given the possibility that the spread of feminism will finally take hold in the overall music field, it would behoove current female composers to consider offering to go into their local schools and speak about their identities as songwriters and composers. Overexposure is never a bad idea when providing a path to solidarity and desire to connect with would-be female artists! Perhaps it is reasonable to assume that current music writers would like a little more company and a lot more gender balance in their professional field.

Suggestions for Future Research

As Pendle (2001) described, greater scholarly focus applied in the areas of ethnographic and historical study of women has illuminated the contributions of women composers resulting in a considerable increase on performance stages, in literature, and in music production. However, there is still much to consider and explore to advance and celebrate women composers.

I encourage researchers to dig deeper into direct causes of female marginalization in music, whether it is in reviewing historical literature, identifying the means of suppression of female music programming on world stages, or in exploring the practices in music education and publication. The matriculation of those findings might offer ways to better equip women composers for careers in music composition, academia, and management.

Gordon (2016) suggested that socialist feminists recognize multiple forms of injustice that should all be analyzed and challenged. This study did not include the intersectionality between race and gender, or gender identity. However, some of the revelations within the data gave pause to ideas for future research that would explore the importance of gender equity within systems of injustice. Because I delimited the research to cis-women composition professors, the idea of expanding the research to include other points of intersectionality such as all sexual orientations, and those considered exploited or oppressed. Considering professors representing the LGBTQ+ community might yield interesting results and actually create a greater awareness surrounding those vulnerable populations.

Regarding other data points, an expansion upon institutional information might also prove fruitful. The universities utilized in the formation of this research study were limited to a search of the top 25 music schools obtained from internet websites. While I initially restricted this research to include only the parameters outlined in Chapter 3, perhaps augmenting the scope and search to include international universities or adding supplementary investigative criteria such as specific university operations, hiring

practices, and university size in regards to music composition might yield additional thought-provoking results.

While conversations in this study generated beneficial information that was both wide in scope and divergent, new research taking an even deeper examination into faculty employment in university music composition programs could offer a greater breadth of current conditions regarding gender equity in the university workplace. This could divulge information, even to a limited degree, regarding which geographical regions employ the greatest numbers of female composition faculty. For upcoming music composition students, this data could provide an invaluable service for choosing music schools. Further, research directly addressing faculty numbers could expose university hiring practices that might constitute a demand for accountability for universities lacking in employing female academics.

Lastly, research directly purposed to examine the current number of female compositions versus male pieces being performed on world stages could help illuminate whether or not progress is occurring in music programming. Are female compositions being played more frequently in major venues? Are world orchestras presenting more female-inclusive productions? Is female music more valued in various areas of the world? This type of data would be invaluable to women pursuing careers in music composition.

Closing Thoughts

As a mother to a daughter, and as a musician, educator, and scholar, a balanced gender inclusiveness at work and at home is of utmost importance to me. My feminine

identity defines who I am in all of the above. As time progresses, I see greater changes regarding women in both higher education and in professional music making, however with that comes greater expectations for women to do more and be more. The struggle of female academics and music makers in a patriarchal musical world is real.

To those who will come after me and add to the literature and scholarly body of inquiry, my hope that this study is of some value to current music academe. Upon interviewing the immeasurably strong and talented female participants in this study, I have learned the value of inclusion, hard work, and grit while also experiencing the vulnerability shared by many of these contributors as a parent, creative being, and intellect. In concluding this research study, I feel a deeper connection with my fellow music educators, and I am honored to have been given the opportunity to enter their worlds, even for a short time.

Perhaps my penchant for fighting for the underdog has molded me into the educator and researcher that I am, and that is why I felt susceptible to feelings of camaraderie while working with each professor. I remain humbled by each of them as they continue to take up the battle armor in effort to eradicate the marginalization of fellow sisters. For in my effort to aid in their campaign to equalize the territory and expose the injustices experienced by women in music, I can *also* see progress in the face of humankind. Mark my words, with a little more effort, tenacity, and perseverance, the field of music composition will one day see women at the top of the chain!

APPENDICES

APPENDIX A: Recruitment Letter

Dear _____,

My name is Christiane Gilbert and I am currently a doctoral music education student at Boston University. Under the supervision of my Faculty Advisor, Dr. Vicki Baker, I am in the process of collecting data for my dissertation entitled "Gender Trends and Experiences Among University Music Composition Faculty."

The purpose of this study is to examine the current employment practices of leading music programs in U.S. universities to ascertain if women are underrepresented. In addition, the study seeks to determine what social barriers and restrictions cisgender women on university music composition faculties have faced as a collegiate educator and as a published composer. If you are a cisgender female university music composition professor and are interested in contributing to this study, please email me via your personal email and indicate your willingness to participate. My contact information can be found below.

Thank you for your participation in my research.
Sincerely,

Christiane Gilbert
D.M.A. in Music Education Candidate
Boston University
Department of Music
gilbert5@bu.edu

Vicki Baker, PhD, Faculty Advisor
Texas Woman's University
Department of Music
vbaker@twu.edu
940.898.2724

This research study has been reviewed and approved by Boston University Institutional Review Board for the Protection of Human Subjects, irb@bu.edu, 617-358-6115.

APPENDIX B: Interview Confirmation Email

Dear _____,

Thank you so much for agreeing to participate in my dissertation research study. This email serves two purposes: to confirm a meeting time, and to offer you a preview of the interview questions. The interview will last approximately 30-45 minutes and will address topics that include social barriers and/or restrictions you have faced as a cisgender female professor of music composition, as well as experiences you have had as a composer.

Attached, you will find the questions I will be asking during our interview time. Please feel free to look them over and ask any questions you may have.

Please let me know when you might be available to meet. I am available Monday, Wednesday, and Friday between the hours of 9am–3pm, however, should these times not be suitable for you, please let me know and I will make every effort to schedule a time that is more convenient for you. I look forward to our discussion and please know I am sincerely thankful for your time and contribution to this research study.

Sincerely,

Christiane Gilbert
D.M.A. in Music Education Candidate
Boston University
Department of Music
gilbert5@bu.edu

Vicki Baker, PhD, Faculty Advisor
Texas Woman's University
Department of Music
vbaker@twu.edu
940.898.2724

This research study has been reviewed and approved by Boston University Institutional Review Board for the Protection of Human Subjects, irb@bu.edu, 617-358-6115.

APPENDIX C: Interview Questions

Interview Questions

1. What is your musical story/background?
2. Tell me about your higher education journey as it pertains to music composition.
3. When did you decide to become a professor of music?
4. What was your professional journey to becoming a professor of music?
5. During your road to professorship, did you find any gender bias along the way?
6. Have you yourself experienced gender issues as a musician? Professor?
Composer?
7. What do you feel are the primary social barriers facing young women interested in pursuing a career in composition?
8. Do you feel like women like yourself have a more difficult time getting jobs in higher education?
9. Would you say you serve as a mentor to women in your music courses?
10. Do you participate in any outside ensembles or musical settings?
11. In your experience, what initiatives, if any, are women associated with or aware of that have been implemented to encourage women to pursue a degree in music composition?

APPENDIX D: Interview Consent Form

Dear _____,

This email serves as the consent form and confirmation that we will be meeting at _____ via *Skype/FaceTime/Other social media platform*. If you need to make changes to this, please email me as soon as possible so I can accommodate any needs you may have regarding the interview.

By completing this interview, you are indicating consent to participate in this research study. The research study is being conducted by Christiane Gilbert, a student and D.M.A. candidate at Boston University.

Your participation consists of an interview that will last approximately 30-45 minutes and will address topics that include social barriers and/or restrictions you have faced as a cisgender female professor of music composition, as well as experiences you have had as a composer. There are no direct benefits in participating in the study. Participation in this study is voluntary and you may withdraw at any time.

You will be recorded during our time via a video recording device to ensure my transcription notes written after each interview will be recorded word-for-word. The camera will be set up to record the computer screen through which the interviews will be performed, allowing me to accurately chronicle your interview. I will store these recordings on an encrypted USB Flash Drive and only approved study staff will be able to view the recording. The recordings will be transcribed using pseudonyms instead of your name. The key to the pseudonyms connects your name to your recording. The researcher will keep the key to the code in a separate password-protected locked file.

Upon completion of transcriptions, you will receive copies of the interview transcriptions via email where you will be able to approve or modify any interview material you would like to change. I will only include amended transcriptions in my data analysis.

While there is a potential risk of loss of confidentiality in all email, downloading, and internet transactions, the data will remain confidential. Data collected will be de-identified through pseudonyms and stored on a USB Flash Drive, which will be kept locked in my desk, located in my home office, which remains locked when I am not present. As mentioned above, keys to pseudonyms will be kept in a separate password-protected locked file. The recordings themselves will be kept in a separate encrypted USB Flash Drive.

Please also note that your name and university position will initially be used in the gathering of information, however, you will not be identified by name or position on the recordings, transcriptions, or in the data reporting. All data from your interview will be

kept until the completion of the data analysis, then all digital files containing audio and visual material will be sent to the Office of Research Compliance upon the conclusion of my research study.

Should you have any questions or concerns prior to our meeting, please do not hesitate to let me know. You may also contact my faculty advisor, Vicki Baker or the Boston University Institutional Review Board by email at irb@bu.edu or by phone at 617-358-6115. Thank you so much for your time. I look forward to our conversation on _____.

Sincerely,

Christiane Gilbert
D.M.A. in Music Education Candidate
Boston University
Department of Music
gilbert5@bu.edu

Vicki Baker, PhD, Faculty Advisor
Texas Woman's University
Department of Music
vbaker@twu.edu
940.898.2724

APPENDIX E: Follow-up Questions

Follow-Up Questions: Will be based upon outcomes and conversations from interview questions, however, some possible questions might be:

1. What is your interaction with both your male and female students?
2. Do you feel you treat your female students differently from male students?
3. Do you feel your students treat you differently because of your gender?
4. Do you feel like a mentor to your female students? Male students?
5. Based upon your personal experiences in your field, if you could give one word of advice to upcoming female music composition undergraduate students, what would it be?

APPENDIX F: Notable Women

Females Mentioned	Credentials	Number of Times Mentioned
Missy Mazzoli	Grammy-Nominated Composer, Co-Founder of Luna Lab	3
Jennifer Higdon	Pulitzer Prize Winner, Grammy Winner, Contemporary Composer	2
Joan Tower	Grammy Winner, Contemporary Composer	2
Ellen Taaffe Zwilich	First Female Composer Pulitzer Prize Winner	2
Chaya Czernowin	Harvard Professor, Composer	1
Pauline Oliveros	Composer, Electronic Art Music Musician	1
Betsy Jolas	Composer, Assistant to Olivier Messiaen	1
Anne Clyne	Composer, Acoustic and Electro-Acoustic Musician	1
Meredith Monk	Creator of Multidisciplinary Artistic Works (music, Film, Choreography)	1
Clara Schumann	Romantic Era Composer, Pianist	1
Pamela Z	Composer, Performer, Media Artist, Electronic Music	1
Elizabeth Hinkle-Turner	Composer Electronic Music, Musician, Author	1
Ruth Crawford Seeger	Modernist Composer, Musicologist, Musician	1
Melinda Wagner	Pulitzer Prize Winner, Composer, Juilliard Professor	1
Julie Dunbar	Author, Edgewood College Professor	1
Barbara Strozzi	Baroque Composer, Musician	1
Lucy Green	Author, Regarded Music Educator, Emerita Professor in UK	1
Ruth Bader Ginsberg	Supreme Court Justice, Regarded Feminist	1

9 participants provided a total of 23 responses

APPENDIX G: Initiatives/Organizations/Groups

Organizations	Organization Website
International Alliance of Women in Music (IAWM)	https://iawm.org/
Luna Composition Lab	https://www.kaufmanmusiccenter.org/page/luna-lab/
I Care If You Listen	https://www.icareifyoulisten.com/
New York Women Composers	https://www.newyorkwomencomposers.org/
Composer Diversity Database	https://www.composerdiversity.com/
Women Composer Database	https://www.composerdiversity.com/
Chamber Music America	https://www.chamber-music.org/
Music by Women Festival	https://www.muw.edu/musicbywomen
Fear No Music Project	https://www.fearnomusic.org/ycp
<i>Listening to Ladies</i> podcast	http://listeningtoladies.com/
Gabriele Lena Frank Creative Academy of Music	https://www.glfcam.com/
American Composer Forum	https://composersforum.org/
Band Quest	https://composersforum.org/bandquest/
Choral Quest	https://composersforum.org/choralquest/
Boulangier Initiative	https://www.boulangierinitiative.org/
“Feminist Theory and Music” Facebook Group	https://www.facebook.com/FeministTheoryAndMusic/
“Women and Gender Diverse People in Composition” Facebook Group	https://www.facebook.com/groups/womenandgenderdiversecomposers
The Women’s Philharmonic Advocacy	https://wophil.org/
Opera America	https://www.operaamerica.org/

10 participants provided a total of 19 responses

APPENDIX H: IRB Approval Letter

Boston University Charles River Campus Institutional Review Board

25 Buick Street
Room 157
Boston, Massachusetts 02215
T 617-358-6115
www.bu.edu/irb



Notification of IRB Review: Clarification 1

September 13, 2019

Christiane Gilbert, M.A.
D.M.A. Candidate
College of Fine Arts
855 Commonwealth Avenue
Boston, MA 02215

Protocol Title:	Gender Trends and Experiences among University Composition Faculty
Protocol #:	5297X
Funding Agency:	Not funded
IRB Review Type:	Exempt

Dear Mr. Gilbert:

On September 13, 2019, the Charles River Campus IRB reviewed the **Clarification** for the above-referenced protocol. This does not change the exempt status of this protocol.

This clarification includes the following:

1. Revised protocol to increase maximum number of participants from 5 to 25.

Additional review of this study is not needed unless changes are made to the current version of the study. Any changes to the current protocol must be reported and reviewed by the IRB. If you have any changes, please submit the **Clarification Form** located at <http://www.bu.edu/irb/>. No changes can be implemented until they have been reviewed by the IRB.

If you have any questions, please contact me at 617-358-6117.

Sincerely,

Paul G. Hart
IRB Analyst
Charles River Campus IRB

cc: Vicki Baker, PhD

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